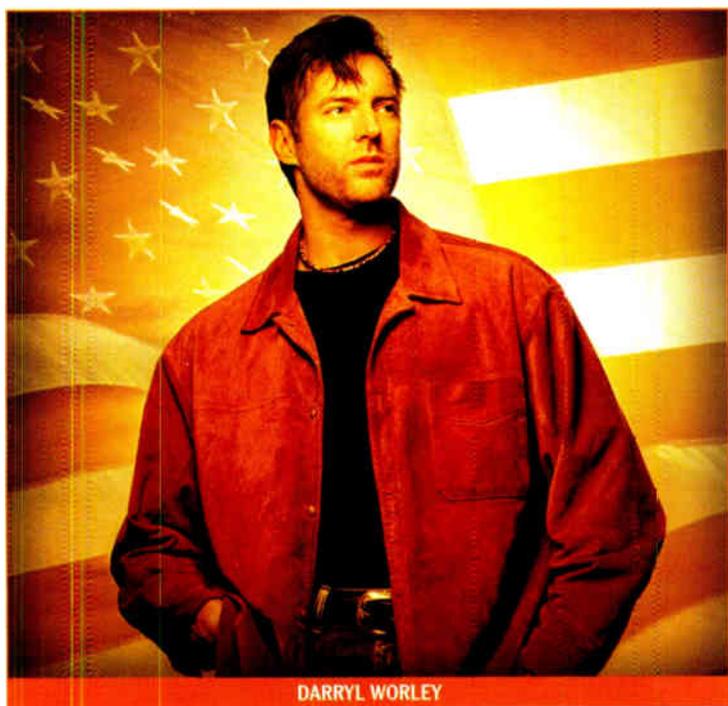


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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • www.billboard.com • MAY 3, 2003

## Country Acts Feed Fans' Hunger For Patriotic Tunes



DARRYL WORLEY

**BY PHYLLIS STARK and DEBORAH EVANS PRICE**  
NASHVILLE—Patriotism and country music are so intertwined that it is almost a given now that the right anthem—one that is able to make a connection with country listeners—will quickly zoom to No. 1 on the Hot Country Singles & Tracks chart. It happened with Alan Jackson's Sept. 11, 2001, reaction song, "Where Were You (When the World Stopped Turning)" and recurred last summer with Toby Keith's Taliban-bashing "Courtesy

of the Red, White & Blue (The Angry American)." Then came the current smash, Darryl Worley's pro-war "Have You Forgotten?" The latter song has topped *Billboard's* country chart for five weeks and boosted sales of Worley's new album of the same name to 214,000 units in its first week. *Have You Forgotten?* debuts at No. 1 on the *Billboard* Top Country Albums chart and No. 4 on The *Billboard* 200 this issue. By contrast, Worley's previous best week (Continued on page 74)

## Apple Digital Music Effort Faces Hurdles

**BY BRIAN GARRITY**  
NEW YORK—Apple Computer is diving into the digital distribution market facing many of the same hurdles as other companies attempting to sell music files on the Internet. But its service will stand apart in one key area: the company's ability to generate buzz among consumers. While details are to be announced April 28, the industry is hoping that the design and ease-of-use hallmarks that have helped make hits of Apple's iTunes music management software and iPod music player will also drive the success of its distribution offering. (Continued on page 75)

## Bush Backing Aids RIAA Case

**BY BILL HOLLAND**  
WASHINGTON, D.C.—The Bush administration is taking very seriously a 9-month-old lawsuit that could give the record industry the power to obtain the names and addresses of alleged copyright infringers from Internet service providers (ISPs), according to key observers. The administration signaled its intent when the Department of Justice (DOJ) filed an April 19 brief in support of the lawsuit the Recording Industry Assn. of America (RIAA) filed against Verizon, a multi-state local (Continued on page 60)

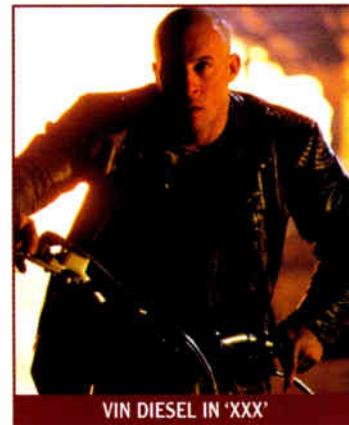
## Hollywood Speeds Films To Home DVD Market



REESE WITHERSPOON AND JOSH LUCAS IN 'SWEET HOME ALABAMA'

**BY JILL KIPNIS**  
LOS ANGELES—"Let's wait for it to come out on video" may become an even more familiar refrain in the coming years, as new DVD titles arrive on retail shelves faster than

they ever have before. Retailers and home video executives are praising the trend that they say leads to greater consumer support and lower marketing costs. Traditionally, there has been a six- to eight-month window between a film's theatrical release and its home video appearance. But that time frame is being cut by as much as half for some titles as studios seek new efficiencies. "I'm all for the quick window," says Zane Plsek, director of video for the Torrance, Calif.-based Warehouse Entertainment chain. "It couldn't be better. The American public doesn't have a long attention span. People don't remember movies even if [they] made \$60 [million] or \$70 million at the box office." (Continued on page 75)



VIN DIESEL IN 'XXX'

'Idols' Top Hot 100 & Billboard 200; Sire Records Relunched By Warner Bros.: Page 3 • Nina Simone Mourned: Page 5

**INDIES**  
SPOTLIGHT BEGINS ON PAGE 15



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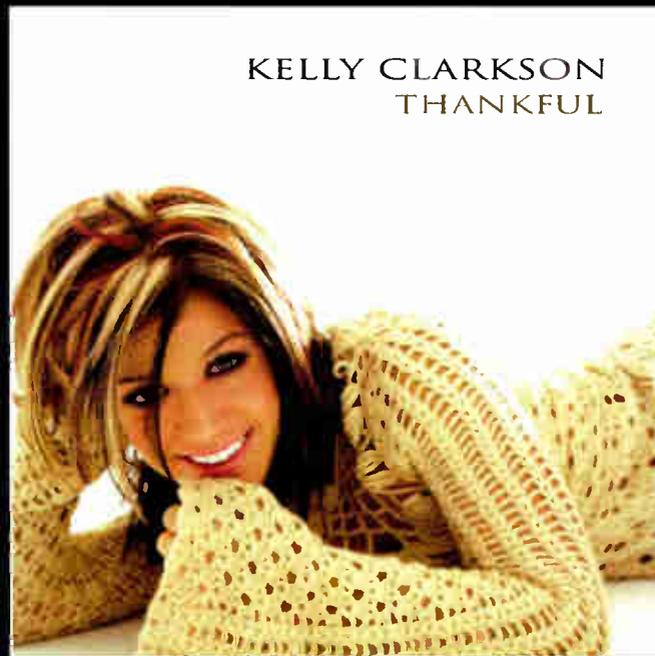
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Entertainment Weekly 4/25/2003

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Billboard 4/26/2003



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## "KELLY CLARKSON'S DEBUT ALBUM PROVES AMERICA WAS RIGHT TO IDOL-IZE HER!"

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# Real's Listen Purchase Could Affect MusicNet

BY BRIAN GARRITY  
and MATTHEW BENZ

NEW YORK—RealNetworks' purchase of listen.com for \$36 million in cash and stock could ultimately bring to an end RealNetworks' involvement in the MusicNet subscription service, its joint venture with Warner Music Group, EMI Recorded Music, and BMG Entertainment. Listen operates the Rhapsody online subscription service, which is distributed through more than 15 companies, many of them broadband Internet providers.

The acquisition follows Seattle-based Real's strategic investment in Listen in February. As part of that deal, Listen—which was previously aligned with Microsoft—agreed to use Real as its preferred technology platform.

As part of the acquisition, Listen's executive team will join Real. Listen CEO Sean Ryan will continue to lead his team as VP of music services for the RealOne division, reporting to Merrill Brown, senior VP of RealOne Services. Listen founder Rob Reid will join Real as VP of strategic development. Listen will remain based in San Francisco and continue to operate music services for its customers and distribution partners.

Real CEO Rob Glaser characterizes the acquisition as a "doubling down" of its bet on digital music. The company is billing MusicNet—a business in which it is a lead-

ing investor—as a back-end business-to-business services strategy and Listen as a "best-of-breed" front-end consumer offering. Listen spent an estimated \$100 million developing its service.

Real says it will continue to offer its branded version of the MusicNet service, RealOne Music, in addition to Rhapsody. The company declines to discuss plans for RealOne Music moving forward; however, a source says it is "highly unlikely" that Real will continue to offer its MusicNet service after the Listen acquisition is completed, likely in the late-second or early-third quarter.

Real has downplayed its MusicNet offering since the service was introduced to poor reviews in December 2001. Additionally, Glaser has stepped down as MusicNet chairman, according to a recent Real filing with the Securities and Exchange Commission. Sources say the company has also withdrawn its representation from the MusicNet board.



GLASER

# Sire To Become Stand-Alone Label Again

BY CHRIS MORRIS

After lying dormant for 18 months, Sire Records is being established as a stand-alone entity and A&R outlet by Warner Bros. Records.

Seymour Stein—who brought the label to Warner Bros. for distribution in 1976 and sold it to the company in 1980—continues as president, based in New York.

Sire was first revived as an imprint in 2002, when the Hives' album *Veni, Vidi, Vicious* came to Warner Bros. through a joint venture with Burning Heart/Epitaph. The Swedish band requested that the record appear on Sire.

Stein says, "That put me in direct contact with [Warner Bros. chairman/CEO] Tom Whalley, and he said, 'Hey, you know, other bands are coming to me now and saying what a great label Sire is. Why don't we reactivate it?' It was his idea."

Stein is being joined by A&R executive Greg Glover, a former London Records A&R staffer and founder of the Arena Rock

Record Co., a New York-based independent. (Glover will continue to operate Arena Rock.) All promotion, marketing, and back-office functions for Sire will be fulfilled by Warner Bros.

In 1999, Sire merged with London Records, the imprint formerly headed by Warner Music Group chairman/CEO Roger Ames. In December 2001, London/Sire's existing staff was laid off, though Stein remained on board at Warner Bros., working on independent projects.

During 27 years in the Warner fold, Sire introduced such acts as Madonna, the Ramones, Talking Heads, Depeche Mode, the Cure, Erasure, the Smiths, Barenaked Ladies, Everything But the Girl, and Seal. The label will remain an A&R-driven enterprise, according to Stein.

"The indies are going to become much more important now," he says, "and any help I can [lend] as a bridge for some of these indies and some of their records [to Warner]—that is my mission."

Sire has signed Detroit band the Von Bondies, formerly with indie Sympathy for the Record Industry; San Francisco's Distillers, previously with Hellcat/Epitaph; Canadian act Hot Hot Heat, originally on Sub Pop; and former Capitol signee Less Than Jake. Morcheeba and Guster also remain on the roster.

# Clarkson Album, 'American Idol' Single At No. 1

BY CARLA HAY

NEW YORK—If recent sales are any indication, Fox TV show *American Idol* has become a consistently viable source of hit records: Two *American Idol*-related recordings, released April 15 on RCA Records, have simultaneously made chart-topping debuts.

Kelly Clarkson, *American Idol*'s first-season winner, has rocketed to No. 1 on The Billboard 200 this issue with her debut album, *Thankful*. According to Nielsen SoundScan, the album's first-week sales in the U.S. total 297,000 units (see *Over the Counter*, page 63). Meanwhile, the *American Idol* single "God Bless the U.S.A.," recorded by the show's second-season finalists, bows this issue at No. 1 on the Hot 100 Singles Sales chart without the benefit of

significant radio airplay. The single's first-week sales total is 101,000 units, making it the fastest-selling U.S. single of the year to date (see *Singles Minded*, page 63).

RCA Music Group chairman Clive Davis tells *Billboard*, "*American Idol* has reminded people of their interest in pop music outside of traditional radio formatting. I think the show can revitalize pop music and help break new solo pop stars. When we made Kelly Clarkson's album, we didn't forget her origins on the show, but we treated her as we would any new artist with a spectacular voice."

Clarkson's first single, "A Moment Like This," released shortly after her 2002 victory on the show, was the fastest-selling single of last year (*Billboard*, Oct. 5, 2002). Her current single, "Miss Independent," has not been released commercially.

The chart-topping sales for *Thankful* are the result of "a high level of curiosity for Kelly Clarkson's album after all this time," notes Mike Fuller, buyer for Amarillo, Texas-based retail chain Hastings Books, Music & Video. "The album's sales were also helped because 'Miss Independent' isn't a retail single."

The recent *American Idol* sales milestones indicate that the U.S. has now become part of the international trend of TV talent contestants whose recordings become immediate hits and often debut at No. 1 on the charts (*Billboard*, April 26). Fuller says *American Idol*'s next winner (to be announced May 21) will likely have an out-of-the-box hit, but "it remains to be seen if these contestants will have long-term careers."

## Top Albums

ARTIST	ALBUM	PAGE
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GOSPEL	
DONNIE McCLURKIN	Donnie McClurkin... Again
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
IBRAHIM FERRER	Buenos Hermanos
MUSIC VIDEO	
50 CENT	The New Breed
KID VIDEO	
CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE	
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## 8 R.I. Club Fire Sparks First Federal Lawsuit

A lawsuit stemming from the February fire that killed 99 people names everyone from headliner Great White and Anheuser-Busch to Clear Channel, the town, and the state.

## 9 Cars' Ocasek Takes A&amp;R Driver's Seat

The lead singer/songwriter of long-lived group the Cars talks to The Beat about his new desk job as senior VP of A&R at Elektra.

## 52 Lancken Takes A Shine To Fairlight ESP

Former CEO John Lancken buys back the intellectual property of the troubled pro audio manufacturer.

## 61 The Reality Of 'Fame'

First, there was *Fame* the movie, then a dramatic TV series, then a stage musical. Now comes the reality series.



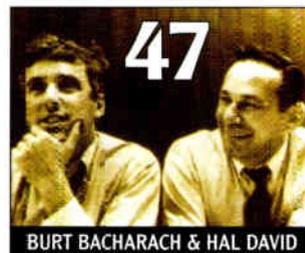
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ROSANNE CASH



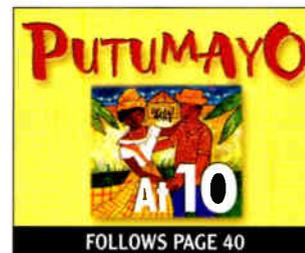
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BLUE MAN GROUP



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BURT BACHARACH &amp; HAL DAVID



FOLLOWS PAGE 40

## QUOTE OF THE WEEK

“I know big labels are dinosaurs, but at the risk of sounding retro, I'm glad to be with Capitol.”

ROSANNE CASH  
Page 10

## BMG Exec Heads New Global Structure

BY CAROLYN HORWITZ

NEW YORK—Following its recent realignment to a global management structure (*Billboard*, Feb. 1), BMG Entertainment has created a centralized marketing division to support its labels worldwide. The move will eliminate a layer of management, with global marketing heads now reporting directly to BMG executive VP Tim Prescott, who adds the title of chief marketing officer. International marketing heads previously reported to regional chiefs.



SCHMIDT-HOLTZ

Prescott will oversee the New York-based global marketing group, which consists of four major departments: global frontline marketing, strategic marketing (U.S.), international commercial group, and new-business development/visual media. Prescott continues to report to BMG chairman/CEO Rolf Schmidt-Holtz.

In a statement, Schmidt-Holtz said, “The creation of a cohesive marketing organization for the world will help us develop more global superstars and better leverage our assets.”

Prescott points to a simplified reporting structure in this new approach. In a statement, he said, “BMG will now have a truly global marketing structure to support and amplify the creative power of our labels, repertoire centers, and artists.”

Global frontline marketing will be based in New York and develop worldwide campaigns for major releases and developing acts. Supporting the team in New York will be staffers in Europe, Asia-Pacific, and Miami (for Latin America). John Fleckenstein, senior director of marketing for the Asia-Pacific, has been upped to VP of global marketing, handling Arista, BMG U.K., and international. He will relocate from Sydney to New York and report to Prescott. A second VP of global marketing will be named soon, to work with RCA Music Group, Jive/Zomba, and BMG Germany/Switzerland/Austria. Additionally, Mervyn Lyn, former marketing director in Europe, has been named VP of marketing and promotions Europe,

based in London and reporting to Fleckenstein.

Strategic marketing—which handles catalog exploitation, third-party licensing, and other functions—will continue to be led by executive VP Joe DiMuro, who now reports to Prescott. He previously reported to COO Michael Smellie. DiMuro continues to oversee BMG Special Products/BMG Heritage executive VP Gary Newman, VP of strategic marketing Kenetta Bailey, VP of direct-response TV Dennis Garces, senior director of legal and business affairs Rachael Bickerton, and VP of finance and administration Larry Parra.

The international commercial group, which will work closely with strategic marketing, will consolidate global catalog departments under New York-based senior VP Stuart Rubin. Among those reporting to him are Lyn Koppe—who is upped from director of strategic marketing for Asia-Pacific to VP of commercial in New York—and Meir Malinsky, London-based VP of catalog marketing.

New-business development/visual media will be headed by newly named senior VP Paul Katz, who formerly held key posts at Jive, Zomba Music Publishing, and Zomba Films. He will work with the labels on marketing via DVD, TV, film, and other media.

In other BMG-related news, BMG Entertainment parent Bertelsmann has raised \$500 million in a bond sale to U.S. institutional investors. The Gutersloh, Germany-based company will use proceeds from the private placement—which was increased from an original size of \$300 million—to pay down bank loans. Bertelsmann's debt swelled to 2.7 billion euros (\$3 billion) at the end of 2002—from 859 million euros (\$943 million) the year before—after it acquired the part of Zomba Music Group it didn't already own for \$2.74 billion (*Billboard*, Dec. 7, 2002).

Additional reporting by Matthew Benz in New York.

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PRESCOTT

# Genre-Breaking Artist Simone Dies At 70

Civil-Rights Icon Is Known For Such Signatures As 'I Put A Spell On You'

BY CHRIS MORRIS

Journalist/author David Nathan, who knew Nina Simone from the time he established her first fan club in England in the mid-'60s, recalls the singer as "daring, gutsy, unrelenting, uncompromising."

Nathan adds, "She would not submit to being seen within a musical parameter. She was an artist who was without categories."

Simone, 70, died April 21 at her home in the south of France. No cause of death was announced, but she had recently battled cancer.

Born Eunice Waymon in Tryon, N.C., she played piano from the age of 4 and studied classical music at the Juilliard School of Music. Working initially as an accompanist, Simone was signed to indie Bethlehem Records and scored her only top 40 pop hit in 1959 for the label with her version of George Gershwin's "I Loves You, Porgy."

Simone recorded prolifically during the '60s and '70s for Colpix, Philips, and RCA Victor. An eclectic performer, she effortlessly shattered the boundaries



SIMONE

between pop, R&B, blues, folk, and jazz.

She charted with sonorous renditions of the blues standards "Nobody Knows You When You're Down and Out" and "Trouble in Mind." Her simmering arrangement of Screamin' Jay Hawkins' "I Put a Spell on You" became one of her signatures. Her '60s compositions "Mississippi Goddam," "Four Women," and "To Be Young, Gifted and Black" became identified with the civil-rights struggle; the last song became the title cut on a 1972 album by Aretha Franklin.

At home interpreting material by writers as diverse as Kurt Weill,

Jacques Brel, Leonard Cohen, George Harrison, and Bee Gees, Simone was a popular attraction in nightclubs and concert halls and at festivals through the '60s and '70s. But along the way, she acquired a reputation as an intransigent artist who castigated impolite audiences and warred with promoters.

In 1974, fed up with the music business and what she viewed as a prevailing climate of racism in the U.S., Simone left the country for good. First taking up residence in Barbados, she would later live nomadically in Liberia, Switzerland, the Netherlands, and France. For the rest of her career, she recorded sporadically for a number of independent and foreign labels. In 1991, she published a caustic autobiography, *I Put a Spell on You*.

In 1993, Simone returned to the majors one last time with the Elektra/Asylum album *A Single Woman*. She tumbled into the new millennium, but ill health forced her to cancel concert dates earlier this year.

She is survived by a daughter, Lisa, who sings professionally as Simone.

## AOL TW, Viacom Post Strong Q1, But Struggle

BY MATTHEW BENZ

NEW YORK—AOL Time Warner (AOL TW) reported a profit and an increase in revenue for first-quarter 2003, despite declines at Warner Music Group (WMG), and confirmed that it is considering a sale of WMG's disc-manufacturing unit (*Billboard*, March 29). Meanwhile, Viacom posted a strong quarter, though its radio division struggled.

"We are in the early stages of exploring the possible sale of our music manufacturing business," says Jeff Bewkes, chairman of AOL TW's entertainment and networks group, which includes WMG. "This is a business that we clearly would consider exiting for the right price." Morgan Stanley is believed to be shopping the unit, which makes CDs and DVDs. It could fetch \$1 billion.

For the quarter, WMG had an operating loss of \$14 million, compared with operating income of \$20 million in the same period last year. This was because of a 4.4% decline in earnings before interest, taxes, depreciation, and amortization to \$87 million and higher amortization costs. Sales fell 3.5% to \$914 million, as DVD-manufacturing revenue and favorable currency exchange rates were not enough to offset declines in music shipments.

Overall, AOL TW revenue rose 6.3% to \$10 billion. AOL TW posted net income of \$396 million, or 9 cents per share, compared with a net loss one year ago of \$54.2 billion, or \$12.25 per share, when it took a \$54.2 billion goodwill writedown. AOL TW CEO Dick Parsons adds that there was nothing to say at present about Securities

and Exchange Commission and Department of Justice investigations into the company's accounting.

Viacom reported \$6.1 billion in first-quarter revenue, up 7% from first-quarter 2002. Its profit was \$443.1 million, or 25 cents per share, vs. a net loss of \$1.1 billion, or 63 cents per share, one year ago when it took a \$1.5 billion impairment charge.

Viacom's Infinity Broadcasting radio division had the weakest showing, with revenue down 2% to \$443.8 million and operating income flat at \$190.6 million. Viacom president/COO Mel Karmazin says that consolidating stations under a single operator and selling ads for clusters of stations have not helped increase revenue. "We need to take a look at the way we're structured," the radio veteran says, without discussing specifics. "In this strong advertising market, radio needs to grow its top-line revenue at least in high single digits."

Viacom's cable networks generated revenue of \$1.2 billion, up 13%, as MTV Networks ad sales rose 18%. The division's operating income rose 21% to \$432.2 million.

Separately, as expected, Viacom has agreed to buy AOL Time Warner's 50% stake in Comedy Central for \$1.2 billion in cash, giving it full ownership of the cable channel.

Rating agency Standard & Poor's (S&P) said AOL TW's disposal of Comedy Central was "a modest positive" in the company's debt-reduction program. Yet the agency said AOL TW's BBB+ rating will likely remain under review.

## A LOOK AHEAD

### Madonna's 'Life' Is Set For No. 1

BY KEITH CAULFIELD and GEOFF MAYFIELD

LOS ANGELES—Madonna is poised to debut atop The Billboard 200 next issue with *American Life*. The Maverick/Warner Bros. set should move in the neighborhood of 225,000-250,000 units, according to projections based upon first-day sales. The album could sell more, as she has a few TV appearances lined up for the week, including a guest slot on NBC's *Will & Grace*.

Madonna's previous studio set, *Music*, started with 420,000 in the Oct. 7 issue of 2000. *American Life*'s slower start could be attributed to the less-than-warm reception at radio to the album's first single—the title track. This issue, it is No. 67 on the Hot 100 Airplay chart with about

21 million in audience. By comparison, when *Music* arrived in stores, that album's title cut was already No. 5 on the airplay chart, with 77 million in audience.

Still, Madonna is on course to beat the Nielsen SoundScan opening weeks of such albums as *Erotica* (1992) and *Bedtime Stories* (1994).

In contrast to the busy Easter-week release schedule that places five new albums in the top 10, Madonna led a light April 22 slate. The next-highest bow should be Mobb Deep's *Free Agents: Murda Mix Tape*, which is expected to shift around 50,000. The outfit's CD is being distributed by indie Landspeed, while its last major-label release was *Infamy*, a Loud/Columbia set that opened with 140,000 in 2001.

## In The News

- EMI Recorded Music is set to launch the biggest European music download initiative by a record company in Europe. It will sell online more than 140,000 tracks from 3,000-plus EMI acts, allowing consumers to legally burn music onto CD-R, copy tracks to portable players, and purchase singles online as soon as the songs are serviced to radio and in advance of their commercial release on CD. The service will launch on more than 20 music retail Web sites in six different European countries.

- Macrovision, a vendor of content protection and security technologies, has confirmed a licensing deal with Microsoft. The move enables Macrovision's CDS-300 software to produce "dual-session" discs, which can play on both CD players and PCs. The software, introduced in January at MIDEM, already incorporates Microsoft digital-rights-management protocol that will allow labels to designate which songs on a CD can be exported to portable devices or burned to disc.

- Three people were arrested April 23 in Sydney for using Australia-based Web site MP3 WMA Land, which authorities claim digitally delivered without authorization music worth \$70 million Australian (\$43.4 million). The raid was the first major investigation of illegal Internet activity by the Music Industry Piracy Investigation unit, created under the Digital Agenda Amendments to the Copyright Act in 2000.

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	198,795,000	182,073,000	(-8.4%)
Albums	194,066,000	179,400,000	(-7.6%)
Singles	4,729,000	2,673,000	(-43.5%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	182,772,000	172,869,000	(-5.4%)
Cassette	10,827,000	5,968,000	(-44.9%)
Other	467,000	563,000	(+20.6%)

### OVERALL UNIT SALES

This Week	13,454,000	This Week 2002	10,775,000
Last Week	11,088,000	Change	+24.9%
Change	+21.3%		

### ALBUM SALES

This Week	13,172,000	This Week 2002	10,530,000
Last Week	10,916,000	Change	+25.1%
Change	+20.7%		

### SINGLES SALES

This Week	282,000	This Week 2002	245,000
Last Week	172,000	Change	+64.0%
Change	+64.0%		

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	99,801,000	92,022,000	(-7.8%)
Independent	25,581,000	20,401,000	(-20.2%)
Mass Merchant	61,915,000	60,175,000	(-2.8%)
Nontraditional	6,768,000	6,802,000	(+0.5%)

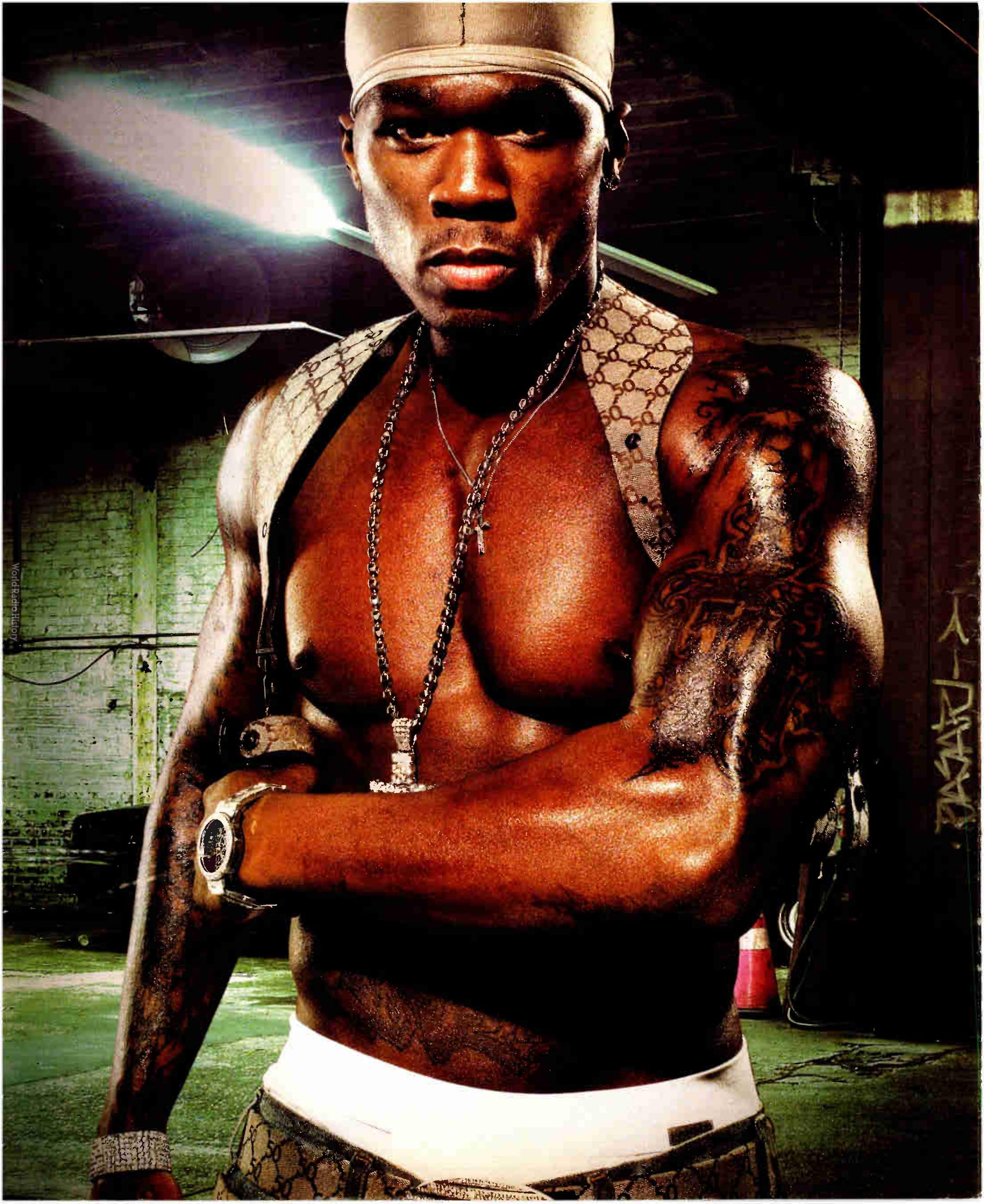
### YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	44,912,000	40,591,000	(-9.6%)
Suburb	79,924,000	75,877,000	(-5.1%)
Rural	69,230,000	62,932,000	(-9.1%)

ROUNDED FIGURES

FOR WEEK ENDING 4/20/03

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



World Radio History

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# 50 CENT

**CONGRATULATIONS TO 50 CENT, G-UNIT, SHA MONEY,  
CHRIS LIGHTY AND THE VIOLATOR STAFF  
ON THE PHENOMENAL SUCCESS OF BOTH THE  
GET RICH OR DIE TRYIN' ALBUM AND THE NEW BREED DVD/EP**

**CURRENTLY #1 & #2 ON THE R&B ALBUM CHART**

*Get Rich Or Die Tryin'*

**LARGEST SALES WEEK FOR A MAJOR LABEL DEBUT  
OVER 4 MILLION SCANNED IN 10 WEEKS**

**IN DA CLUB**

**ALL TIME HOT 100 AUDIENCE RECORD  
ALL TIME 1 WEEK R&B/HIP-HOP & RHYTHMIC AIRPLAY RECORD**

*The New Breed*

**LARGEST NIELSEN SOUNDSCAN WEEK EVER FOR TOP MUSIC VIDEOS  
FROM DR. DRE, EMINEM, JIMMY IOVINE AND PAUL ROSENBERG**

**SOLD OUT U.S. TOUR**

**PARENTAL  
ADVISORY  
EXPLICIT CONTENT**

Shady     

# Federal Suit Filed In Rhode Island Club Fire Case

BY RAY WADDELL

The first federal lawsuit stemming from the West Warwick, R.I., fire at the Station nightclub that killed 99 people Feb. 20 during a Great White concert was filed April 22 in U.S. District Court for the district of Rhode Island.

Attorney Ronald Resmini filed the 100-page personal injury lawsuit on behalf of three clients; two survived the fire and the other is the family of a victim. Among those named in Resmini's suit are club owners the Derderian brothers; the band; tour manager Dan Bichele; band management company Manic Music; label Knight Records; Anheuser-Busch; pyrotechnics manufacturer Luna Tech; American Foam; the town of West Warwick; the state of Rhode Island; state fire marshal Irving J. Owens; album WHJY Providence, R.I.; WHJY parent Clear Channel Communications; Triton Realty, the real-estate company that owns the land; and "John Does 1 through 100," which is a provision to add other defendants to the suit at a later date.

Resmini says he filed at the federal level to determine jurisdiction in the case. "We want to see where it's going to end up, state or federal, particularly as it pertains to liability," Resmini says. "Somebody's got to do it, and I got tired of waiting on everybody else."

Ed McPherson, attorney for Great White, says that although he was not

aware of the federal lawsuit, "I don't think it makes much difference in regard to liability or damage. And federal and state courts are pretty equal in how quickly they get to trial. [A federal filing] seems to circumvent the chief judge in the state court [Judge Alice Gibney], who has

made it clear she would like all of these lawsuits to be coordinated."

McPherson tells *Billboard* he believes about a dozen civil suits have been filed at the state level. Defendants named in the lawsuits filed in state court include the Derderian brothers, Great White, the town of

West Warwick, Anheuser-Busch, and Luna Tech.

No criminal charges have been brought against anyone, including the band and the club owners. "I believe the attorney general's office is being very careful," McPherson says. "I know the grand jury is still

impanelled and they're working very diligently in going over the evidence. Just because no charges have been filed doesn't mean they won't be."

As for Resmini and his federal lawsuit, "my best hopes are to see that there is some money out there to take care of these people."

## Prolific Songwriter Felice Bryant Dies At 77

BY DEBORAH EVANS PRICE

NASHVILLE—The songwriting community lost a legend with the passing of Felice Bryant. The 77-year-old songwriter died April 22 at her Gatlinburg, Tenn., home following a battle with cancer.

During four decades, Bryant and her husband, Boudleaux—who died in 1987—had their songs recorded by many top acts, among them the Beatles, Tony Bennett, Simon & Garfunkel, Grateful Dead, Dolly Parton, Elvis Presley, the Beach Boys, Count Basie, Dean Martin, R.E.M., and Ray Charles. Their catalog includes such classics as "Wake Up Little Susie" and "Bye Bye Love," both recorded by the Everly Brothers; "Raining in My Heart," recorded by Buddy Holly; and "Rocky Top," which was adopted as the Tennessee state song in 1982.

"'Rocky Top' defines Tennessee and brings people together," Tennessee Governor Phil Bredesen says. "Mrs.

Bryant's work will forever be a part of the Volunteer State."

A BMI writer, Bryant's accolades include membership in the Country Music Hall of Fame and the Nashville Songwriters Hall of Fame. The Bryants earned a total of 59 BMI Pop, Country, and R&B awards.

Born Matilda Genevieve Scaduto, Bryant grew up in Milwaukee. In 1945, she was working as an elevator attendant when she met Boudleaux Bryant, a young musician who was visiting from Georgia.

They eloped two days later.



FELICE (LEFT) AND BOUDLEAUX BRYANT

Publisher Fred Rose heard their song "Country Boy" and placed it with Little Jimmy Dickens, who made it a hit in 1949. After moving to Nashville, the Bryants formed Showcase Music in the mid-'50s before signing a contract with Acuff-Rose Music Publishing that included reversionary rights, which were unheard-of at that time.

Known mostly for co-writing with her husband, Bryant scored a self-penned hit with "We Could." The couple only record-

ed one album as performers, 1979's *A Touch of Bryant*.

BMI president/CEO Frances Preston says. "When Felice began her career, it was unusual for a woman to succeed as a songwriter. She pushed through the glass ceiling and left a space for future generations of talented women."

In 1966, the Bryant publishing rights reverted to their ownership, and they established House of Bryant Publications. The couple moved to Gatlinburg in 1978, where they owned and operated the Rocky Top Village Inn.

Bryant's survivors include two sons, Nashville real-estate executive Dane Bryant and BMI executive VP Del Bryant.

## Sony Invests In New Microprocessor

BY MATTHEW BENZ

NEW YORK—Sony Corp.'s music division swung to an operating loss in its latest fiscal year. Meanwhile, Sony said it is investing 200 billion yen (\$1.7 billion) during the next three fiscal years to manufacture a new microprocessor that will power its next generation of devices for music, movies, and other applications.

The investment by Sony Computer Entertainment (SCE) and Sony Corp. is another step in the parent company's creation of a "broadband network." Sony envisions a future in which its music, movie, and games are accessed by a range of devices—made by its own electronics and computer divisions.

"Digital consumer electronics and network products to enjoy various broadband applications in homes—such as games, movies, music, and digital broadcasting—will play a leading role in the future, together with the evolution of the PC," says Ken Kutaragi, president/CEO of SCE and executive deputy president of Sony Corp. IBM and Toshiba are part-

ners in the project.

Meanwhile, Sony's music division reported an operating loss for the fiscal year ended March 31 of 8.7 billion yen (\$72 million), compared with income of 20.2 billion yen (\$167 million) the year before. Sony recorded restructuring charges of \$190 million for a 1,400-person reduction in work force, the closing of a U.S. manufacturing facility, and the consolidation of distribution facilities outside the U.S.

Despite slow music sales, the division's revenue fell only 1% to 636.3 billion yen (\$5.3 billion); on a constant-currency basis, it actually increased 1%. U.S.-based Sony Music Entertainment, which generated 72% of the division's revenue, saw sales rise 6% as it manufactured more DVDs for the pictures and games divisions.

Sony projects a further decrease in the music division's sales in the current fiscal year but also a return to profitability, as the benefits of restructuring set in and talent-related expenses decline.

## German Parliament Passes EU Copyright Directive

BY WOLFGANG SPAHR

BERLIN—Germany's federal parliament passed the European Union's directive regulating copyright law in the information society April 11, making it only the fourth country in Europe—after Denmark, Greece, and Italy—to do so.

Despite considerable efforts on the part of the hardware industry to defeat their passage, record companies and music publishers pushed through some key points. For example, a private copy remains not only admissible but is also subject to payment: German consumers pay levies for private copying on the purchase of a blank audio cassette (0.06 euros [\$0.07] per hour), blank video cassette (0.09 euros [\$0.10] per hour), video recorder (9.21 euros [\$10.05]), CD burner (7.50 euros [\$8.18]), and scanner (8.18 euros [\$8.93]).

The new law, which takes effect in June, also stipulates

that protection technologies may not be circumvented. Any one offering technologies to crack copy-protected music CDs is subject to prosecution, as are media providing instructions on how to crack protected music CDs.



GEBHARDT

Gerd Gebhardt, chairman of German record industry association BPW, welcomes the legislation. He says the record industry's efforts in "protecting what can be protected [and] paying for what cannot be protected" have largely been implemented in this law.

Both German Music Publishers' Assn. managing director Heinz Stroh and Thomas Stein, president of BMG's Germany/Switzerland/Austria region, complain that the new law fails to stigmatize private copies made from illegal sources. Stein welcomes the new law: "It is the responsibility of the government to help the music industry in a way that enables the industry to help itself."

## Executive Turntable



SMITH



DOLLINGER



ANDERSON

**RECORD COMPANIES:** Laura Bartlett is named senior VP of international for Jive Records in New York. She was president of Zomba Records Canada.

Shawn Amos is named VP of A&R for Shout! Factory in Los Angeles. He was executive director of the Quincy Jones Listen Up Foundation.

Anne Chwat is promoted to chief ethics and compliance officer for BMG in New York. She also continues as VP of legal and business affairs.

Martin Basart is named national sales director of Empire Musicwerks in Hallandale, Fla. He was national sales manager of Pickwick Records.

Cheryl Gehbauer is named manager of video production and promotion for Lava Records in New

York. She was manager of video promotion for Artemis Records.

**PUBLISHING:** Alison Smith is promoted to senior VP of performing rights for BMI in New York. She was VP of performing rights.

**BROADCASTING:** Lisa Dollinger is promoted to senior VP of worldwide corporate communications for Clear Channel in San Antonio. She was senior VP of radio marketing and communications.

Andy Anderson is named senior director of partnership marketing for American Urban Radio Networks in New York. He was urban and Canadian advertising director for *Billboard*.

# ARTISTS & MUSIC

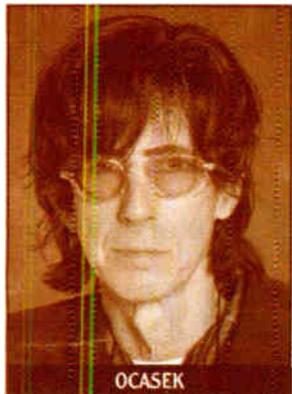


by Melinda Newman

## The Beat

**COMING HOME:** Ric Ocasek, Elektra Entertainment Group's (EEG) newly named senior VP of A&R, is nothing if not loyal. Elektra was the first label he ever set foot in as a young man looking for his big break in music. "I was 21. It was 1970. I came to New York from the Midwest, and I thought you could just walk into a record company and give them your tape," Ocasek says in an exclusive interview about his new post.

"So I tried to do that, and Elektra was the only label who let me in," he continues. "I remember the girl's name, Shelly Snow, who saw me.



OCASEK

I don't even know if they called it 'A&R' back then, but she closed her door. It was a joint, and I thought, 'Jesus, I'm in heaven here,' and then we listened to [my] songs and I exited. I didn't get the deal, but it was nice to have the experience."

Flash forward to 1978, and Ocasek's group the Cars is one of Elektra's top acts. By the time the band released its last studio album, 1987's *Door to Door*, the Cars had sold more than 20 million albums in the U.S., according to the Recording Industry Assn. of America. (Ocasek also recorded two solo albums for Geffen in the mid-'80s.)

Through his Cars tenure and beyond, Ocasek has produced scads of acts, including **Bad Brains**, **Lloyd Cole**, **Weezer**, **Nada Surf**, **Hole**, **No Doubt**, and **Bad Religion**, so it's no surprise that EEG chairman/CEO Sylvia Rhone came calling.

"Sylvia phoned me and said, 'I have a wonderful idea, let me run it by you,'" Ocasek says. "We went to lunch and discussed it. It's something I never thought about or imagined. But I thought, 'I like Sylvia a lot. This will be a great

way to hear a lot of great music and maybe find something in the haystack. I'll be in the office at my own discretion. I've never had an office job before... then there's waking up earlier than 12, I can't do that. Sylvia's not making me do that.'" She's also not making him work exclusively for Elektra; Ocasek stresses that he's still able to produce acts not on the label.

For her part, Rhone tells *Billboard* she was looking for someone with a unique perspective. "I have tremendous respect for Ric as an artist and producer of great taste," she says. "Having not had any previous label experience, he gives Elektra a fresh pair of ears and a new look to the A&R process. I am confident he will make an indelible contribution to the creative vision of the company."

Ocasek says he hasn't signed anyone to Elektra yet, but he's on the hunt for things that "are different. I have an interesting view of the music I get that's probably quite a bit different from most A&R folks, since I've been on the stage and written hundreds of songs. I'm looking for acts where the general sound and genre is already intact. They should already be good, they should already have their own style... I'm also not doing this just to find productions; there are only so many records I can produce a year without going nuts."

Don't expect to see him lurking at the back of clubs in search of the next big thing, because he says plenty of music finds its way to him. "I don't think I would be on a mission to scout out things, although I'd go see things that I think are good. But I couldn't stand the smell of going into a bar every day. I don't even drink anymore. I can't imagine going in there and having to run out to have a cigarette."

Regarding his own musical career, Ocasek says he still makes music and is, in fact, working on a solo record. "It's a pretty artistic one that I might just put out on the Internet. I don't want to return to the pop world as a performer. I don't think I could, because I don't think anyone would be interested. I don't want to go out and worry if the record company is going to push it and if it will get airplay. I can still do records, and it's OK if it's just for a few."

## Blur Roars Back After Four Years

**U.K. Act Left No Worse For Side Projects, Loss Of Founding Member**

BY NIGEL WILLIAMSON

LONDON—One rumor had it that Blur was making a world-music album. Another held that the band's seventh set would be a dance record. The actual recording, *Think Tank*, is neither. Instead, Blur has delivered radical modern rock that juxtaposes sonic invention with some of the sweetest pop tunes that frontman Damon Albarn has ever written.

"We're in love with melody," Albarn notes. "But I think we're also adventurous musically. This is the first record where those two elements have truly come together."

Due May 6 worldwide (via Virgin in the U.S. and EMI in Europe), *Think Tank* is a key release for the former Brit-pop champions, whose battle for chart supremacy with Oasis reinvigorated the U.K. rock scene in the mid-1990s. It is the band's first album as a trio, following the departure of guitarist/founding member Graham Coxon. It also marks Blur's return from the lengthy four-year sabbatical that followed the release of 1999's *13*.

*Think Tank* also comes on the back of considerable speculation about the band's future, fueled by Albarn's recent pursuit of several successful side projects, including film soundtracks; hip-hop/dance act Gorillaz; his own record label, Honest Jon's; and African fusion album *Mali Music*.

This has caused some to question his continued commitment to Blur, but Albarn insists that his extra-curricular activities have enabled the band to come back stronger than before. "You have to go out and find your sense of identity as a musician," he notes. "I'm still looking for that, and I expect that I'm going to spend my whole life doing it."

EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth also

believes that Albarn's activities away from Blur have contributed to the band making the most impressive album of its career.

"The first thing that struck me when we heard the material was how vibrant and different it was," he says. "It was obvious that the songwriting had been energized by the success of Damon's other projects."

Virgin U.S. VP of global marketing Stacy Conde agrees, adding that "this record brilliantly combines the classic punk energy of Blur with undeniable, remarkable growth. This album shows a band that is stronger than ever."

The band began recording *Think Tank* in late 2001 in London as a quartet, before Coxon's departure in June 2002. His guitar playing has survived on one cut, "Battery in Your Leg."

"We weren't fighting. But Graham got to a position where he just wasn't comfortable with me calling the shots," Albarn explains.

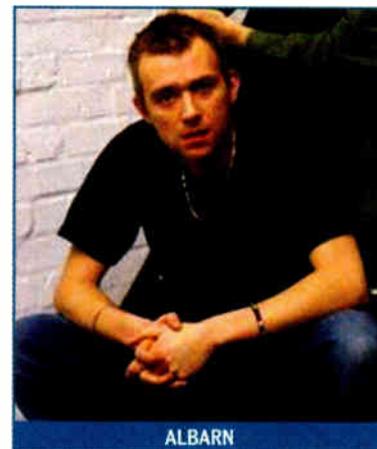
The trio of Albarn and the band's longstanding rhythm section of Alex

James (bass) and Dave Rowntree (drums) continued work on the album in Morocco. Finishing touches were added at the end of 2002 at Albarn's home in Devon. Production is by Blur and Ben Hillier (Elbow/Tom McRae), with additional production by William Orbit and Norman "Fatboy Slim" Cook on a number of tracks.

Lead single "Out of Time" went to radio here and abroad April 15. It is accompanied by a video directed by John Hardwick that depicts a female marine serving on a U.S. warship in the Persian Gulf.

The band will evenly divide its time between the U.S. and Europe, where the band will tour extensively.

"We think this album is going to be incredibly successful," Wadsworth says. "The company is fired up all over the world on this one."



ALBARN

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2002 <b>330CiA</b> (VIN# JU39653)	MSRP \$41,385 <b>\$35,888</b>	2002 <b>325Ci</b> (VIN# PG58405)	MSRP \$36,845 <b>\$32,888</b>	2002 <b>325i</b> (VIN# NJ18240)	MSRP \$35,995 <b>\$30,888</b>	2002 <b>325iT</b> (VIN# PC10723)	MSRP \$39,320 <b>\$29,888</b>

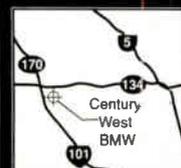
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10am - 7pm Sun



All prices + sales tax, Drive offs include vehicle registration, license fees & finance charges. Subject to prior sale on approved credit. Ad expires close of business 05/03/03

## Cash Returns After Vocal Therapy With 'Rules Of Travel'

BY PHYLLIS STARK

"I know big labels are dinosaurs and everything's changing," Rosanne Cash says, "but at the risk of sounding retro, I'm glad to be with Capitol."

She's particularly grateful for the label's forbearance during the long journey toward the creation of her latest album, *Rules of Travel*, released March 25. It's her first album in 10 years, with the exception of 1996's *10 Song Demo*, which had been her first and only project for Capitol until now.

Cash began work on *Rules of Travel* in 1998, then frighteningly lost her voice: it took more than two years in vocal therapy for it to return to its previous strength and quality. The problem originated with vocal polyps caused by hormones during her pregnancy with her now-4-year-old son, Jake.

The downtime grew from a frustration into an identity crisis for Cash, who worried that her career was over. When her voice first disappeared, she says, "I didn't really care because I was going to give that time to the baby anyway. Then the baby was a year old and my voice still wasn't back, and I freaked out." During that time, she says, it was "too depressing" to even pick up a guitar. "At some point, it started eating away at my self-esteem."

But in a sense, missing something she had previously somewhat taken for granted was an eye-opener for Cash. "I found that I really wanted [a singing career.] And that was a great thing, actually; a profound experience. I wanted to sing just for the joy of it."

The ordeal ultimately helped her in the recording of *Rules of Travel*. "I

didn't have the anxiety about singing that I had before I lost my voice," she says. "I felt more accepting of myself."

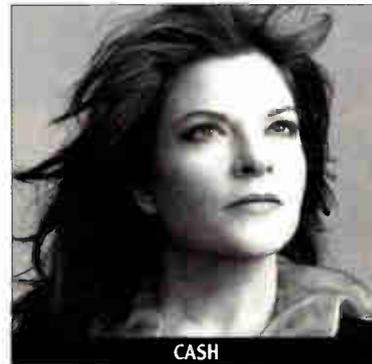
Cash wrote or co-wrote eight of the album's 11 tracks; she recorded it in New York with her husband/producer John Leventhal, who she says "had a real vision that [the album] should draw from all eras of my career, plus the newness of where I am right now. I feel it's not as navel-gazing as some of my records in the past. I'm not working out anger or regret so much [now] as [I am] living out the questions."

The album features vocal collaborations with Sheryl Crow, Steve Earle, and her father, Johnny Cash, and includes songs written by Jakob Dylan, Joe Henry, and Marc Cohn. Cash looked to other writers a little more for this project, explaining, "I was really sick of my own thoughts. I wanted to interpret someone else's thoughts. It turns out we were all thinking the same things."

The pairing with her legendary father on "September When It Comes" is, Cash says, her first real duet with him, even though they have recorded together before. The song, which Cash and Leventhal co-wrote, is about mortality. Cash says, "It was partly about my dad, because his health had started to degrade around the time I wrote that song. It was the first time I ever had to deal with a parent's mortality." Still, she says, she

needed some convincing before she asked her father to sing with her: "I didn't want it to look like a gimmick."

Once Cash finally did ask her father, he told her he'd have to read the lyrics before he'd agree to do it. "He's an artist through and through," she says, laughing at the memory.



CASH

Rick Camino, Capitol's senior director of marketing, thinks *Rules of Travel* has "broad appeal" and says the first step in the label's marketing plan was "reintroducing her to the trade—media, radio,

and retail." In January, Capitol hosted a showcase for Cash in New York and also had her perform at a triple-A radio convention in Hawaii.

Calling Cash "a hybrid artist who doesn't have an obvious radio format," Camino says the first single, "Rules of Travel," is being worked to triple-A and Americana stations. Capitol wants to cross the record to AC or

adult top 40 later. "I don't think we're going to be beating down top 40's door," she says with a laugh.

In the mid- and late '80s, the Grammy Award-winning Cash was a consistent country radio hitmaker for her then-label, Columbia, notching nine No. 1 singles, including "I Don't Know Why You Don't Want Me" and "Runaway Train." Today, she no longer feels much kinship with country radio. "I don't even know what the rules are there [anymore]." She notes that "an entire musical generation has come and gone" since her last country hit.

Beyond radio, Camino says the label's marketing plan "is motivating the consumers." To that end, the label lined up TV appearances for Cash during the album's release week, as well as an appearance on National Public Radio's *All Things Considered*. Cash is also being featured on syndicated radio shows *The Cutting Edge*, *This Week in Americana*, and *World Cafe*, as well as in specials on XM Satellite Radio and Music Choice. "The goal here," Camino says, "is just to get the music in front of an adult audience."

## Orrico Attempts Transition From Christian To Pop

BY RASHAUN HALL

While many a pop star has embraced religion and recorded Christian albums later in their careers, fewer do it the other way around. Stacie Orrico aims to bridge the gap between her Christian fan base and her newfound pop fame with her eponymous Forefront/Virgin set, released March 25.

Orrico first made a name for herself in the Christian music market on Forefront Records. Her first two albums—*Genuine* and *Christmas Wish*—were successful on the Christian charts, with *Genuine* debuting at No. 6 on the Top Contemporary Christian Albums chart.

Managed by Britt-Huston Ham of Nashville and New York-based Britt Huston Entertainment, the 17-year-old Seattle-born, Denver-raised artist was working on her next Forefront set when fellow EMI label Virgin came calling.

"Sitting where I am, it's rare that you come across a star—especially one so young and ready to grow," producer/Virgin chairman/CEO Matt Serletic says. "With her Christian background being based in gospel, it was a natural fit."

In addition to Serletic, Orrico worked with producers Dallas Austin, the Underdogs, Anthony Dent, and Eddie Hustle, among others. Serletic and Austin co-produced lead single "Stuck."

"When I left the writing session, I didn't think it would make the

record," Orrico says of the single. "It's crazy that people are enjoying it so much."

To promote the album, which debuted at No. 4 on the Top Contemporary Christian Albums chart and No. 59 on The Billboard 200, Virgin set up a string of appearances—including one on MTV's *Total Request Live* April 3—radio interviews, and meet-and-greets with industry tastemakers.

As for walking the fine line between Christian and pop, Orrico thinks the two genres have more in common than most people think. "The Christian market is smaller, but it does well."

Working on this record made me respect the Christian genre even more," she says. "Everything in Christian music is based on the calling, while mainstream is more about having a hit record, so the motivation is different."

To that end, Orrico and company crafted a set that both of her audiences could embrace. "We definitely created a record for both genres," the singer says. "I wanted to make sure that my existing fans would accept it, as well as grow with my new audience."



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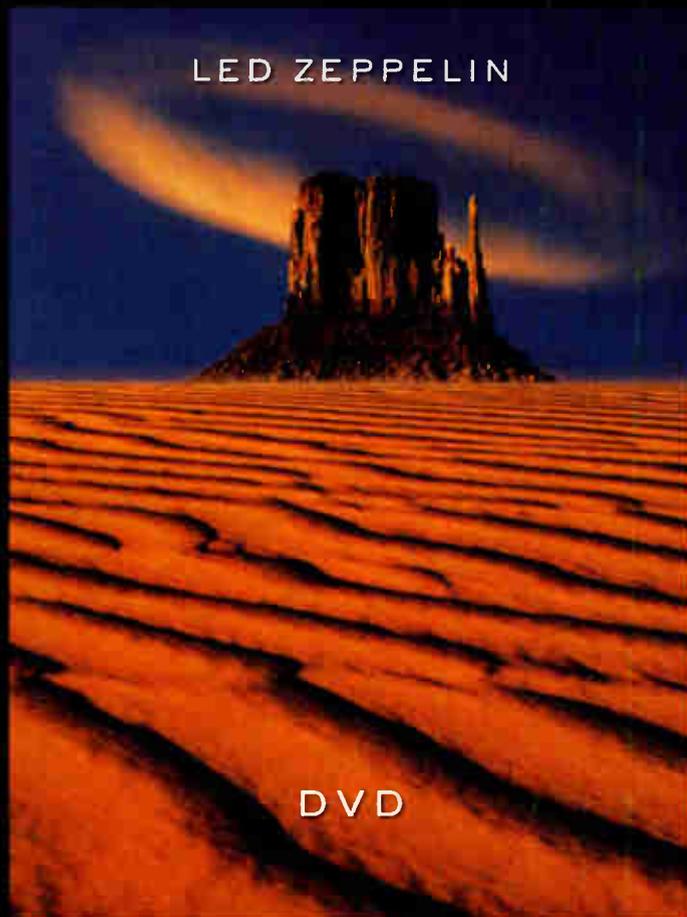
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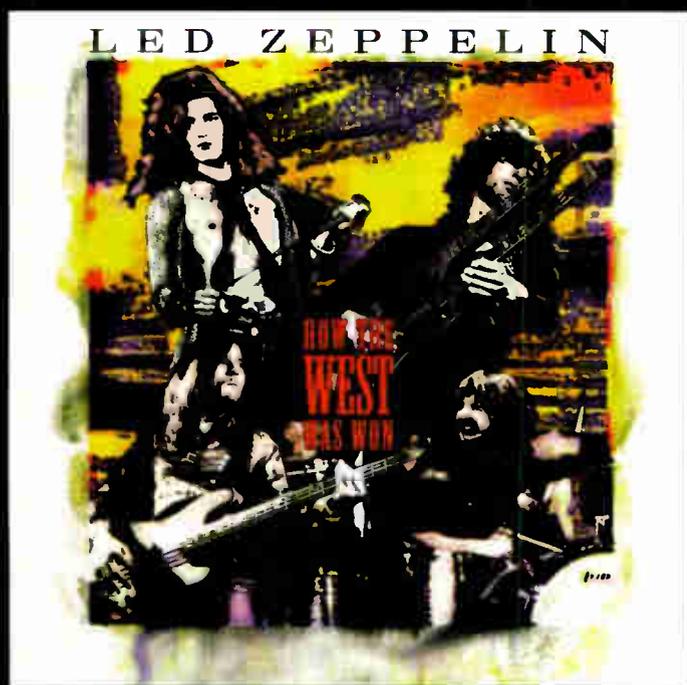
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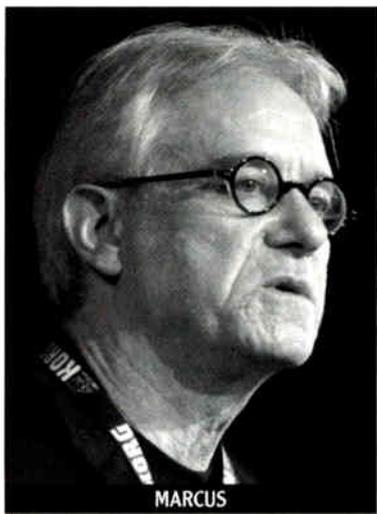
## Writers, Execs, Scholars Get Light, Serious, Historical At EMP

BY ROBERTA CRUGER

SEATTLE—This year's Pop Conference at the Experience Music Project (EMP) included more than 30 panels covering such topics as technology, techno, Delta and Chicago blues, Chicano punk, Afropop, glam-rock and disco, jazz vs. rock, and post-Sept. 11, 2001, protests.

Some 500 people gathered here April 10-13 to participate in the second annual conference at Paul G. Allen's noted museum. The event brought together music journalists and academics to discuss a broad range of issues in popular music, including sampling and fan clubs.

Writers from *Rolling Stone*, *bet.com*, and *The New York Times* gathered with professors and grad-



MARCUS

uate students from academic institutions ranging from Cornell University and the University of California at Berkeley to the University of Liverpool, representing various departments, including American studies, communications, and sociology. Musicians, producers, and authors of books on such artists as Muddy Waters, Selena, and Kurt Cobain also participated in the mix.

"It's less formal than academic conferences and more risk-taking than industry events," explained event organizer Eric Weisbard, head of the education department at EMP. The former editor of *Spin* hopes these different worlds find common ground at the event.

Author Greil Marcus (*Lipstick Traces, Mystery Train*) launched the conference with a keynote that addressed the conference theme, "Skip a Beat: Rewriting the Story of Popular Music," referencing the first recording in 1929 of "I Am a Man of Constant Sorrow" and the version from *O Brother, Where Art Thou?* He used songs like the Rolling Stones' "Gimme Shelter" to illustrate the power, pleasure, and promise of pop music.

Spanning a century of musical styles—from be-bop to hip-hop—more than 100 presentations were delivered. One, titled "The Pop Star

as Politician: From Belafonte to Bono, Creativity to Conscience," was a paper given by John Street, politics professor from the University of East Anglia in Norwich, England, who also writes for U.K. newspaper *The Times*.

Serious panels with catchy titles, including "The Real Slim Shady," "Bruce's Butt," "Supa Dupa Fly," and "White Noise Supremists," dealt with complex issues involving race, ethnicity, and gender.

In an opening session, Ned Sublette of Qbadisc Records hit on the conference theme, suggesting that all movements do not necessarily lead to rock'n'roll but that popular music leads back to Cuban influence, citing elements of big band songs, the Kingsmen's "Louie Louie," and the Beatles' "Daytripper."

While much material maintained scholarly standards—even running dry on occasion—most of it was engaging. Some was even entertaining and became moving, with heartfelt words about music's source of inspiration.

Amusing highlights included a lunchtime performance by Jon Langford (the Mekons, the Waco Brothers) called "A Sorry Life in the Punk Rock Trenches," interspersed with commentary on the business and hilarious anecdotes. Another crowd pleaser was the Ego Trip Experience, featuring the humorous banter of five journalists who write for magazines (*Vibe*, *XXL*) and self-publish books, such as *The Big Book of Rap Lists*, spinning a wheel full of such hip-hop questions as "Will the real new Tupac please stand up?"

The program committee, which consulted on presentation selections, included such notables as Robert Christgau (*Village Voice*), Robert Walser (UCLA), Kelefa Sanneh (*The New York Times*), Ann Powers (EMP curator), and faculty from Princeton University, Smith College, and George Washington University.

"Jazzed" to bring these diverse worlds together, Weisbard expects the conference to grow, based on enthusiastic responses. "We came away with a real sense of how many strong visions of music are out there, which is true to the spirit of popular music now." It was a sentiment echoed by attendees from academia, journalism, and music scenes, pleased to find a shared sense of community.

The modestly priced admission of \$55 (\$33 for museum members) gave access to the museum and conference receptions. But with three panels running simultaneously, attendees had to juggle sessions, slipping between rooms to catch everything.

EMP hosted the event in collaboration with KEXP (90.3 FM) and the University of Washington's school of music.

## Nordeman Leads Dove Winners



Nichole Nordeman, who is expecting her first child in August, was the evening's top winner, taking home seven Doves.

Though other industry gatherings have seen a decline in attendance this year, registration was up at the Gospel Music Assn.'s (GMA) annual Gospel Music Week convention, held April 5-10 in Nashville. The theme of the convention was "Zeal With Knowledge." The week's activities featured several concurrent seminars, including the National Christian Radio Seminar, the Christian Music and Video Retailers seminar, and the Managers, Agents, and Promoters Seminar.

The confab concluded April 10 with the 34th annual Dove Awards at the Gaylord Entertainment Center. Nichole Nordeman was the big winner, taking home seven Doves, including honors for songwriter, female vocalist, and both song of the year and pop/contemporary song for "Holy," which she co-wrote with Mark Hammond.



Perennial favorite Michael W. Smith won six Dove Awards, including his third for artist of the year and his first in the male vocalist category.



Gathered at the Southern gospel reception are, from left, the Gospel Music Assn.'s (GMA) Joy Fletcher, Terah Crabb Penhollow, Aaron Crabb, and president John Styll; Bill Gaither; the GMA's Jason Crabb, Adam Crabb, and Mark Lowry; and Clear Channel's Paul Emery.



GMA president John Styll congratulates Third Day on winning its third consecutive Dove Award for group of the year and rock recorded song of the year for "40 Days." Pictured, from left, are Third Day's Brad Avery and Mac Powell, Styll, and the band's Tai Anderson, David Carr, and Mark Lee.



by Deborah Evans Price

## Higher Ground™

**COLLATERAL DAMAGE?:** Christian retailers have generally exercised a fair amount of caution before stocking mainstream acts on their shelves. Just when they may have begun feeling comfortable embracing a more diverse catalog, controversy erupted when Wind-up Records act **Evanescence** told an *Entertainment Weekly* reporter in rather colorful language that it no longer wanted to be distributed at Christian retail (*Billboard*, April 26). Wind-up recently pulled Evanescence's debut album, *Fallen*, from the Christian Booksellers Assn. (CBA) market, where it was being distributed by Provident Music Distribution.

**Darrell Hodges**, music buyer for the 115-store Lifeway Christian chain, says he's confused by the band's attitude because he has read previous interviews with the band in a Christian publication that had the group saying things that were "totally opposite" to what was printed in *Entertainment Weekly*.

Wind-up band **12 Stones** is being distributed by Provident. And *Believe*, the forthcoming set from new Wind-up act **Big Dismal**—to be issued May 6—is going to CBA via Provident.

Will Christian retailers shy away from this or other mainstream releases? Hodges says Lifeway views each situation on a "project-by-project basis," and the Evanescence flap won't keep other acts from being accepted at the chain. However, he foresees other retailers becoming more reluctant to work with general-market acts because when situations like this arise, it's Christian retail that "gets burned." The consumer only knows the retailer. They don't know the label. They don't know the distribution company. They just know "I got this at Lifeway or Family [Christian



HEMMINGS

Stores]. It affects us greater than anybody, because we are in direct contact with that consumer."

Questionable content is not often an issue at mainstream retail, but content is at the core of the Christian retail business. Hodges says the Christian consumer views placement in Christian retail as a "seal of approval" and that parents look to these retailers to be a safe place to take their kids for music.

Hodges was appreciative of the way both Wind-up and Provident handled the situation—with detailed letters explaining what happened and how to handle returning product. Newly appointed Provident Music Group president/CEO **Terry Hemmings** values the trust Christian retailers place in Provident. "I really can't find fault in the process we or Wind-up went through," he says of determining which acts to take to CBA. "The band changed its philosophy. That's the nature of artists. You can't control human behavior."

Hemmings says it will be "business as usual" with the Big Dismal release. "I would hope everyone would be open-minded on an artist-by-artist basis vs. trying to tag a particular label or distribution system for an issue like this," he says. "You can't call it a mistake. Mistakes are different. This is a change in circumstance."

**NEWS NOTES:** **Plus One** has signed with Inpop Records and will have an imprint. The group also has a new management deal with Paradigm Management and a new booking agreement with Jeff Roberts & Associates. **Third Day** has signed a worldwide publishing deal with EMI Christian Music Publishing. Its catalog remains with Brentwood Benson Music Publishing.



by Lisa Collins

## In The Spirit™

**LONG TIME COMING:** There's no mistaking it. **Vickie Winans** is on a mission to debut at the top of the gospel albums chart with her long-overdue Verity Records debut, *Bringing It All Together*, due in stores May 6.

"I pulled out all the stops," Winans says of the release that ends a near-four-year hiatus from recording. "I've hired an independent publicist and independent promotions person. In fact, I hired independent everybody and spent about \$150,000 to promote this record. Bottom line, I want to win, and I am winning."

Currently on a 52-city promotional church tour, Winans is drawing record numbers. "We've had no less than 1,000 turn out at each setting and up to 4,500," Winans says. "It's just been amazing."

No less amazing are the results at radio, where the album's lead single, "Shake Yourself Loose," is in high rotation, thanks to New York-based Verity's two-month advertising blitz, which has kept in on radio and print.

"This record has received overwhelming success at radio," Verity Records VP **Jazzy Jordan** reports. "Already, it's No. 1 at WPGC-AM radio in [Washington] D.C., on the two key Sunday morning shows in New York [KISS and WBLS], and it has just taken off across the country, and the video was immediately accepted at BET, where it's in heavy rotation."

"We have every reason to believe she'll come in at No. 1. In fact, she has herself taken 5,000 pre-orders for the CD during the time spent out on the road. Obviously,



WINANS

it's a partnership, but a lot of what is happening with this CD has to do with Vicki's business savvy. She's one of the savviest business people I've ever met—totally in charge of her career."

A relentless self-promoter, Winans has been dubbed the hardest-working lady in gospel and has more than 200 bookings a year to show for it. Winans even financed three videos. She says, "When the record hits No. 1, it's going to reflect all of the labor we put in."

Performing and sharing co-producing credits with her youngest son, **Marvin Winans Jr.** (formerly of **Winans Phase II**) made the CD a family affair for the singer, who insists that the 17-track disc is her best yet. She notes that it has something for everyone, from highly stylized contemporary cuts to straight church songs.

"The CD cover is actually a jigsaw puzzle you can take apart and put together to tie in with the title of the album, *Bringing It All Together*," Winans says. "It's about bringing all of the family together so they can listen together as one entity."

**BRIEFLY:** Even at 77 years old, veteran gospel singer/preacher Rev. **Clay Evans** is proving he's still got it. Last month saw the release of his new disc, *Still in the Mix*, which is also his debut for Blackberry Records. The record—yet another of his "musical testimonies"—recounts his victory over cancer and is all the buzz at traditional gospel outlets. Guest vocalists include **Albertina Walker**, **the Williams Bros.**, **Jessy Dixon**, and **Milton Biggum**.

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# McCain Strips Down Sound On First Post-Atlantic Set

BY ANTHONY LA SALA

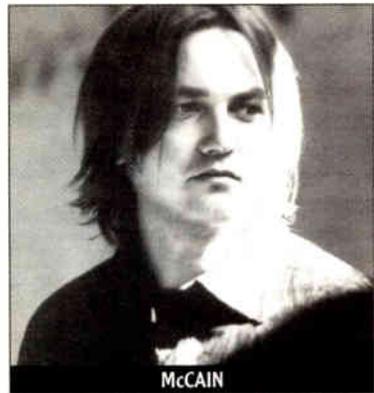
If Edwin McCain happens to perform a song from his new album, *The Austin Sessions*, at next year's Grammy Awards, don't expect a stage filled with candles, exotic dancers, and the New York Philharmonic. Don't look for any glitzy, high-priced videos on MTV or VH1 either, McCain says, because "you can build a house for somebody with the money you waste on them."

Over-the-top production, expensive video shoots, and anything that invokes the words "corporate" or "commercially viable" are the last things McCain wants to be a part of these days. *The Austin Sessions* (which streeted Feb. 25 via ATC Records) is a return to the stripped-down approach and sound the 33-year-old South Carolina native was known for prior to signing a four-album deal with Atlantic Records in 1995. It is something he has been happily anticipating for a long time.

"I had a good time with all the people at Atlantic, but I was a square peg in a round hole after a while," says McCain, whose 1997 release for the label, *Misguided Roses*, spawned the top 10 hit "I'll Be." "They were interested in me

being a pop balladeer, and that's not my destiny."

The new album, the singer's sixth, was recorded in roughly 20 days, with a few of the songs being cut after the first take. In addition to the bare bones, acoustic feel, *Sessions* has some fan favorites



from his days on the road, including a cover of Dire Straits' "Romeo and Juliet."

The new album, coupled with the November 2002 release of the DVD *Mile Marker: Songs & Stories From the Acoustic Highway*—which features live performances, behind-the-scenes footage of the singer and his band, old videos, and an entertaining, Southern-

style spoof of MTV's *Cribs*—serve as gifts to the loyalists who have stuck by McCain since his early days playing on the resort island of Hilton Head in South Carolina.

"The whole package is sort of saying, 'I'm back doing what I originally started out doing,'" McCain notes. "There were a lot of people who were a little confused for a while there, when it was all big ballads and orchestras."

Constantly on the road, McCain is in the middle of a five-week tour covering the eastern portion of the U.S. If the new CD, DVD, and planned gigs weren't enough to keep him busy, the artist is also hosting *Inside Music With Edwin McCain*, his own syndicated radio show on the Sirius satellite radio network.

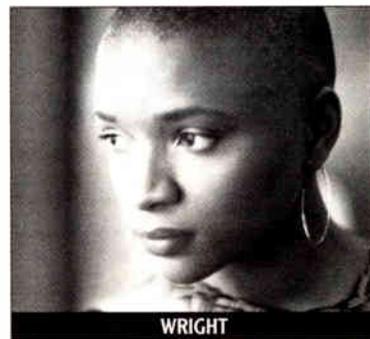
Brentwood, Tenn.-based ATC Records is hoping that McCain's work on the road and his other projects, extend his popularity beyond his fan base.

"Obviously our main goal is to reach his faithful audience, but I wouldn't pigeonhole his demographic appeal," label owner Rick Wells says. "Because he is a proven commodity when it comes to writing songs and his other media exposure opportunities, his reach is going to be broad."



## Jazz Notes™

**THE WANDERER:** Jazz is a reflection of life, and life is said to be a journey rather than a destination. Georgia native **Lizz Wright**, a 23-year-old singer/songwriter, began the journey that led to the release of *Salt*, her Verve Records debut (May 13), singing and playing piano in her father's church. "At the time, the little jazz I heard came from outside my home,



because I was not allowed to listen to jazz," Wright recalls. "I didn't even know that the music was 'jazz'; I just knew that it sounded exciting to me."

Not surprisingly, gospel plays a large role in Wright's music, as does the straight-ahead jazz she discovered on the radio, listening to **Marian McPartland's** *Piano Jazz* show on National Public Radio. Both genres feature prominently on *Salt*, from the sultry opening track, **Chick Corea & Neville Potter's** "Open Your Eyes, You Can Fly," to the traditional hymn "Walk With Me, Lord." Wright also wrote or collaborated on five songs, including the title track, a tale of self-discovery in which the narrator explores the need to remain true to one's self.

"The song 'Salt' is about my life," Wright says. "When we were recording the album, I felt like I was having a hard time finding my own voice and sound, and it was bothering me because I felt like I didn't know exactly what I should be doing. Along the way, I wrote this song, and in the process realized that I was a wanderer, walking through life on a journey of self-discovery. I realized that this was OK, and in finding myself I was able to give personality and direction to the entire project."

**RONNY RETURNS:** For his N-Coded Music label bow *At Last* (April 22), **Ronny Jordan** went back to doing what he does best. "My last record (*Off the Record*, Blue Note, released 2001) alienated my audience," the guitarist admits. "It was too funky and raw for radio, like I was cooking a stew and put too much spice and pepper in. The new record is a lot more radio-friendly."

*At Last* finds Jordan in an altogether jazzier mode than he was on his previous release, spinning warm, solid-body guitar melodies over waves of R&B rhythms, with the occasional backing of a horn section. "I realized that the clean, full-bodied guitar sound works best for me," he says, "because it is totally pure; there are no lies hidden there." *At Last* is dedicated to Jordan's late father, **Laurence Albert Simpson**.

**SMOOTH:** One of the best-kept secrets in Latin jazz (and one deserving of wider recognition), New Jersey-based **Cintron** releases its sophomore date, *Hit Men* (Latin Cool), April 29. The 13-piece ensemble presents a danceable mix of Latin rhythms and jazz improvisations, with bilingual harmony vocals provided by six of the band members.

"We don't always fit into a neat slot, so it makes it harder for retailers to know where to stock us and a more difficult decision for radio to know whether we fit their format," lead vocalist **Rocco DePersia** admits. "A lot of what **Santana** plays would be placed wherever we are placed, if he was not considered a pop artist. We do a lot of vocal harmonies that are not usually heard in Latin jazz, plus people can dance to our music, so that allows us to reach out to a wide audience." DePersia says that the current Latin influence in pop music has helped Cintron build its following, because "the public is now used to hearing our type of Latin instrumentation and rhythms."

**AND:** **Garage à Trois**, the improvisational funk quartet featuring guitarist **Charlie Hunter**, Galactic drummer **Stanton Moore**, percussionist **Mike Dillon**, and saxophonist **Skerik**, bows with *Emphasizer* (Tone-Cool) April 22. The enhanced CD features live footage of the song "Jimi Was From Seattle," along with footage from the band's recording sessions... Guitarist **Robben Ford**, drummer **Vinnie Colaiuta**, and bassist **Jimmy Haslip** follow the debut of their **Jing Chi** fusion project with *Jing Chi Live* (Tone Center, April 22). The set was recorded at Yoshi's in December last year. The trio—augmented by keyboardist **Otmaro Ruiz**—presents both new material and expanded versions of compositions from its initial collaboration... In this, the Congress-designated year of the blues, comes a previously unreleased live recording of guitarist **Albert King**. Titled *Talkin' Blues* (Thirsty Ear, April 22), the disc includes a 1978 performance interspersed with interview footage.

# May is Hot on BET Jazz



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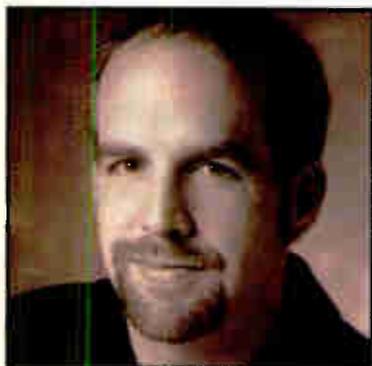
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# INDIES

It's probably the best time in the recent history of the music business to be a strong independent," enthuses Koch Entertainment president Bob Frank. "The majors have had to do some housecleaning, so we've been able to build a strong artist roster, as well as hire some really good people. We think there's going to be continued opportunity for us and everyone else in the independent sector—whether they're labels or distributors.



Koch's Frank



Sugar Hill's Paul

"Our philosophy is to build the company by being able to compete in various niches, such as hip-hop or children's music, where majors don't dominate as much," continues Frank. "Over the last two years, we've become the No. 1 independent, with 44 records charting in Billboard. Just like everyone, we've had piracy problems—especially with some of our hip-hop records—but our net sales have increased well over 100%."

Vanguard Records president/GM Kevin Welk seconds Frank's optimism, noting that "over the last three years, we've grown between 25% and 33% per year, so—despite these rough times—I believe the opportunities are advantageous for independents. Companies such as ours will be able to nurture talented artists that previously were not given the proper attention at the majors."

TVT Records senior VP/marketing Paul Burgess agrees, adding that newly realistic sales goals are caus-

ing a proportionate reduction in the size of advances and promotional/marketing budgets. "Naturally, fewer retailers means smaller sale and distribution staffs. With all these new tools, such as BDS and SoundScan, we're able to focus more and jump in when units are moving from 100 per week to 250 per week. The way to really promote music is through word of mouth, and that takes time."

#### STAYING SPECIALIZED

"I'm equally optimistic, but for different reasons," says Sugar Hill Records GM Bev Paul. "First and foremost, as far as trends go, the industry is somewhat diffused right now. There are fewer manufactured superstars and a growing interest in honest music. Singer-songwriters are emerging as a force, and smaller niches seem to be picking up steam.

by Don Waller

"Since our focus is on acoustic music, lots of original songs and real virtuoso players, we've always had a strong following. But younger audiences seem to be finding us and liking what they hear.

"On the flip side, an older demographic is accounting for more and more sales—basically from boomers who've always enjoyed seeking out and championing new music. Now that their kids are growing up and moving out, they seem to be spending their new-found discretionary time and money getting back into music."

#### ARTISTS' ADVANTAGES

"I think it's a different feeling for an artist to be on an independent label now than it was when I first came to America seven years ago," notes Beggars Group executive VP Lesley Bleakley, "because we do

practice artist development, and we do give artists more control."

TVT's Burgess agrees that "artists' mentalities are changing. They don't want to be shackled by enormous costs that are impossible to recoup. And, over the last couple of years, indie labels have retained their credibility."

"It's also because the business model for a successful independent is not reliant upon having hits," observes Bleakley. "We can survive on sales of between 10,000 and 100,000. And we tend to weather the fads—such as the boy bands—because, once those things fade, we're still there in the background with our solid core audience.

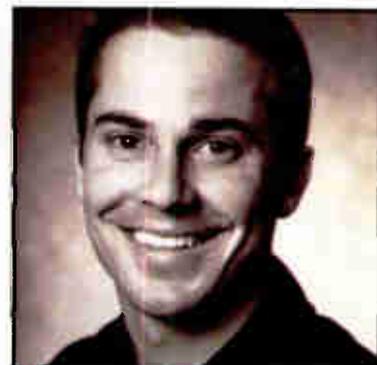
"We all understand that downloading and burning are affecting everybody," Bleakley continues, "but our sales were up last year. While we have to make sure we do

keep our copyrights and don't give everything away for free, the Internet is a great leveler. You can get something out to a lot of places without spending tons and tons of money."

"You can produce records for a lot cheaper now because of digital technology," adds Burgess. "Artwork, digital photography, video-making, editing, even DVD authoring can all be done cheaply on a desktop computer. If we can make



TVT's Burgess



Vanguard's Welk

a quality digital video for \$10,000 and distribute it on the Internet and have it seen by tens of thousands of people, that's a whole lot better than the current situation of spending 20 times that much and having to compete with hundreds of videos for a spot on one of the video channels' playlists. There'll be a big market for all this in the future for independent companies."

After surveying the current landscape, Koch's Frank sounds a historical note: "I was reading about how the record business was in the doldrums during the Depression, until Decca Records came out with a new pricing structure and really revitalized the business. There've been several times in history when we've gone through periods of massive change, and this is just another one of those periods. You have to remember that all the majors are is a collection of former independents: Atlantic, Elektra, A&M, Island, Def Jam, Mercury." ■

THE BILLBOARD SPOTLIGHT

## Strength of Independents

### ECONOMY NOT ALL BAD FOR INDIE LABELS AS THEY WEATHER THE FADING FADS



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# DVD Brings Dividends

Distributors That Tested The Waters Early Are Catching The Wave Of DVD Biz

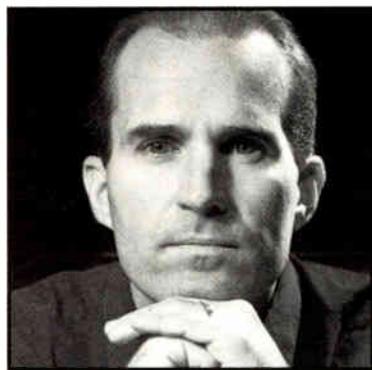
by CHRIS MORRIS

It's difficult to overstate the sales impact of the DVD format these days. "Explosive" is actually an understatement," says Ryko Distribution president Jim Cuomo.

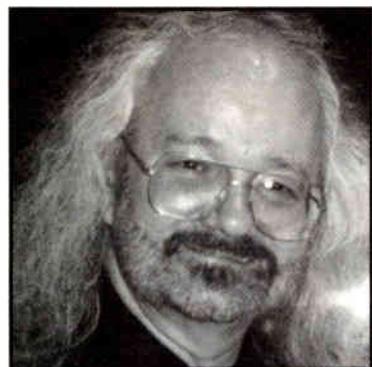
Even as CD sales have flattened and then plunged, the digital video format, with its enhanced picture and sound, has been embraced by consumers, and more and more independent distributors are looking to DVD to offset the sagging audio bottom line. For the indies,

its commitment to DVD via deals with Plexifilm (which just released the Wilco documentary *I Am Trying to Break Your Heart*) and Blue Underground. Cuomo says, "By all means, when you're a distributor, to say that you're just a music distributor anymore is a flawed way to go forward. There's a need for you to be able to prosper in both arenas."

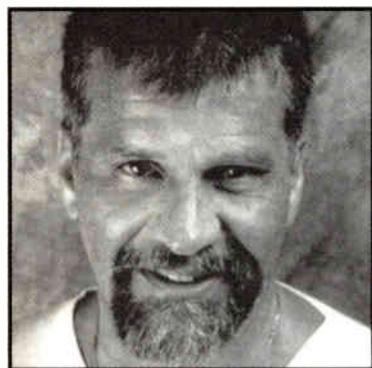
Navarre Entertainment Media's proprietary Navarre Home Entertainment division got off to a quick start a couple of years ago when it released Toby Halicki's "B" car-chase classic *Gone in 60 Seconds*. Navarre senior VP/GM Steve Pritchitt notes, "That's selling better than ever now. It's close to 400,000 units."



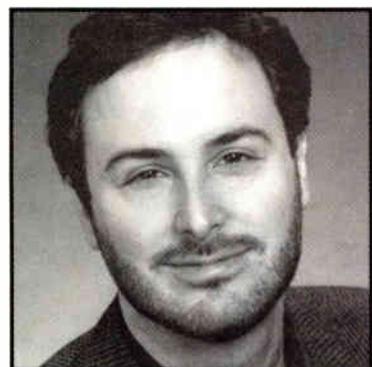
Bayside's Bill Baumann



Ryko's Jim Cuomo



RED's Ken Antonelli



Koch's Michael Rosenberg

it's the format of the moment, and it's a winner.

Some distributors got in on the ground floor. Ryko was an early adapter, via its partnership with Chris Blackwell's Palm Pictures.

Cuomo recalls, "When there was no penetration to the public for machines yet, we were already developing product. Chris Blackwell had a vision about DVD and video which is still a righteous one to this day. We got out way in front of the thing. To boot, Chris had all the anime stuff, the Manga line. At one point, we were doing between \$5 million and \$6 million [in sales], and it almost quadrupled overnight when anime went ka-boom."

Ryko and Palm parted ways two years ago, but Ryko has maintained

Navarre VP of business affairs Jim Colson adds, "It was a great start, because it was a huge success. It gave us a jump start into that business. We've picked up a few more lines since then. Since September, when Navarre Entertainment Media took over management of the home-entertainment division, we've tried to step up the momentum a notch. We've been actively seeking titles, actively looking at doing deals and recognizing that that was the big piece

Continued on page 20

# Indie Retailers Have More Questions Than Answers

Global Events Encourage A More Open-Store Policy

by TODD MARTENS

For 18 years, Joe Lambert and his wife have run the Creative Music Emporium on a heavily trafficked intersection in San Francisco. The respected store has maintained a hip-hop/R&B focus, a genre that continues to dominate the Billboard charts, but with U.S. album sales declining at a steady pace of about 10% per year, Lambert is finding it difficult to sustain his positive outlook.

"I'm an optimist, but, when I look down the road, I can't project how things are going to play out," Lambert says. "If you look at economic downturns, a lot of times the little guy gets weeded out first. I think this is one of the few times retailers of all sizes have been affected. The cumulative effect of the bootleg, the illegal downloading and the overpricing of CDs is starting to take its toll."

A quality specialty retailer has long been able to fly under the radar with a niche focus that caters to die-hards and collectors. Yet, whether a store's emphasis is on vinyl, punk, jazz, dance or hip-hop, the economic downturn that was accelerated by the terrorist attacks of Sept. 11, 2001, has forced spe-

effects of the U.S.-led war on Iraq.

## CURRENT EVENTS

"We see ourselves as a global company with a global base," Wojcik says, "but in a nationally fervent environment like we're facing, we've had a number of French and German customers e-mail us

to check out every place that has shows, and you need two unobstructed exits to have an in-store. It's such a good promotion to have shows at our store. This is going to hurt everyone in the L.A. punk scene."

Slower sales have forced Gaudry to relocate to a smaller storefront



Rock & Roll Collectibles' Turnbull makes a vinyl offer.

"I've had to become more and more specialized in punk and hardcore. I'm trying to avoid all the mainstream stuff. People ask for it, but I'm trying to make sure everything I have is hard to find."

—Jean-Luc Gaudry, Head Line Records

cialty retailers to make critical changes to their business models. Concerns, not surprisingly, outweigh solutions, with more questions being raised daily.

Chicago's Dusty Groove, which focuses on soul and jazz, or, as owner Rick Wojcik says, "music by dead people and a handful of new and unusual artists," has actually seen sales increase 20% over the last 12 months. But, with the world's contentious political environment, Wojcik realizes things may change quickly. In fact, Wojcik notes that Dusty Groove, which sells about 90% of its product via the Internet, has already felt the

and tell us they can't shop with us anymore. Other things will come with the war, like increased shipping rates, which will really hurt us."

Jean-Luc Gaudry, who runs L.A.'s Head Line Records, is also concerned about the war, as much of his store's punk and hardcore selection is imported from Europe, but it's the tragedies at clubs in Chicago and Rhode Island that had an unexpected impact on his shop.

"We've had more than 400 shows since 1995, but our last show got shut down by the fire marshal," Gaudry says. "Since the accidents, the fire department has

on the same block, and, with the L.A. arrival last year of indie behemoth Amoeba Records, Gaudry has also had to narrow his focus.

"I've had to become more and more specialized in punk and hardcore," Gaudry says. "I'm trying to avoid all the mainstream stuff. People ask for it, but I know Amoeba is going to have it, so I'm trying to make sure everything I have is hard to find."

Conversely, New York's popular dance destination Eightball Records has been hawking DJ equipment and accessories to withstand the downturn, and Dusty Groove is looking at ways to expand its inventory. The store began in 1996 as an online-only venture, a fact that Wojcik says makes it easy to branch into new product. Dusty Groove is starting to stock DVDs and recently opened a sister Web site to sell comics and graphic novels.

## WORLDWIDE WEB

"If we had started as a brick-

Continued on page 20

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**DVD DISTRIBUTION***Continued from page 18*

of what Navarre could offer as an entertainment company that we didn't have a lot of."

RED Distribution also stepped through the door early and sold 600,000 units of Eaglevision's *Up in Smoke* tour DVD. It has since handled a diversity of music and non-music DVD from imprints like Ground Zero and Redline; its offerings run from concert videos and extreme-sports titles to Latin and martial-arts product.

audio labels, has also operated a proprietary U.S. video line, Koch Vision, since 1999; it recently formed a new DVD outlet, Koch Lorber Films, with Fox Lorber founder Richard Lorber. Additionally, Koch-distributed labels like Epitaph, Righteous Babe and Moonshine have been bringing strong DVD titles to the table.

"We feel that we've got the mechanism in place," Rosenberg says. "We just need to bring in the product through the pipeline that we have, and that's what we're doing increasingly."

**"By all means, when you're a distributor, to say that you're just a music distributor anymore is a flawed way to go forward. There's a need for you to be able to prosper in both [music and DVD] arenas."**

*Jim Cuomo, Ryko Distribution*

RED president Ken Antonelli says of the company's growth in DVD, "A few short years ago—maybe two-and-a-half, three years ago—it represented maybe 2% of our business. It'll probably end up being almost 15% of our business."

Koch Entertainment Distribution's experience with DVD has been similar to RED's. Koch president Michael Rosenberg says, "We had a 25% increase in our net sales. Of that increase, 20% to 25% was from video, DVD and VHS—primarily DVD. So far already this year, we're seeing that VHS is flat but DVD is taking off even more. DVD as a percentage of our business already increased dramatically in the first two months of this year and is up considerably over last year, in terms of overall volume."

Koch, which has its own family of

Bayside Entertainment Distribution has also been reaping DVD sales benefits with lines like BCI, Collectables and Laserlight. President/COO Bill Baumann says, "We see the growth. We see that's where the sales are going, and we want to be in there. On the budget side, it's incredible. Every one of these budget companies that is doing DVD has experienced 12% to 25% growth. We want to get in on it."

Surveying his own company's success in the field, Bayside VP of sales and marketing Glenn Devery sums up the indies' experience with DVD: "It's got to be up 100% [in 2003]. It was good last year, but this year it's almost overwhelming. One label in particular we met with [at NARM] said, 'Audio's saturated. All of our growth and all of our profit this year is going to be in DVD.'" ■

**INDIE RETAILERS***Continued from page 18*

and-mortar store, we would have died in a few months," Wojcik says. "Even in a city like Chicago, with 3 million people, only 37 will like a particular record we sell, and the chance that all of those 37 are going to find us is very slim. Online, you'll have the 2,000 fanatics of the world who like that record. We've been helped by things that don't cost anything, like search engines and user groups."

The Internet has also boosted the vinyl-only Rock & Roll Collectibles in New Orleans. Dick Turnbull, the owner of the 17-year-old French Quarter outlet, says the Web has saved him from a slide in tourism and the rise of LP reissues.

"Ten years ago, I could sell Badfinger's *Straight Up* for \$150 to \$200, and now we have a copy for \$40 that nobody wants

because its demand was killed by reissues," Turnbull says. "Additionally, we used to have people coming from Europe and Japan on a regular basis to buy from us in wholesale quantities and resell. With the economy and currencies, things have changed. So we have our own Web site, and I go to the post office twice a week, with at least 10 packages each trip."

Yet some, like Lambert, are resisting the urge to go online or significantly expand inventory. While he's been selling some hip-hop DVDs, Lambert is sticking, almost stubbornly, to a pure brick-and-mortar music store.

"My wife and I pride ourselves on our music selection," Lambert says. "I'm fighting and trying not to become a lifestyle store. I know it's a way to increase your margins, but I don't want to become a gadget store, I don't want to be a boutique, I don't want to be a toy store, and I don't want to be a video arcade." ■

**The music industry has redefined the term "tortured soul."**  
It used to refer to the creative pain and inward struggles of an artist.  
But now it's pretty much about all the crap the artist has to wade through just to get by. Pity. It doesn't have to be that way.



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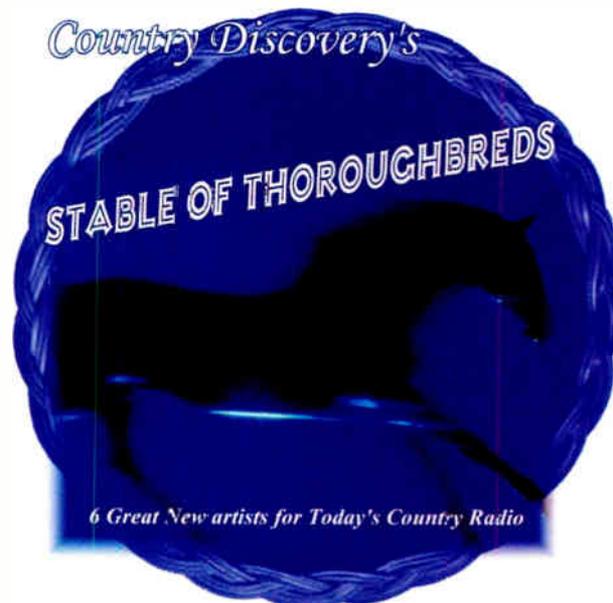
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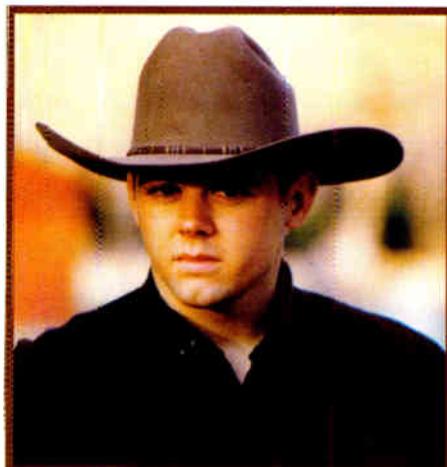


**SHAYNE WEEMS**  
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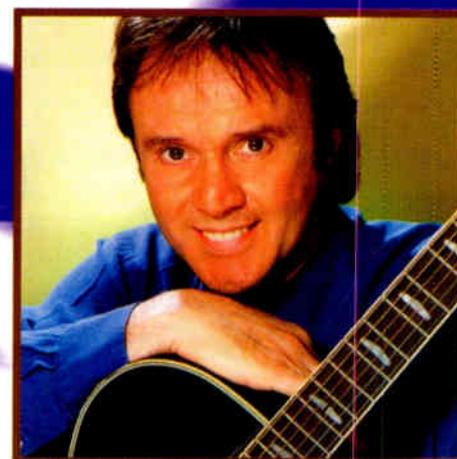
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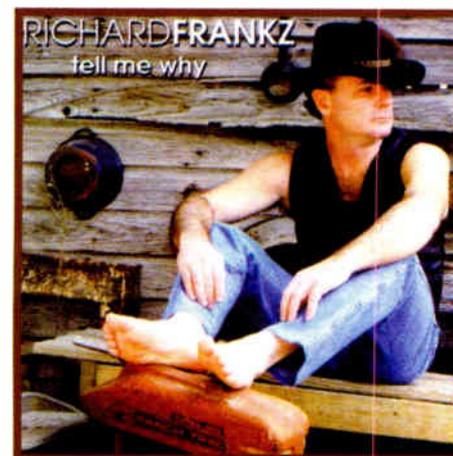
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I N D I E S

## The Best Of Independent Music

The chart recaps in the Independent Music Spotlight cover the 12-month period starting with the April 13, 2002, issue, through April 5, 2003. The recaps are limited to titles not sold by a major distributor. Ownership ties to a major conglomerate do not disqualify a title from consideration, nor do pick-and-pack arrangements fulfilled by a major. The only criterion for inclusion is whether the title is sold by one of the five major distributors or by independent labels or distributors.

Most of the recaps in this Spotlight are based exclusively on point-of-sales information compiled by Nielsen SoundScan. Recaps for The Hot 100 Singles & Tracks and Hot R&B/Hip-Hop Singles & Tracks categories use a combination of Nielsen SoundScan sales data, audience impressions compiled by Nielsen Broadcast Data Systems, and playlist data from non-monitored radio stations surveyed by Billboard. Recaps for the Hot Country Singles & Tracks and Hot Latin Tracks categories are based exclusively on Nielsen Broadcast Data Systems airplay information. Titles receive credit for airplay or sales registered during each week they appear on the chart.

In some instances, titles are originally released independently and are later picked up by major distributors. In those cases, titles receive credit for points only while being sold independently. Examples of that would include Sean Paul's "Gimme the Light" on the Hot 100 and Hot R&B Singles & Tracks recaps, which was originally released on VP and later picked up by Atlantic; and John Tesh's "A Deeper Faith" on the Contemporary Christian chart, which was picked up by Word after originally being released on Faith MD/Garden City.

There are two listings for Khia Featuring DSD's "Thug Misses" on the Top R&B Hip-Hop Albums recap. One for its original release on Dirty Down and one after the title was picked up by Artemis.

This year, we add recaps of Top Electronic Albums and Hot Country Singles & Tracks. After a one-year absence in favor of Hot 100 Singles Sales, we once again have recaps for the Hot 100 Singles & Tracks.

### Top Independent Albums

Pos. TITLE—Artist—Imprint/Label

- 1 THE FALLOUT—Default—TVT
- 2 THUG MISSES—Khia Featuring DSD—Dirty Down/Artemis
- 3 KINGS OF CRUNK—Lil Jon & The East Side Boyz—BME/TVT
- 4 THIS SIDE—Nickel Creek—Sugar Hill
- 5 ALLEY: THE RETURN OF THE YING YANG TWINS—Ying Yang Twins—Collipark/In The Paint/Koch
- 6 WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (SOUNDTRACK)—Jim Johnston—Smack Down!/Koch
- 7 THE PLACES YOU HAVE COME TO FEAR THE MOST—Dashboard Confessional—Vagrant
- 8 GUESS WHO'S BACK?—50 Cent—Full Clip
- 9 FAR SIDE OF THE WORLD—Jimmy Buffett—Mailboat
- 10 IMAGINE—Eva Cassidy—Blix Street
- 11 THE WRAITH: SHANGRI-LA—Insane Clown Posse—Psychopathic/D3/Riviera
- 12 IICONS—Naughty By Nature—TVT
- 13 START STATIC—Sugarcult—Ultimatum/Artemis

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- 14 **REGGAE GOLD 2002**—Various Artists—VP
- 15 **VANS WARPED TOUR 2002 COMPILATION**—Various Artists—Side One Dummy
- 16 **N.Y.C. UNDERGROUND PARTY 5**—Louie DeVito—Dee Vee/Musicrama
- 17 **WAIT FOR ME**—Susan Tedeschi—Tone-Cool/Artemis
- 18 **HALOS & HORNS**—Dolly Parton—Blue Eye/Sugar Hill
- 19 **LOST IN SPACE**—Aimee Mann—SuperEgo/United Musicians
- 20 **LOUIE DEVITO'S DANCE FACTORY**—Louie DeVito—Dee Vee/Musicrama

- 13 **MAILBOAT** (1)
- 14 **VICTORY** (4)
- 15 **ANTI** (5)
- 16 **BLIX STREET** (3)
- 17 **MATADOR** (7)
- 18 **ULTIMATUM** (1)
- 19 **VP** (1)
- 20 **COLLIPARK** (1)

**Top Independent Album Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **KOCH** (22)
- 2 **TVT** (7)
- 3 **ARTEMIS** (13)
- 4 **EPITAPH** (16)
- 5 **SUGAR HILL** (3)

**Top Billboard Hot 100 Titles**

Pos. TITLE—Artist—Imprint/Label

- 1 **WASTING MY TIME**—Default—TVT
- 2 **GIMME THE LIGHT**—Sean Paul—VP
- 3 **MY NECK, MY BACK**—Khia Featuring DSD—Dirty Down/Artemis
- 4 **FEELS GOOD (DON'T WORRY BOUT A THING)**—Naughty By Nature Featuring 3LW—TVT
- 5 **SAY I YI YI**—Ying Yang Twins—ColliPark/In The Paint/Koch

**Top Billboard Hot 100 Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **TVT** (2)
- 2 **VP** (2)
- 3 **ARTEMIS** (1)
- 4 **KOCH** (1)

**Top R&B/Hip-Hop Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **KINGS OF CRUNK**—Lil Jon & The East Side Boyz—BME/TVT
- 2 **ALLEY: THE RETURN OF THE YING YANG TWINS**—Ying Yang Twins—ColliPark/In The Paint/Koch
- 3 **THUG MISSES**—Khia Featuring DSD—Dirty Down/Artemis
- 4 **LOVE MACHINE**—Sir Charles Jones—Mardi Gras
- 5 **IICONS**—Naughty By Nature—TVT
- 6 **GUESS WHO'S BACK?**—50 Cent—Full Clip
- 7 **MACK 10 PRESENTS DA HOOD**—Mack 10 Presents Da Hood—Hoo-Bangin'/D3
- 8 **LIVIN' LEGEND**—B.G.—Choppa City/In The Paint/Koch
- 9 **THIS IS THE LIFE I LEAD**—Daz Dillinger—OCF/Free/D.P.G.
- 10 **DAT'S HOW IT HAPPEN TO'M**—Da Headbussaz—FE/Hypnotize Minds/Street Level

- 11 **THE TRIALS AND TRIBULATIONS OF RUSSELL JONES**—Ol' Dirty Bastard—D3/Riviera
- 12 **BACDAFUCUP: PART II**—Onyx—Other Peoples Money/In The Paint/Koch
- 13 **SPECIAL EDITION**—Infamous Mobb—IM3/Landspeed
- 14 **WELCOME TO THE DOPE HOUSE**—The Dayton Family—In The Paint/Koch
- 15 **THUG MISSES**—Khia Featuring DSD—Dirty Down
- 16 **WILD GREMLINZ**—Nature—Casino/Sequence
- 17 **TRU DAWGS**—C-Murder—D3/Riviera
- 18 **REVOLVERLUTION**—Public Enemy—Slam Jamz/In The Paint/Koch
- 19 **TRIPLE 6 MAFIA PRESENTS DJ PAUL — UNDERGROUND VOL. 16: FOR DA SUMMA**—DJ Paul—D-Evil/Street Level
- 20 **STILL UP IN THIS S#\*+!**—Frost—Hit A Lick/Koch

**Top R&B/Hip-Hop Album Imprints**

Pos. IMPRINT (No. of Charted Titles)

- 1 **IN THE PAINT** (13)
- 2 **BME** (1)
- 3 **DIRTY DOWN** (2)

- 4 **MARDI GRAS** (1)
- 5 **TVT** (1)
- 6 **FULL CLIP** (3)
- 7 **D3** (5)
- 8 **COLLIPARK** (1)
- 9 **HOO-BANGIN'** (1)
- 10 **IM3** (1)

**Top R&B/Hip-Hop Album Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **KOCH** (15)
- 2 **TVT** (3)
- 3 **ARTEMIS** (1)
- 4 **MARDI GRAS** (1)
- 5 **STREET LEVEL** (7)

**Hot R&B/Hip-Hop Singles & Tracks**

Pos. TITLE—Artist—Imprint/Label

- 1 **GIMME THE LIGHT**—Sean Paul—VP
- 2 **SAY I YI YI**—Ying Yang Twins—ColliPark/In The Paint/Koch
- 3 **MY NECK, MY BACK**—Khia Featuring DSD—Dirty Down/Artemis
- 4 **REALES T NIGGAZ**—50 Cent Featuring The Notorious B.I.G.—G-Unit
- 5 **FEELS GOOD (DON'T WORRY BOUT A THING)**—Naughty By Nature Featuring 3LW—TVT

**Top Independent Album Imprints**

Pos. IMPRINT (No. of Charted Titles)

- 1 **TVT** (4)
- 2 **DIRTY DOWN** (2)
- 3 **IN THE PAINT** (13)
- 4 **BME** (2)
- 5 **VAGRANT** (6)
- 6 **SUGAR HILL** (2)
- 7 **SIDE ONE DUMMY** (4)
- 8 **DEE VEE** (3)
- 9 **D3** (6)
- 10 **SMACK DOWN!** (1)
- 11 **FULL CLIP** (3)
- 12 **FONOVisA** (6)

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I N D I E S

**Hot R&B/Hip-Hop Singles & Tracks Labels**

Pos. LABEL (No. of Charted Titles)

- 1 VP (3)
- 2 KOCH (3)
- 3 TVT (3)
- 4 G-UNIT (2)
- 5 ARTEMIS (1)

**Top Country Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **THIS SIDE**—Nickel Creek—Sugar Hill
- 2 **HALOS & HORNS**—Dolly Parton—Blue Eye/Sugar Hill
- 3 **ROOM TO BREATHE**—Delbert McClinton—New West
- 4 **JERUSALEM**—Steve Earle—E-Squared/Artemis
- 5 **NOW AGAIN**—The Flatlanders—New West
- 6 **SIDETRACKS**—Steve Earle—E-Squared/Artemis
- 7 **KENNY ROGERS LOVE SONGS**—Kenny Rogers—onQ/Madacy
- 8 **EASY**—Kelly Willis—Rykodisc
- 9 **CRAZY: THE DEMO SESSIONS**—Willie Nelson—Sugar Hill
- 10 **COUNTRY FAVORITES**—Various Artists—Madacy

- 11 **THE COLOR OF ROSES**—Lorrie Morgan—Image
- 12 **REDNECK FIDDLIN' MAN**—The Charlie Daniels Band—Blue Hat/Audium/Koch
- 13 **STEAL ANOTHER DAY**—Steve Wariner—Selectone
- 14 **I LOVE IT**—Craig Morgan—Broken Bow
- 15 **ANTHOLOGY**—John Anderson—Audium/Koch

**Top Country Album Labels**

Pos. LABEL (No. of Charted Titles)

- 1 SUGAR HILL (4)
- 2 NEW WEST (3)
- 3 ARTEMIS (2)
- 4 MADACY (4)
- 5 KOCH (5)

**Hot Country Singles & Tracks**

Pos. TITLE—Artist—Imprint/Label

- 1 **ALMOST HOME**—Craig Morgan—Broken Bow
- 2 **MINIVAN**—Hometown News—VFR
- 3 **I WANT MY MONEY BACK**—Sammy Kershaw—Audium
- 4 **I'D LOVE TO LAY YOU DOWN**—Daryle Singletary—Audium

- 5 **HARD CALL TO MAKE**—J. Michael Harter—Broken Bow

**Hot Country Singles & Tracks Labels**

Pos. LABEL (No. of Charted Titles)

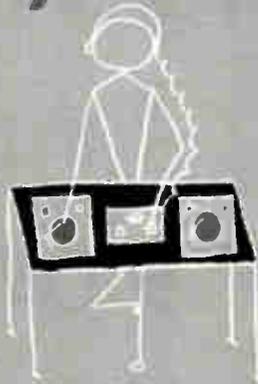
- 1 **BROKEN BOW** (4)
- 2 **AUDIUM** (6)
- 3 **VFR** (4)
- 4 **DREAMCATCHER** (1)
- 5 **SUGAR HILL** (3)

**Top Latin Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **UNA LAGRIMA NO BASTA**—Los Temerarios—AFG Sigma/Fonovisa
- 2 **PERDONAME MI AMOR**—Conjunto Primavera—Fonovisa
- 3 **LA REINA DEL SUR**—Los Tigres Del Norte—Fonovisa
- 4 **NO ME SE RAJAR**—Banda El Recodo—Fonovisa
- 5 **EL NUMERO 100**—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- 6 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA**—Joan Sebastian—Musart/Balboa

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- 8 GREATEST HITS**—Los Bukis—Fonovisa
- 9 MAS DE MI ALMA**—Marco Antonio Solís—Fonovisa
- 10 LAS ROMANTICAS DE PANCHO BARRAZA**—Pancho Barraza—Musart/Balboa

**Top Latin Album Labels**

Pos. LABEL (No. of Charted Titles)

- 1 BALBOA** (11)
- 2 FONOVISA** (15)
- 3 FREDDIE** (6)
- 4 WHITE LION** (2)
- 5 ST. CLAIR** (1)

**Hot Latin Tracks**

Pos. TITLE—Artist—Imprint/Label

- 1 PERDONAME MI AMOR**—Conjunto Primavera—Fonovisa
- 2 DEL OTRO LADO DEL PORTON**—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- 3 CUANDO TE ACUERDES DE MI**—Marco Antonio Solís—Fonovisa
- 4 UNA LAGRIMA NO BASTA**—Los Temerarios—Fonovisa

- 5 NO ME SE RAJAR**—Banda El Recodo—Fonovisa

**Hot Latin Tracks Labels**

Pos. LABEL (No. of Charted Titles)

- 1 FONOVISA** (23)
- 2 BALBOA** (9)
- 3 FREDDIE** (2)
- 4 LA SIERRA** (1)
- 5 LATIN WORLD** (2)

**Hot Rap Tracks**

Pos. TITLE—Artist—Imprint/Label

- 1 MY NECK, MY BACK**—Khia Featuring DSD—Dirty Down/Artemis
- 2 SAY I YI YI**—Ying Yang Twins—ColliPark/In The Paint/Koch
- 3 GIMME THE LIGHT**—Sean Paul—VP
- 4 FEELS GOOD (DON'T WORRY BOUT A THING)**—Naughty By Nature Featuring 3LW—TVT
- 5 NO LETTING GO**—Wayne Wonder—Greensleeves/VP

**Hot Rap Labels**

Pos. LABEL (No. of Charted Titles)

- 1 ARTEMIS** (1)

- 2 VP** (3)
- 3 KOCH** (2)
- 4 TWT** (1)
- 5 G-UNIT** (1)

**Hot Dance Singles Sales**

Pos. TITLE—Artist—Imprint/Label

- 1 L'ITALIANO**—The Sicilians Featuring Angelo Venuto—Nervous
- 2 SOLSBURY HILL**—Erasure—Mute
- 3 THE NEED TO BE NAKED**—Amber—Tommy Boy
- 4 HEAVEN**—Eyra Gail—24/7/Artemis
- 5 FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)**—Naughty By Nature Featuring 3LW—TVT
- 6 SHADOWS IN THE NIGHT**—Michael Damian—Weir Brothers/Modern Voices
- 7 ANYWAY (MEN ARE FROM MARS)**—Amber—Tommy Boy
- 8 TROY (THE PHOENIX FROM THE FLAME)**—Sinead O'Connor—Radikal
- 9 THE SOUND OF GOODBYE**—Perpetuous Dreamer—Nervous
- 10 IT'S LOVE (TRIPPIN')**—Andrea Brown—Groovilicious/Strictly Rhythm

**Hot Dance Labels**

Pos. LABEL (No. of Charted Titles)

- 1 TOMMY BOY** (10)
- 2 NERVOUS** (6)
- 3 MUTE** (1)
- 4 RADIKAL** (5)
- 5 ARTEMIS** (1)

**Top Electronic Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 N.Y.C. UNDERGROUND PARTY 5**—Louie DeVito—Dee Vee/Musicrama
- 2 LOUIE DEVITO'S DANCE FACTORY**—Louie DeVito—Dee Vee/Musicrama
- 3 SIMPLE THINGS**—Zero 7—Quango/Ultimate Dilemma/Palm
- 4 THE RICHEST MAN IN BABYLON**—Thievery Corporation—Eighteenth Street Lounge
- 5 DJ ENCORE PRESENTS: ULTRA.DANCE 02**—DJ Encore—Ultra
- 6 ORIGINAL PIRATE MATERIAL**—The Streets—Vice/Atlantic
- 7 ULTRA.DANCE 01**—Johnny Vicious—Ultra
- 8 COMMUNITY SERVICE**—The Crystal Method—3AM/Ultra

- 9 DANCE MIX NYC — VOL. 2**—The Riddler—Tommy Boy
- 10 ULTRA.TRANCE:1**—David Waxman—Ultra

**Top Electronic Labels**

Pos. LABEL (No. of Charted Titles)

- 1 MUSICRAMA** (5)
- 2 ULTRA** (11)
- 3 PALM** (3)
- 4 TOMMY BOY** (7)
- 5 EIGHTEENTH STREET LOUNGE** (1)

**Top Jazz Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 IN THE SUN**—Jane Monheit—N-Coded/Warlock
- 2 IN BLUE**—Karrin Allyson—Concord Jazz/Concord
- 3 MICHAEL FEINSTEIN WITH THE ISRAEL PHILHARMONIC ORCHESTRA**—Michael Feinstein—Concord
- 4 COME DREAM WITH ME**—Jane Monheit—N-Coded/Warlock
- 5 PETER CINCOTTI**—Peter Cincotti—Concord
- 6 FOR ELLA**—Patti Austin—Playboy Jazz/Concord

Continued on page 26

**TRULY INDEPENDENT**

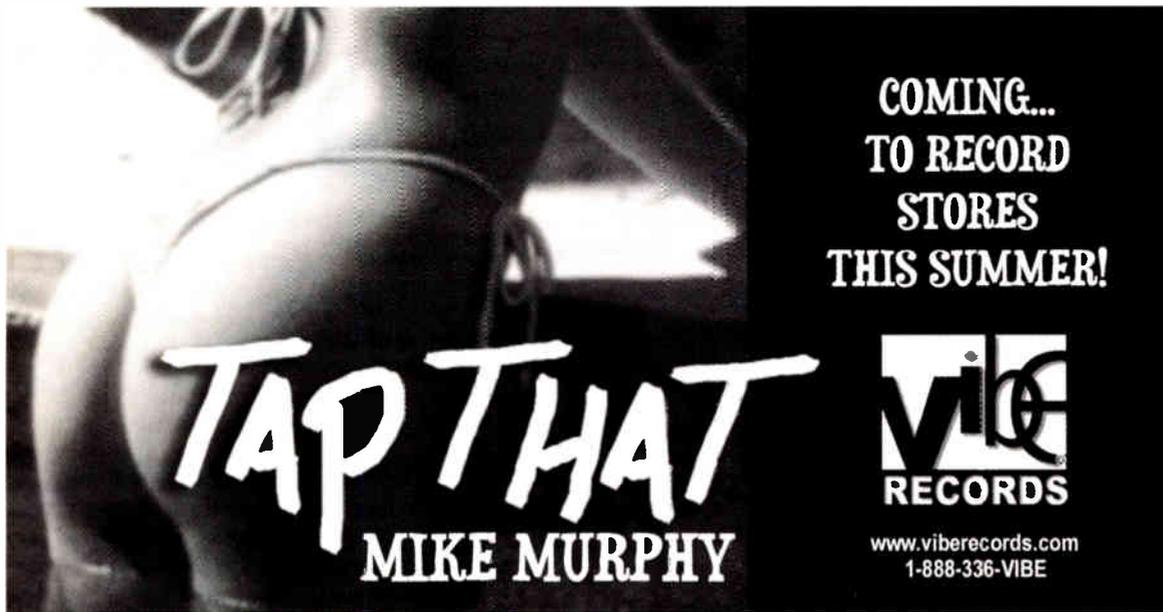
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**TOP JAZZ ALBUMS**

Continued from page 25

- 7 **TALES OF WONDER**—Nnenna Freelon—Concord
- 8 **THE LAST CONCERT**—Rosemary Clooney—Concord
- 9 **KEELY SWINGS BASIE-STYLE WITH STRINGS**—Keely Smith—Concord
- 10 **WOOD**—Brian Bromberg—A440/Rykodisc

**Top Jazz Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **CONCORD** (12)
- 2 **WARLOCK** (3)
- 3 **TELARC** (7)
- 4 **RYKODISC** (1)
- 5 **DIRECT SOURCE SPECIAL PRODUCTS** (1)

**Top Contemporary Jazz Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **STREETWIZE: SMOOTH URBAN JAZZ**—Various Artists—Shanachie
- 2 **SOMEONE TO LOVE YOU**—Kim Waters—Shanachie
- 3 **OUT OF THE BLUE**—Maysa—N-Coded/Warlock
- 4 **INFINITE LOVE 811**—Masque—Meek
- 5 **LOVE'S SILHOUETTE**—Pieces Of A Dream—Heads Up
- 6 **DRIVE**—Russ Freeman—Peak/Concord
- 7 **IN DEEP**—Marion Meadows—Heads Up
- 8 **BOTH SIDES**—The Braxton Brothers—Peak/Concord

- 9 **WNUA 15TH ANNIVERSARY EDITION**—Various Artists—WNUA
- 10 **KKSF SMOOTH JAZZ SAMPLER FOR AIDS RELIEF VOLUME 13**—Various Artists—KKSF/Rykodisc

**Top Contemporary Jazz Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **SHANACHIE** (6)
- 2 **CONCORD** (4)
- 3 **HEADS UP** (3)
- 4 **WARLOCK** (2)
- 5 **MEEK** (1)

**Top Billboard Classical 50 Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **BEST OF 25 CLASSICAL FAVORITES**—Various Artists—Madacy
- 2 **DREAMING**—Andre Rieu—Savoy/Denon
- 3 **BEST OF CLASSICS FROM THE MOVIES**—Various Artists—Madacy
- 4 **GOD BLESS AMERICA: UNITED WE STAND!**—Various Artists—St. Clair
- 5 **TCHAIKOVSKY: NUTCRACKER HIGHLIGHTS**—Various Artists—Direct Source Special Products
- 6 **AN AMERICAN COMPOSER IN CONCERT**—Tim Janis—Tim Janis Ensemble
- 7 **THE VERY BEST OF THE IRISH TENORS**—John McDermott/Anthony Kearns/Ronan Tynan—Music Matters
- 8 **BEST OF CLASSICAL MASTERPIECES**—Various Artists—Madacy
- 9 **25 TRANQUIL CLASSICS**—Various Artists—Vox Classics/Vox
- 10 **LORD OF THE RINGS: SYMPHONY NO.1**—John De Meij—Madacy

**The Billboard Classical 50 Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **MADACY** (7)
- 2 **ST. CLAIR** (9)
- 3 **DENON** (1)
- 4 **DIRECT SOURCE SPECIAL PRODUCTS** (2)
- 5 **TELARC** (8)

**Top Pop Catalog Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **CHRISTMAS EXTRAORDINAIRE**—Mannheim Steamroller—American Gramophone
- 2 **NICKEL CREEK**—Nickel Creek—Sugar Hill
- 3 **A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy

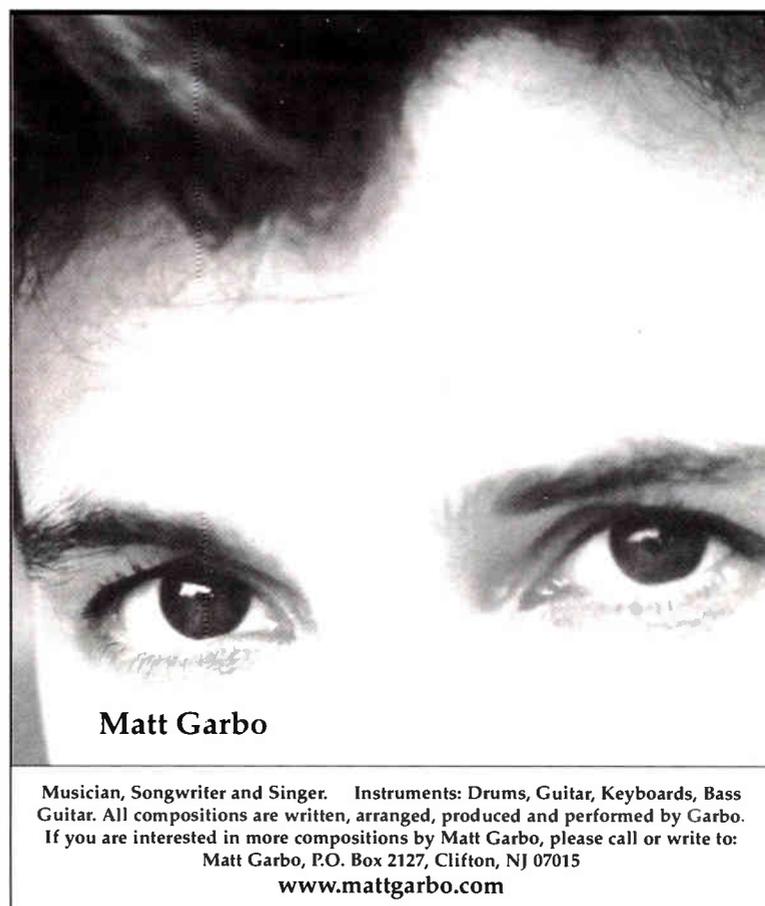


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- 4 **HAPPY HOLIDAYS**—Various Artists—United Audio
- 5 **CHRONICLE THE 20 GREATEST HITS**—Creedence Clearwater Revival—Fantasy
- 6 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 7 **SONGBIRD**—Eva Cassidy—Blix Street
- 8 **CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 9 **ALL EYEZ ON ME**—2Pac—Death Row/Koch
- 10 **CHRISTMAS LIVE**—Mannheim Steamroller—American Gramophone

**Top Pop Catalog Imprints**

Pos. IMPRINT (No. of Charted Titles)

- 1 **AMERICAN GRAMAPHONE** (6)
- 2 **FANTASY** (2)
- 3 **SUGAR HILL** (1)
- 4 **UNITED AUDIO** (1)
- 5 **BLIX STREET** (2)

**Top Pop Catalog Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **AMERICAN GRAMAPHONE** (6)

- 2 **FANTASY** (2)
- 3 **SUGAR HILL** (1)
- 4 **UNITED AUDIO** (1)
- 5 **BLIX STREET** (2)

**Top World Music Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **ALONE IN IZ WORLD**—Israel Kamakawiwo'Ole—Big Boy/Mountain Apple Company
- 2 **SEAN-NOS NUA**—Sinead O'Connor—Hummingbird/Vanguard
- 3 **BUDDHA-BAR IV**—David Visan—George V
- 4 **THE VERY BEST OF THE IRISH TENORS**—John McDermott/Anthony Kearns/Ronan Tynan—Music Matters
- 5 **THE IRISH TENORS: ELLIS ISLAND**—Anthony Kearns/Ronan Tynan/Finbar Wright—Music Matters
- 6 **VAREKAI**—Cirque Du Soleil—Cirque Du Soleil
- 7 **MUSIC DETECTED**—Deep Forest—Red Ink
- 8 **EVANGELINE MADE: A TRIBUTE TO CAJUN MUSIC**—Various Artists—Vanguard
- 9 **CELTIC CHRISTMAS**—Various Artists—Dart

- 10 **CONGO TO CUBA**—Various Artists—Putumayo

**Top World Music Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **MOUNTAIN APPLE COMPANY** (2)
- 2 **MUSIC MATTERS** (2)
- 3 **VANGUARD** (2)
- 4 **GEORGE V** (3)
- 5 **PUTUMAYO** (7)

**Top New Age Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **ROMANTIC MELODIES**—Mannheim Steamroller—American Gramophone
- 2 **THE POWER OF LOVE**—John Tesh—Garden City
- 3 **A THOUSAND SUMMERS**—Tim Janis—Tim Janis Ensemble
- 4 **SHARING THE SEASON 4**—Lorie Line—Time Line
- 5 **SACRED WELL**—2002—Real Music
- 6 **HEALING GARDEN MUSIC—RELAXATION**—Roland Hanneman—Madacy Special Products/Madacy
- 7 **ACROSS AN OCEAN OF DREAMS**—2002—Real Music

- 8 **GUITARRA DEL FUEGO**—Johannes Linstead—Real Music
- 9 **HERITAGE COLLECTION: VOL. 3**—Lorie Line—Time Line
- 10 **LIVE!**—Esteban—Daystar

**Top New Age Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **AMERICAN GRAMAPHONE** (1)
- 2 **GARDEN CITY** (2)
- 3 **REAL MUSIC** (7)
- 4 **TIM JANIS ENSEMBLE** (1)
- 5 **TIME LINE** (2)

**Top Kid Audio Titles**

Pos. TITLE—Artist—Imprint/Label

- 1 **YUMMY YUMMY**—The Wiggles—Lyrick Studios
- 2 **CHILDREN SING FOR CHILDREN: 25 CHRISTMAS SONGS**—Various Artists—United Audio/United Multimedia
- 3 **BOB THE BUILDER: THE ALBUM**—Soundtrack—BBC/Koch
- 4 **CHRISTMAS SING-A-LONG**—Wonder Kids—Madacy

- 5 **SKIDDADDLE!**—Buck Howdy—Prairie Dog
- 6 **GOD BLESS THE U.S.A. — KIDS SING SONGS FOR AMERICA**—St. John's Childrens Choir—Madacy Kids!/Madacy
- 7 **KID'S SILLY SONGS SING-A-LONGS**—Wonder Kids—Wonder Workshop/Madacy
- 8 **KINDERGARTEN SING & LEARN: 17 SONGS — WHAT KIDS NEED TO KNOW TO SUCCEED**—Various Artists—Wonder Workshop/Madacy
- 9 **KIDZUP: ...AND IT'S CHRISTMAS: SONGS FOR THE HOLIDAY SEASON**—Wendy Wiseman—Kidzup
- 10 **KIDZUP: BEST TODDLER TUNES**—Wendy Wiseman—Kidzup

**Top Kid Audio Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **LYRICK STUDIOS** (1)
- 2 **MADACY** (5)
- 3 **UNITED MULTIMEDIA** (1)
- 4 **KOCH** (1)
- 5 **PRAIRIE DOG** (1)

Continued on page 28

**THE HEAT**

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Shorty GORLEONE

Watch Out For Da Heat

**CHARTS**

Continued from page 27

**Top Reggae Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **REGGAE GOLD 2002**—Various Artists—VP
- 2 **ME U WANT**—Kya-Pl—Caribbean Gold
- 3 **STILL BLAZIN**—Capleton—David House/VP
- 4 **DIWALI: GREENSLEEVES RHYTHM ALBUM #27**—Various Artists—Greensleeves
- 5 **SOGA GOLD 2002**—Various Artists—VP
- 6 **RAGGA DANCEHALL ANTHEMS 2002**—Various Artists—Greensleeves
- 7 **GHETTO DICTIONARY: THE ART OF WAR**—Bounty Killer—VP

- 8 **THE BEAT GOES ON**—Tanto Metro & Devonte—Shocking Vibes/VP
- 9 **STRICTLY THE BEST: VOL. 29**—Various Artists—VP
- 10 **GHETTO DICTIONARY: THE MYSTERY**—Bounty Killer—VP

**Top Reggae Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **VP** (20)
- 2 **GREENSLEEVES** (8)
- 3 **CARIBBEAN GOLD** (1)
- 4 **JAMDOWN** (3)
- 5 **J & D** (1)

**Top Blues Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **WAIT FOR ME**—Susan

- Tedeschi—Tone-Cool/Artemis
- 2 **ROOM TO BREATHE**—Delbert McClinton—New West
- 3 **NOTHING PERSONAL**—Delbert McClinton—New West
- 4 **HOT & SASSY**—Peggy Scott-Adams—Miss Butch/Mardi Gras
- 5 **GET THE BLUES!**—Various Artists—NARM
- 6 **TALKING TO STRANGERS**—Shemekia Copeland—Alligator
- 7 **SO IT'S LIKE THAT**—Joe Bonamassa—Medalist
- 8 **BLUE MOON**—Robben Ford—Concord
- 9 **CAN'T LOOK BACK**—Coco Montoya—Alligator
- 10 **STORIES**—John Mayall and the Bluesbreakers—Eagle/Red Ink

**Top Blues Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **ARTEMIS** (4)
- 2 **NEW WEST** (2)
- 3 **ALLIGATOR** (13)
- 4 **MARDI GRAS** (1)
- 5 **NARM** (1)

**Top Gospel Albums**

Pos. TITLE—Artist—Imprint/Label

- 1 **PRAISE IS WHAT I DO**—Shekinah Glory Ministry—Kingdom
- 2 **DUETS**—Doug & Melvin Williams—Blackberry/Malaco
- 3 **NOBODY BUT YOU**—Norman Hutchins—JDI
- 4 **CHURCHIN' WITH DOTTIE**—Dottie Peoples—Atlanta Int'l
- 5 **BEHIND THE VEIL: MORNING GLORY 2**—Juanita Bynum—Shekinah International
- 6 **SEND A REVIVAL**—Keith "Wonderboy" Johnson & The Spiritual Voices—World Wide Gospel
- 7 **TURN IT AROUND**—Elder Jimmy Hicks And The Voices Of Integrity—Amen
- 8 **I OWE YOU THE PRAISE**—Georgia Mass Choir—Savoy/Malaco
- 9 **MEET THE EMMANUELS**—The Emmanuels—DoRohn
- 10 **COME FLY WITH ME**—Luther Barnes—Atlanta Int'l

**Top Gospel Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **MALACO** (5)

- 2 **ATLANTA INT'L** (3)
- 3 **KINGDOM** (1)
- 4 **DOROHN** (3)
- 5 **MEEK** (3)

**Top Contemporary Christian Albums**

- 1 **A DEEPER FAITH**—John Tesh—Faith MD/Garden City
- 2 **BLESSED**—Various Artists—Hillsong Australia/Integrity
- 3 **NOBODY BUT YOU**—Norman Hutchins—JDI
- 4 **ONE NATION UNDER PRAISE**—Clint Brown—Tribe
- 5 **HILLSONG WORSHIP SERIES: AMAZING LOVE**—Various Artists—Hillsong Australia/Hillsong/Integrity
- 6 **VANESSA**—Vanessa Williams—Bajada/Light
- 7 **I WILL BOW TO YOU**—Bob Fitts—Hosanna!/Integrity/Word
- 8 **LAKEWOOD LIVE: WE SPEAK TO NATIONS**—Various Artists—Hosanna!/Integrity
- 9 **OPEN THE EYES OF MY HEART 2**—Various Artists—Vertical/Integrity
- 10 **MERCY: LIVE FROM DUBLIN**—Eoghan Heaslip—Hosanna!/Integrity

**Top Contemporary Christian Labels**

Pos. LABEL (No. of Charted Titles)

- 1 **GARDEN CITY** (1)
- 2 **INTEGRITY** (5)
- 3 **JDI** (1)
- 4 **TRIBE** (1)
- 5 **LIGHT** (1)

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# Blue Man Group Takes Its Show On The Road

BY SUSANNE AULT

LOS ANGELES—Blue Man Group attracts 1 million people annually to its four combined stage productions in Las Vegas, New York, Chicago, and Boston. Now, in launching its first full-blown tour, the act wants to add color to the concert business.

Supporting the Blue Man Group album *The Complex* (which streeted April 22 on Lava Records), the tour begins April 26-27 at Indio, Calif.'s Coachella Valley Music and Arts Festival. Eight theater shows, promoted by Clear Channel Entertainment, will follow through June 2 at the Keller Auditorium in Portland, Ore. There are plans to take the road trip—also called the Complex—on a 40-date amphitheater run in July and August.

Average ticket prices are \$30-\$35. The dates will feature singer Tracy Bonham, who performs on two tracks on *The Complex*.

## PUTTING IT ALL ON THE LINE

Known for engineering innovative sounds during its stage shows—such

as a mallet smashing a piano—Blue Man Group creators are investing much time and money to ensure that the rock tour lives up to the ensemble's visionary reputation.

"We spent everything that we accumulated in the last two years," says Blue Man Group originator Chris Wink. He insists—without revealing specifics—that this is just a slight exaggeration of the resources that went into the Complex. "We spent everything we had to make this our best next show. We're doing 40 more dates in July and August, so our hope is to be in black rather than red ink . . . But we're lucky that we have the day jobs of our theater [productions]."

Speaking on behalf of other group originators Phil Stanton and Matt Goldman, Wink says that "most bands don't take 50 weeks to build a show . . . our record label thinks we're crazy."

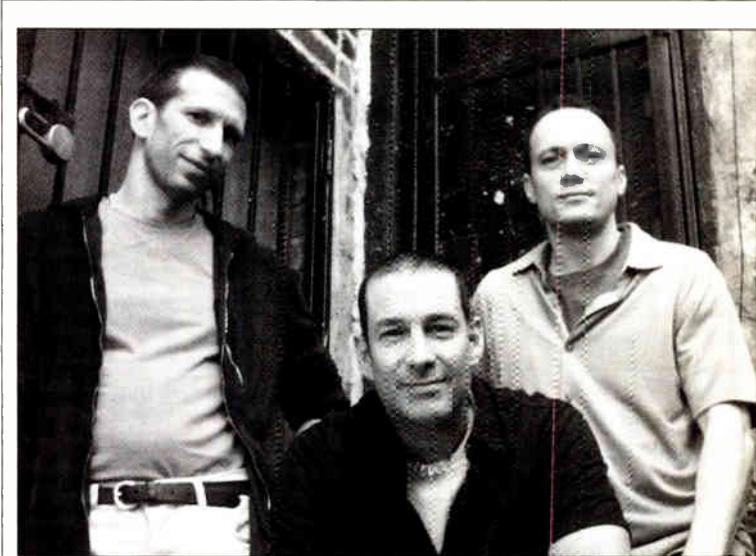
Trying to get across just how intricate the Complex will be, Wink says that at one point a holograph-

ic image of a jellyfish will swim across a number of video monitors that have had their glass screens cracked. At another time, dragonflies will appear to swarm the stage. Seven drummers will be incorporated into the act.

"After 30 years of doing rock'n'roll shows, this is the most refreshing and challenging project I've come across in years," Complex production designer Marc Brickman says. "[Blue Man Group's] commitment to the music world is really staggering."

Brickman—who has supervised the onstage look for tours by such notable acts as Pink Floyd, Paul McCartney, Nine Inch Nails, and No Doubt—says that he so believed in the Complex striking audience gold that he packed up and moved from Malibu, Calif., to live in New York during the months he was laying out the show.

Brickman says the six-truck production, 12-member band, and three Blue Man Group performers (who will vary throughout the tour



**Complexity Can Be a Good Thing.** Blue Man Group's theater show is being staged in four cities. Its innovative concert tour will visit such markets as Indio, Calif., and Portland, Ore. The original Blue Man Group members—who are not part of the touring company—are, from left, Matt Goldman, Phil Stanton, and Chris Wink.

but will not include Wink, Stanton, or Goldman) is a big project for theaters. But the Complex is falling within a standard 8 a.m. to 5 p.m. load-in and three-hour load-out time, so crew costs are manageable.

While "the guys have definitely gone to the wall [with the expense], they've all worked really hard to make every penny count," Brickman says. "They should come out OK. I'm hoping this will tour for years and be accepted by the music community."

## SOMETHING NEW TO SEE

One obvious question regarding the tour's concept is whether those people familiar with Blue Man Group's current productions can get something fresh out of the Complex. Wink says that the worry of paying for the same thing twice is likely clouding buyers' minds in New York and Chicago. Complex tickets are moving slower in those cities than tickets at fresh markets, such as the now-sold-out May 18 date at the Warner Theater in Washington, D.C. "Other places, like Seattle, Portland, and Denver—we've never been there before, so I think that people are clamoring for any version of Blue Man that they can get their hands on," Wink says. "But for Chicago and New York, the challenge is to get people to understand that this has nothing to do with the theatrical show."

Granted, signature Blue Man Group elements will be infused into the rock show, such as the performers' deadpan sense of humor and use of unique instrumentation—for example, their invented "airpole" (an antenna that is whooshed through the air). But Brickman says that what stands out to him in prepping the Complex is "this is great music. It really moves like a rock'n'roll show."

Blue Man Group's debut album, the instrumental *Audio*, has sold

414,000 units since its December 1999 release, according to Nielsen SoundScan. And Larry Webman, VP/agent at the act's booking agency Little Big Man, is confident that attention for the *Complex* album will spill over into the tour. The video for *The Complex's* first single, "Sing Along"—which features Dave Matthews Band—is currently airing on VH1, and the track "The Current" will run in ads for the upcoming film *Terminator 3*.

Also, the Blue Man Group has locked in a string of promotional spots in April and May on *The Tonight Show With Jay Leno*, *Late Night With Conan O'Brien*, and *Live! With Regis and Kelly*, among other TV programs.

"All of this is happening at once: There's the album coming out, the single. Like any other band, there's going to be more awareness," Webman says. "Theater is what people know [Blue Man Group] for. But we have to convince people that [the Complex] is different."

Fostering another family show is an exciting premise for Webman, who hopes the wide appeal of the Blue Man Group's stage shows will translate to the Complex. As proof that this goal can be reached, he points to his having to skip some cities on the tour's initial routing because the markets lacked a large enough theater.

"The audience range for this is so big," Webman says. "We can make an amazing tour."

For Wink, the Complex shows are a natural progression for Blue Man Group, since its mission is to take risks within the entertainment world.

"You've got to keep reinventing yourself. You've got to keep surprising yourself," Wink says. "You don't want to be predictable. You want to wake up and think, 'What's the most exciting thing to do?' Well, this is it."

## IEG/Billboard Tour Sponsorship Roundup Debuts

Recognizing the vital importance of corporate sponsorships in the concert industry—both as a vehicle to help underwrite tour expenses and as a much-needed revenue stream for venues via naming-rights deals—*Billboard's* touring section will run a monthly sponsorship chart in cooperation with *IEG Sponsorship Report*, the Chicago-based biweekly newsletter covering sports, arts, entertainment, and marketing.

Compiled by *IEG Sponsorship Report* senior editor William Chipps and coordinated by *Billboard* senior editor of touring Ray Waddell, the IEG Tour Spon-

sorship Roundup, below, will feature information on tour and venue sponsorships, estimated fees, and the agencies/executives behind the deals.

Since IEG began analyzing sponsorships more than 20 years ago, the value of that business has soared by billions of dollars. The IEG Tour Sponsorship Roundup in *Billboard* will provide timely, pertinent information regarding key movers and shakers in the live-entertainment sponsorship game and important deals taking place in the coming months.

"We keep our finger on the pulse of this industry by constantly stay-

ing in touch with the deal-makers, and as a result we stay on top of any trends," Chipps says. "Companies are obviously keeping a closer eye on their budgets these days, given the economy, but they're still spending money on sponsorships and still see sponsorships as a viable alternative to traditional media."

The chart is not intended to be comprehensive in nature. Instead, it will focus on unique and trend-setting initiatives in a tough, competitive market, regardless of the size and scope of the artist, tour, venue, or deal. The chart will run the first issue of every month.

## IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Deal-Makers
AT&T Wireless AT&T Wireless Services	Pete Yorn tour, April-May, 26 stops	\$250,000	Consumers who purchase phone and activate qualified plan receive tickets and artist meet-and-greets. Running dedicated Yorn music channel during the month of April. Running online sweeps offering trip to Yorn concert to drive Web-site traffic and compile prospect database. On-site, will tout text messaging by broadcasting song requests and messages to Yorn on video screens.	Kristine Gross, strategic alliances and segment marketing national manager; Ian Hall, manager, sponsorship co-marketing, AT&T Wireless; Tina Hoffman, VP/account director, Frankel; Tom Fuelling, executive VP of finance, ArtistDirect; Rick Yorn, partner, the Firm.
Honda Civic American Honda Motor Co.	Civic tour featuring New Found Glory & Good Charlotte, April-June, 50-plus stops	\$1.5 million	Running promos offering the chance to win one of 12 customized Civics; two of the vehicles will be awarded through a national promo touted on civictour.com. Also offering early ticket sales through the Web site. Hosting Civic Tour Non-Stop Music Lounge at each venue.	Charles Koch, manager of regional marketing, and Doug Hoffman, national advertising manager, American Honda; Rob Tonkin, CEO, Marketing Factory; Sindy Beekman, VP, Rubin Postaer & Associates.
Lipton Unilever Bestfoods North America	Dixie Chicks North American tour, May 1-Aug. 4, 59 stops	\$2.5 million	Will use talent in TV commercial, sample Lipton Iced Tea and Lipton Tea products at concerts and run in-store instant-win promo offering VIP passes, CDs, jackets, and other tour merchandise.	Virginia Blake West, marketing director, Pepsi-Lipton Tea Partnership; Sophia Honore Taylor, group account director, Aaron Walton Entertainment; Constance Schwartz, VP, strategic marketing, the Firm.

Compiled by William Chipps, senior editor, IEG Sponsorship Report sponsorship.com

MAY 3  
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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN & BILLY JOEL	Xcel Energy Center, St. Paul April 17	\$2,194,690 \$195/\$85/\$45	18,162 sellout	Jam Prods.
BILLY JOEL & ELTON JOHN	Bradley Center, Milwaukee April 8	\$2,073,705 \$197/\$47	17,647 sellout	Clear Channel Entertainment
ELTON JOHN & BILLY JOEL	Fargodome, Fargo, N.D. April 19	\$1,675,477 \$139/\$74/\$44	22,852 sellout	Jam Prods.
BRUCE SPRINGSTEEN & THE E STREET BAND	ARCO Arena, Sacramento, Calif. April 9	\$1,038,176 \$75/\$49.50	14,285 14,763	Clear Channel Entertainment
TIM MCGRAW	First Union Spectrum, Philadelphia April 5	\$795,210 \$59.75/\$39.75	15,383 16,119	Clear Channel Entertainment, The Messina Group
TIM MCGRAW	Nationwide Arena, Columbus, Ohio April 6	\$716,145 \$58.75/\$38.75	15,907 18,000	Clear Channel Entertainment, The Messina Group
TIM MCGRAW	Savvis Center, St. Louis April 8	\$641,676 \$57.75/\$37.75	12,219 13,703	Clear Channel Entertainment, The Messina Group, in-house
MOBY	Auditorio Nacional, Mexico City April 7-8	\$558,895 (6,091,950 pesos) \$91.74/\$16.51	15,199 17,066 two shows	OCESA Presents, CIE Events
JOHN FARNHAM	Derwent Entertainment Centre, Hobart, Australia March 21-23	\$556,712 (\$937,999 Australian) \$62.64/\$50.89	11,148 11,910 three shows	Glenn Wheatley, TalentWorks
PEARL JAM, SLEATER-KINNEY	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas April 6	\$458,280 \$46/\$40	11,660 15,813	Clear Channel Entertainment
PEARL JAM, SLEATER-KINNEY	Verizon Wireless Amphitheater, Selma, Texas April 5	\$428,004 \$40/\$34	12,219 20,000	Clear Channel Entertainment
AVRIL LAVIGNE, SIMPLE PLAN, GOB	Xcel Energy Center, St. Paul April 20	\$420,873 \$28.50/\$23.50	15,335 sellout	Jam Prods.
ASHA BHOSLE, ADNAN SAMI	Sovereign Bank Arena, Trenton, N.J. April 19	\$370,130 \$150/\$100/\$75/\$40	6,397 7,125	Bahrat Jotwani
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Tallahassee-Leon County Civic Center, Tallahassee, Fla. March 22	\$360,693 \$45.75/\$35.75	8,011 sellout	Clear Channel Entertainment
AVRIL LAVIGNE, GOB, SWOLLEN MEMBERS	Bell Centre, Montreal April 11	\$356,381 (\$517,965 Canadian) \$24.08	14,799 sellout	Gillett Entertainment Group, House of Blues Canada
TOM PETTY & THE HEARTBREAKERS	The Vic, Chicago April 13-14, 16-17, 19	\$343,134 \$49.50	6,932 five sellouts	Jam Prods.
GAITHER HOMECOMING	Bi-Lo Center, Greenville, S.C. April 11	\$314,113 \$29.50/\$16.50	14,591 15,462	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Von Braun Center, Huntsville, Ala. March 23	\$311,246 \$44.75/\$29.75	7,276 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Teco Arena, Estero, Fla. March 21	\$304,837 \$44.75	6,812 sellout	Clear Channel Entertainment
GAITHER HOMECOMING	Pepsi Center, Denver April 5	\$270,235 \$32.75/\$19.75	9,648 18,017	Clear Channel Entertainment
THE MOODY BLUES	Welk Resort Theatre, Branson, Mo. March 14-15	\$267,186 \$69.50/\$59.50/\$39.50	4,400 two sellouts	The Sullivan Co.
JAGUARES	Universal Amphitheatre, Universal City, Calif. March 28	\$255,499 \$54/\$49/\$46.50/\$24	6,020 6,139	House of Blues Concerts
50 CENT, BUSTA RHYMES, CLIPSE, FRANKIE J	Ford Center, Oklahoma City April 15	\$249,497 \$39.50/\$18.50	6,817 7,525	The Event Group
AVRIL LAVIGNE, SIMPLE PLAN, GOB	UIC Pavilion, Chicago April 19	\$249,090 \$30/\$25	8,853 sellout	MAJ Concerts
50 CENT, CLIPSE	Pershing Center, Lincoln, Neb. April 19	\$248,314 \$35/\$33.50	7,412 sellout	Steve Litman Presents, Clear Channel Entertainment
NEW FOUND GLORY, GOOD CHARLOTTE, LESS THAN JAKE, THE DISASTERS	Target Center, Minneapolis April 9	\$239,782 \$24.50	10,232 sellout	Clear Channel Entertainment
SILVERCHAIR	Sydney Entertainment Centre, Sydney April 13	\$226,950 (\$375,125 Australian) \$30.22	7,510 sellout	John Watson Mgmt., Trading Post Agency
LINKIN PARK, MUDVAYNE, XZIBIT, BLINDSIDE, SUPERNATURAL	Don Haskins Center, El Paso, Texas April 15	\$222,985 \$33.50/\$29.50	6,678 sellout	Clear Channel Entertainment, Stardate Concerts
SILVERCHAIR	Brisbane Convention Center, Brisbane, Australia March 22-23	\$217,220 (\$359,041 Australian) \$30.22	7,098 two sellouts	John Watson Mgmt., Trading Post Agency
FOO FIGHTERS, TRANSPLANTS, SPECIAL GOODNESS	Kaiser Arena, Oakland, Calif. April 11	\$213,278 \$30/\$27.50	8,187 sellout	Clear Channel Entertainment
ANITA BAKER	Paramount Theatre, Oakland, Calif. April 5	\$207,088 \$80/\$49.50	3,013 sellout	Clear Channel Entertainment
SILVERCHAIR	Vodafone Arena, Melbourne, Australia April 8	\$193,558 (\$319,930 Australian) \$30.22	6,405 sellout	John Watson Mgmt., Trading Post Agency
SILVERCHAIR	Belvoir Amphitheatre, Perth, Australia March 28-29	\$182,527 (\$301,698 Australian) \$30.22	6,040 two sellouts	John Watson Mgmt., Trading Post Agency
SILVERCHAIR	Newcastle Entertainment Centre, Newcastle, Australia April 20	\$167,750 (\$277,272 Australian) \$30.22	5,551 sellout	John Watson Mgmt., Trading Post Agency
SILVERCHAIR	Palais Theatre, Melbourne, Australia April 5-6	\$164,093 (\$271,229 Australian) \$30.22	5,430 two sellouts	John Watson Mgmt., Trading Post Agency

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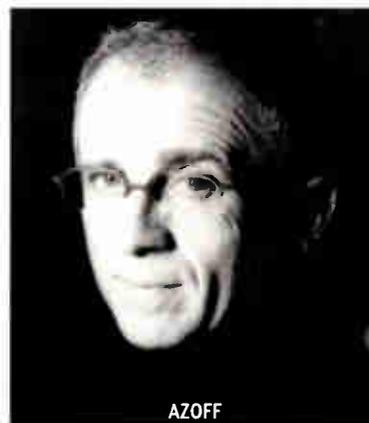
TOURING

Venue  
Views™

by Ray Waddell



**FOND FAREWELL:** On-sales for the Eagles' upcoming Farewell I tour have been very positive, according to Eagles manager Irving Azoff. "Most of the dates are spectacular," he says. "But we do have a couple of slow ones, like everyone else."



AZOFF

Azoff says that of 36 shows, 33 are either sold out or close to it, and dates have been added in several markets. Of those that are not clean, "two of those dates need some promotion: Charlotte [Coliseum, May 22, in North Carolina], where we're up against a NASCAR event, and Memphis [the Pyramid, June 7], for whatever reason. To say these dates are slow is relative: they still sold 6,500 the first day."

The better news is that second shows have been added in Atlanta at Philips Arena (May 19 and 20), Houston at Compaq Center (June 16 and 17), and Philadelphia at the First Union Center (July 8 and 9). A third concert was added in Boston for the Fleet Center (July 15, 16, and 18).

Promoted by Concerts West, the Eagles will play 36 dates in early summer, beginning May 9 in Richmond, Va., at the Richmond Coliseum. Eight more dates are set for August: the band is tentatively scheduled to resume touring in the fall, depending on the status of its new record, which is being recorded for the band's own Eagles Recordings label. "They're so close to finishing the record," Azoff says, adding that the band definitely wants to complete the project before the fall and that a new single, "Hole in the World," may ship during the tour.

**WHAT CONTROVERSY?** Regardless of the backlash at radio and retail after comments about President George W. Bush from Dixie Chicks singer Natalie Maines at a London show, the Chicks' upcoming Lipton-sponsored arena tour is not suffering any ill effects, according to Rob Light,

the trio's agent at Creative Artists Agency (CAA) and head of CAA's music division.

"To be brutally honest, there has been no effect, other than the odd phone call to a building inquiring about a refund. There's a lot more noise than action," Light says, adding that the buildings are getting more calls from people wanting to buy any tickets that may have been refunded.

Light adds that requests for refunds will not necessarily be honored. "Technically, there are no grounds for refunds, and no one's gonna get one. But that doesn't stop people from asking."

Light says that of 59 shows, only six have any seats left, and those are 85%-90% sold out and should be clean by the time the tour begins May 1 at the Bi-Lo Center in Greenville, S.C. Bi-Lo Center GM Ed Rubenstein says his building did receive "quite a few inquiries [about refunds], e-mails mostly, but it has died down considerably. Our policy is no refunds, unless the act cancels."

Rubenstein says there "possibly" may be some picketing or protests at his building for the show. "As is typical, we're making an area available to protesters. And we're asking [potential protesters who have contacted the building] to write back to us with their name and address, and not many have come back," he says. "We have rules and regulations for anyone protesting a show, one of which is to not interfere with our patrons attending the concert."

And although the uproar seems to have subsided, "we're going on the assumption that it may get a little more active as the show approaches. Both sides have rights here, so I guess it's a healthy exchange in the American way. We'll be prepared."

The Chicks' March 1 national on-sale (which was prior to Maines' comments) moved 867,000 tickets worth \$49 million at the box office during the weekend. The tour concludes Aug. 4 in Nashville at the Gaylord Entertainment Center (GEC). "We had some calls and e-mails, but we weren't deluged with them," GEC GM Hugh Lombardi says. "The show sold out quickly."

Joan Osborne provides support on the first leg, and Michelle Branch carries those duties the second. The tour works with several different promoters, cutting separate deals in each market. Light says, "The show itself is going to be great musically, and artistically. [the Chicks'] vision will blow people's minds."

## Prince Paul Stays In 'Business'

Despite Industry Troubles, Rapper/Producer Continues Making Music

BY RASHAUN HALL

Concept albums are often tricky fare, especially in hip-hop. However, veteran producer Prince Paul has been able to create his own niche with his hip-hop-driven concept pieces. He takes on the music industry with his latest, *Politics of the Business*, his debut for Razor & Tie.

Arriving May 6, *Politics* is tongue-in-cheek commentary on the state of the industry. A follow-up of sorts to his critically acclaimed *Prince Among Thieves* (Tommy Boy), *Politics* features a variety of veteran MCs and newcomers, including De La Soul's Trugoy, Gang Starr, Kardinal Offishall, Masta Ace, the Beatnuts, and Black Ice.

"After *Prince Among Thieves*, the label said, 'Despite the critical acclaim, we can't sell this record, because you have no single,'" Prince Paul recalls. "I remember feeling bad. The rebellious side in me said, 'Oh, that's what you want? Then that's what I'm going to give you.' I decided to get a whole bunch of guest artists and [make] this real cheesy keyboard music. This was in 2000. What's really wild is that the



PRINCE PAUL

label folded before I could put it out. So the joke was on me in the end, but that was the whole concept. Plus I figured it would be fun to mimic those styles."

When Tommy Boy ended its joint venture with the Warner Music Group—it continues as an independent label—Prince Paul found himself without a label. "I was supposed to go to Elektra, but apparently they didn't want me, so it left me kind of open," says Prince Paul, who is booked by Peter Schwartz

for New York-based the Agency. "I had a few offers, but in this day and age where everyone is getting dropped and labels are crashing and burning, the deals I was getting [offered] weren't stupendous. I was at a point where it wasn't about being on a name label but rather who shows interest. Razor & Tie showed a lot of interest."

Although *Politics* serves as Razor & Tie's first proper album from a rap artist, the label seems confident that it is up for the challenge of marketing a rap album.

"Razor & Tie has dipped its toe in the hip-hop market in the past," label product manager Sandi Hemmerlein says. "We distribute the Fat Beats label, and we also released a compilation called *We Came From Beyond*, which was based on Mike Nardone's mix show on KXLU Los Angeles. Prince Paul's album is coming out at the same time as our DVD release of *Biggie & Tupac* (see Reviews & Previews, page 46). So we have two simultaneous releases that are helping us really foray into the hip-hop market.

"In terms of hip-hop music, a lot of the promotion for it is very similar to what you do with indie rock, especially with an artist like Prince Paul," she adds. "It's hip-hop, but he has a very strong college base. We plan to employ a lot of the same marketing strategies that we do for a lot of other genres, like street marketing, college marketing, lifestyle marketing, and—especially with Prince Paul—a heavy emphasis on Internet and online marketing."

In a case of life imitating art, Prince Paul had to deal with the politics of the business when bootlegged copies of the album started to surface. To combat the leak, he reshaped the album to include new edits of several songs, a change-up of the sequencing, special hidden tracks, and new vocals from Biz Markie to the song "Crhyme Pays." The album will also act as a key to a secret Web site where consumers can access exclusive downloads, remixes, and other surprises from Prince Paul's studio.

"I don't have a problem with downloading and bootlegging," says Prince Paul, who publishes songs through Prince Paul Music (BPM). "The only problem I have with that [situation is] that I gave it to the label in confidence, and that's when it got out. But the actual bootlegging doesn't really bother me because I come from a school of thought where if I hear an album first and I like it, I will buy the real one. When you download a copy, you're not going to get the real thing with artwork. I don't blame kids for wanting to hear a bootleg, because there is so much horrible stuff coming out. When you lay down your \$15 and you get half a song, that hurts! Before, you could buy records in confidence. I'm pretty confident that people who hear the album will want to pick it up."

## Rhythm, Rap, and The Blues™

by Gail Mitchell



**DUKE OF RHYTHM:** Joining the lineup of veteran acts starting independent labels of late (Earth, Wind & Fire; Jeffrey Osborne; Chico DeBarge) is George Duke. His Big Piano Music (BPM) is represented on sister publication *Airplay Monitor's* Adult R&B chart with "Guess You're Not the One" (No. 24) from the label's first project, *Face the Music*.

"The whole point of doing the label is I wanted to make music the way I used to make music," says the singer/songwriter/keyboardist/producer, whose last major-label album was the 2000 Warner Bros. set *Cool*. "I began this record for Warner Bros., but they were moving in one musical direction and me in another. I got a great exit deal. But ownership is very important to me now. It should have been earlier."

Gigging with Duke on *Face the Music* are such players as drummer John Roberts (Musiq, Janet Jackson), acoustic bassist Christian McBride, and percussionist Lenny Castro. The band takes listeners back to Duke's pre-R&B, early jazz roots. For example, the track "The Black Messiah (Part 2)" was originally a tribute to jazz great Cannonball Adderley called "Cannon." The cut even features some Adderley raps culled from live Blue Note sessions Duke recorded with the late musician.

Handling the Los Angeles-based BPM operation is Duke manager Herb Cohen with former Verve exec Vic McLean overseeing national promotion. By fall, the Navarre-distributed label (U.S. and Canada) plans to release two more albums: a live set by Dexter Gordon and one by Al Jarreau with the George Duke Trio. Both albums are culled from material in Duke's tape vault ("actually a closet") filled with unreleased, older material he has recorded with artists through the years.

"That's another reason why BPM was started," adds Duke, who hopes

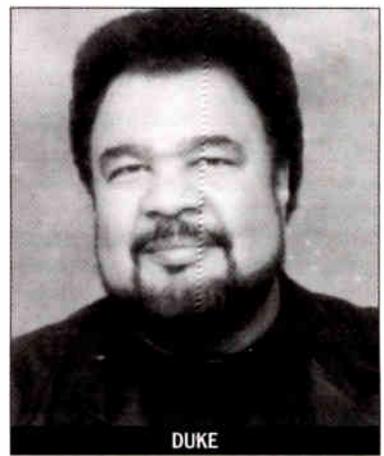
to sign an artist before year's end. He is also set to score the DMX film *Never Die Alone*. "I don't want to make this a political thing, but the majors are missing something. There's a large segment of the population who is older and buys music, but it's not being supplied by the labels or radio. I may be over 50, but I'm still young, viable, can talk and walk. If I could sign all the other artists out here like me, I'd have a serious label."

**WHATEVER HAPPENED TO . . .** The artist formerly known as Terence Trent D'Arby returns June 3 with his first set in more than six years. Now using his legal name as well—Sananda Maitreya—the singer/songwriter/producer initially released the 19-track *Wildcard!—The Joker's Edition* in Europe.

The album—which integrates R&B, pop, jazz, electronica, and rock—was produced by D'Arby. His ear-arresting music first surfaced in 1987 by way of the No. 1 R&B album debut *Introducing the Hardline According to Terence Trent D'Arby* and its crossover hits "Wishing Well" and "Sign Your Name." *Wildcard!* also features collaborations with producer Dallas Austin. The new set is being issued in the U.S. via Nashville-based Compendia Music Group in partnership with D'Arby's self-owned Sananda Records.

**BENEFIT UPDATE:** Joining Bonnie Raitt in a one-time performance benefiting the Rhythm & Blues Foundation's Pioneer Award honorees (Rhythm, Rap, and The Blues, *Billboard*, April 26) are R&B legend Ruth Brown, Asleep at the Wheel's Ray Benson, and guitarist Jimmie Vaughan. The concert takes place May 28 at the Backyard in Austin.

**TRIBUTE:** As the industry continues to pray for Luther Vandross, who suffered a stroke April 16, and mourn the death of Nina Simone (see story, page 5), let's not forget another legendary innovator who died: Cholly Atkins. Like the long-unheralded Funk Brothers, the famous hooper (who was one-half of the duo Coles & Atkins) was another behind-the-scenes Motown genius (see Obituaries, page 60). He was the man who crafted the smooth dance routines that added an extra dimension to performances by the Supremes and others. He was a *Class Act* (his autobiography) whose "vocal choreography" left an indelible mark on pop culture.



DUKE

MAY 3 2003		Billboard™ HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	3	21 QUESTIONS G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
2	2	GET BUSY VP/ATLANTIC	Sean Paul
3	6	CAN'T LET YOU GO DESERT STORM/ELEKTRA/VEG	Fabulous Featuring Mike Shorey & Lil' Mo
4	1	IN DA CLUB G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 Cent
5	4	BEAUTIFUL DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
6	5	I KNOW WHAT YOU WANT J/MONARC/RMG/IDJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
7	7	I CAN ILL WIL/COLUMBIA	Nas
8	8	EXCUSE ME MISS ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
9	9	THE JUMP OFF QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
10	10	NO LETTING GO GREENSLEEVES/VP/ATLANTIC	Wayne Wonder
11	17	MAGIC STICK QUEEN BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
12	12	PUMP IT UP DEF JAM/IDJMG	Joe Budden
13	11	PIMP JUICE FO' REEL/UNIVERSAL/UMRG	Nelly
14	20	NEVER SCARED BREAK 'EM OFF/SO 50 DEF/ARISTA	Bone Crusher Featuring Killer Mike & T.I.
15	22	P****YCAT THE GOLD MIND/ELEKTRA/VEG	Missy "Missdemeanor" Elliott
16	18	GET BY RAWKUS/MCA	Talib Kweli
17	13	SICK OF BEING LONELY MCA	Field Mob
18	15	STILL BALLIN AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
19	NEW	IN LOVE WIT CHU SO SO DEF/ARISTA	Da Brat Featuring Cherish
20	21	SING FOR THE MOMENT WEB/AFTERMATH/INTERSCOPE	Eminem
21	14	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/VEG	Missy "Missdemeanor" Elliott Featuring Ludacris
22	23	NIGGAS G-UNIT	50 Cent Featuring The Notorious B.I.G.
23	16	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent
24	24	X GON' GIVE IT TO YA BLOODLINE/DEF JAM/IDJMG	DMX
25	NEW	STEP DADDY COLLIPARK/UNIVERSAL/UMRG	Hitman Sammy Sam

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 49 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © 2003, VNU Business Media, Inc. All rights reserved.

# Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	<b>21 Questions</b>	2 Wks At No. 1 BUSTA RHYMES & MARIAH CAREY (J&M/NARCA/RMG/UMRG)	26	26	9	<b>Never Scared</b>	BONE CRUSHER (BREAK 'EM OFF/50 SO DEF/ARISTA)	51	56	4	<b>P.I.M.P.</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
2	2	12	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	27	25	11	<b>P***ycat</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	52	63	2	<b>21 Questions (Again)</b>	DEBRECIA (M/ASS/APPELL)
3	3	15	<b>Beautiful</b>	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	28	27	9	<b>I Wish I Wasn't</b>	HEATHER HEADLEY (RCA/RMG)	53	54	8	<b>Too Much For Me</b>	DJ KAYSLEY (COLUMBIA)
4	4	14	<b>I Know What You Want</b>	BUSTA RHYMES & MARIAH CAREY (J&M/NARCA/RMG/UMRG)	29	30	13	<b>Pimp Juice</b>	NELLY (F0' REEL/UNIVERSAL/UMRG)	54	55	9	<b>Crush On You</b>	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
5	6	12	<b>Can't Let You Go</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	30	33	38	<b>Love Of My Life (An Ode To Hip Hop)</b>	ELYKAH BAOU FEAT. COMMON (FOX/MCA)	55	47	19	<b>Cry Me A River</b>	JUSTIN TIMBERLAKE (JIVE)
6	5	19	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	31	29	8	<b>Get By</b>	TALIB KWELI (RAWKUS/MCA)	56	—	1	<b>Never Leave You</b>	LUMIDEE (STRAIGHT FACE/UNIVERSAL/UMRG)
7	8	15	<b>Excuse Me Miss</b>	JAY-Z (RCA-FELLA/DEF JAM/UMRG)	32	37	25	<b>Guess What</b>	SYLEENA JOHNSON (JIVE)	57	68	4	<b>If I Can't</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
8	7	23	<b>How You Gonna Act Like That</b>	TYBESÉ (J/RMG)	33	36	32	<b>Fabulous</b>	JAHHEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	58	66	3	<b>Love Calls</b>	KEM (KEMISTRY/MOTOWN/UMRG)
9	10	15	<b>I Can</b>	NAS (ILL WILL/COLUMBIA)	34	28	20	<b>Niggas</b>	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	59	59	19	<b>All I Need</b>	FAT JOE (TERROR SQUAD/ATLANTIC)
10	9	27	<b>Ignition</b>	R. KELLY (JIVE)	35	39	8	<b>Shoulda, Woulda, Coulda</b>	BRIAN MCKNIGHT (MOTOWN/UMRG)	60	57	15	<b>X Gon' Give It To Ya</b>	DMX (BLOODLINE/DEF JAM/UMRG)
11	12	25	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	36	35	39	<b>dontchange</b>	MUSIQ (DEF SOUL/UMRG)	61	46	19	<b>Laundromat</b>	NIVEA (JIVE)
12	11	14	<b>The Jump Off</b>	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	37	49	5	<b>I Love You</b>	IRUJ HILL (DEF SOUL/UMRG)	62	—	1	<b>How You Want That</b>	LOJIN FEAT. KE\$H (BAD BOY/UNIVERSAL/UMRG)
13	13	11	<b>Put That Woman First</b>	JAHHEIM (DIVINE MILL/WARNER BROS.)	38	32	29	<b>Sick Of Being Lonely</b>	FIELD MOB (MCA)	63	65	5	<b>Stop</b>	JAY-Z (RCA-FELLA/DEF JAM/UMRG)
14	14	13	<b>Say Yes</b>	FLOETRY (SOLJAZ/DREAMWORKS)	39	40	7	<b>Like A Pimp</b>	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	64	74	2	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)
15	15	29	<b>No Letting Go</b>	WAYNE WUNDER (GREENSLEEVES/VP/ATLANTIC)	40	38	11	<b>Still Ballin'</b>	ZPAC FEAT. THU\$ DADDY (AMARU/DEATH ROW/INTERSCOPE)	65	62	3	<b>Come Over</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
16	24	5	<b>Magic Stick</b>	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	41	—	1	<b>Rock Wit U (Awww Baby)</b>	ASHANTI (MURDER INC./DEF JAM/UMRG)	66	51	15	<b>That Girl</b>	MARGUES HOUSTON (T.U.G./J&M/INTERSCOPE)
17	16	12	<b>What Would You Do?</b>	THE ISLEY BROTHERS (DREAMWORKS)	42	34	21	<b>All I Have</b>	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	67	69	12	<b>Closure</b>	GERALD LEVERT (ELEKTRA/EEG)
18	19	27	<b>Emotional Rollercoaster</b>	VIVIAN GREEN (COLUMBIA)	43	44	6	<b>In Love Wit Chu</b>	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)	68	60	9	<b>Yeah Yeah U Know It</b>	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)
19	17	13	<b>Girlfriend</b>	B2K (T.U.G./EPIC)	44	43	5	<b>Step Daddy</b>	HITMAN SAMMY SAM (COLLAPSE/UNIVERSAL/UMRG)	69	64	14	<b>Superman</b>	EMINEM (WEB/AFTERMATH/INTERSCOPE)
20	20	9	<b>4 Ever</b>	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	45	53	5	<b>I'll Never Leave</b>	R. KELLY (JIVE)	70	—	1	<b>Make Me A Song</b>	KYLIE DEAN (BEAT CLUB/INTERSCOPE)
21	22	5	<b>So Gone</b>	MONICA (J/RMG)	46	52	4	<b>Rock Your Body</b>	JUSTIN TIMBERLAKE (JIVE)	71	73	2	<b>Far Away</b>	KINOBED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
22	31	8	<b>Snake</b>	R. KELLY FEAT. BIG TIGGER (JIVE)	47	50	4	<b>Get Low</b>	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	72	67	9	<b>He Proposed</b>	KELLY PRICE (DEF SOUL/UMRG)
23	21	4	<b>Beware Of The Boys (Mundian To Bach Ke)</b>	PANJABI MC FEAT. JAY-Z (SEQUENCE)	48	48	7	<b>I Still Love You</b>	702 FEAT. CLIPSE (MOTOWN/UMRG)	73	70	4	<b>Excuse Me Miss Again</b>	JAY-Z (RCA-FELLA/DEF JAM/UMRG)
24	18	15	<b>Hell Yeah</b>	GINUWINE FEAT. BABY (EPIC)	49	42	20	<b>Gossip Folks</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	74	—	1	<b>Roll Wit M.V.P.</b>	STAGGALEE (M/VP/ARTIST/DIRECT)
25	23	10	<b>Pump It Up</b>	JOE BLODDEN (DEF JAM/UMRG)	50	41	20	<b>What Happened To That Boy</b>	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	75	—	1	<b>What Up Gangsta</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 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.

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	21	2	<b>All Life Long</b>	MO THUGS FAMILY (33/MO THUGS/INVERIA)	26	30	8	<b>Yall Don't Know</b>	JOLLY GREEN (20E POUND)	51	36	27	<b>Ignition</b>	R. KELLY (JIVE)
2	2	3	<b>Who Run This</b>	ROY JONES, JR. (BODY HEAD)	27	24	3	<b>Hell Yeah</b>	GINUWINE FEAT. BABY (EPIC)	52	52	9	<b>Choppa Style</b>	CHOPPA FEAT. MASTER P (TAKE F0' NEW NO LIMIT/UMRG)
3	1	3	<b>Guess What (Guess Again)</b>	SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	28	16	12	<b>Beautiful</b>	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	53	—	11	<b>Thug Lady</b>	DYSON & SQUABBLE (ROMEO)
4	3	3	<b>If You Let Me</b>	LOU MOSLEY (JENSTAR)	29	34	13	<b>Incomplete</b>	C-LANAÉ (WRIGHT ENTERPRISES)	54	57	2	<b>I Care 4 U</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
5	13	3	<b>Super B-Boy Pimpin'</b>	THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRIDE)	30	40	7	<b>Dipset Anthem</b>	THE DIPLOMATS (RCA-FELLA/DEF JAM/UMRG)	55	—	13	<b>Play Wit It</b>	THE DIRTY SOUTH DIVAS (DIRTY 00WN/WARLOCK)
6	5	10	<b>Emotional Rollercoaster</b>	VIVIAN GREEN (COLUMBIA)	31	25	9	<b>Pack Ya Bags</b>	SARAI (SWEAT/EPIC)	56	—	2	<b>Respect Me</b>	RYBAL SOCIETY (MCA)
7	8	2	<b>63/64</b>	ROEY BOYZ (GREEN TEETH/BAYSIDE)	32	23	3	<b>Nice Girl, Wrong Place</b>	GANG STARR FEAT. BOY BIG (VIRGIN)	57	74	16	<b>Gossip Folks</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
8	11	16	<b>Never Scared</b>	BONE CRUSHER (BREAK 'EM OFF/50 SO DEF/ARISTA)	33	17	12	<b>Excuse Me Miss</b>	JAY-Z (RCA-FELLA/DEF JAM/UMRG)	58	58	7	<b>Your Pops Don't Like Me (I Really Don't Like This Dude)</b>	NICK CANNON (IN/C/K/JIVE)
9	6	11	<b>No Means No</b>	NEE-NEE GWYNN (IBASE HIT)	34	46	13	<b>Jah Is My Rock</b>	CARIBBEAN PULSE (IRIE)	59	60	23	<b>Gangsta Lovin'</b>	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)
10	7	10	<b>The Jump Off</b>	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	35	44	2	<b>So Gone</b>	MONICA (J/RMG)	60	—	17	<b>Faithful</b>	POW!N BROS. (POW!N MOVES/IRPHEUS)
11	9	9	<b>Starting With Me</b>	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	36	—	1	<b>Belly Dancer</b>	KAROLINA OFFSHALL (MCA)	61	49	2	<b>Shine On Me!</b>	PETE ROCK & C.L. SMOOTH (ST. NICK/FAT BEAT)
12	10	22	<b>Dance With Me</b>	JAIMIE LEE (IRIPE)	37	37	3	<b>Pimp Juice</b>	NELLY (F0' REEL/UNIVERSAL/UMRG)	62	51	19	<b>Star</b>	702 FEAT. CLIPSE (MOTOWN/UMRG)
13	33	3	<b>Beware Of The Boys (Mundian To Bach Ke)</b>	PANJABI MC FEAT. JAY-Z (SEQUENCE)	38	43	7	<b>4 Ever</b>	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	63	—	24	<b>Work It</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
14	4	12	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	39	35	44	<b>The Star Spangled Banner</b>	WHITNEY HOUSTON (ARISTA)	64	55	27	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)
15	18	16	<b>Just Like You</b>	G-WAZ (COMPOUND/IRPHEUS)	40	47	29	<b>This Is My Party</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	65	63	15	<b>All I Need</b>	FAT JOE (TERROR SQUAD/ATLANTIC)
16	19	12	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	41	28	29	<b>Throw Up</b>	BACKYET CITY (M47/LAND/SPEED)	66	62	16	<b>No Letting Go</b>	WAYNE WUNDER (GREENSLEEVES/VP/ATLANTIC)
17	22	9	<b>Hell Is A Flame</b>	BIG C (SOUTHPAW/E.S.)	42	48	12	<b>How I Feel</b>	LEOX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)	67	50	2	<b>In Love Wit Chu</b>	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)
18	14	6	<b>I Know What You Want</b>	BUSTA RHYMES & MARIAH CAREY (J&M/NARCA/RMG/UMRG)	43	41	25	<b>Shady</b>	BIG "C" (SOUTHPAW/E.S.)	68	67	17	<b>Feelin' You (Part II)</b>	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)
19	12	11	<b>Cry Me A River</b>	JUSTIN TIMBERLAKE (JIVE)	44	39	6	<b>Get By</b>	TALIB KWELI (RAWKUS/MCA)	69	32	3	<b>Get Low</b>	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
20	20	11	<b>Through The Rain</b>	MARIAH CAREY (MONARCI/ISLAND/UMRG)	45	38	26	<b>What We Do</b>	FREEMAY (RCA-FELLA/DEF JAM/UMRG)	70	29	15	<b>Everybody</b>	HARZ THE RIPPAA (BODY HEAD)
21	15	5	<b>Come Close (Closer)</b>	COMMON (MCA)	46	56	8	<b>Blowin' Me Up (With Her Love)</b>	JC CHASEZ (FOX/JIVE)	71	27	5	<b>I Need A Man</b>	FOXY BROWN FEAT. THE LETTER M. (DEF JAM/UMRG)
22	75	2	<b>Rich Man</b>	RUSSELL FEAT. R. KELLY (IR/PYRAMID/IRPHEUS)	47	42	2	<b>Back In The Day</b>	MISSY ELLIOTT FEAT. JAY-Z (THE GOLD MIND/ELEKTRA/EEG)	72	69	8	<b>When I Get You Alone</b>	THICKE (NU AMERICA/INTERSCOPE)
23	53	24	<b>Soldier's Heart</b>	R. KELLY (JIVE)	48	31	12	<b>Yeah Yeah U Know It</b>	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)	73	—	15	<b>Kick'n Ass</b>	SUPA NAT (IN DA HOLE/PYRAMID/IRPHEUS)
24	59	13	<b>Up In Da Club 2Nite</b>	REVENUE (STACK A GRIP)	49	64	2	<b>I Need You Now (Live)</b>	SMOOKIE NORRILL (EMI GOSPEL)	74	—	20	<b>Bump, Bump, Bump</b>	B2K & P. DIDDY (T.U.G./EPIC)
25	26	9	<b>Girlfriend</b>	B2K (T.U.G./EPIC)	50	45	22	<b>Ma, I Don't Love Her</b>	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	75	—	18	<b>Sex, Money, &amp; Music</b>	ABOVE THE LAW (WESTWORLD)

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

# R&B/HIP-HOP



## Words & Deeds

by Rhonda Baraka

**BME MAKES MOVES:** Atlanta-based Black Market Entertainment (BME), home of Lil Jon & the East Side Boyz and Chyna White, continues to get crunk this spring. The independent company is enjoying the success of two new releases—Trillville's "Neva Eva" and Lil Scrappy's "Head Bussa"—with the emerging style of rap that is steadily growing in popularity.

"'Head Bussa' is the first crunk song that comes with a dance," says BME partner Vincent Phillips, who attributes Lil Scrappy's success to his appeal among high-school and college students. "The big thing is that [Lil Scrappy] came with his own following. They do shows and bring out 1,500 kids. They depict the frustrations of the youth."

Phillips says both acts—which are getting airplay across the Southeast as well as in the Midwest—are also benefiting from the recent success of other crunk music progenitors like Lil Jon, Bone Crusher, and David Banner. "Being the same label that has Lil Jon and Chyna White, we felt like [Trillville and Lil Scrappy] fit right in at BME. Everybody's looking for something crunk."

Phillips also revealed that BME is "in discussions with several major record companies about entering into a label situation."

**HIP-HOP ON DISPLAY:** Spelman College in Atlanta is hosting an extraordinary exhibition titled One Planet Under a Groove: Hip Hop and Contemporary Art. The exhibition, which opened March 21 and runs through May 17 at the Spelman College Museum of Fine Art at the Camille Olivia Hanks Cosby Academic Center, features more than 50 works—including sculptures, video presentations, and paintings—by African-American, British, and Japanese artists.

Spelman Museum Advisory Council member Chandra Hughes says, "One Planet Under a Groove depicts the overwhelming influence that hip-hop has had as a culture, and its presence here at Spelman speaks directly to its impact on a universal audience."

Dr. Andrea Barnwell, director of the museum, says the works in the exhibition display how much "hip-hop has really informed the world." She explains, "Here you have a trend that started in the streets of the Bronx [N.Y.]. Who knew that it was going to grow into a multimillion-dollar industry, let alone go international? It's really phenomenal."

Examining both old-school and new-school hip-hop, the exhibition embraces the culture as a whole, not just rap music. Barnwell says, "There

are pieces that do everything from talk about specific works of art to others that examine this phenomenon about gold teeth and clothing."

Barnwell says one of the most entertaining pieces in the exhibition is a video by artist Adrian Piper called "Funk Lessons." "She's completely sarcastic and tongue-in-cheek," Barnwell says. "It's literally this woman on video giving funk lessons, and she's in many ways making fun of her audience."

Unlike most museum exhibitions, Barnwell says One Planet Under a Groove encourages interaction. "It's this concept of you going into a museum and you know you don't touch anything and you definitely don't step on anything. But here we have this break-dance board encouraging people to dance, to step, to do all these things."

**ALL OR NOTHIN FOR PLATOON:** FB Entertainment's 54th Platoon is gearing up for a series of college campus appearances in support of its May 6 FUBU Records debut, *All or Nothin'*. Group member Big Nut says the campuses of Mississippi Valley and Jackson State in Mississippi and of Southern University and Grambling State in Louisiana are all on the group's radar. "We're doing a little promotion out there in those areas, plus hitting some of the area schools that we went to," he says. "We went to Grambling, so we're going back to show our support."



54TH PLATOON

Member JS says the group is looking forward to promoting the album, which he says is marked by its wide variety of styles. "No two tracks on our album [put] you in the same state of mind. There are so many different areas that we bring you in musically that it's hard to classify us. So when you listen to the album from beginning to end, it's full-circle; we bring you back to where we started. And it's a complete thought."

Rhonda Baraka may be reached at [rbaraka@comcast.net](mailto:rbaraka@comcast.net).

A Man of Many Hats...

# GEORGE DUKE

Producer

Music Director

Songwriter

Musician

Performing Artist

Composer

Grammy Award Winner



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WSOL	WIMX	KOKY	KMJK	WWIN

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**BOOKING:** Associated Booking Company 212/874-2400

**PUBLIC RELATIONS:** The Brookes Company 323/913-7000

**BPM RECORDS:** 714/778-3864

MAY 3  
2003

# Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			1	<b>SO CENT</b>	SHADY/AFTERMATH 493544*/INTERSCOPE (19.95 DVD/CD)	<b>NUMBER 1/HOT SHOT DEBUT</b> The New Breed	1
2	2	1	11	<b>SO CENT</b> ▲	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
3	4	2	10	<b>R. KELLY</b>	JIVE 41812/ZOMBA (11.98/CD)	Chocolate Factory	1
4	1	—	—	<b>GINUWINE</b>	EPIC 86360 (12.98 EQ/18.98)	The Senior	1
5	3	—	—	<b>SCARFACE</b>	J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3
6	5	3	4	<b>CAM'RON PRESENTS THE DIPLOMATS</b>	ROC-A-PELLA/DEF JAM 063211*/IDJMG (12.98/CD)	Diplomatic Immunity	1
7	7	4	22	<b>SEAN PAUL</b> ▲	VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4
8	8	5	2	<b>FABOLOUS</b> ●	DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
9	9	6	2	<b>LIL' KIM</b> ●	QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
10	12	15	2	<b>BUSTA RHYMES</b> ●	J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10
11	13	13	2	<b>FLOETRY</b>	DREAMWORKS 45033/INTERSCOPE (11.98/CD)	Floetic	4
12	10	9	24	<b>JAHEIM</b> ●	DIVINE MILL 48214/WARNER BROS. (18.98/CD)	Still Ghetto	3
13	17	21	2	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	BME 2370*/TVT (11.98/17.98)	Kings Of Crunk	2
14	6	—	—	<b>JAY-Z</b>	ROC-A-PELLA/DEF JAM 000297*/IDJMG (15.98/CD)	Blueprint 2.1	6
15	19	26	2	<b>HEATHER HEADLEY</b>	RCA 63376/RMG (12.98/18.98)	This Is Who I Am	14
16	26	22	4	<b>LES NUBIANS</b>	MOTOWN/HIGHER OCTAVE 82569*/VIRGIN (11.98/CD)	One Step Forward	16
17	11	8	4	<b>BRIAN MCKNIGHT</b>	MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4
18	25	24	2	<b>VIVIAN GREEN</b>	COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	14
19	15	11	4	<b>VARIOUS ARTISTS</b>	EMI/UNIVERSAL/SDNY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10
20	16	10	19	<b>B2K</b> ▲	T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
21	24	20	2	<b>SNOOP DOGG</b> ▲	DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3
22	21	19	1	<b>B.G.</b>	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98/CD)	Livin' Legend	4
23	14	12	2	<b>FREEWAY</b>	ROC-A-PELLA/DEF JAM 586920*/IDJMG (12.98/18.98)	Philadelphia Freeway	3
24	22	18	4	<b>EMINEM</b> ▲	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
25	20	7	4	<b>HOT BOYS</b>	CASH MONEY/UNIVERSAL 86096/UMRG (12.98/18.98)	Let 'Em Burn	3
26	23	16	18	<b>TYRESE</b> ●	J 20041/RMG (12.98/18.98)	I Wanna Go There	2
27	30	29	2	<b>JUSTIN TIMBERLAKE</b> ▲	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
28	18	14	4	<b>VARIOUS ARTISTS</b>	SHADYVILLE 6101 (18.98/CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	11
29	31	32	2	<b>TALIB KWELI</b>	RAWKUS 113048*/MCA (18.98/CD)	Quality	6
30	28	25	2	<b>MISSY ELLIOTT</b> ▲	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2
31	27	17	4	<b>KILLER MIKE</b>	ADJEMINI/COLUMBIA 86562*/CRG (12.98 EQ/18.98)	Monster	4
32	32	27	19	<b>NAS</b> ▲	LIL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1
33	33	28	2	<b>WAYNE WONDER</b>	VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10
34	29	23	2	<b>SOUNDTRACK</b>	BLOODLINE/DEF JAM 063615*/IDJMG (12.98/18.98)	Cradle 2 The Grave	3
35	36	34	2	<b>NELLY</b> ▲	FO REEL/UNIVERSAL D17747*/UMRG (12.98/18.98)	Nellyville	1
36	35	37	2	<b>SYLEENA JOHNSON</b>	JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19
37	38	43	2	<b>AMANDA PEREZ</b>	POWERHOUSE 82131/VIRGIN (18.98/CD) [M]	Angel	37
38	41	38	2	<b>DONNIE MCCLURKIN</b>	VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
39	34	31	2	<b>SOUNDTRACK</b>	HOLLYWOOD 162386 (18.98/CD)	Bringing Down The House	23
40	37	30	2	<b>SOUNDTRACK</b> ▲	SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1
41	40	40	2	<b>KENNY LATTIMORE &amp; CHANTE MOORE</b>	ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
42	39	48	2	<b>KEM</b>	MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	29
43	51	36	2	<b>FIELD MOB</b>	MCA 113051* (18.98/CD)	From Tha Roota To Tha Toota	4
44	45	45	2	<b>2PAC</b> ▲	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
45	50	52	2	<b>JENNIFER LOPEZ</b> ▲	EPIC 86231 (18.98 EQ/CD)	This Is Me...Then	5
46	46	44	2	<b>AALIYAH</b> ▲	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1
47	49	39	2	<b>KINDRED THE FAMILY SOUL</b>	HIDDEN BEACH 86491/EPIC (13.98 EQ/CD) [M]	Surrender To Love	39
48	47	56	2	<b>DRU HILL</b>	DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	2
49	48	33	2	<b>JAY-Z</b> ▲	ROC-A-PELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
50	60	62	2	<b>THE ROOTS</b>	MCA 112998* (18.98/CD)	Phrenology	11

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
51	52	46	2	<b>JA RULE</b> ▲	MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	2
52	58	53	2	<b>MAGIC</b>	NEW NO LIMIT/UNIVERSAL 860993/UMRG (12.98/18.98)	White Eyes	37
53	54	50	2	<b>CHOPPA</b>	TAKE FO/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	17
54	79	63	2	<b>MARIAH CAREY</b> ▲	MONARCH/ISLAND 063467*/IDJMG (12.98/18.98)	Charmbracelet	2
55	55	41	2	<b>702</b>	MOTOWN 066130/UMRG (12.98/18.98)	Star	22
56	43	35	2	<b>VARIOUS ARTISTS</b>	SUCKA FREE/LD/D 89228/CRG (19.98 EQ/CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	35
57	63	59	2	<b>WHITNEY HOUSTON</b> ▲	ARISTA 14747 (12.98/18.98)	Just Whitney...	3
58	71	61	2	<b>DIRTY</b>	INFINITY/UNIVERSAL D18415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13
59	62	66	2	<b>SMILEZ &amp; SOUTHSTAR</b>	ARTIST/DIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
60	44	—	—	<b>VARIOUS ARTISTS</b>	SHANACHIE 5100 (18.98/CD)	Streetwise: Work It!	44
61	57	55	2	<b>INDIA.ARIE</b> ●	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
62	53	42	2	<b>BLACKSTREET</b>	DREAMWORKS 45033/INTERSCOPE (18.98/CD)	Level II	8
63	61	54	2	<b>BABY</b> ●	CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4
64	65	64	2	<b>FATHER M.C.</b>	EMPIRE MUSIC/VERKS 39048 (17.98/CD)	My	59
65	56	47	2	<b>MR. CHEEKS</b>	UNIVERSAL 067614/UMRG (12.98/18.98)	Back Again!	25
66	80	74	2	<b>VARIOUS ARTISTS</b>	MOTOWN 067314/UMRG (18.98/CD)	Conception: An Interpretation Of Stevie Wonder's Songs	44
67	68	57	2	<b>SOLANGE</b>	MUSIC WORLD/COLUMBIA 86354/CRG (19.98 EQ/CD)	Solo Star	23
68	85	68	2	<b>SOUNDTRACK</b>	ROC-A-PELLA/DEF JAM 063201*/IDJMG (12.98/18.98)	Paid In Full	10
69	59	49	2	<b>NIVEA</b>	JIVE 41748/ZOMBA (11.98/17.98) [M]	Nivea	35
70	69	58	2	<b>LIL' WYTE</b>	HYPERMIND/STREETS 3604*/STREET LEVEL (17.98/CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
71	73	85	2	<b>FAT JOE</b>	TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	11
72	72	70	2	<b>KIRK FRANKLIN</b> ●	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
73	64	84	2	<b>LIONEL RICHIE</b>	MOTOWN/UTV 068140/UME (18.98/CD)	The Definitive Collection	31
74	66	51	2	<b>LL COOL J</b>	DEF JAM 077021*/IDJMG (12.98/18.98)	10	1
75	82	71	2	<b>DOTTIE PEOPLES</b>	ATLANTA INT L 10279/18.98 (13.98)	Churchin' With Dottie	68
76	70	75	2	<b>CLIPSE</b> ●	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
77	75	90	2	<b>BUJU BANTON</b>	VP/ATLANTIC 83634*/AG (16.98/CD) [M]	Friends For Life	44
78	67	60	2	<b>BONE THUGS-N-HARMONY</b>	RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
79	78	77	2	<b>SOUNDTRACK</b>	HOLLYWOOD 162389 (18.98/CD)	Deliver Us From Eva	19
80	76	73	2	<b>THE CRUSADERS</b>	PRA/VERVE 060077/VEG (18.98/CD)	Rural Renewal	73
81	81	65	2	<b>TLC</b> ▲	ARISTA 14780 (12.98/18.98)	3D	4
82	—	—	—	<b>SOUNDTRACK</b>	FOX/JIVE 41810/ZOMBA (12.98/18.98)	Drumline	61
83	86	89	2	<b>CARIBBEAN PULSE</b>	IRIE 1002 (15.98/CD)	Stand Up	81
84	—	—	—	<b>ZIGGY MARLEY</b>	TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR (18.98/CD)	Dragonfly	84
85	77	69	2	<b>GERALD LEVERT</b>	ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2
86	74	78	2	<b>VARIOUS ARTISTS</b>	SPG 1513 (13.98/CD)	Slow Jams Volume 1 & 2	67
87	92	87	2	<b>DJ WHOOKID</b>	FULL CLIP 2005* (13.98/CD) [M]	Hood Radio V.1	63
88	89	72	2	<b>ASHANTI</b> ▲	MURDER INC./JAM 586830*/IDJMG (12.98/18.98)	Ashanti	1
89	—	—	—	<b>ALICIA KEYS</b> ▲	J 20002/RMG (12.98/18.98)	Songs In A Minor	1
90	83	76	2	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>	VERITY 43196/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37
91	—	—	—	<b>STICKY FINGAZ</b>	D3 9916/RIVIERA (18.98/CD)	Decade	91
92	98	95	2	<b>SCARFACE</b>	RAP-A-LOT/NOB TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
93	84	88	2	<b>LIL' FLIP</b> ▲	SUCKA FREE/LD/D 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4
94	—	—	—	<b>ANITA BAKER</b>	ATLANTIC 78209/RHINO (17.98/CD)	The Best Of Anita Baker	29
95	88	80	2	<b>TRINA</b>	SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5
96	87	79	2	<b>CHICO DEBARGE</b>	ALDVE 8620/KOCH (18.98/CD)	Free	79
97	—	—	—	<b>MOBB DEEP</b>	LANDSPEED 9222/KOCH (14.98/CD)	Free Agents: The Murda Mix Tape	97
98	96	91	2	<b>VARIOUS ARTISTS</b>	DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10
99	—	—	—	<b>COMMON</b>	MCA 113114* (18.98/CD)	Electric Circus	9
100	—	—	—	<b>SO4 BOYZ</b>	NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	13

MAY 3  
2003

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	113	<b>EMINEM</b> ▲	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	113
2	1	337	<b>BOB MARLEY AND THE WAILERS</b> ◆	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	337
3	4	109	<b>JAHEIM</b> ▲	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	109
4	3	267	<b>BONE THUGS-N-HARMONY</b> ▲	RUTHLESS 89443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	267
5	5	367	<b>2PAC</b> ▲	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	367
6	9	253	<b>MAKAVELI</b> ▲	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	253
7	7	226	<b>2PAC</b> ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	226
8	6	160	<b>EMINEM</b> ▲	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	160
9	8	160	<b>MARY J. BLIGE</b> ▲	UPTOWN 110581/MCA (16.98/11.98)	What's The 411?	160
10	—	388	<b>THE NOTORIOUS B.I.G.</b> ▲	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	388
11	10	345	<b>2PAC</b> ▲	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	345
12	16	161	<b>DR. DRE</b> ▲	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	161

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	13	202	<b>BEASTIE BOYS</b> ▲	DEF JAM 527351/IDJMG (6.98/11.98)	Licensed To Ill	202
14	19	275	<b>THE NOTORIOUS B.I.G.</b> ◆	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	275
15	12	274	<b>JAY-Z</b> ▲	FREEZE/ROC-A-PELLA 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	274
16	23	131	<b>DONNIE MCCLURKIN</b> ▲	VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	131
17	17	422	<b></b>			



## U.S. Biggest Latin Market Amid Regional Slump

BY LEILA COBO

MIAMI—Bad news is relative. Take the global music sales figures recently released by the International Federation of the Phonographic Industry (IFPI), which indicate that the retail sales value of music in Latin America dropped by 12.7% in 2002.

The dramatic decline is far worse than the 7.6% downturn experienced by the global market as a whole. But it is still far better than the appalling 22% drop in value registered for the region in 2001. And taking into account the 115.4% rise in retail value for music video and DVD sales, the retail value for video and music sales dropped 9.8%, with a 5.4% drop in units sold.

Still, this 2002 figure is far from being a cause for celebration. While sales in Brazil were up 4.4% in retail value, that rise represents only a partial recovery from the drastic 25% decline of 2001. Meanwhile, sales in Mexico—the 10th-largest music market and the largest Latin American market—continued to suffer, with an 18.6% decline in value. This leaves the U.S. Latin market as the largest market in the world for Spanish-language music, with a retail value of \$551 million despite a drop from 2001 of 14.3%, according to the Recording Industry Assn. of America (RIAA).

That is bigger than the Spanish and Mexican markets (\$542 million and \$445 million, respectively). The U.S. is the leading market in terms of retail value, even though Mexico and Brazil outrank the U.S. in units sold.

As has been the case for the past two years, industry officials attributed Latin America's slippery decline to political and economic factors, as well as rampant piracy.

IFPI Latin America regional director Raúl Vázquez says, "The region's economy and social conditions haven't favored the recording industry at all, but even more alarming is the attack of organized crime in the form of piracy."

Vázquez says a prime example is Brazil. Sales are up, thanks to massive

### Recorded Music Sales In Latin Markets

Country	2002 Units	2001 Units	Percent Change	2002 Sales	2001 Sales	Percent Change
Argentina	6.1	11.1	-45.1	\$27.2	\$35.5	-23.5
Brazil	79.5	78.2	1.6	354.0	341.8	3.6
Central America	3.1	3.4	-6.6	28.2	25.9	9.1
Chile	7.0	5.7	22.5	40.3	38.9	3.7
Colombia	7.9	10.4	-24.6	66.1	90.9	-27.4
Ecuador	0.7	0.8	-12.5	9.2	10.8	-14.9
Mexico	54.1	56.7	-4.4	445.5	547.4	-18.6
Paraguay	0.2	0.2	8.9	0.9	1.4	-36.0
Peru	0.4	1.0	-56.8	2.2	6.3	-65.0
Uruguay	0.1	0.4	-72.3	1.8	5.1	-64.9
U.S. Latin	41.1	48.7	-15.6	550.7	642.6	-14.3
Venezuela	2.1	5.2	-59.4	15.9	31.5	-49.5

Source: IFPI/RIAA. Figures in millions. Sales converted to U.S. dollars. Sales do not include music video.

catalog releases and low pricing. But the country suffers from the importation of millions of blank CD-Rs through Paraguay, which are used to illegally copy CDs. Brazil's piracy rate now stands at approximately 53% of the total market, with 95 million pirated units sold.

In Mexico, the piracy rate is approximately 68% of the total market, which translates to 99 million pirated units sold. And the Argentine market suffered a 23% loss in retail value (compared with 36.5% in 2001) and a 45% drop in units sold—higher than the 30.7% registered in 2001. The country's biggest musical impetus in 2002 was the *Popstars* phenomenon, which spawned girl group Bandana and boy band Mambrú. But the piracy rate is astronomical, at 60%.

Other notable market declines were registered by Peru (98% piracy rate and 65% drop in retail value), Ecuador (90% piracy, 15% drop in retail value), Paraguay (99% piracy—the largest rate in the world—and 36% drop in retail value), and Venezuela (75% piracy, 49.5% drop in retail value). The one

bright spot is Chile, which saw a 22.47% rise in units sold and a 3.7% rise in retail value.

The decline of the music market in Latin America has become a Catch-22 situation. Because sales are not significant in many countries, international and Latin artists have less incentive and justification to travel to promote their albums, and labels have fewer resources to promote local acts.

At the same time, the Latin U.S. market has experienced a decline in sales and a rise in piracy, with some label heads comparing the situation to that of Mexico five years ago. In response, the RIAA is stepping up its efforts to specifically target Latin music piracy. Most recently, the RIAA board approved \$2.5 million in new anti-piracy funds that will be used exclusively toward that end (*Billboard*, March 22). The new funds came into effect April 1.

According to RIAA VP of Latin music Ralph Fernández, the RIAA is in the process of filling four new positions in the anti-piracy unit on the West Coast, where pirates are using street gangs to protect their territories.

## América Latina...

**In Argentina:** Argentine rock icon and Latin Grammy Award winner Fito Páez has not renewed his contract with Warner Music Argentina. Instead, he will release his new album, *Naturaleza Sangre* (Blood Nature), through his own imprint, Circo Beat. The album, due in May, will be distributed in Chile, Uruguay, and Bolivia through Warner Music Chile. . . . Pop band La Mosca has completed *Tango Latino*, its new album for EMI-Argentina. Produced by Cachorro Lopez, the disc is slated for local release April 22. It will be released one month later in the U.S., Canada, Mexico, Spain, Venezuela, Colombia, Peru, Chile, Paraguay, and Uruguay.

MARCELO FERNANDEZ BITAR

**In Chile:** Warner Music Chile is set to begin distribut-

ing the 18-album catalog of highly popular Cuban troubadour Silvio Rodríguez. Until last month, the catalog was in the hands of indie label Alerce. The reissues will include remastered versions and new liner notes.

MARCELO FERNANDEZ BITAR

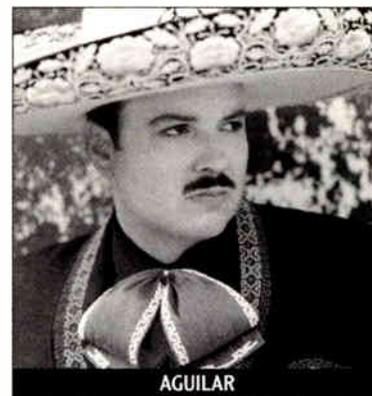
**In Mexico:** Café Tacuba has finished recording *Cuatro Caminos* (Four Roads), its first all-new album with MCA Records, set for release in July. Produced by Gustavo Santaolalla, the disc features 14 tracks. The band intends to play several festivals in the U.S. and Mexico during the coming months. As is always the case with a new Café Tacuba album, its lead singer has changed his name, this time to Elfego Buendía.

TERESA AGUILERA



by Leila Cobo

**CHARTING PEPE:** Pepe Aguilar is such a household name in the Latin world that it raised few eyebrows when he peaked at No. 1 on the *Billboard* Top Latin Albums chart in April with *Y Tenerte Otra Vez* (And Having You Again).



AGUILAR

After all, Aguilar's 1998 Balboa Records album, *Por Mujeres Como Tú* (Because a Woman Like You), scanned 240,000 copies, according to Nielsen SoundScan. And regional Mexican music is vastly undercounted by SoundScan, so the figure is likely to be significantly higher. It is so undercounted, in fact, that despite his sales figures, Aguilar had not only previously never topped the *Billboard* Latin Albums chart, but he had never even made it onto *The Billboard* 200.

This changed with *Y Tenerte Otra Vez*, currently at No. 3 on the *Billboard* Top Latin Albums chart and Aguilar's first album on Univision Records after a long tenure with Musart/Balboa. A key reason for this sudden good showing is that Univision product is distributed by Universal Music and Video Distribution (UMVD), which ensures that Aguilar gets racked at the major retailers, where he hasn't been found before.

"We had sold thousands—millions—of albums in the past, but they wouldn't show up on SoundScan because they were sold in places like swap meets," Aguilar says. Being able to say he's at No. 1 is important, "because this is a business of news. A new album is news. A new sale is news. Everything has to be trumpeted."

Univision's initial approach to marketing Aguilar was to let hardcore fans know that a new album was on its way after two years. Univision's second aim was to entice new fans to buy his music.

Aguilar was featured on all major shows on the Univision TV network, and he was also featured on a univision.com campaign. "We used Univision online to work on getting him further reach—further exposure out there with people who wanted to just sample the music," Univision

Music Group VP of marketing Lupe de la Cruz says, adding that the vast majority of respondents were under 30 years old.

In addition to recording and promoting his own music, Aguilar—who has produced a total of 22 albums—is expanding his activities in that field by venturing into styles beyond regional Mexican.

"I got my start in this business producing a rock band," he says. "Now, I'm going to produce a regional Mexican track for [alternative singer] Ely Guerra, which will be used in a Mexican movie, and another for Julieta Venegas that will be included on a tribute to Jose Alfredo Jiménez." Aguilar is also in discussions to launch a regional Mexican label and a rock label, and he plans to bring new acts to Univision.

These are ambitious plans, given the current climate, but Aguilar is unfazed. "Indie labels have a huge advantage," he says. "We don't have as many expenses or obligations. And we have authentic product, whose only obligation is to be successful."

In other Univision Music Group news, for the third week in a row, four of the five top titles on the *Billboard* Top Latin Albums chart belong to Univision, Disa, or Fonovisa acts—all part of the UMG family. Topping the chart for the second week in a row is *20 Inolvidables* (20 Unforgettable), a joint compilation by Los Bukis and Los Temerarios.

**CEREAL SUPPORT:** In another indication of rising interest in the U.S. Hispanic market, Kellogg's has announced it will sponsor a six-city U.S. tour this summer featuring a wide array of Latin acts. The MusiKellogg's Tour 2003 kicks off June 13 in Chicago and travels to New York, Miami, San Antonio, Houston, and Los Angeles. Featured acts include Grupo Límite, Jennifer Peña, Marisela, Bacilos, Olga Tañón, and Cabas. Kellogg's will make a donation in support of music education on each stop. The tour is supervised and managed by CIE USA. Miami-based local promoter NYK will assist with tour logistics.

**BILLBOARD LATIN CONFAB UPDATE:** The *Billboard* Latin Music Conference and Awards' inaugural *Billboard* Bash, the pre-awards show taking place May 7 prior to the *Billboard* Latin Music Awards, has confirmed performances by Alexandre Pires, Grupo Manía, Tito Nieves, Hector & Tito, and Area 305. Marcos Witt, one of the biggest-selling Latin Christian acts in the U.S., has confirmed his participation on the May 8 Latin Christian Music panel, a first for the conference.

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# Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	2	3	<b>LOS BUKIS/LOS TEMERARIOS</b> FONOVISA 350832/UG (14.98 CD)	<b>20 Inolvidables</b>	1	50	45	44	5	<b>VARIOUS ARTISTS</b> FONOVISA 350772/UG (15.98 CD)	<b>Premio Lo Nuestro: 15 Anos De Exitos</b>	16
2	5	4	1	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 40514 (16.98 CD)		4	51	49	42	5	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 70363 (16.98 EQ CD)	<b>Nina Amada Mia</b>	22
3	2	1	4	<b>PEPE AGUILAR</b> UNIVISION 310119/UG (16.98 CD) [M]	<b>Y Tenerte Otra Vez</b>	1	52	55	63	5	<b>PALOMO</b> DISA 727032 (18.98/13.98) [M]	<b>Situaciones</b>	15
4	4	5	4	<b>CONJUNTO PRIMAVERA</b> FONOVISA 350786/UG (14.98 CD) [M]	<b>Nuestra Historia</b>	4	53	51	38	5	<b>JOSE JOSE</b> ARIELA 98338/BMG LATIN (14.98 CD) [M]	<b>El Principe Con Trio Vol. 1</b>	7
5	3	3	4	<b>BRONCO</b> FONOVISA 350787/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	3	54	74	—	7	<b>PACESETTER</b>		54
6	7	8	5	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [M]	<b>Buenos Hermanos</b>	6	55	54	47	5	<b>SIN BANDERA</b> SONY DISCOS 84806 (16.98 EQ CD) [M]	<b>Sin Bandera</b>	12
7	6	6	10	<b>INTOCABLE</b> EMI LATIN 80818 (14.98 CD)	<b>La Historia</b>	3	56	44	49	5	<b>CONTROL</b> EMI LATIN 81596	<b>Controlandote</b>	32
8	8	7	4	<b>JUANES</b> SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	<b>Un Dia Normal</b>	2	57	62	—	5	<b>BANDA EL LIMON</b> FONOVISA 350831/UG (14.98 CD)	<b>Nuestra Historia</b>	57
9	10	10	12	<b>RY COODER MANUEL GALBAN</b> PERRO VERDE/NONESUCH 79651/AG (18.98 CD)	<b>Mambo Sinuendo</b>	1	58	60	53	5	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 84953 (15.98 EQ CD) [M]	<b>Bellas Artes En Vivo: Un Canto De Mexico</b>	6
10	11	12	34	<b>SHAKIRA</b> SONY DISCOS 87611 (15.98 EQ CD)	<b>Grandes Exitos</b>	1	59	57	55	5	<b>ANTONIO AGUILAR</b> MUSART 12708/BALBOA (5.98/12.98)	<b>Con Tambora</b>	49
11	13	9	4	<b>SOUNDTRACK</b> DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	<b>Frida</b>	4	60	65	61	5	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN 42385 (12.98 CD)	<b>20 Rancheras</b>	38
12	14	14	12	<b>VARIOUS ARTISTS</b> UNIVISION 310099/UG (13.98 CD)	<b>30 Gruperas De Coleccion</b>	6	61	67	57	5	<b>VARIOUS ARTISTS</b> J&N 87552/SONY DISCOS (13.98 EQ CD)	<b>Bachatahits 2003</b>	25
13	16	17	20	<b>LOS BUKIS</b> FONOVISA 050691/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	1	62	64	56	5	<b>LUIS MIGUEL</b> WARNER LATINA 49277 (19.98 CD)	<b>Mis Boleros Favoritos</b>	3
14	18	21	38	<b>MANA</b> WARNER LATINA 48566 (10.98/18.98)	<b>Revolucion De Amor</b>	1	63	73	—	5	<b>CARDENALES DE NUEVO LEON</b> DISA 727036 (13.98 CD)	<b>En Vivo Vol. 1</b>	63
15	12	13	2	<b>VARIOUS ARTISTS</b> UNIVISION 310110/UG (16.98 CD)	<b>Arcoiris Musical Mexicano Vol. 3</b>	12	64	61	—	5	<b>LOS YONIC'S</b> FONOVISA 350752/UG (19.98/13.98)	<b>20 Inolvidables</b>	35
16	19	19	10	<b>LOS REHENES</b> DISA 727034 (14.98 CD) [M]	<b>Historia Musical: 30 Pegaditas</b>	10	65	53	52	5	<b>LOS ANGELES AZULES</b> DISA 727035 (13.98 CD)	<b>En Vivo Al Azul Vivo</b>	32
17	15	16	4	<b>RIGO TOVAR</b> FONOVISA 350788/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	15	66	68	—	5	<b>CONJUNTO PRIMAVERA</b> FONOVISA 086237/UG (19.98/13.98) [M]	<b>Perdoname Mi Amor</b>	2
18	17	15	3	<b>THALIA</b> EMI LATIN 81595 (14.98 CD) [M]	<b>Thalia's Hits Remixed</b>	7	67	56	54	5	<b>VARIOUS ARTISTS</b> UNIVISION 310090/UG (11.98/15.98)	<b>Arcoiris Musical Mexicano Vol. 2</b>	6
19	26	27	31	<b>ENRIQUE IGLESIAS</b> UNIVERSAL LATINO 064385 (11.98/18.98)	<b>Quizas</b>	1	68	59	64	5	<b>JOAN SEBASTIAN</b> MUSART 2890/BALBOA (8.98/13.98) [M]	<b>Afortunado</b>	14
20	NEW	1	1	<b>LOS RAZOS</b> RCA 50631/BMG LATIN (13.98 CD)	<b>Hierbabuena</b>	20	69	66	58	5	<b>LAS KETCHUP</b> SHAKETOWN/COLUMBIA 86590/SONY DISCOS (15.98 EQ CD) [M]	<b>Las Ketchup</b>	1
21	21	18	2	<b>SELENA</b> EMI LATIN 42056 (16.98 CD)	<b>Ones</b>	4	70	72	69	5	<b>VICENTE FERNANDEZ</b> SONY DISCOS 87589 (17.98 EQ CD)	<b>35 Aniversario...Lo Mejor De Lara</b>	7
22	24	24	24	<b>PANCHO BARRAZA</b> MUSART 2713/BALBOA (5.98 CD)	<b>Las Romanticas De Pancho Barraza</b>	22	71	71	—	5	<b>VARIOUS ARTISTS</b> BLIN BLIN 9424 (13.98 CD)	<b>Los Matadores Del Genero</b>	71
23	25	22	7	<b>RICARDO ARJONA</b> SONY DISCOS 84564 (17.98 EQ CD) [M]	<b>Santo Pecado</b>	3	72	58	50	5	<b>VARIOUS ARTISTS</b> UNIVISION 310109/UG (15.98 CD)	<b>30 Inolvidables Con Banda</b>	31
24	20	23	3	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 350794/UG (14.98 CD)	<b>En Vivo</b>	20	73	50	51	5	<b>LOS REHENES</b> FONOVISA 350671/UG (13.98 CD)	<b>Otro Vino Otra Copa</b>	46
25	22	25	31	<b>INTOCABLE</b> EMI LATIN 31745 (19.98/15.98) [M]	<b>Suenos</b>	1	74	65	61	5	<b>CHAYANNE</b> SONY DISCOS 84667 (10.98 EQ/16.98) [M]	<b>Grandes Exitos</b>	1
26	23	20	4	<b>ALEXANDRE PIRES</b> RCA 50632/BMG LATIN (16.98 CD) [M]	<b>Estrella Guia</b>	12	75	66	60	5	<b>BACILOS</b> WARNER LATINA 46640 (14.98 CD)	<b>Caraluna</b>	59
27	9	11	10	<b>INTOCABLE</b> EMI LATIN 80819 (21.98 CD/DVD)	<b>La Historia</b>	1							
28	31	33	48	<b>THALIA</b> EMI LATIN 39753 (10.98/17.98) [M]	<b>Thalia</b>	1							
29	37	37	4	<b>VARIOUS ARTISTS</b> FONOVISA 350791/UG (13.98 CD)	<b>Los 30 Corridos Mas Prohibidos</b>	29							
30	27	26	31	<b>INDIA</b> SONY DISCOS 87454 (16.98 EQ CD) [M]	<b>Latin Songbird: Mi Alma Y Corazon</b>	7							
31	75	—	7	<b>JACI VELASQUEZ</b> SONY DISCOS 87652 (16.98 EQ CD)	<b>Milagro</b>	31							
32	29	35	31	<b>LIBERACION</b> DISA 727029 (8.98/13.98) [M]	<b>Historia Musical</b>	7							
33	40	43	19	<b>CELIA CRUZ</b> SONY DISCOS 87607 (14.98 EQ CD)	<b>Hits Mix</b>	31							
34	36	34	36	<b>LOS TIGRES DEL NORTE</b> FONOVISA 090666/UG (14.98 CD)	<b>La Reina Del Sur</b>	1							
35	34	28	23	<b>LIMITE</b> UNIVERSAL LATINO 066373 (8.98/13.98) [M]	<b>Soy Asi</b>	8							
36	33	29	10	<b>LOS HURACANES DEL NORTE</b> UNIVISION 310103/UG (15.98 CD) [M]	<b>28 Huracanazos</b>	10							
37	NEW	1	1	<b>EL PODER DEL NORTE</b> DISA 724071 (13.98 CD)	<b>Querer Es...22 Poderosos Exitos</b>	37							
38	30	31	2	<b>LOS ACOSTA</b> FONOVISA 350793/UG (13.98 CD)	<b>Nostalgias</b>	30							
39	28	32	4	<b>PALOMO</b> DISA 724070 (13.98 CD)	<b>Homenaje A Los Relampagos Del Norte</b>	28							
40	38	46	37	<b>LOS BUKIS</b> FONOVISA 006166/UG (8.98/12.98)	<b>Greatest Hits</b>	30							
41	39	39	21	<b>INDUSTRIA DEL AMOR</b> UNIVISION 310093/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	5							
42	35	40	5	<b>VARIOUS ARTISTS</b> UNIVISION 310073/UG (11.98/15.98)	<b>Arcoiris Musical Mexicano</b>	2							
43	32	30	5	<b>PABLO MONTERO</b> RCA 96649/BMG LATIN (13.98 CD)	<b>Gracias: Homenaje A Javier Solis</b>	26							
44	41	41	4	<b>VARIOUS ARTISTS</b> DISA 727039 (13.98 CD)	<b>Historia Musical Gruperas</b>	18							
45	48	45	25	<b>KUMBIA KINGS</b> EMI LATIN 42526 (17.98/11.98)	<b>All Mixed Up: Los Remixes</b>	3							
46	52	67	23	<b>JAGUARES</b> RCA 96556/BMG LATIN (14.98 CD)	<b>El Primer Instinto</b>	2							
47	47	48	4	<b>MOLOTOV</b> SURCO 066661/UNIVERSAL LATINO (14.98 CD)	<b>Dance &amp; Dense Denso</b>	19							
48	42	36	14	<b>SOUNDTRACK</b> MILAN 36005 (17.98 CD)	<b>Talk To Her</b>	24							
49	NEW	1	1	<b>GRUPO MOJADO</b> UNIVISION 310112/UG (14.98 CD)	<b>30 Inolvidables</b>	49							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 <b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> 4 (EMI LATIN)	1 <b>IBRAHIM FERRER</b> BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	1 <b>LOS BUKIS/LOS TEMERARIOS</b> 20 INOLVIDABLES (FONOVISA/UG)
2 <b>JUANES</b> UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 <b>INDIA</b> LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	2 <b>PEPE AGUILAR</b> Y TENERTE OTRA VEZ (UNIVISION/UG)
3 <b>RY COODER MANUEL GALBAN</b> MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)	3 <b>CELIA CRUZ</b> HITS MIX (SONY DISCOS)	3 <b>CONJUNTO PRIMAVERA</b> NUESTRA HISTORIA (FONOVISA/UG)
4 <b>SHAKIRA</b> GRANDES EXITOS (SONY DISCOS)	4 <b>VARIOUS ARTISTS</b> BACHATAHITS 2003 (J&N/SONY DISCOS)	4 <b>BRONCO</b> 30 INOLVIDABLES (FONOVISA/UG)
5 <b>MANA</b> REVOLUCION DE AMOR (WARNER LATINA)	5 <b>ELVIS CRESPO</b> GREATEST HITS (SONY DISCOS)	5 <b>INTOCABLE</b> LA HISTORIA (EMI LATIN)
6 <b>THALIA</b> THALIA'S HITS REMIXED (EMI LATIN)	6 <b>AVENTURA</b> WE BROKE THE RULES (PREMIUM LATIN/J&N)	6 <b>SOUNDTRACK</b> FRIDA (DG/UNIVERSAL CLASSICS GROUP)
7 <b>ENRIQUE IGLESIAS</b> QUIZAS (UNIVERSAL LATINO)	7 <b>MARC ANTHONY</b> LIBRE (COLUMBIA/SONY DISCOS)	7 <b>VARIOUS ARTISTS</b> 30 GRUPERAS DE COLECCION (UNIVISION/UG)
8 <b>SELENA</b> ONES (EMI LATIN)	8 <b>GILBERTO SANTA ROSA</b> VICEVERSA (SONY DISCOS)	8 <b>LOS BUKIS</b> 30 INOLVIDABLES (FONOVISA/UG)
9 <b>RICARDO ARJONA</b> SANTO PECADO (SONY DISCOS)	9 <b>CELIA CRUZ</b> LA NEGRA TIENE TUMBADO (SONY DISCOS)	9 <b>VARIOUS ARTISTS</b> ARCOIRIS MUSICAL MEXICANO VOL. 3 (UNIVISION/UG)
10 <b>ALEXANDRE PIRES</b> ESTRELLA GUIA (RCA/BMG LATIN)	10 <b>MONCHY &amp; ALEXANDRA</b> CONFESIONES (J&N/SONY DISCOS)	10 <b>LOS REHENES</b> HISTORIA MUSICAL 30 PEGADITAS (DISA)
11 <b>THALIA</b> THALIA (EMI LATIN)	11 <b>VARIOUS ARTISTS</b> SALSAS HITS 2003 (J&N/SONY DISCOS)	11 <b>RIGO TOVAR</b> 30 INOLVIDABLES (FONOVISA/UG)
12 <b>JACI VELASQUEZ</b> MILAGRO (SONY DISCOS)	12 <b>JERRY RIVERA</b> VUELA MUY ALTO (ARIELA/BMG LATIN)	12 <b>LOS RAZOS</b> HIERBABUENA (RCA/BMG LATIN)
13 <b>KUMBIA KINGS</b> ALL MIXED UP: LOS REMIXES (EMI LATIN)	13 <b>VICTOR MANUELLE</b> LE PREGUNTABA A LA LUNA (SONY DISCOS)	13 <b>PANCHO BARRAZA</b> LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
14 <b>JAGUARES</b> EL PRIMER INSTINTO (RCA/BMG LATIN)	14 <b>THE SPANISH HARLEM ORCHESTRA</b> UN GRAN DIA EN EL BARRIO (ROPEA/DOPE/AG)	14 <b>LOS RIELEROS DEL NORTE</b> EN VIVO (FONOVISA/UG)
15 <b>MOLDOV</b> DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO)	15 <b>RAPHY LEAVITT Y LA SELECTA</b> EN VIVO 30 ANIVERSARIO (VJ)	15 <b>INTOCABLE</b> SUENOS (EMI LATIN)
16 <b>SOUNDTRACK</b> TALK TO HER (MILAN)	16 <b>CARLOS VIVES</b> DEJAME ENTRAR (EMI LATIN)	16 <b>INTOCABLE</b> LA HISTORIA (EMI LATIN)
17 <b>JOSE JOSE</b> EL PRINCIPE CON TRIO VOL. 1 (ARIELA/BMG LATIN)	17 <b>VARIOUS ARTISTS</b> LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)	17 <b>VARIOUS ARTISTS</b> LOS 30 CORRIDOS MAS PROHIBIDOS (FONOVISA/UG)
18 <b>SIN BANDERA</b> SIN BANDERA (SONY DISCOS)	18 <b>RUBEN BLADES</b> MUNDO (COLUMBIA/SONY DISCOS)	18 <b>LIBERACION</b> HISTORIA MUSICAL (DISA)
19 <b>LUIS MIGUEL</b> MIS BOLEROS FAVORITOS (WARNER LATINA)	19 <b>ELVIS CRESPO</b> URBANO (SONY DISCOS)	19 <b>LOS TIGRES DEL NORTE</b> LA REINA DEL SUR (FONOVISA/UG)
20 <b>LAS KETCHUP</b> LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	20 <b>VARIOUS ARTISTS</b> MEREHNITS 2003 (J&N/SONY DISCOS)	20 <b>LIMITE</b> SOY ASI (UNIVERSAL LATINO)

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. \* Certification for net shipment of 100,000 units (Dro) Certification of 200,000 units (Platino) ◆ Certification of 400,000 units (Multi-Platino) \*Astensik indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 3  
2003

# Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	4	<b>TAL VEZ</b> T. TORRES (F. DE VITA)	Ricky Martin SONY DISCOS	1
2	2	2	7	<b>AMAME</b> E. RUFFINENGO (C. NILSON, D. MOSCATELLI)	Alexandre Pires RCA/BMG LATIN	2
3	3	3	14	<b>UNA VEZ MAS</b> J. GUILLEN (J. GABRIEL)	Conjunto Primavera FONOVISA	1
4	4	4	11	<b>ALUCINADO</b> M. CANOVA, A. SALERNO, M. MAJONCHI (T. FERRO, J. BALLESTEROS)	Tiziano Ferro EMI LATIN	4
5	9	15	8	<b>CLAVAME TU AMOR</b> J. GAVIRIA (J. L. ARROYAVE, D. SANCHEZ)	Noelia FONOVISA	5
6	5	7	21	<b>DE UNO Y DE TODOS LOS MODOS</b> PALOMO (T. VINIEGRA)	Palomo DISA	4
7	12	14	11	<b>ENTRE EL DELIRIO Y LA LOCURA</b> K. SANTANDER, J. GAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION	7
8	13	20	7	<b>MUY A TU MANERA</b> R. MUNOZ, R. MARTINEZ (R. MUNOZ, C. E. CONTRERAS)	Intocable EMI LATIN	8
9	6	6	13	<b>NO TENGO DINERO</b> A. B. QUINTANILLA III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	A. B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	5
10	8	8	11	<b>DAME</b> R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	8
11	14	17	29	<b>SUENA</b> R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	2
12	11	9	13	<b>EN CUERPO Y ALMA</b> R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)	Millie ARIOLA/BMG LATIN	3
13	19	27	6	<b>PARA QUE LA VIDA</b> E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	13
14	15	12	12	<b>A QUIEN LE IMPORTA?</b> ESTEFANO (G. BERLANGA, J. CANUT)	Thalia EMI LATIN	11
15	22	21	11	<b>DIGALE</b> K. SANTANDER, B. OSSA (G. SANTANDER, C. LEZZI)	David Bisbal VALE UNIVERSAL LATINO	15
16	16	26	5	<b>MARIPOSA TRACIONERA</b> PHER A. GONZALEZ (PHER)	Mana WARNER LATINA	16
17	21	13	22	<b>ASI ES LA VIDA</b> H. GATICA, K. O'BRIEN (M. BENITO, A. CAMPOS, J. QAVIO)	Olga Tanon WARNER LATINA	1
18	10	10	21	<b>QUE ME QUEDAS TU</b> S. MEBARAK, R. L. FOCHDA (S. MEBARAK, R. L. FOCHDA)	Shakira SONY DISCOS	1
19	25	30	4	<b>SI TE DIJERON</b> J. M. LUGO (V. MANUELLE)	Gilberto Santa Rosa SONY DISCOS	19
20	17	18	22	<b>SEDUCEME</b> INDIA (I. INFANTE, K. C. PORTER (INDIA, R. CONTRERAS, J. GRECO, S. MARTE)	India SONY DISCOS	1
21	7	5	11	<b>MI SOLDADO</b> LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISA	4
22	20	11	15	<b>Y COMO QUIERES QUE TE QUIERA</b> R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez SONY DISCOS	7
23	23	22	5	<b>ENTREGA TOTAL</b> M. LAZARES (A. PULIDO)	Pablo Montero RCA/BMG LATIN	22
24	18	19	9	<b>TE VAS AMOR</b> EL COYOTE Y SU BANDA TIERRA SANTA (A. VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	18
25	24	23	14	<b>KILOMETROS</b> A. BAQUEIRO (I. GARCIA, N. SCHAJIRIS)	Sin Bandera SONY DISCOS	16
26	30	33	7	<b>QUEDATE CALLADA</b> P. CABRERA (G. FLORES)	Jorge Luis Cabrera DISA	26
27	37	38	4	<b>ME FALTA VALOR</b> PEPE AGUILAR (T. BELLO)	Pepe Aguilar UNIVISION	27
28	33	34	12	<b>EL TONTO QUE NO TE OLVIDO</b> J. M. LUGO (V. M. RUIZ)	Victor Manuelle SONY DISCOS	22
29	31	31	13	<b>HERIDA MORTAL</b> J. REYES (ESTEFANO, J. REYES)	Jerry Rivera ARIOLA/BMG LATIN	7
30	26	25	24	<b>CORAZON CHIQUITO</b> A. URIAS (I. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	19
31	27	16	24	<b>AY! PAPACITO (UY! DADDY)</b> A. B. QUINTANILLA III, C. CK, MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATINO	6
32	29	28	10	<b>NINA AMADA MIA</b> H. A. SANTIAGO (J. MASSIAS)	Alejandro Fernandez SONY DISCOS	17
33	43	—	2	<b>TU AMOR O TU DESPRECIO</b> M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	33
34	44	—	2	<b>ACA ENTRE NOS</b> A. LIZARRAGA, J. LIZARRAGA (M. URIETA)	Banda El Recodo FONOVISA	34
35	32	29	14	<b>MALA GENTE</b> E. SANTADILLA, JUANES (JUANES)	Juanes SURCO UNIVERSAL LATINO	12
36	34	44	3	<b>EL SINVERGUENZA</b> W. OJINTE, L. LARA (M. QUINERO, LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	36
37	34	44	3	<b>POR AMOR</b> J. ESTEFAN JR., J. A. MOLINA (R. SOLANO)	Jon Secada With Gloria Estefan CRESCENT MOON/SONY DISCOS	34
38	35	45	4	<b>SERAN SUS OJOS</b> A. URIAS (T. VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	35
39	42	42	8	<b>NO SE VIVIR SIN TI</b> A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	39
40	40	40	10	<b>LOS DEMAS</b> L. F. OCHOA, P. MASITTI, J. IGLESIAS JR. (E. TORRES, J. IGLESIAS JR.)	Julio WARNER LATINA	40
41	41	36	7	<b>CHAPARRITA DE MI VIDA</b> M. MORALES (J. RIVERA)	Los Rieleros Del Norte FONOVISA	36
42	36	32	16	<b>EL AMOR NO TIENE EDAD</b> J. A. LEDEZMA (R. AMPARO)	El Coyote Y Su Banda Tierra Santa EMI LATIN	36
43	36	32	16	<b>MI PRIMER MILLON</b> S. BECRIG (J. VILLAMIZAR, S. GEORGE)	Bacilos WARNER LATINA	18
44	47	50	3	<b>NO VOY A LLORAR</b> A. MACIAS (G. PLATA)	Cuisillos De Arturo Macias MUSART/BALBOA	44
45	39	—	4	<b>HABLAME CLARO</b> P. BARRAZA (P. BARRAZA)	Pancho Barraza MUSART/BALBOA	39
46	38	39	8	<b>SERENATA HUASTECA</b> A. A. DE LUNA (J. A. JIMENEZ)	Adan Chalino Sanchez COSTAROLA/SONY DISCOS	29
47	38	39	8	<b>MICAELA</b> E. RODRIGUEZ (L. C. MEYER)	Dueto Voces Del Rancho CINTAS ACUARIO/SONY DISCOS	28
48	38	39	8	<b>PEQUENA Y FRAGIL</b> S. DEGOLLADO, J. G. DEGOLLADO, R. GONZALEZ (SABU)	Control EMI LATIN	48
49	38	39	8	<b>SIN FORTUNA</b> P. REYES (A. GONZALEZ)	Lupillo Rivera SONY DISCOS	23
50	38	39	8	<b>VETE YA</b> W. OJINTE (NOT LISTED)	Valentin Elizalde UNIVERSAL LATINO	50

**NUMBER 1**

**GREATEST GAINER**

**HOT SHOT DEBUT**

# LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN	16	16	<b>MALA GENTE</b> SURCO UNIVERSAL LATINO	JUANES
2	2	<b>AMAME</b> RCA/BMG LATIN	ALEXANDRE PIRES	23	23	<b>POR AMOR</b> CRESCENT MOON/SONY DISCOS	JON SECADA WITH GLORIA ESTEFAN
3	3	<b>ALUCINADO</b> EMI LATIN	TIZIANO FERRO	21	21	<b>SEDUCEME</b> SONY DISCOS	INDIA
4	4	<b>CLAVAME TU AMOR</b> FONOVISA	NOELIA	26	26	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA
5	5	<b>DAME</b> SONY DISCOS	RICARDO ARJONA	32	32	<b>LO QUE YO TUVE CONTIGO</b> UNIVERSAL LATINO	JOSE FELICIANO
6	6	<b>PARA QUE LA VIDA</b> UNIVERSAL LATINO	ENRIQUE IGLESIAS	24	24	<b>MI PRIMER MILLON</b> WARNER LATINA	BACILOS
7	7	<b>EN CUERPO Y ALMA</b> ARIOLA/BMG LATIN	MILLIE	27	27	<b>LOS DEMAS</b> WARNER LATINA	JULIO
8	8	<b>QUE ME QUEDAS TU</b> SONY DISCOS	SHAKIRA	1	1	<b>ME FALTA VALOR</b> UNIVISION	PEPE AGUILAR
9	9	<b>DIGALE</b> VALE UNIVERSAL LATINO	DAVID BISBAL	20	20	<b>SINO ESTAS</b> RPE/UNIVISION	AREA 305
10	10	<b>A QUIEN LE IMPORTA?</b> EMI LATIN	THALIA	29	29	<b>BAILA CASANOVA</b> UNIVERSAL LATINO	PAULINA RUBIO
11	11	<b>MARIPOSA TRACIONERA</b> WARNER LATINA	MANA	30	30	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS
12	12	<b>KILOMETROS</b> SONY DISCOS	SIN BANDERA	28	28	<b>AYUDAME</b> LATIN WORLD	LOURDES ROBLES
13	13	<b>ENTRE EL DELIRIO Y LA LOCURA</b> UNIVISION	JENNIFER PENA	31	31	<b>QUIZAS</b> UNIVERSAL LATINO	ENRIQUE IGLESIAS
14	14	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA	34	34	<b>HERIDA MORTAL</b> ARIOLA/BMG LATIN	JERRY RIVERA
15	15	<b>A DIDS LE PIDO</b> SURCO UNIVERSAL LATINO	JUANES	38	38	<b>MARCHATE</b> ARIOLA/BMG LATIN	GISSELLE
16	16	<b>EL PROBLEMA</b> SONY DISCOS	RICARDO ARJONA	—	—	<b>NO HACE FALTA UN HOMBRE</b> SONY DISCOS	JACI VELASQUEZ
17	17	<b>NINA AMADA MIA</b> SONY DISCOS	ALEJANDRO FERNANDEZ	—	—	<b>AMARGO ADIOS</b> UNIVERSAL LATINO	INSPECTOR
18	18	<b>ASI ES LA VIDA</b> WARNER LATINA	OLGA TANON	40	40	<b>MENEFITO</b> ARIOLA/BMG LATIN	ROSARIO
19	19	<b>ENTREGA TOTAL</b> RCA/BMG LATIN	PABLO MONTERO	36	36	<b>EL TONTO QUE NO TE OLVIDO</b> SONY DISCOS	VICTOR MANUELLE
20	20	<b>ES POR TI</b> SURCO UNIVERSAL LATINO	JUANES	—	—	<b>BARRIO VIEJO</b> MUSART/BALBOA	JOAN SEBASTIAN

# TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>EL TONTO QUE NO TE OLVIDO</b> SONY DISCOS	VICTOR MANUELLE	19	19	<b>DIGALE</b> VALE UNIVERSAL LATINO	DAVID BISBAL
2	2	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	22	22	<b>CLAVAME TU AMOR</b> FONOVISA	NOELIA
3	3	<b>SEDUCEME</b> SONY DISCOS	INDIA	18	18	<b>MI PRIMER MILLON</b> WARNER LATINA	BACILOS
4	4	<b>AMAME</b> RCA/BMG LATIN	ALEXANDRE PIRES	30	30	<b>LOS DEMAS</b> WARNER LATINA	JULIO
5	5	<b>HERIDA MORTAL</b> ARIOLA/BMG LATIN	JERRY RIVERA	21	21	<b>BAILA CASANOVA</b> UNIVERSAL LATINO	PAULINA RUBIO
6	6	<b>ASI ES LA VIDA</b> WARNER LATINA	OLGA TANON	—	—	<b>NINA</b> UNIVERSAL LATINO	GRUPO MANIA
7	7	<b>QUE BOMBON</b> M.P.	ANTHONY CRUZ	27	27	<b>ENTRE EL DELIRIO Y LA LOCURA</b> UNIVISION	JENNIFER PENA
8	8	<b>QUE LEVANTE LA MANO</b> KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	26	26	<b>MENEFITO</b> ARIOLA/BMG LATIN	ROSARIO
9	9	<b>NO TENGO DINERO</b> A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	A. B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	24	24	<b>ALL THE THINGS SHE SAID</b> INTERSCOPE	T.A.T.U.
10	10	<b>TAN BUENA</b> UNIVISION	SON DE CALI	31	31	<b>UN MONTON DE ESTRELLAS</b> SONY DISCOS	GILBERTO SANTA ROSA
11	11	<b>BARCO A LA DERIVA</b> SONY DISCOS	MARC ANTHONY	23	23	<b>MALA GENTE</b> SURCO UNIVERSAL LATINO	JUANES
12	12	<b>SE NOS PERDIO EL AMOR</b> COMBO	EL GRAN COMBO DE PUERTO RICO	—	—	<b>BONITO Y SABROSO 2003</b> ARIOLA/BMG LATIN	BENY MORE
13	13	<b>HASTA QUE TE ENAMORES</b> WEACARIBE/WARNER LATINA	FRANKIE NEGRON	34	34	<b>MI MULLATA</b> WEACARIBE/WARNER LATINA	FRANKIE NEGRON
14	14	<b>NO TENGO SUERTE EN EL AMOR</b> J&N/SONY DISCOS	YOSKAR SARANTE	27	27	<b>X PLOSION</b> PRESTIGIO/SONY DISCOS	DOMINIC
15	15	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN	25	25	<b>EN CUERPO Y ALMA</b> ARIOLA/BMG LATIN	MILLIE
16	16	<b>NOCHES DE FANTASIA</b> KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	32	32	<b>EL MIRAJE</b> SONY DISCOS	MARCUS VIANA
17	17	<b>A QUIEN LE IMPORTA?</b> EMI LATIN	THALIA	—	—	<b>AYUDAME</b> LATIN WORLD	LOURDES ROBLES
18	18	<b>ALUCINADO</b> EMI LATIN	TIZIANO FERRO	40	40	<b>EL IDIOTA</b> J&N/SONY DISCOS	EDDY HERRERA
19	19	<b>A ESOS HOMBRES</b> MOCK & ROLL/SONY DISCOS	EL GRINGO DE LA BACHATA	36	36	<b>NO PODRAS</b> WARNER LATINA	OLGA TANON
20	20	<b>MALA MALA</b> M.P.	PEORO JESUS	39	39	<b>YO NO SOY ESA MUJER</b> UNIVERSAL LATINO	PAULINA RUBIO

# REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>UNA VEZ MAS</b> FONOVISA	CONJUNTO PRIMAVERA	21	21	<b>SIN FORTUNA</b> SONY DISCOS	LUPILLO RIVERA
2	2	<b>DE UNO Y DE TODOS LOS MODOS</b> DISA	PALOMO	40	40	<b>VETE YA</b> UNIVERSAL LATINO	VALENTIN ELIZALDE
3	3	<b>MUY A TU MANERA</b> EMI LATIN	INTOCABLE	25	25	<b>PEQUENA Y FRAGIL</b> EMI LATIN	CONTROL
4	4	<b>SUENA</b> EMI LATIN	INTOCABLE	16	16	<b>MARGARITA, MARGARITA</b> PLATINO/FONOVISA	CANDIDO Y SU HUELLA NORTENA
5	5	<b>MI SOLDADO</b> FONOVISA	LOS TIGRES DEL NORTE	28	28	<b>ME FALTA VALOR</b> UNIVISION	PEPE AGUILAR
6	6	<b>Y COMO QUIERES QUE TE QUIERA</b> SONY DISCOS	FABIAN GOMEZ	38	38	<b>EL FRIJOLITO</b> SONY DISCOS	EL HALCON DE LA SIERRA
7	7	<b>TE VAS AMOR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	—	—	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS
8	8	<b>QUEDATE CALLADA</b> DISA	JORGE LUIS CABRERA	30	30	<b>NO VALGO NADA</b> WEAMEX/WARNER LATINA	PESADO
9	9	<b>CORAZON CHIQUITO</b> PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	39	39	<b>COMO OLVIDARTE</b> VIGABAL/UNIVERSAL LATINO	COSTUMBRE
10	10	<b>PERDONAME MI AMOR</b> FONOVISA	CONJUNTO PRIMAVERA	23	23	<b>FRIO DE ALBUQUERQUE</b> VIVA/UNIVERSAL LATINO	BANDA PEJILLOS
11	11	<b>ACA ENTRE NOS</b> FONOVISA	BANDA EL RECODO	—	—	<b>MUCHACHA DE 15 AÑOS</b> DISA	LIBERACION
12	12	<b>NO TENGO DINERO</b> A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	A. B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	24	24	<b>EL PARRANDERO</b> FONOVISA	POLO URIAS
13	13	<b>EL SINVERGUENZA</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	—	—	<b>UNA ORACION</b> MUSART/BALBOA	PANCHO BARRAZA
14	14	<b>AY! PAPACITO (UY! DADDY)</b> UNIVERSAL LATINO	LIMITE	29	29	<b>ENTREGA TOTAL</b> RCA/BMG LATIN	PABLO MONTERO
15	15	<b>SERAN SUS OJOS</b> PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	34	34	<b>NO SE VIVIR SIN TI</b> FONOVISA	LOS TEMERARIOS
16	16	<b>CHAPARRITA DE MI VIDA</b> FONOVISA	LOS RIELEROS DEL NORTE	—	—	<b>MI POR MIL PUNADOS DE ORO</b> RCA/BMG LATIN	JULIO PRECADO Y SU BANDA PERLA DEL PACIFICO
17	17	<b>NO VOY A LLORAR</b> MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS	—	—	<b>NECESITO UN AMOR</b> CUSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
18	18	<b>HABLAME CLARO</b> MUSART/BALBOA	PANCHO BARRAZA	37	37	<b>ENTRE EL DELIRIO Y LA LOCURA</b> UNIVISION	JENNIFER PENA
19	19	<b>SERENATA HUASTECA</b> COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ	36	36	<b>NI QUE TUVIERAS TANTA SUERTE</b> EMI LATIN	LOS INVASORES DE NUEVO LEON
20	20	<b>MICAELA</b> CINTAS ACUARIO/					

## Beat Box™



by Michael Paoletta

**BABYLON BEATS:** Dance and electronic music are integral ingredients of Showtime's successful series *Queer as Folk*. The first two seasons of the show spawned one soundtrack collection each (see Tuned In: Television, page 61). On May 20, Tommy Boy will issue the two-disc soundtrack to *Queer as Folk: The Third Season*, which coincides with the show's third season on TV as well as its club trek, *Queer as Folk—The Babylon Tour* (*Billboard*, March 22).

Disc one, seamlessly mixed by **Thunderpuss' Chris Cox**, perfectly captures the vibe and energy of the series' Babylon disco and includes such new club jams as the **Roc Project** featuring **Tina Arena's** "Never," **Gioia's** "From the Inside," **Murk Vs. Kristine W.'s** "Some Lovin'," and **Yoko Ono's** "Walking on Thin Ice." Wisely, Cox also includes the original version of **Divine's** 22-year-old classic, "Native Love," which, with its electro-hued bassline and tribal beats, sounds as fresh as ever.

But unlike past *Queer as Folk* soundtracks, this one includes a second disc, which spotlights the music heard outside of Babylon; in other words, the music of the main characters' daily lives. Here, tracks by **Underworld**, the **Soundtrack of Our Lives**, and **Pete Townshend** offer a wide range of emotions. In addition to such aural pleasures, disc two includes a video for "Some Lovin'"; it was lensed in Toronto on the Babylon soundstage and features Ms. W. and the entire *Queer as Folk* cast.



LEE

"The show continues to grow and mature, it's so *not* one-dimensional," Tommy Boy label head **Victor Lee** says. "We felt it necessary to treat the music featured on *The Third Season* the same way—which is why we insisted on including a second disc with non-dancefloor material. The show's core audience's musical tastes

run much deeper than club music."

According to Lee, **Rosie Lopez**, the label's head of marketing and one of the soundtrack's executive producers, worked closely with the series' producers (Sheila Hockin, Ron Cowen, and Daniel Lipman) and music supervisors (Michael Perlmutter and Scot McFadyen) to produce the "highest-quality collection."

By combining of-the-moment dance tracks, alt-leaning rock, and moody electronic, Tommy Boy delivers, without question, the best volume yet in the *Queer as Folk* soundtrack series.

**TRACK MASTERS:** With club hits like "Don't Want Another Man" and "In My Dreams" to her credit, **Tina Ann** is poised to cross over with her new single, "I Do," Streeting May 13 via RED-distributed Heart Records and produced by **Orange Factory**, "I Do"—with its electro beats, pop sensibilities, and infectious hook—will surely remind some of **Kylie Minogue's** recent hits (or **Madonna's** earliest jams). Top 40 and rhythm radio should embrace this potent jam with open arms. "I Do" is featured on the artist's debut album, *Situations* (due in July), which also includes a cover of **Mike + the Mechanics'** "All I Need Is a Miracle."

Soulful house heads are advised to snag a copy of "Don't Go Lose Your Pride" by **Whiplash & Turner**. Currently available as a promo-only double-pack (Purple Music Switzerland), the track pumps from beginning to end, replete with scorching rhythms, nods to **Hugh Masekela's** "Don't Go Lose It Baby," and **Latasha Jordan's** gospel-drenched vocals. And, yes, that's powerhouse vocalist **Barbara Tucker** you hear in the background.

**100-STRONG:** To celebrate its 100th release, Yoshitoshi Recordings is issuing four of its most popular club hits, completely overhauled by today's producer/remixers: **Eddie Amador's** "House Music" (remixed by **Filterheadz**), **Luzon's** "The Baguio Track" (**Chus & Ceballos**), **Alcatraz's** "Give Me Luv" (**That Kid Chris**), and **Halo, Hipp-E & Tony Present the 6400 Crew's** "Dub Me Some'tin Fresh" (**Phil Kieren**).

The titles will initially arrive May 27 as one-sided, separately sold 12-inch singles. The following month, the label will issue the four tracks on one double-pack vinyl release. Also in June, the label will release the compilation *In House We Trust 3*, mixed by **Luke Fair** and **Desyn Masiello**.

# Success Of DJ Collections Will Reflect State Of Industry

BY MICHAEL PAOLETTA

With summer right around the corner, many of clubland's most popular DJs are gearing up for a busy touring season. Making stops in major U.S. and international markets—with Ibiza, Spain, a pit stop for all—such turntable masters as Erick Morillo, DJ Tiësto, David Morales, and Deep Dish (aka Ali "Dubfire" Shirazinia and Sharam Tayebi) will serve global dance music enthusiasts a healthy mix of cutting-edge tracks and classic jams. Understanding the importance of flexing their marketing muscle via touring, such DJs will also be promoting their newest beat-mixed compilations.

"DJ compilations require several elements to be successful," says Bill Hutchcroft, product manager of Tower Records in Washington, D.C. "Great sound quality, unique artwork, and things like exclusive tracks are a must. Also, it's important to include hits and recognizable songs. I've had customers tell me that they will not even listen to a featured listening-station CD if they do not recognize at least one song [on the CD]."

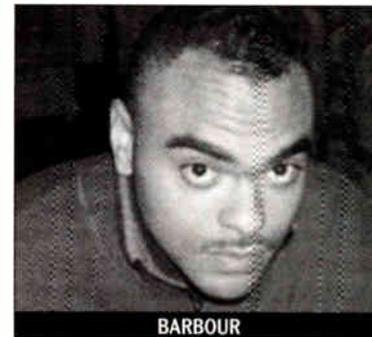
## ALL EYES ON NEW SETS

To this end, all eyes within the club community will be on several high-profile releases, particularly DJ Tiësto's two-disc *Nyana* (Netzwerk America, due May 20), **Timo Maas' Music for the Maases 2** (Hope Recordings/Kinetic, June 3), **Morillo's two-disc Subliminal Sessions 5** (Subliminal Records, July 1), **Deep Dish's Global Underground 025: Toronto** (Global Underground U.K., June 10), **Keoki's Keoki Klash** (Moonshine, late July), and **Morales' Mix the Vibe: Past-Present-Future** (King Street Sounds, early July).

"These projects will be very telling about the DJ compilation market in general," New York-based music consultant John Trepp says. "We're talking about a market that was down at least 50% last year. It didn't matter if you were Paul van Dyk or Dimitri From Paris, sales of your mixed CD were down."

That said, Trepp does point out that while sales of van Dyk's latest mixed disc, *Global*, may be down from his previous collections, they remain strong. According to Nielsen SoundScan, *Global* (Mute Records), released Feb. 11, has amassed U.S. sales of 21,000 units. (Van Dyk's previous mixed, 2-year-old CD, *The Politics of Dancing*, has sold 69,000 copies.)

"DJs like Timo, Tiësto, and Deep Dish have the power to bring people into stores to make a purchase," Hutchcroft explains. "Each one has a catalog of titles that consistently sells. Plus, they play at all the major events worldwide, are featured in the dance/electronic media, and always



BARBOUR

have the best possible production standards."

For Holland's DJ Tiësto (aka Tijs Verwest), it is about creating something special for fans. "It must be high quality and include exclusive material and special edits of known tracks," he says. "Also, the journey I create [on CD] always reflects one of my live DJ sets."

DJ Tiësto's *Nyana* is divided into two distinct halves, with *Outdoor* (disc one) spotlighting harder, peak-play jams and *Indoor* (disc 2) focusing on warmer, more melodic grooves.

Similarly, **Deep Dish's Global Underground 025: Toronto** offers, according to Shirazinia, "tons of exclusive material, with lots of multi-layered genre-hopping. Because there are so many compilations out there, we feel we must offer something extra."

## RE-EVALUATING EXPECTATIONS

From the labels' perspective, the numbers are clear: Compilation sales have been declining during the past couple of years, says Chris Barbour, U.S. label manager of Global Underground. "So, we've stepped back and re-evaluated our expectations," he says. "In the process, we must offer value-added incentives to the consumer."

In addition to the two-disc *Toronto*, the label will issue two, separately sold, single-disc limited editions July 1 titled *The Afterclub Mix*, one mixed by "Dubfire," the other by "Sharam." The label has plans to eventually release all four discs as a boxed set.

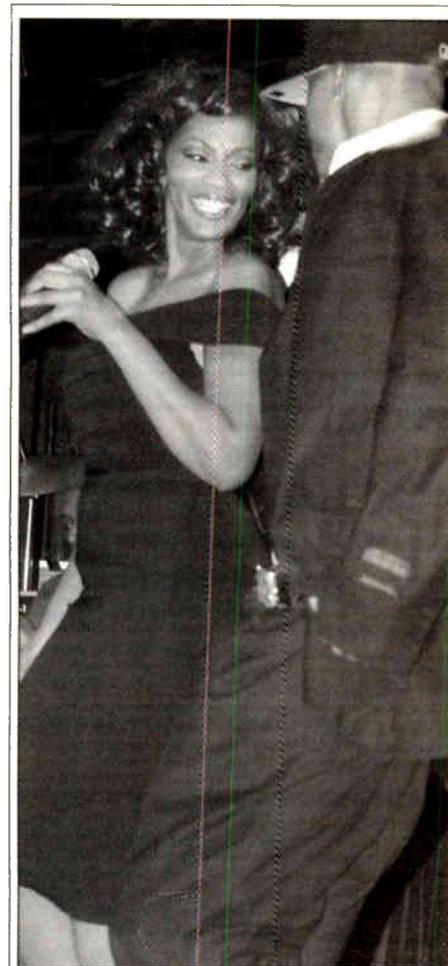
"With these various Deep Dish releases, we're able to target different consumers," Barbour says. "The collector will want all three pieces, the consumer who is attached to the Global Underground series will buy the original two-disc set, while the consumer hit by

hard times may opt for the single disc."

Although not yet a big-name DJ, **Louis Osbourne**—the eldest son of rocker **Ozzy**—issues his debut mix compilation, *Motion: Audio*, June 3 via Blue Chip Recordings. One retailer notes, "The family name alone may help sell discs, but I've yet to hear any buzz about him."

Hutchcroft says, "With Louis, it's too soon to tell how his CD will fare. But I do remember a few years back, when several sports stars in the U.K. decided they could be big-name DJs—where are they now?"

For Trepp, these DJ collections will give an honest indication of the state of the industry. "The sales, or lack thereof, will make a huge statement about today's dance/electronic culture—and about its future. Things are changing and shifting within the scene. We are on the cusp of a generation change."



**Friday-Night Experience.** On the road to promote her new Avitone/Shanachie album, *Midnight Lounge*, veteran pop/R&B/dance artist **Jody Watley** recently performed for a sold-out crowd at Joe's Pub in New York. Watley, pictured here with one of her dancers, treated fans to such *Midnight Lounge* jams as "Whenever," "Saturday Night Experience," "I Love to Love," and "More." Knowing full well that she couldn't leave the stage without delivering a classic or two, Watley offered newly arranged versions of such top 10 hits as "Friends," "Real Love," and "Looking for a New Love." (Photo: Stephen Digges)

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# Billboard HOT DANCE MUSIC

Dance Singles Sales and Sales Breakouts data compiled by



## Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	5	7	<b>NUMBER 1</b>	1 Week At Number 1	
1	1	1	1	<b>GOSSIP FOLKS (FATBOY SLIM MIXES)</b>	THE GOLD MIND/ELEKTRA 67307/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
2	4	6	7	<b>WALKING ON THIN ICE (REMIXES)</b>	MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Dno
3	5	9	7	<b>I'LL BE THERE</b>	MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
4	6	8	7	<b>SHAKE IT</b>	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
5	9	14	7	<b>LOVE IS A CRIME</b>	DAYLIGHT PROMO/EPIC	Anastacia
6	8	12	7	<b>WITHOUT YOU</b>	CURB 77101	Mary Griffin
7	1	3	7	<b>ON A HIGH (DANCE MIXES)</b>	ATLANTIC PROMO	Duncan Sheik
8	3	4	7	<b>HONEY</b>	NERVOUS 20528	Billie Ray Martin
9	14	21	7	<b>MONTANA</b>	MCA PROMO	Venus Hum
10	7	1	7	<b>BEAUTIFUL (P. RAUHOFFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES)</b>	RCA 51195/RMG	Christina Aguilera
11	16	25	7	<b>SEDUCE ME NOW (SEDUCEME)</b>	SONY DISCOS 8655/JELLYBEAN	India
12	18	30	7	<b>I AM READY</b>	STAR 69 12521	Size Queen
13	10	7	7	<b>TRY IT ON MY OWN (REMIXES)</b>	ARISTA 50538	Whitney Houston
14	29	38	7	<b>ROCK YOUR BODY (REMIXES)</b>	JIVE PROMO	Justin Timberlake
15	21	24	7	<b>SEXY NORTHERNER</b>	SANCTUARY PROMO	Pet Shop Boys
16	25	32	7	<b>IF THAT'S LOVE (REMIXES)</b>	ATLANTIC PROMO	Laura Pausini
17	24	27	7	<b>RAINY DAY</b>	ROBBINS 72084	Renee Stacey
18	22	26	7	<b>BOTTLES &amp; CANS (GUIDO OSORIO MIXES)</b>	J PROMO/RMG	Angie Stone
19	12	2	7	<b>I DROVE ALL NIGHT (REMIXES)</b>	EPIC PROMO	Celine Dion
20	26	29	7	<b>GUIDE ME GOD</b>	TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead D'Connor & Natacha Atlas
21	31	36	7	<b>IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)</b>	ISLAND 000243/DJMG	Daniel Bedingfield
22	37	—	1	<b>POWER PICK</b>		
23	30	33	1	<b>AMERICAN LIFE (REMIXES)</b>	MAVERICK PROMO/WARNER BROS	Madonna
24	13	10	1	<b>PEOPLE ARE PEOPLE</b>	TOPAZ IMPORT	30 Dirty Junkies
25	13	10	1	<b>TIC TOC (WIDELIFE, THUNDERPUSS, &amp; M. RIZZO MIXES)</b>	CURB PRDMD	LeAnn Rimes
26	34	35	1	<b>DUST.WAV</b>	RADIKAL 99159	Perpetuous Dreamer
27	11	11	1	<b>WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)</b>	WARNER BROS 42496	Cher
28	32	34	1	<b>HEAVENLY LIGHT</b>	SLAAG 002	Dawn Tallman
29	17	16	1	<b>WHERE LOVE LIVES (REMIXES)</b>	LOGIC 98844	Alison Limerick
30	15	19	1	<b>JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)</b>	FLORA 060094/HIP-O	Seiko
31	19	17	1	<b>DINOSAUR ADVENTURE 3D</b>	JBO 27778/V2	Underworld
32	28	23	1	<b>JANEIRO</b>	RADIKAL 99183	Solid Sessions Feat. Pronti & Kalmani
33	20	15	1	<b>IF YOU LOVE ME</b>	UNIVERSAL PROMO/UMRG	Becky Baeling
34	40	—	1	<b>ELEFANTS</b>	STAR 69 12571	Friburn & Urik
35	23	13	1	<b>I BELIEVE</b>	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
36	42	45	1	<b>NOT GONNA GET US</b>	INTERSCOPE PROMO	t.A.T.u.
37	42	45	1	<b>BIG ROOM DRAMA</b>	JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel
38	38	44	1	<b>SERIOUS</b>	JVM 014	Vernessa Mitchell
39	38	—	1	<b>HOT SHOT DEBUT</b>		
40	38	—	1	<b>RELIGHT MY FIRE</b>	SONY IMPORT	Martin Featuring Loleatta Holloway
41	39	—	1	<b>WILLING &amp; ABLE</b>	DEE VEE PROMO/MUSICRAMA	Aubrey
42	40	—	1	<b>THE 15TH</b>	CAPITOL PROMO	Fischerspooner
43	41	—	1	<b>NEVER (PAST TENSE)</b>	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
44	42	—	1	<b>STUCK IN A GROOVE</b>	MTA 27781/V2	Puretone
45	43	28	1	<b>NO WAY NO HOW</b>	JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez
46	44	—	1	<b>I'LL BE YOUR ANGEL</b>	NU LIFE 98845/LOGIC	Kira
47	27	18	1	<b>CRY ME A RIVER (REMIXES)</b>	JIVE 40073	Justin Timberlake
48	36	22	1	<b>IN YOUR LIFE</b>	LOGIC 98814	La Bouche
49	45	46	1	<b>DAVID</b>	MOONSHINE PRDMD	GusGus
50	44	43	1	<b>E</b>	ULTRA 1153	Drunkenmunky
51	39	39	1	<b>S'CREAM</b>	NERVOUS 20529	Barry Harris
52	35	20	1	<b>GHETTO (CHARLES WEBSTER &amp; PETE LORIMER MIXES)</b>	PALM 7085	Supreme Beings Df Leisure

## Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	4	<b>NUMBER 1</b>	4 Weeks At Number 1	
1	1	1	1	<b>IF YOU'RE NOT THE ONE (REMIXES)</b>	ISLAND 000243/DJMG	Daniel Bedingfield
2	2	2	1	<b>THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)</b>	MONARC/ISLAND 063793/DJMG	Mariah Carey
3	3	3	1	<b>CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, &amp; B. HAMEL MIXES)</b>	JIVE 40073	Justin Timberlake
4	4	4	1	<b>DIE ANOTHER DAY (REMIXES)</b>	WARNER BROS. 42492	Madonna
5	10	12	1	<b>BEWARE OF THE BOYS (MUNDIAN TO BACH KE)</b>	SEQUENCE 8011/ULTRA	Panjabi MC
6	5	5	1	<b>EMOTIONAL ROLLERCOASTER (REMIXES)</b>	COLUMBIA 79850/CRG	Vivian Green
7	8	18	1	<b>IN YOUR LIFE</b>	LOGIC 98814	La Bouche
8	7	6	1	<b>WALKING ON THIN ICE (REMIXES)</b>	MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Dno
9	6	7	1	<b>AGAIN</b>	TV/PYRAMID 91010/ORPHEUS	Fantasy
10	14	13	1	<b>FOR ALL TIME (REMIXES)</b>	DREAMWORKS 450836	Soluna
11	9	8	1	<b>WHEN THE MONEY'S GONE (REMIXES)</b>	WARNER BROS. 42496	Cher
12	13	11	1	<b>SOLSBURY HILL</b>	MUTE 9200	Erasure
13	11	—	1	<b>GOSSIP FOLKS (FATBOY SLIM REMIX)</b>	THE GOLD MIND/ELEKTRA 67307/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
14	—	—	1	<b>DANGER! HIGH VOLTAGE</b>	XL 41157/BEGGARS GROUP	Electric Six
15	16	9	1	<b>NO ONE'S GONNA CHANGE YOU</b>	ROBBINS 72081	Reina
16	12	15	1	<b>SONG FOR THE LONELY</b>	WARNER BROS. 42422	Cher
17	15	—	1	<b>SAN FRANCISCO</b>	JELLYBEAN 78654	Sir Ivan
18	17	14	1	<b>ALIVE (THUNDERPUSS REMIX)</b>	EPIC 79759	Jennifer Lopez
19	20	—	1	<b>MURDER ON THE DANCEFLOOR</b>	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
20	—	—	1	<b>THRIVE (IS THAT JAMES DANCING? MIX)</b>	SPARROW 77951	Newsboys
21	21	17	1	<b>DREAMS</b>	ZONE 1015/SYSTEM	DJ Icey
22	—	—	1	<b>SERVE THE EGO (REMIXES)</b>	ATLANTIC 85398/AG	Jewel
23	22	25	1	<b>SOMETHING</b>	ROBBINS 72056	Lasgo
24	—	—	1	<b>GUIDE ME GOD</b>	TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
25	18	—	1	<b>I AM READY</b>	STAR 69 12521	Size Queen

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

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# Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	<b>LOUIE DEVITO</b>	<b>NUMBER 1</b>	1 Week At Number 1
1	1	1	DEE VEE 0004/MUSICRAMA	Dance Divas	
2	2	2	<b>VARIOUS ARTISTS</b>	30th Anniversary Collection: Ultimate Disco	MADACY 4981
3	1	1	<b>JOHNNY VICIOUS</b>	Ultra. Dance 03	ULTRA 1155 [M]
4	2	2	<b>MASSIVE ATTACK</b>	100th Window	VIRGIN 81239
5	3	3	<b>THE RIDDLER</b>	Dance Mix NYC — Vol. 3	TOMMY BOY 1564
6	4	4	<b>THE STREETS</b>	Original Pirate Material	VICE 33181/ATLANTIC [M]
7	8	8	<b>DAVID VISAN</b>	Buddha-Bar V	GEORGE V 71034
8	5	5	<b>THALIA</b>	Thalia's Hits Remixed	EMI LATIN 81595 [M]
9	7	7	<b>EVERYTHING BUT THE GIRL</b>	Like The Deserts Miss The Rain	SIRE/ATLANTIC 73629/WARNER STRATEGIC MARKETING
10	6	6	<b>THE HAPPY BOYS</b>	Techno Party (Volume 1)	ROBBINS 75036
11	11	11	<b>THE POSTAL SERVICE</b>	Give Up	SUB POP 595 [M]
12	13	13	<b>LOUIE DEVITO</b>	N.Y.C. Underground Party 5	DEE VEE 0004/MUSICRAMA
13	10	10	<b>APHEX TWIN</b>	26 Mixes For Cash	WARP 102 [M]
14	16	16	<b>THIEVERY CORPORATION</b>	The Richest Man In Babylon	EIGHTEENTH STREET LOUNGE 060 [M]
15	14	14	<b>FISCHERSPOONER</b>	#1	CAPITOL 42828 [M]
16	12	12	<b>BAD BOY JOE</b>	The Best Of Freestyle Megamix Volume 3	WHAT IF 367/MUSICRAMA
17	20	20	<b>PAUL VAN DYK</b>	Global	MUTE 9201 [M]
18	15	15	<b>DJ SAMMY</b>	Heaven	ROBBINS 75031
19	17	17	<b>VARIOUS ARTISTS</b>	Best Of Trance Volume Three	ROBBINS 75035
20	18	18	<b>KUMBIA KINGS</b>	All Mixed Up: Los Remixes	EMI LATIN 42526
21	24	24	<b>THE SICILIANS FEATURING ANGELO VENUTO</b>	Un Amore (One Love)	NERVOUS 20533
22	19	19	<b>JOHN DIGWEED</b>	Stark Raving Mad	THRIVE 90704
23	—	—	<b>ZOEGIRL</b>	Mix Of Life	SPARROW 49546 [M]
24	23	23	<b>VARIOUS ARTISTS</b>	The Power	RAZOR & F.E. 65061
25	—	—	<b>MOBY</b>	18	V2 27127

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: C: Certification for net shipment of 100,000 units (Dro). M: Certification of 200,000 units (Platinum). P: Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked E.O. and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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# Billboard HOT DANCE BREAKOUTS

## Club Play

## Dance Singles Sales

1	<b>LOVE THAT MAN (REMIXES)</b> Whitney Houston ARISTA	1	<b>SPINNIN' AROUND</b> Joystick YOSHITOSHI
2	<b>I LOVE YOU (REMIXES)</b> Dru Hill DEF SOUL/DJMG	2	<b>MUSIC IS EVERYTHING (REMIXES)</b> High Contrast BREAKBEAT SCIENCE
3	<b>GETAWAY</b> Becky Baeling UNIVERSAL/UMRG	3	<b>TRAIN</b> Goldfrapp MUTE
4	<b>WITH A TOUCH</b> Berlin IMUSIC/ARTSDIRECT	4	<b>SHELTER</b> Ann Nesby GOD'S HOUSE/BASEMENT BOYS
5	<b>OVERLOAD</b> Voodoo & Serano RADIKAL	5	<b>ROCK THE SKY</b> ICR BREAKBEAT SCIENCE

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

# PUTUMAYO

**P**utumayo World Music, 10 years after its inception, is now firmly established as the premier independent world-music label.

Coming off its most successful year ever with a typically varied skein of top 15 Billboard chart albums (*Samba Bossa Nova*, *Mississippi Blues*, *Latin Groove*, *World Lounge*, *Congo to Cuba*, *Asian Groove*), Koch Entertainment Distribution-supplied Putumayo began its 10th anniversary year with plans to expand its product line to include DVDs and a children's book series. It also started 2003 by funding its newly established non-profit educational project, the Putumayo Cross-Cultural Initiative, with a portion of the sales from all its compilations.

But the New York-based company also looked ahead to a return to its roots via the marketing of culturally themed journals, calendars and note-cards. For when Dan Storper founded Putumayo World Music with Michael Kraus in 1993, it was an offshoot of his modest chain of international handicraft and clothing stores, named after the beautiful Putumayo Colombian river valley.

It was also the result of "a serendipitous series of coincidences," says Storper, who had opened his first store on Manhattan's upscale Upper East Side in 1975. "It was a little out-of-the-way place, but we had all kinds of famous people coming in," he adds, explaining that celebrities were drawn to the initial Putumayo outlet for the merchandise he had begun importing after two trips to South America. The chain had grown to seven stores by 1982, when handwoven clothing sales had increased to the point where he began wholesaling to other boutiques across the country.

By 1991, fashionistas were citing a veritable "Putumayo look." But that summer, while walking through San Francisco's Golden Gate Park, Storper chanced upon an outdoor concert with hundreds of people of all ages and ethnicities dancing to the African music of Nigerian/American group Kotoja. "I was moved by how the music really struck a common chord," says Storper. "It didn't matter if you were white, black, Chinese, African, Latin, young or old: You found through this great music a way of communicating, which is what Putumayo was about—finding a way of introducing people to other cultures."

The clothing operation, however, had taken a big hit when a civil war in Sri Lanka wiped out half its production facility. Storper was in the middle of an international search for new suppliers when he stopped off in San Francisco; back in New York, he found thrash-metal music being played in one of his stores.

"It was inappropriate for us, so I went to a record store looking for international music and found no one who



**A decade ago, "a serendipitous series of coincidences" launched a small but dedicated record label. Now it is an institution, offering indigenous feel-good music to the world, satisfaction guaranteed. BY JIM BESSMAN**

knew it and no listening stations," he says. "There wasn't any radio play, either, so I just started buying what looked appealing and making special in-store tapes with world music, mixing in singer-songwriters like Bob Dylan and Van Morrison and others who hadn't broken through at the time, like Sarah McLachlan and Loreena McKennitt. The first afternoon we played them, customers came up to the counter every few minutes asking about the artists. It was a chance for people to hear interesting songs in a noncompetitive, non-threatening environment," he says.

#### NON-TRADITIONAL MARKETING

As Storper and then-Rhino Records president Richard Foos were members of the socially progressive Social Venture Network, Storper approached Foos with the idea of creating and marketing world-music collections. On April 13, 1993, Putumayo released its first two CDs, *Best of World Music: Vocal* and *Best of World Music: Instrumental*.

"They called us [Storper and Michael Kraus, an old friend with whom he'd started Putumayo World Music] the Ben & Jerry's of world music," laughs Storper. "Rhino did the licensing and manufacturing for the first four discs and sold them to record stores, while we started developing the non-traditional market of book stores, gift stores, zoos, museums, cafes, etc. But Rhino's efforts seemed to fall on deaf ears, so we took over the tradi-

tional retail, too, and worked with indie distributors, applying the same marketing ideas: cover art and packaging that people could recognize and identify, plenty of in-store-play copies so people could hear the music, and appealing display materials so stores could feature the CDs in ways that customers could find them, like colorful bin cards, wood and metal counter displays, and compelling posters and flats."

Such efforts, notes Koch Entertainment Distribution president Michael Rosenberg, makes Putumayo "unique" in the marketplace. "For us, it's a fantastic label to work with," he adds, citing the "combination of fantastic packaging and branding, and superior A&R and marketing. It's consistently one of our strongest labels, with sales up last year and again this year."

#### EUROPE AND THE WORLD

Len Cosimano, Borders' marketing VP for multimedia, lauds Putumayo as "clearly the trailblazer in driving consumer interest in all kinds of music, not just countries but styles within countries."

Indeed, Putumayo prefigured the Celtic boom with its *Women of the World: Celtic* compilation—the best-selling Celtic collection of 1996, ultimately selling 300,000 units. Its *One World* title

from the same year starred Bob Marley, Gipsy Kings and Peter Gabriel and was accompanied by a *One World Festival* at the Washington Monument bringing together four groups from the album.

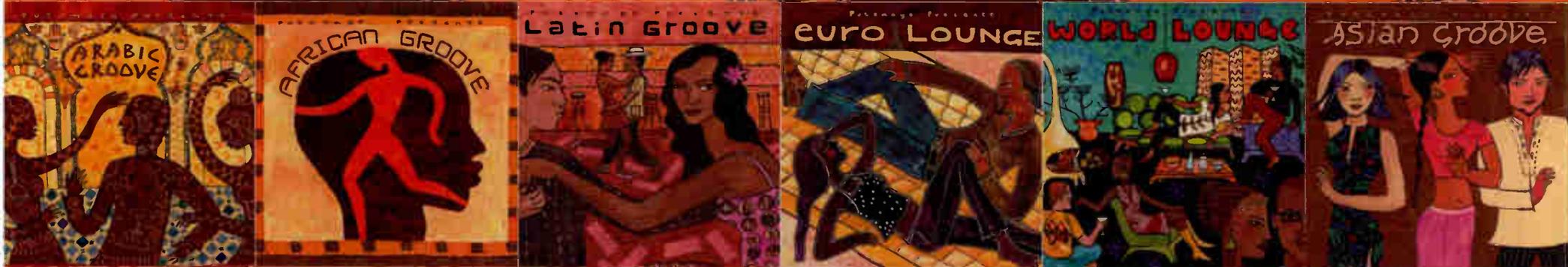
But the label also focused on singer-songwriters. Its 1994 compilation *Shelter—The Best of Contemporary Singer-Songwriters* featured the likes of Laura Love, Freedy Johnston, Sarah McLachlan and Mary Chapin Carpenter, and was also affiliated with a Putumayo festival, the *First New York Singer-Songwriter Festival* at Carnegie Hall featuring 28 artists, the largest number of individual performers in the venue's history.

In 1997, Storper sold the Putumayo clothing company to concentrate on the label, which was named Billboard's top independent world-music label that year. In 1998, Jacob Edgar joined Putumayo as head of A&R; he's since played a key role in sourcing material around the world, working with Putumayo artists and writing most of the label's liner notes. Two years later, he and Putumayo World Music were profiled by *CBS News Sunday Morning*. But, also in 1999, came the launch of *The Putumayo World Music Hour*, the first commercially syndicated world-music radio program, now heard on more than 100 stations.

In 2000, the company established Putumayo Europe in Holland, under the direction of Christian Dalbavie.

*Continued on page P-6*

# This Summer Party with Putumayo!



*Check out these hip swaying collections from our Groove/Lounge series*

## PUTUMAYO

Celebrating 10 Years!

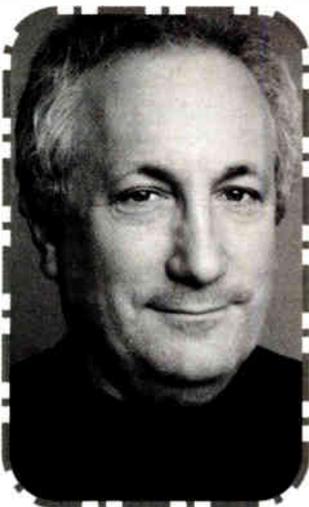
### World Music

For a complete list of our catalog visit [www.putumayo.com](http://www.putumayo.com)

**N**EW YORK—It is 9 a.m. on a rainy weekday morning, and, at the Lafayette Street offices of Putumayo World Music, company founder Dan Storper and longtime business partner Michael Kraus are at work. In this warren of rooms and cubicles, bedecked with colorful posters of Putumayo's compilations, Storper, not surprisingly, is planning an upcoming journey.

"One of the things that Michael and I do is what we call 'storebusting,'" says Storper, preparing for a West Coast retail swing. "It includes going into stores ourselves and trying to see how our CDs are merchandised. You should see the looks on people's faces when Michael or I show up in some little remote town somewhere, or in Europe, or when I went to Japan or Australia this past year. We spend a lot of our time out on the road really trying to create a connection with what Putumayo is doing."

Creating connections has been Dan Storper's lifelong passion. The desire to bring the beauty that he found in other world cultures to the U.S. led him, first, into the handicrafts and clothing retail business. Then, a decade ago, he launched Putumayo World Music, which has grown into one of the best-known and most successful world-music labels on the globe. In this interview marking the 10th anniversary of Putumayo, Storper reflected on the past, present and future of his unique company. And, prodded by a visitor, he recounted some of the life experiences that subsequently shaped his business.



"When I was a kid, I just fell in love with the Doctor Dolittle books," he says, recalling the children's tales of the veterinarian who could talk to animals and traveled the world—exotic stuff for a young boy growing up in suburban Long Island. He found the books in the home of an aunt and uncle, Elly and Si Reichlin, who themselves were widely traveled. "They told my sisters and me stories about their trips, and it just led to me being fascinated about other places. I said, 'When I grow up, I want to travel.'"

Storper's uncle, a physician, first made that possible, inviting his nephew, at 16, to join their family during a month in Mexico, where his uncle was giving medical lectures. "The trip was one of those magical things," recalls Storper. His aunt, an anthropologist, arranged for Storper and a cousin to spend the rest of their summer working on the archeological dig at the Teotihuacan Pyramids outside Mexico City. Storper has been uncovering treasures from other cultures ever since.

**You majored in Latin American Studies and spent part of a semester abroad in Madrid. How did that later translate into your business?**

After I graduated college in '73, I was able to save enough money and went down to South America. On my first day in Barranquilla, Colombia, on the coast, there was this vendor selling a woven wall hanging. My reaction was, "Oh my God, what a wonderful thing." And it was very inexpensive. I bought it and decided that I would spend the rest of the trip in Colombia, Ecuador and Peru, visiting the towns and marketplaces and trying to figure out where the interesting crafts were. I'd saved up about \$3,000 that I could use for buying stuff, and I'd ship it back. My aunt, who worked at the Peabody Museum in Boston, introduced me to the woman there who managed the shop, and that's the first place where I actually sold handicrafts.

**Did you come from a family with retail experience?**

No, my father was a lawyer. But his father, my grandfather, was in the haberdashery business. After I opened my first shop, my father's favorite line was, "From rags to rags, in three generations."

**So how did the business grow and evolve?**

Over the years, I got into being a clothing designer—women's contemporary clothing, inspired by traditional cultures; I became a retailer, and, at one point I had seven retail stores, while selling clothing and handicrafts to 600 boutiques around the country. And I think I kind

PUTUMAYO At 10

# Dan Storper *The Billboard Interview*

**A Passion For Creating Connections Between Cultures Drives The Founder Of Putumayo World Music. BY THOM DUFFY**

of lost myself in that rat race of designing five clothing collections a year. I said, "I'm not really enjoying this." This is not really what I started out doing." So I started keeping my eyes open for ways to move Putumayo more into the kind of cultural connectedness that I had started with.

**How did music enter the picture?**

I had started to play music in my retail stores that I had collected, music from the Andes. And it helped to create an environment or ambiance that made you feel as if you were escaping from the city and traveling to South America. Then, one day in San Francisco, I had wandered into Golden Gate Park during a beautiful summer's day. I was going to an Indonesian art exhibit, and there was this African group called Kotoja playing. And they had brought these 300 or 400 people together of all ages and ethnicities—all dancing together to this fun, upbeat music. This was 1991.

I made a point, when I went back to New York, to buy their cassette—I didn't have a CD player then—and I thought: This is great. Then I walked into one of my stores, and [the employees] on that day were playing some kind of a metal album. I said, "What is going on here?" So I commissioned special tapes from AEI, the company that does in-store music: I picked the music,

from Angelique Kidjo to Johnny Clegg to Bob Dylan and Bonnie Raitt. The first day, I got a call from one of my managers saying, "All of a sudden, my employees are bopping around the store, and people are coming up and asking, 'What is that music?'"

It was a real eye-opener for me. This was going on for a few months, and I said, "You know, it would be great if I could somehow create a package of world music." The bottom line is that I was always seeking the universal common denominator with music, like the spirit of Bob Marley. Music that, whether you're 12 or 65, whether you're black, white, Chinese, Latin... music that people of all ages and ethnicities could love. And I think the whole idea behind Putumayo was to identify those melodic, upbeat, fun songs that people would appreciate.

**Meanwhile, you had become a member of the Social Venture Network, which links entrepreneurs with a similar view of social responsibility. That's where you met Rhino Records founder Richard Foos?**

Yes, and I talked to him about what was going on in my stores. I said, "People are responding like crazy to this. Maybe we can do a collaboration. We'll pick the music, and you do the licensing and manufacturing. You

*Continued on page P-4*

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BOOKS MUSIC MOVIES CAFE

## PUTUMAYO AT 10

### THE BILLBOARD INTERVIEW

Continued from page P-3

sell it to the record stores, and we'll sell it to the non-traditional stores."

**The first two albums, released in April 1993, were *The Best of World Music: Vocal* and *The Best of World Music: Instrumental*.**

We had an argument about it at the time, because Rhino wanted to have a distinctive name that people would find catchy. So they wanted to call the series *The Best of World Music*. Since I was just getting into it and didn't know that much about world music, I fought it at first. But they convinced me. And I've gone back since and listened to those first albums, and they really do have some great songs.

Rhino loved the idea, but [the CDs] wound up in these various world-music bins and, without enough in-store play or radio or any support at traditional retail at the time, world music was not selling big numbers.

But what Michael Kraus and I saw was that there was so much interest in the music in my stores, if only we could offer it to other [non-traditional] retailers. So we built the non-traditional network. Rhino found the sales weren't there to make it worth their while. So we decided to take over distribution to record stores. And we began to sell and figure out how to work with record stores. The non-traditional and traditional retailers would mutually reinforce each other. A non-traditional store carries a few CDs, but it's not their core business. But a record store could carry a whole selection and be the place where people go once there's an introduction.

We tried to utilize the same kind of merchandising awareness. We knew there were thousands of CDs out there, and we needed some way that Putumayo could be identified.

**Was there a turning point when you knew your future was in the music business full-time?**

At some point—and it was probably late 1993 or early '94—I woke up and said, "Man, I want to do this!" I had to find a way out of the clothing business and be able to do this so it would sustain my life. And I didn't know in the beginning that there could be CDs that would sell into the hundreds of thousands. But certain albums like *Women of the World: Celtic* clicked and were on the Billboard [Top World Music Albums] chart for weeks and sold almost 300,000 copies. We've now had 20 albums that have sold more than 100,000 copies.

**What is Putumayo's A&R strategy and process today?**

Going back to what I said previously about the spirit of Bob Marley, [we're seeking] melodic, upbeat music that's accessible, that we feel is essentially universal. I've always been the one who made the final decision on a track. Until Jacob Edgar, our VP of A&R, joined us, I also had been the one who did the research. Jacob has this background of loving music, being a music writer, an ethnomusicologist and having a good ear. He added a whole new dimension, reaching out to labels and artists all over the world, saying, "We're working on an album, please send us material." We also get unsolicited material. And we go to conferences like WOMEX and MIDEM. But Jacob generally listens to most of it first and will make these CDs of tracks he thinks I'll like. And then I pick the ones I like, both for potential Putumayo CDs and for radio shows.

**You've really nurtured your relationship with retailers.**

Our goal with every retailer is to figure out what works with Putumayo and their store. With every distributor, we talk about how we can give them the tools to make it work better at retail. Whether that means little displays, colorful bin cards to help organize the section where CDs are displayed—whatever it is, let's try to identify the issues and try to provide them with some kind of easy solutions. Let's create marketing opportunities, whether it's a strategic alliance or something simpler, like a *Groove* sampler. We've been known over the years for these summer promotions because summer is a fun, party time. Over the years, we've probably done 10 "Travel the

Continued on page P-6

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PUTUMAYO AT 10

#### THE BILLBOARD INTERVIEW

Continued from page P-4

World" promotions. If you have fun, upbeat music that is guaranteed to make people feel good while introducing them to other cultures, and if you can put that all together in a package and make people know it's available for \$15.98, I think you've got something there that is sure to do at least reasonably well.

**You've nurtured those customer relationships outside the U.S., as well.**

We have about 50 distributors around the world. In New York, Michele Amar is our director of international sales, working with Asia, Latin America, Africa and Australia. The European distributors and some of the direct accounts are serviced through our office in Hilversum [outside Amsterdam]. In April 2000, we opened Putumayo Europe, under managing director Christian Dalbavie, who used to head the French Music Office in New York. Igor Roselaar is our sales manager for Spain, Portugal and Italy. They have really developed a very strong presence in some of the European markets. Right now, France is very explosive for us. England seems to be finally developing as well. Germany has always been a strong market. In general, we have seen considerable growth internationally over the past year.

**Do you, or your staff, see an advantage to your status as an independent record company?**

One thing that's nice recently is that Susan Rosenberg has come back as our VP of sales and marketing. She works with Mira Prinz, our sales and marketing manager. Susan had spent two and a half years at RCA/BMG and did a good job and enjoyed it. But there's something about working in an independent environment, being able to be, as Seinfeld said, the master of your domain. There's a certain amount of nimbleness and responsiveness, both as a label and as an individual working in a company like this.

**These are difficult times for the music business. How do you view the future for Putumayo and world music?**

I think, from a practical sense, we've seen a couple of years of really tough times. And it has forced us not just to be leaner and more focused but to do a better job of what we're doing. We're hoping that Putumayo now is a better company. Now there's more competition. You want to distinguish yourself more. You want the CDs to be better. Everything we do has to be thought through. But it's a moment when world music is definitely breaking through into the mainstream. And it's an opportunity not just for Putumayo, and not just for the retailers who sell Putumayo, but for the artists and global culture in a way. ■

#### PUTUMAYO AT 10

Continued from page P-1

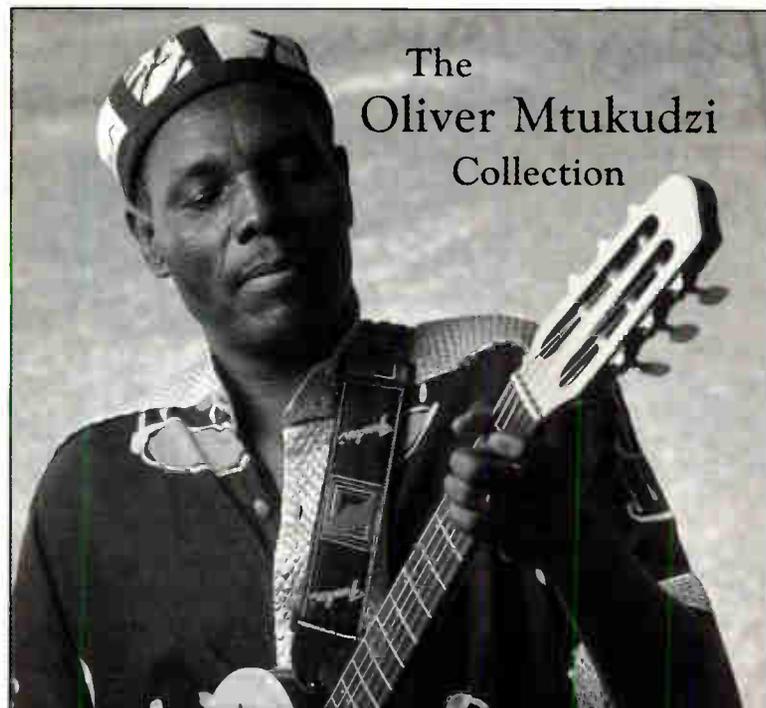
former head of the French Music Office in New York. More recently, Putumayo has beefed up its domestic staff with the addition of former Tuff Gong label head Cassandra Goins as promotion director and the return of sales and marketing VP Susan Rosenberg.

Observing the growing interest in world music, Storp-er cites a "stepped-up presence" for the label in commemorating its 10th-anniversary year. This will include a six-week U.S. summer tour by Zimbabwean legend Oliver Mtukudzi, accompanied by the release of *The Oliver Mtukudzi Collection*, a *French Caribbean* collection in May and *Salsa Around the World* in June. There'll also be a continuation of the successful *Groove* and *Lounge* dance/electronica series with *African Groove* and *Euro Lounge*, the contemporary world-R&B anthology *Global Soul* and *Cover the World*, a novel CD of classic pop and rock covers by world-music stars. The label is also developing two TV specials for BET/BET Jazz: *Global Soul*, hosted by Arrested Development's Speech, and a 10th-anniversary special featuring world-music videos and concert footage, which will serve as the basis for a 10th-anniversary DVD to be released in conjunction with a two-CD retrospective this fall. Various concert events celebrating the Putumayo milestone are also slated. ■

Putumayo Presents

# The Oliver Mtukudzi Collection

Cover Art not final



*The Oliver Mtukudzi Collection* features some of the most enduring and appealing songs by this extraordinary artist from Zimbabwe.

Release Date: July 8, 2003

## Catch Oliver at these tour dates!

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7/05/03	Dayton, OH	City Folk Festival
7/06/03	Toronto, Can.	Afrofest
7/09/03	Chicago, IL	Hot House
7/11/03	Detroit, MI	Concert of Colors
7/13/03	Chicago, IL	The Folk and Roots Festival
7/18/03	Providence, RI	Waterplace Park
7/19/03	Montreal, Can.	TBA
7/20/03	Ottawa, Can.	Ottawa International Jazz Festival
7/25/03	Atlantic City, NJ	Kennedy Plaza
7/26/03	Brooklyn, NY	Celebrate Brooklyn Festival
7/27/03	Albany, NY	Washington Park
7/29/03	Roseburg, OR	Music on the Half Shell
7/30/03	Portland, OR	Oregon Zoo Amphitheatre
7/31/03	Albany, OR	Monteith River Park
8/01/03	Piercy, CA	Reggae on the River
8/03/03	San Francisco, CA	African Odyssey Festival
8/06/03	Los Angeles	TBA
8/09/03	Sedona, AZ	Putumayo World Music Festival

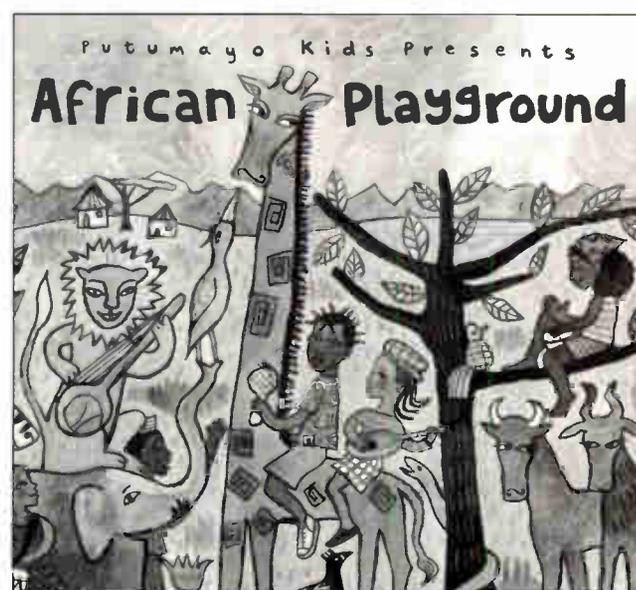
More dates to be announced

[www.putumayo.com](http://www.putumayo.com)



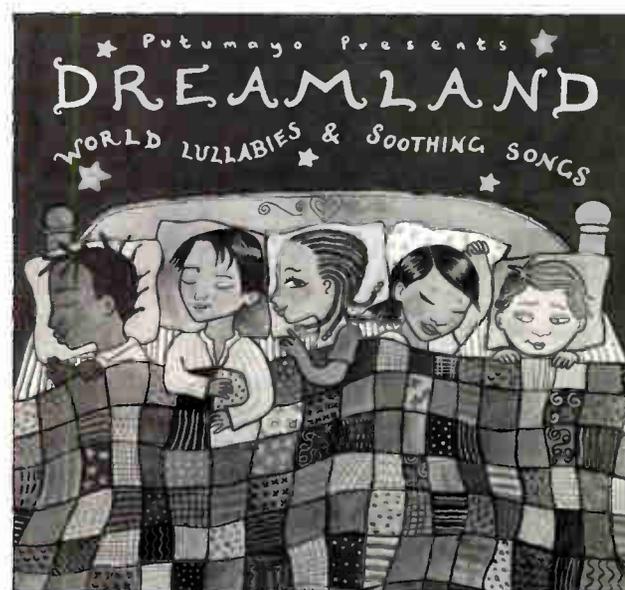
[www.putumayokids.com](http://www.putumayokids.com)

Putumayo Kids, a new division of Putumayo World Music, creates world music CDs and multicultural activity kits that entertain, educate and inspire cultural curiosity. The World Playground children's series has won critical acclaim and top awards.



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# Nashville Scene

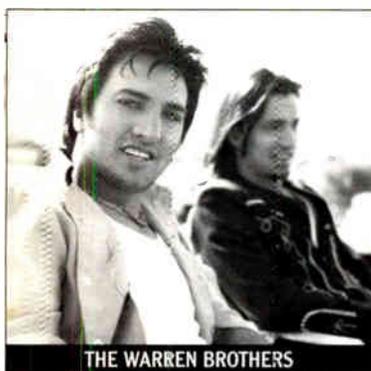
by Phyllis Stark



**BACK IN THE SADDLE:** It's not every day an act re-signs with the label that dropped it, but that's exactly what happened to the Warren Brothers.

The duo, Brad and Brett Warren, recently renewed its relationship with BNA Records and has a new single at country radio, "Hey Mr. President," which is No. 29 on the Hot Country Singles & Tracks chart this issue.

After reconnecting with BNA a few weeks ago, the brothers have had to work quickly to meet a June 3 street date for their album. "We're enjoying it because nobody's over-thinking things," says Brett Warren, who notes that RCA Label Group chairman Joe Galante was pragmatic about their previous relationship with his company. "Joe said, 'There's two ways of looking at this: baggage or history. Let's look at this as history.' If it works, it's going to be a great story."



THE WARREN BROTHERS

Warren says they used the time wisely since their last BNA deal ended. "We took a year off and wrote a bunch of songs. Tim McGraw and Lynyrd Skynyrd cut songs of ours." They also came back to the majors with a new attitude. This time around, Warren says, "we're just really calm." In their downtime, he says, "we became better songwriters and better singers, just better at our craft. If you're not growing you're dying, and this album shows a lot of growth."

The Warrens have some high-powered friends in the producer's chair. Their forthcoming album is being produced by McGraw and Byron Galimore (*Billboard*, April 5). It will be their third project for BNA.

"Tim was so excited about our music," Warren says, noting that McGraw "was so into it and believed in it so much" that even if the brothers did not reconnect with BNA, he offered to produce the project and shop it to other labels himself.

A likely highlight of the forthcoming project is "Sell a Lot of Beer," a song the brothers wrote with Bill Anderson that includes a hook any

veteran club performer can relate to: "I don't sell a lot of records but I sure sell a lot of beer." Warren says McGraw and Kenny Chesney have agreed to sing on the track, and they are working on recruiting Kid Rock as well.

The album's likely second single is called "What If Women Ran the World." Warren describes it as "a socially conscious country song that kind of panders to women."

**ARTIST NEWS:** Alabama will receive the Academy of Country Music's (ACM) Pioneer Award during the live May 21 telecast of the ACM Awards show on CBS. The award recognizes outstanding achievements in the field of country music. Alabama will perform "Tennessee River" on the show.

Warner Bros. artist Faith Hill will release her first DVD, *When the Lights Go Down*, May 6. The bulk of the DVD is taken from Hill's 2002 NBC-TV special, including a performance of "Breathe" with Carlos Santana. But it also includes three songs not shown on the TV special and some behind-the-scenes material.

**SIGNINGS:** Sony/ATV Tree has signed Amanda Williams to a songwriting deal. She is the daughter of veteran Sony/ATV Tree writer Kim Williams.

Asylum/Curb Records has signed new act Blue County to its artist roster. The duo consists of Aaron Benward and Greg Reeves. Also, a previously announced deal to sign the group Carolina Rain to the label's roster has fallen through (*Billboard*, April 19).

Singer/songwriter Jesse Winchester has signed with Nashville-based Pathfinder Management. Winchester currently resides in Quebec.

**ON THE ROW:** Gasper Milazzo is promoted from director to senior director of sales at RCA Label Group.

Nina Rossman joins Dreamcatcher Records as promotion director. She most recently was publisher of industry newsletter *The Conference Call*.

The Grand Ole Opry has hired Grammy Award-winning engineer/producer George Massenburg as an audio consultant on a limited-term basis. He will work on improving the sound quality of the Opry's weekly TV broadcast on CMT and the new syndicated radio show *America's Grand Ole Opry Weekend*.

Laurie Dashper joins the Country Music Hall of Fame and Museum as event services manager. She previously was manager of author relations for book publisher Thomas Nelson Inc.

## Gilman Gives Stepanek's 'Heartsongs' A Musical Voice

BY JIM BESSMAN

Even at age 12 when he scored with his debut single, "One Voice," Billy Gilman showed unusual maturity. Now, with *Music Through Heartsongs—Songs Based on the Poems of Mattie J.T. Stepanek*, Gilman, who turns 15 May 24, has matured more, both in deepened voice and especially in album content.

The unique new disc, which Epic Records released April 15, matches the words of Stepanek—the 13-year-old best-selling poet with an incurable form of muscular dystrophy that has debilitated him since birth—with music by top Nashville songwriters, including Richard Leigh, Tom Douglas, Bruce Roberts, Randle Chowning, James Slater, and the album's producer, David Malloy. It debuts at No. 15 on the Top Country Albums chart this issue with sales of 13,000 copies, according to Nielsen SoundScan.

"It's his poetry and message. All I'm doing is putting a voice to it," says Gilman, who met Stepanek Feb. 15 on *The Larry King Show*. "My vocal coach Angela Bacari called after the show and said it would be cool to put his poems to music. I wasn't really sure, but then I saw my father crying and realized Mattie's message doesn't just reach kids but adults as well. He also touched me so deeply, because I relate to everything he's saying."

### 'SOMETHING VERY PERSONAL'

Indeed, Gilman's project essentially complements the themes of peace and hope that motivated Stepanek to write his poetry books—all of which employ the key word "heartsongs" in the title. Stepanek defines a heartsong as the song in one's heart that helps make you a better person, and he has clearly struck a similar chord with others involved in the album concept.

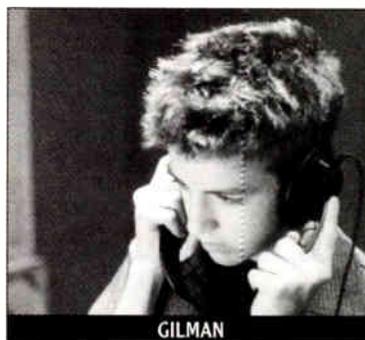
"Angela called my manager Scott Siman [of RPM Management] and he was out buying the books, so it was like a chain reaction," Gilman continues. "He got the writers together, and they came up with great ideas in fitting the music to the words."

Gilman also credits Siman with enlisting record-company support, which fell in line accordingly—even though the album did not fall into standard artist development plans.

"When we started the project, it was like, 'OK, it's certainly an interesting strategy and piece of business,'" says Sony Music Nashville executive VP/GM Mike Kraski, who then met Stepanek at a muscular dystrophy fundraiser. "He touched my heart too, and it stopped being about business and became something very personal. He's just an

extraordinary young man and an incredible inspiration."

Kraski says country stations are free to choose their own focus track. "We think it will vary by market," he predicts, adding that "a lot of markets have been strong supporters of Billy Gilman all along, and we want them to lead the way."



GILMAN

While a video will be available for the track "I Am/Shades of Life," Kraski points out that "it's one of those rare opportunities where we're not looking to synch up a single choice with a video choice because it's not that apparent. So we're choosing a focus track that lends itself best for video."

### COMBINED AUDIENCE

Kraski says the overall marketing perspective involves "children, moms, and grandmothers and is all over the place, which makes it so intriguing. You have a little boy who's sold between 1.5 [million] and 2 million books of poetry, and a young man who's sold over 3 million CDs, so it's a combined audience for retailers who sell books and CDs, with a tremendous opportunity to co-brand at chains like Borders and Barnes & Noble."

Borders Books & Music country category manager Susan Scott is on Kraski's wavelength. She says, "It's a great opportunity for retailers like Borders who can tie the books and music together, and we're looking to do a lot of cool front-of-store promotions."

The project is "tailor-made for TV" too, Kraski adds, reporting that Gilman

appeared on *Good Morning America* on street date and that pay-per-view concert potential is being explored. On the print side, he says a *People* piece is slated, while Web marketing "will be huge because Billy's audience is very Internet-active, and his site is [Sony Music Nashville's] most-visited, aside from the Dixie Chicks'."

Kraski and Scott also agree that *Music Through Heartsongs*, which is Gilman's first album since 2001's *Dare to Dream*, works as an ideal transitional release.

Scott says, "It's a great way for Billy to come back after a period of time where he's been off and as his voice is changing."

Gilman, who is booked by Creative Artists Agency, is recovering from a lengthy bout of double-pneumonia, which hit him after he finished an exhausting 90-city tour in 2001. "Plus, on top of that, my voice started changing around January 2002, and I went from mezzo-soprano all the way down to high tenor, and let me tell you, that was a drop," Gilman says. "Right now I can get down lower. You sit at the piano and say, 'There goes my high 'F,'"—and then my high 'C'—but you can't let it affect you because you can't stop Mother Nature, and compared to Mattie's problems, mine are like nothing."

Gilman—who was recently named national youth chairperson for the Muscular Dystrophy Assn.—modestly asserts that he only put his voice to Stepanek's poetry and message. "To sing these songs was really hard, because I had to portray his life," he says. "He had three siblings die of the same disease, and his mother is in a wheelchair with the same disease. That's a lot to digest, and [that is] why we have to get the message out as soon as we can, because it could kill him tomorrow."

Stepanek's involvement from here on is likely to be limited. "He's in pretty bad shape now," Kraski says, "which makes [the album] all the more emotional and personal."



**At Ease.** Randy Travis and his wife/manager, Elizabeth, met with Gen. Tommy Franks at the Strawberry Festival near MacDill Air Force Base in Tampa, Fla., shortly before the start of the war in Iraq. Travis, left, is pictured with Franks and Elizabeth following his performance at the festival.

MAY 3  
2003

# Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			1	<b>DARRYL WORLEY</b>	DREAMWORKS 000640/INTERSCOPE (12 98/18 98)	<b>NUMBER 1 / HOT SHOT DEBUT</b> <b>Have You Forgotten?</b>	1	37	34	33	13	<b>TERRI CLARK</b>	MERCURY 170325/UMGN (11 98/18 98)	<b>Pain To Kill</b>	5
2	2	3	37	<b>TOBY KEITH</b>	DREAMWORKS 450254/INTERSCOPE (11 98/18 98)	<b>GREATEST GAINER</b> <b>Unleashed</b>	1	38	33	40	33	<b>TOBY KEITH</b>	DREAMWORKS 450297/INTERSCOPE (12 98/18 98)	<b>Pull My Chain</b>	1
3	1	2	34	<b>DIXIE CHICKS</b>	MONUMENT/LEGACY 68640/SONY (12 98 EQ/17 98)	<b>Home</b>	1	39	35	35	34	<b>MARK WILLIS</b>	MERCURY 170313/UMGN (11 98/18 98)	<b>Greatest Hits</b>	16
4			1	<b>JESSICA ANDREWS</b>	DREAMWORKS 450356/INTERSCOPE (12 98/18 98)	<b>Now</b>	4	40	32	32	40	<b>SOUNDTRACK</b>	WARNER BROS 48424/WRN (18 98 CD)	<b>Blue Collar Comedy Tour: The Movie</b>	29
5			1	<b>TOBY KEITH</b>	MERCURY 170325/UMGN (12 98 CD)	<b>The Best Of Toby Keith: 20th Century Masters The Millennium Collection</b>	5	41	38	36	41	<b>VARIOUS ARTISTS</b>	EPIC/WEA/UNIVERSAL/RLG 86328/SONY (12 98 EQ/17 98)	<b>Totally Country Vol. 2</b>	5
6	3	4	31	<b>TIM MCGRAW</b>	CURB 78746 (12 98/18 98)	<b>Tim McGraw And The Dancehall Doctors</b>	2	42	37	39	42	<b>TIM MCGRAW</b>	CURB 78711 (12 98/18 98)	<b>Set This Circus Down</b>	1
7	7	7	15	<b>MARTINA MCBRIDE</b>	RCA 67012/RLG (12 98/18 98)	<b>Greatest Hits</b>	1	43	40	38	43	<b>PHIL VASSAR</b>	ARISTA NASHVILLE 67077/RLG (11 98/17 98)	<b>American Child</b>	4
8			1	<b>KENNY CHESNEY</b>	BNA 67038/RLG (12 98/18 98)	<b>PACESETTER</b> <b>No Shoes, No Shirt, No Problems</b>	1	44	39	37	44	<b>NICKEL CREEK</b>	SUGAR HILL 3941 (18 98 CD)	<b>This Side</b>	2
9	4	6	27	<b>SHANIA TWAIN</b>	MERCURY 170314/UMGN (12 98/18 98)	<b>Up!</b>	1	45	44	46	45	<b>LONESTAR</b>	BNA 67011/RLG (12 98/18 98)	<b>I'm Already There</b>	1
10	5	1	31	<b>CHRIS CAGLE</b>	CAPITOL 47516 (11 98/18 98)	<b>Chris Cagle</b>	1	46	43	43	46	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610495 (11 98/17 98)	<b>New Favorite</b>	3
11	6	5	34	<b>JOHNNY CASH</b>	AMERICAN/LOS1 HIGHWAY 06333*/JME (18 98 CD)	<b>American IV: The Man Comes Around</b>	4	47	45	47	47	<b>VARIOUS ARTISTS</b>	DUALTONE 01137/RAZOR & TIE (17 98 CD)	<b>Lonesome, On'ry And Mean: A Tribute To Waylon Jennings</b>	47
12	11	12	25	<b>RASCAL FLATTS</b>	LYRIC STREET 165011/HOLLYWOOD (12 98/18 98)	<b>Melt</b>	1	48	42	44	48	<b>LEANN RIMES</b>	CURB 78747 (12 98/18 98)	<b>Twisted Angel</b>	3
13	10	14	18	<b>KEITH URBAN</b>	CAPITOL 32096 (11 98/18 98)	<b>Golden Road</b>	3	49	42	44	49	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b>	SKAGGS FAMILY/LYRIC STREET 90100/HOLLYWOOD (18 98 CD) [M]	<b>Live At The Charleston Music Hall</b>	32
14	9	9	10	<b>GEORGE STRAIT</b>	MCA NASHVILLE 170319/UMGN (12 98/18 98)	<b>For The Last Time: Live From The Astrodome</b>	2	50	48	48	50	<b>BRAD PAISLEY</b>	ARISTA NASHVILLE 67008/RLG (11 98/17 98)	<b>Part II</b>	3
15			1	<b>BILLY GILMAN</b>	EPIC 86954/SONY (12 98 EQ/17 98)	<b>Music Through Heartstrings: Songs Based On The Poems Of Mattie J.T. Stepanek</b>	15	51	46	45	51	<b>GEORGE STRAIT</b>	MCA NASHVILLE 170200/UMGN (11 98/18 98)	<b>The Road Less Traveled</b>	1
16	13	10	31	<b>JOE NICHOLS</b>	UNIVERSAL SOUTH 170285 (11 98/17 98) [M]	<b>Man With A Memory</b>	9	52	54	61	52	<b>EMERSON DRIVE</b>	DREAMWORKS 450272/INTERSCOPE (8 98/14 98) [M]	<b>Emerson Drive</b>	13
17	12	11	30	<b>ELVIS PRESLEY</b>	RCA 68079*/RMC (11 98/18 98)	<b>Elvis: 30 #1 Hits</b>	1	53	49	53	53	<b>BLAKE SHELTON</b>	WARNER BROS 24731/WRN (11 98/17 98)	<b>Blake Shelton</b>	3
18	14	13	33	<b>DIAMOND RIO</b>	ARISTA NASHVILLE 67039/RLG (11 98/17 98)	<b>Completely</b>	3	54	51	60	54	<b>VARIOUS ARTISTS</b>	WALT DISNEY 86089/118 98 CD)	<b>O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney</b>	51
19	15	18	27	<b>RANDY TRAVIS</b>	WORD CURB 86244/WARNER BROS (11 98/18 98)	<b>Rise And Shine</b>	15	55	47	42	55	<b>BERING STRAIT</b>	UNIVERSAL SOUTH 170218 (18 98 CD)	<b>Bering Strait</b>	17
20	16	15	44	<b>ALAN JACKSON</b>	ARISTA NASHVILLE 67039/RLG (12 98/18 98)	<b>Drive</b>	1	56	53	55	56	<b>TRAVIS TRITT</b>	COLUMBIA 68803/SONY (12 98 EQ/17 98)	<b>Strong Enough</b>	4
21	17	17	27	<b>FAITH HILL</b>	WARNER BROS 48001/WRN (12 98/18 98)	<b>Cry</b>	1	57	63	64	57	<b>WILLIE NELSON &amp; FRIENDS</b>	LYRIC STREET 165011/HOLLYWOOD (12 98/18 98)	<b>Stars &amp; Guitars</b>	18
22	23	29	11	<b>ALABAMA</b>	RCA 67052/RLG (18 98 CD)	<b>In The Mood: The Love Songs</b>	4	58	52	58	58	<b>AARON TIPPIN</b>	LYRIC STREET 165011/HOLLYWOOD (12 98/18 98)	<b>Stars &amp; Stripes</b>	10
23	21	23	34	<b>MONTGOMERY GENTRY</b>	COLUMBIA 86520/SONY (11 98 EQ/17 98)	<b>My Town</b>	3	59	59	65	59	<b>VARIOUS ARTISTS</b>	BNA 67049/RLG (12 98/18 98)	<b>Totally Country</b>	2
24	18	19	24	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610515 (11 98 CD)	<b>Live</b>	9	60	58	54	60	<b>WILLIE NELSON</b>	SUGAR HILL 1073/118 98 CD)	<b>Crazy: The Demo Sessions</b>	32
25	22	20	11	<b>BLAKE SHELTON</b>	WARNER BROS 48001/WRN (12 98/18 98)	<b>The Dreamer</b>	2	61	57	59	61	<b>AARON LINES</b>	RCA 67057/RLG (11 98/17 98)	<b>Living Out Loud</b>	9
26	24	28	10	<b>TRACE ADKINS</b>	CAPITOL 30618 (10 98/17 98)	<b>Chrome</b>	4	62	50	49	62	<b>ANNE MURRAY</b>	STRAIGHTWAY 86779 (19 98/19 98)	<b>Country Croonin'</b>	13
27	19	25	3	<b>GEORGE JONES</b>	BANDIT/BNA 67063/RLG (11 98/18 98)	<b>The Gospel Collection: George Jones Sings The Greatest Stories Ever Told</b>	19	63	62	56	63	<b>KELLIE COFFEY</b>	BNA 67048/RLG (12 98/18 98)	<b>When You Lie Next To Me</b>	5
28	27	27	6	<b>CRAIG MORGAN</b>	BROKEN BOW 77467 (13 98 CD) [M]	<b>I Love It</b>	27	64	56	62	64	<b>VARIOUS ARTISTS</b>	UTV 86803/118 98 CD)	<b>Pure Country Classics: The #1 Hits</b>	37
29	20	16	16	<b>ROSANNE CASH</b>	CAPITOL 30757 (18 98 CD)	<b>Rules Of Travel</b>	16	65	60	51	65	<b>JENNIFER HANSON</b>	CAPITOL 30618 (10 98/17 98)	<b>Jennifer Hanson</b>	20
30	25	24	3	<b>WILLIE NELSON</b>	LYRIC STREET 165011/HOLLYWOOD (12 98/18 98)	<b>The Essential Willie Nelson</b>	24	66	61	50	66	<b>SAMMY KERSHAW</b>	AUDION 81870/INCH (18 98 CD)	<b>I Want My Money Back</b>	39
31	26	21	16	<b>DEANA CARTER</b>	ARISTA NASHVILLE 67054/RLG (11 98/18 98)	<b>I'm Just A Girl</b>	6	67	41	41	67	<b>DARRYL WORLEY</b>	DREAMWORKS 450351/INTERSCOPE (11 98/17 98)	<b>I Miss My Friend</b>	1
32	28	22	10	<b>VINCE GILL</b>	MCA NASHVILLE 170286/UMGN (12 98/18 98)	<b>Next Big Thing</b>	4	68	65	67	68	<b>TRICK PONY</b>	WARNER BROS 48238/WRN (12 98/18 98)	<b>On A Mission</b>	13
33	29	26	11	<b>GARY ALLAN</b>	MCA NASHVILLE 170201/UMGN (11 98/17 98)	<b>Alright Guy</b>	4	69	73	—	69	<b>GARTH BROOKS</b>	CAPITOL 31330 (10 98/18 98)	<b>Scarecrow</b>	1
34	31	31	15	<b>RODNEY CARRINGTON</b>	CAPITOL 30679 (18 98 CD)	<b>Nut Sack</b>	14	70	66	52	70	<b>THE DERAILERS</b>	LUCKY DOG 86878/SONY (11 98 EQ/17 98)	<b>Genuine</b>	44
35	36	34	34	<b>GEORGE STRAIT</b>	MCA NASHVILLE 170200/UMGN (11 98 CD)	<b>The Best Of George Strait: 20th Century Masters The Millennium Collection</b>	8	71	64	63	71	<b>THE CHIEFTAINS</b>	RCA VICTOR 63971 (12 98/18 98)	<b>Down The Old Plank Road/The Nashville Sessions</b>	21
36	30	30	34	<b>SOUNDTRACK</b>	COLUMBIA 87169/SONY (12 98 EQ/17 98)	<b>Nashville Star: The Finalists</b>	25	72	67	70	72	<b>THE COUNTDOWN SINGERS</b>	MADACY 6816 (18 98 CD)	<b>Today's Country</b>	58
								73	69	69	73	<b>LINDA RONSTADT</b>	ELEKTRA 76109/RHINO (17 98 CD)	<b>The Very Best Of Linda Ronstadt</b>	19
								74	68	—	74	<b>MONTGOMERY GENTRY</b>	COLUMBIA 62167/SONY (11 98 EQ/17 98)	<b>Carrying On</b>	6
								75	71	—	75	<b>REBA MCENTIRE</b>	MCA NASHVILLE 170202/UMGN (11 98/18 98)	<b>Greatest Hits Volume III - I'm A Survivor</b>	1

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 3  
2003

# Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	<b>KENNY CHESNEY</b>	BNA 67976/RLG (12 98/18 98)	<b>NUMBER 1</b> <b>Greatest Hits</b>	134	13	13	<b>HANK WILLIAMS JR.</b>	CURB 77638 (15 98/18 98)	<b>Greatest Hits, Vol. 1</b>	455
2	4	<b>RASCAL FLATTS</b>	LYRIC STREET 165011/HOLLYWOOD (12 98/18 98) [M]	<b>Rascal Flatts</b>	150	14	14	<b>ALAN JACKSON</b>	ARISTA NASHVILLE 18091/RLG (12 98/18 98)	<b>The Greatest Hits Collection</b>	391
3	1	<b>SOUNDTRACK</b>	LOST HIGHWAY/MERCURY 170069/UMGN (12 98/18 98)	<b>O Brother, Where Art Thou?</b>	124	15	15	<b>SOUNDTRACK</b>	CURB 78703 (11 98/17 98)	<b>Coyote Ugly</b>	142
4	3	<b>TIM MCGRAW</b>	CURB 77978 (12 98/18 98)	<b>Greatest Hits</b>	126	16	16	<b>TIM MCGRAW</b>	CURB 77886 (17 98/11 98)	<b>Everywhere</b>	246
5	6	<b>DIXIE CHICKS</b>	MONUMENT 68195/SONY (10 98 EQ/17 98) [M]	<b>Wide Open Spaces</b>	273	17	17	<b>TOBY KEITH</b>	MERCURY 558952/UMGN (11 98/17 98)	<b>Greatest Hits Volume One</b>	229
6	5	<b>SHANIA TWAIN</b>	MERCURY 538003/UMGN (12 98/18 98)	<b>Come On Over</b>	285	18	18	<b>BROOKS &amp; DUNN</b>	ARISTA NASHVILLE 18852/RLG (12 98/18 98)	<b>The Greatest Hits Collection</b>	292
7	7	<b>DIXIE CHICKS</b>	MONUMENT 68678/SONY (12 98 EQ/18 98)	<b>Fly</b>	190	19	19	<b>THE JUDDS</b>	CURB 77965 (17 98/11 98)	<b>Number One Hits</b>	139
8	9	<b>JOHNNY CASH</b>	LEGACY/COLUMBIA 69739/SONY (7 98 EQ/11 98)	<b>16 Biggest Hits</b>	211	20	20	<b>FAITH HILL</b>	WARNER BROS 47373/WRN (12 98/18 98)	<b>Breathe</b>	180
9	8	<b>LEE GREENWOOD</b>	CAPITOL 98558 (11 98 CD)	<b>American Patriot</b>	41	21	21	<b>JOHN DENVER</b>	MADACY 4750 (15 98/18 98)	<b>The Best Of John Denver</b>	244
10	16	<b>PATSY CLINE</b>	MCA NASHVILLE 320012/UMGN (16 98/11 98)	<b>12 Greatest Hits</b>	777	22	22	<b>ROY ORBISON</b>	LEGACY/MONUMENT 69738/SONY (7 98 EQ/11 98)	<b>16 Biggest Hits</b>	58
11	25	<b>HANK WILLIAMS</b>	MERCURY 536029/UMGN (11 98/17 98)	<b>20 Of Hank Williams Greatest Hits</b>	109	23	23	<b>GEORGE STRAIT</b>	MCA NASHVILLE 11051/UMGN (10 98/17 98)	<b>Pure Country (Soundtrack)</b>	406
12	11	<b>WILLIE NELSON</b>	LEGACY/COLUMBIA 69322/SONY (7 98 EQ/11 98)	<b>16 Biggest Hits</b>	241	24	24	<b>TOBY KEITH</b>	DREAMWORKS 459209/INTERSCOPE (11 98/17 98)	<b>How Do You Like Me Now?!</b>	149
						25	24	<b>KEITH URBAN</b>	CAPITOL 97591 (10 98/16 98) [M]	<b>Keith Urban</b>	111

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or remains of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



## ALBUMS

Edited by Michael Paoletta

### POP

► **CHANTAL KREVIUZUK**  
**What If It All Means Something**  
PRODUCER: Gregg Wattenberg  
Columbia 86482  
RELEASE DATE: April 22

Canadian Chantal Kreviazuk should already be a major star in the U.S. She has previously delivered exactly what most discerning consumers require: solid, infectious songs that she performs with maximum charm and a lovely, camera-ready image. She has amassed an ardent cult following in the States that may finally grow to mass audience size with the onset of *What If*, an album that combines the literate-rock sound of past efforts with cleaner, more pop-savvy production. Highly commercial songs like the jangly "Weight of the World" and "Miss April"—with its cynical, Alanis Morissette-influenced sound—are easy radio programming choices. All Kreviazuk needs are a few heroes at radio to start the ball rolling. From there, stateside stardom is hers.—**LF**

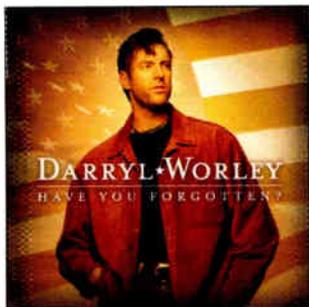
★ **GOLDFRAPP**  
**Black Cherry**  
PRODUCER: Goldfrapp  
Mute 9206  
RELEASE DATE: April 29

Goldfrapp's very fine 2000 debut album, *Felt Mountain*, was a tantalizing mix of twisted torch song, lush cinematic orchestration, and post-Massive Attack electronic beats. While the British duo's sophomore set, *Black Cherry*, deviates from this formula, it is by no means a complete break from what came before: an air of mystery and drama remains omnipresent. This time around, though, Goldfrapp's Alison Goldfrapp and Will Gregory mine a decidedly electro-laced landscape, replete with twitchy beats and Giorgio Moroder-hued synth patterns (witness the "I Feel Love"-inflected "Strict Machine"). Elsewhere, a track like "Train" veers off into David Bowie-styled glam-rock territory, while the playfully sexy and oh-so-pop "Twist" recalls latter-day Human League—albeit with Goldfrapp's sublime vocals replacing the deadpan delivery of Phil Oakey. Of course, those desiring the Goldfrapp of three years ago are encouraged to immediately savor the title track, "Deep Honey," and "Forever."—**MP**

**DANIEL LANOIS**  
**Shine**  
PRODUCER: Daniel Lanois  
Anti-/Epitaph 86661  
RELEASE DATE: April 22

*Shine* is a minor-key album from a major-key producer, Daniel Lanois, who has worked on landmark recordings with U2, Peter Dinklage, and Bob Dylan. Since Lanois' edgy 1993 album, *For the Beauty of Wynona*, he's grown even more melancholic, with introspective moods and bare-bones, trash-can production. Lanois' voice is hoarse and yearning, sometimes straining into falsetto as it sits in a stark instrumental landscape of blues, Cajun, and

## S P O T L I G H T S



**DARRYL WORLEY**  
**Have You Forgotten?**  
PRODUCERS: Frank Rogers, James Stroud  
DreamWorks B0000064  
RELEASE DATE: April 15

Regardless of one's politics, few could doubt the sincerity and passion of Darryl Worley's now-signature hit and title cut—and the magnitude of the single's connection with country listeners speaks for itself. But to simply pigeonhole Worley as a patriotic flagwaver does the artist a disservice, as he had already proved himself as a songwriter on two previous releases, with much of that material recycled for this album. Clearly geared to tap Worley's surge in popularity, only four of these 16 cuts are new, and packaging and promotion make obvious the focus, as do such cuts as the stubborn "I Will Hold My Ground." But the best stuff is the less obvious, like the Cajun raveup "Tennessee River Run," bluesy "Family Tree," top-shelf "Second Wind," and easy-rollin' "A Good Day to Run." It is the ability to write songs like these that best define Worley's substantial talent.—**RW**

country ambiences. You can hear influences from many of the artists with whom Lanois has worked, including Dylan ("Sometimes"). U2's Bono guests on "Falling at Your Feet" and Emmylou Harris sings harmony on "I Love You." But at the heart of *Shine's* mood are several haunting instrumentals with Lanois on pedal-steel guitar, creating an ambient country music.—**JD**

**THE FLESHTONES**  
**Do You Swing?**  
PRODUCER: Rick Miller  
Yep Roc 2050  
RELEASE DATE: April 22

You have to love this band. After some 25 years, these hard-lovin', apparently hard-drinkin' guys from Queens, N.Y., are still bangin' out vintage, backbeat-driven, gang-vocal-laden guitar rock recalling the Cramps and a bluesier, mainstream-leaning Iggy. It's the kind of stuff that makes you want to get sloppy drunk and dance your ass off. And, really, what else can you ask for from a rock'n'roll record? The foot stompin', throat-shredding, string-breakin' retro barroom rock of *Do You Swing?*—especially the gloriously raucous "Are You Ready for the Mountain?" and "Headlock on My Heart," which recalls Echo & the Bunnymen, oddly—has at least this writer count-

**YEAH YEAH YEAHS**  
**Fever to Tell**  
PRODUCERS: Dave Sitek, Yeah Yeah Yeahs  
Interscope B0000349  
RELEASE DATE: April 29

Armed with an EP, a single, a mountain of buzz, and singer Karen O's fashion sense, Brooklyn, N.Y.'s Yeah Yeah Yeahs have chosen Interscope to make their full-length debut. One of the rawest-sounding major-label releases of the year, *Fever to Tell* bears a fleeting resemblance to the White Stripes, in that neither band has a bassist and both acts are (properly) fitted with "garage" tags.



That said, the Yeahs add more disparate influences, such as indie-rock and '80s music, to their sonic pallet. Ms. O uses her voice as an instrument, at times repeating words and syllables until they lose meaning. Yet when O drops her voice to sing, like she does on the beautiful "Maps," she sounds not unlike Chrissie Hynde. *Fever to Tell* is well-poised to become the "cool" soundtrack to those in and well beyond the 718 area code.—**BT**

ing the days for the next Fleshtones gig. If the garage-rock revival isn't over yet, here's a potentially brilliant touring mate for the likes of the White Stripes and Mooney Suzuki. Check out the fantastic—albeit completely out of place—cover of Led Zeppelin's "Communication Breakdown" and the "my-my-my"-laced, Tom Waits-y ballad "In My Mind." Bartender!—**WO**

**OPETH**  
**Damnation**  
PRODUCERS: Steven Wilson, Opeth  
Koch 8652  
RELEASE DATE: April 22

Swedish death-metal outfit Opeth walloped fans with a blistering attack with last year's set, *Deliverance*, but the quartet took a 180-degree turn with *Damnation*, the sister project that was recorded along with it. Gone are the growls of singer Mikael Akerfeldt and the in-your-face assault of musicians Martin Lopez, Peter Lindgren, and Martin Mendez. This time out, listeners are treated to a tapestry of eerie, minimalist soundscapes, such as the stark "Hope Leaves." The Pink Floyd-ish "Closure" picks up the tempo a bit, as does "To Rid the Disease," but opening track "Windowpane" and "In My Time of Need" are the drowsy companion pieces to gloomy Sunday after-



**JARABE DE PALO**  
**Bonito**  
PRODUCER: Joe Dworniak  
Warner Music Latina 60006  
RELEASE DATE: April 1

Spanish group Jarabe de Palo's debut on Warner (after a long stint on Virgin/EMI) is simply—and optimistically—titled *Bonito* (Pretty). And it is pretty, from the title song to the entire sunny disposition of the 15 tracks here, many unabashed celebrations of life. But *Bonito* is too light a word to describe this gorgeous album, featuring some of the most well-crafted songs lead singer Pau Donés has turned out in years. Eminently international, *Bonito* mixes Spanish elements freely with lots of Brazilian touches—the *sertaneja* accordion in the catchy "Yin Yang" is a standout—and goes out on a limb with the delicious "Las Cruces de Tijuana," a kind of Spanish corrido, and "Cambia la Piel," a salsa track with aggressive piano and percussion improvisation. This is the kind of album that could boost sales in the U.S. Latin market, with the proper marketing/promotional budget behind it.—**LC**

**THE CRAMPS**  
**Fiends of Dope Island**  
PRODUCERS: Poison Ivy, Lux Interior  
Vengeance 675  
RELEASE DATE: April 15

Remember when rock'n'roll was fun? Psychobilly progenitors the Cramps do, and they've come crawling out of the Black Lagoon with their first album of new material in five years to prove it. Thrill to the "Theme From Peter Gunn"-like riffing and sweet lyrical reprobation of "Big Black Witchcraft Rock" ("Supermodel head on the chopping block," no less), the ride-'em-cowboy psycho spoof "Dr. Fucker M.D. (Musical Deviant)," and the runaway rockabilly peyote fest "Wrong Way Ticket"—a hot-rod suicide song that shoots straight through the cliff rail on Dead Man's Curve. Throw in three cool covers, some surf and boogie, and leopard-skin bags full of mondo-sexo, C-movie sci-fi/horror imagery, and you've got 45 minutes of *gooooorgeously*

trashy entertainment that's as American as capital punishment.—**AZ**

### R&B/HIP-HOP

► **LIL' MO**  
**Meet the Girl Next Door**  
PRODUCERS: various  
The Gold Mind/Elektra 62835  
RELEASE DATE: April 29

While promoting her promising 2001 debut, *Based on a True Story*, Lil' Mo was hit over the head with a champagne bottle after a San Francisco concert. During the recording hiatus that followed, she married, became a mother, and worked as a radio personality. Those personal experiences are reflected in this love- and family-themed sophomore set. Lil' Mo plugs back into hit momentum with the hip-hopped wedding ode "4 Ever," which teams her again with "Superwoman Pt. II" partner Fabolous. A merging of traditional R&B and hip-hop, *Meet the Girl Next Door* showcases a deeper, more lyrically frank Lil' Mo who definitely still has the chops—as evidenced by such infectious cuts as "Shoulda Known" and "So Lost Without U." However, the set is ultimately weighed down by unnecessary interludes and a formulaic sameness to several of the songs. That aside, Lil' Mo remains a talent to keep an ear on.—**GM**

► **BONE CRUSHER**  
**AttenCHUN!**  
PRODUCERS: various  
So So Def/Arista 50995  
RELEASE DATE: April 29

Bone Crusher grabs hip-hop by the throat with his So So Def/Arista debut, *AttenCHUN!* The aggressive Atlanta native is one of many new Southern MCs who are making a name for themselves in the hip-hop game by any means necessary. In fact, fellow Atlantans Killer Mike and T.I. turn up on Bone Crusher's lead single, "Never Scared." The appropriately titled single serves as a fitting introduction to the set. Sounding both grimy and gruff, Bone Crusher proves he is a no-nonsense MC who goes all out over the Avery Johnson-produced kinetic track. On "Hate Ourselves," Bone Crusher teams with Goodie Mob for a little self-reflection. Other highlights include the laid-back "Grippin' the Grain," the Lil' Jon- & Chyna White-featuring "It's Me (Lane to Lane)," and "For the Streets."—**RH**

### DANCE/ELECTRONIC

► **LOUIE DeVITO**  
**Dance Divas**  
PRODUCERS: various  
Dee Vee Music/Musicrama 0005  
RELEASE DATE: April 15

It's a boa paradise on *Dance Divas*, a non-stop, 75-minute tour de force of beats and bellows, courtesy of popular New York-based DJ Louie DeVito. This set, issued by the DJ's own Dee Vee imprint (distributed by Musicrama), is squarely aimed at mainstream dance-floor enthusiasts, resurrecting such classics as Amber's "Sexual," Diana King's "Say a Little Prayer," Ultra Naté's "Free," and Toni Braxton's "Un-

(Continued on next page)

**CONTRIBUTORS:** Bradley Bamberger, Leila Cobo, John Diliberto, Larry Flick, Rashaun Hall, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Craig Roseberry, Chuck Taylor, Bram Teitelman, Christa L. Titus, Phillip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

Break My Heart." Elsewhere, familiar names like Deborah Cox, Gloria Gaynor, Sandy B., Charlotte, and Alice Deejay pervade, making *Divas* a sing-along party pal that's perfect for the Saturday-night drive to clubland.—**CT**

► **VARIOUS ARTISTS**

**Trance Classics**  
**PRODUCERS:** various  
**Moonshine Music 80200**  
**RELEASE DATE:** April 22  
 What makes a trance classic? For some, angelic vocals surrounded by cascading synths are mandatory. For others, classical arrangements punctuated by stabbing basslines are essential. Whatever, chances are pretty good it's here. On board are BT, Darude, Moby, Energy 52, ATB, Grace, Paul van Dyk, Kernkraft 400, Nalin & Kane, System F, Binary Finery, and Chicane, among others. Of course, at two discs, *Trance Classics* can't possibly include every classic within the genre (perhaps Lustral's "Everytime" will make it to the next volume). One essential set.—**MP**

**COUNTRY**

► **JESSICA ANDREWS**

**Now**  
**PRODUCER:** Byron Gallimore  
**DreamWorks 50356**  
**RELEASE DATE:** April 15  
 Five years into a recording career though only 19, Jessica Andrews is confident on *Nou*, which showcases a more mature artist—one who remains a powerhouse vocalist. Even so, in can't-miss helmsman Byron Gallimore's hands, she's also a pure country pop singer, as evidenced on the ultra-contemporary girl-power anthem "There's More to Me Than You," the sonically interesting "To Love You Once," and punchy "Second Sunday." Andrews shines like a diamond on the Eltonesque "When Gentry Plays Guitar" and the blockbuster "Windows on a Train." Elsewhere, the bombastic "I Wish for You" is a calculated, vaporous stab at an event ballad, but the more subtle "I Bring It to You" and "They Are the Roses" both manage that feat better. Andrews is all grown up on the yearning "You're the Man (That Brings the Woman out of Me)," and the title cut owns a haunting melody. Sounds like Andrews' time is, indeed, now.—**RW**

**CHRIS CAGLE**

**Chris Cagle**  
**PRODUCERS:** Robert Wright, Chris Cagle  
**Capitol 40516**  
**RELEASE DATE:** April 8  
 Chris Cagle's follow-up to the 2000 set *Play It Loud* offers up a more confident, seasoned version of the party outlaw that first caught country listeners' ears and expands on that image to include more mature, melodic fare. That's not to Cagle's detriment, as evidenced by the catchy "What a Beautiful Day," the edgy "I Love It When She Does That," and power ballad "Look What I Found." That said, Cagle can still deliver an endearing no-brainer: "Chicks Dig It" is a good-natured rocker that is better than it deserves to be, and "Night on the Country" is redneck cool with major summertime potential. Also effective are a brace of mighty fine midtempo ("It Takes Two" and "Growin' Love"). Still, production is at its best when it bares musical teeth, as on the vigorously roiling "Everything," and Cagle shows nice progression as a

songwriter here, having a hand in nine of 11 tracks.—**RW**

**LATIN**

► **JACI VELÁSQUEZ**

**Milagro**  
**PRODUCERS:** various  
**Sony Discos LAK87652**  
**RELEASE DATE:** April 1  
 Jaci Velásquez's continued expansion is evident in an album that traverses styles, from unadulterated pop to more urban tracks. The choice of material suits Velásquez, who sounds relaxed and in control of her songs, down to the saucy "No Me Hace Falta un Hombre"—a track from her current film, *Chasing Papi*—and "Mi Vida No es Nada Sin Tí," a translation of Gloria Estefan's "I Don't Want to Lose You Now." Save for a more organic, acoustic sound in the arrangements, *Milagro* is not ground-breaking nor does it mark any departure for Velásquez—despite the array of producers and songwriters involved in the project, including Emilio Estefan Jr. and Rudy Pérez. Still, *Milagro* is a well-executed pop album that should satisfy Velásquez fans while reeling in new ones.—**LC**

**BLUES**

► **MARCIA BALL**

**So Many Rivers**  
**PRODUCER:** Stephen Bruton  
**Alligator 4891**  
**RELEASE DATE:** April 22  
 Pianist/vocalist Marcia Ball's last album, *Presumed Innocent* (2001), won the W.C. Handy Award for blues album of the year. Such success is bound to produce heightened expectations for this follow-up. Ball is a consummate pro, however—a killer pianist, a great singer, and a very credible songwriter. For such an artist, success breeds success. *So Many Rivers* is every bit as powerful as *Presumed Innocent* while offering an even more sophisticated stylistic palette. Ball's longstanding love of R&B is writ large in this album, as is her affection for what Dr. John calls "New Orleans funk." Because of this, the feel of her music, from arrangements to vocals to her piano work, has never been more righteous. In 2001, *Presumed Innocent* was the best album Ball ever released. It's 2003 now, and *So Many Rivers* is the best album Ball has ever tracked. This could go on for years.—**PVV**

**JAZZ**

★ **JANIS SIEGEL**

**Friday Night Special**  
**PRODUCER:** Joel Dorn  
**Telarc 83566**  
**RELEASE DATE:** April 22  
 This is a very cool piece of work. Producer Joel Dorn matched vocalist Janis Siegel with an organ/tenor group and made magic. Hammond B3 boss Joey DeFrancesco handles the keyboard chores, and Houston Person plays tenor sax. Guitarists Russell Malone and Peter Bernstein and drummer Buddy Williams round out the quintet. DeFrancesco and Person rule the groove, and Siegel's vocals are inspired. The optimal word here is swing: *Friday Night Special* swings effortlessly, relentlessly, and Siegel seems thoroughly in-the-pocket on every track. Make a point to listen to her luscious renderings of "My How the Time Goes By" and "Misty." She achieves maximum cool on "There's a Small Hotel"

and "My Love Is/My Babe." Siegel slips into the cozy jazz vibe pioneered by cats like Jimmy Smith and gives it a bracing update.—**PVV**

**CLASSICAL**

★ **PETERIS VASKS: Symphony No. 2, Violin Concerto ("Distant Light")**

**Ostrobothnian Chamber Orchestra and Tampere Philharmonic/John Storgards, conductor and violin**  
**PRODUCER:** Seppo Siirala  
**Ondine 1005-2**  
**RELEASE DATE:** April 22  
 Born in 1946 in Latvia, composer Peteris Vasks counts as kindred spirits such Eastern contemporaries as Arvo Pärt, Giya Kancheli, and Henryk Górecki, as well as forebears Schnittke, Lutoslawski, and Shostakovich. Yet Vasks has developed a highly organic and individual sonic signature, one in which even the darkest moments admit light. His emotive music has proved popular on disc, and this latest album presents the premiere recording of his dynamic, dramatic Symphony No. 2, as well as the second rendition of his seraphic Violin Concerto. "Distant Light" (Gidon Kremer having premiered the piece on Teldec). The Finnish performances here are excellent, as is the recording; the entire production does justice to this great music, which manages to be both potently meaningful and accessible. Distributed in the U.S. by Koch.—**BB**

**VITAL REISSUES**

**SOUNDTRACK**

**Fame**

**REISSUE PRODUCER:** George Feltenstein  
**ORIGINAL PRODUCER:** Michael Gore  
**Turner Classic Movies/Rhino Movie Music 73862**  
**RELEASE DATE:** April 22  
 In 1980, when *Fame* literally tapped into pop culture, the marriage of film and music was at its peak, with *Grease*, *Saturday Night Fever*, and *Urban Cowboy* paving the way, and *Flashdance* and *Footloose* waiting in the wings. Some 23 years later, the compositions that gave the flick its flair stand up as more than rhythmic reminders of bygone innocence. Michael Gore's "Out Here on My Own," sung by Irene Cara, remains as simplistic and memorable a statement of isolation as has ever been written, while the Oscar-winning title track, downtown romp "Hot Lunch Jam," and steeple-chasing "I Sing the Body Electric" could put up dukes with the baddest beat box in hip-hop and walk away proud. Also featured are three bonus tracks, including the previously unreleased "Miles From Here." No doubt, this digitally remastered reissue's greatest appeal lies with those on board the first time; for us, this *Fame* is hardly fleeting (a Warner Home Video DVD arrives June 3).—**CT**

**Billboard.com**  
 Also reviewed online this week:

- The Eaves, *The Eaves* (Ace Fu)
- Califone, *Quicksand/Cradle-snakes* (Thrill Jockey)
- Duke Robillard & Herb Ellis, *More Conversations in Swing Guitar* (Stony Plain)

**I N C O N C E R T**

**FISCHERSPOONER, April 9**

**Hammerstein Ballroom, New York**  
 New York-based electronic pop/performance art duo Fischerspooner (frontman/lyricist Casey Spooner and composer/producer Warren Fischer) brought its lavish, sexually provocative show to a packed Hammerstein Ballroom on the second stop of the group's first North American tour.

Tickets were \$24 in advance and \$27 at the door, with more than 2,200 tickets trading hands. Attempting to recapture the avant/post-modern theatrics of Andy Warhol and the Factory, early Bowie, and Sigfried & Roy, the group staged an imaginative performance that was nothing short of a spectacle—and a campy one.

Sidestepping traditional rock concert conventions like instruments and live singing in favor of a more conceptual and cheeky approach, Fischerspooner's performance incorporated elaborate theatrical lighting, dizzying plot turns, couture costuming, wind machines, and confetti.

Led by consummate showman Spooner—who was joined by a handful of well-choreographed dancers (Fischer oversees the production from backstage)—Fischerspooner treated fans to a highly energized set of songs from its recently issued debut, *#1* (Capitol).

In this setting, such tracks as "Invisible," "Natural Disaster," a cover of Wire's "The 15th," and lead single "Emerge" came to life, per-



FISCHERSPOONER

fectly capturing the throbbing energy of the underground electroclash scene, which is where this outfit has been most embraced.

The crowd—which included Moby, actress Chloe Sevigny, and ex-Talking Heads/Tom Tom Club members Tina Weymouth and Chris Frantz—erupted into cheers and applause throughout, particularly during Spooner's onstage antics—stage diving, joking with the audience ("Let's pretend this is a live show"), and general laissez-faire spirit.

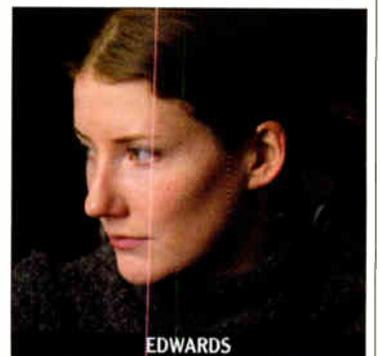
The biggest problem with Fischerspooner live is that, ultimately, this show is about suspended belief; unfortunately, as it progresses, the proceedings become increasingly one-dimensional and farcical. The pretentious posturing loses its appeal, not allowing for any real spontaneity or sustained interest. Perhaps context is the key element in conveying Fischerspooner's conceptual commentary. That said, a more intimate theater or gallery—or conversely, an extravagant Las Vegas stage—would provide the ideal setting for Fischerspooner's performances.—**CR**

**KATHLEEN EDWARDS/**

**RAMSAY MIDWOOD, April 19**

**House of Blues, West Hollywood, Calif.**  
 Despite on-air support from local NPR station KCRW, Canadian singer/songwriter Kathleen Edwards faced a sparse house at the House of Blues for her Los Angeles debut. Maybe it was attrition because of the Easter/Passover weekend or the lateness of the midnight gig (the second show of the evening at the Sunset Strip showplace), but many chairs on the floor of the 1,000-capacity venue were empty.

Edwards commented on the lackluster attendance with self-deprecating humor: "I can't fill clubs at home, either," the Ottawa native confessed drily, "but there, there's



EDWARDS

usually three hockey games going." It was not the last joke about Canada's national sport that Edwards would make during the show. Her wry, sometimes hectoring stage presence drove a compelling but not entirely satisfying set drawn from her Zöe Records bow, *Failer*.

Armed with an acoustic guitar for most of the performance, Edwards led a tight, three-piece band through a no-frills, often hard-rocking show. The album's economical arrangements were expanded in concert to make room for guitarist Colin Cripps' prickling fretwork.

*Failer*'s most sharply observed short-stories-in-song—"One More Song the Radio Won't Like," "West-by," and "Six O'Clock News"—were convincingly delivered, and the show concluded with three crackling solo numbers. However, the night's languid moments served to point out that Edwards, who is only 24, hasn't yet crafted an evening's worth of top-flight tunes—even with the addition of some unrecorded material.

But even if her songbook is still a work in progress, Edwards does possess a keen melodic sense; the on-stage poise of a veteran; a strong, affecting voice; and charisma to burn, all of which bode for a bright future.

Austin emigré Ramsay Midwood, who played several solo West Coast dates with Edwards, reunited with his old L.A. club band (including guitarist Randy Weeks and bassist Kip Boardman, both local bandleaders in their own right) and turned in a droll opening set of shuffling, shaggy-dog roots-rock songs from his Vanguard debut, *Shoot Out at the O.K. Chinese Restaurant*. Midwood's spacey presence, his originals' loopy humor, and the group's laid-back grooves drew a warm response from the house.—**CM**

SINGLES

Edited by Chuck Taylor

POP

★ **MONICA So Gone (3:26)**  
**PRODUCERS:** Missy Elliott, Spike & Jamahl  
**WRITERS:** M. Elliott, K. Cunningham, J. Rye, Z. Ahmonuel  
**PUBLISHERS:** Mass Confusion/WB/Rashi N' Leroy/Portrait Solar/Sony/ATV, ASCAP

**J Records 21260 (CD promo)**  
 After a false start last year with lead single "All Eyez on Me," Monica rebounds nicely with the latest single from her forthcoming J Records debut. The sparse, hip-hop-influenced "So Gone," with its vintage touches (courtesy of samples of the Whispers' "You Are Number One"), is instantly infectious. Vocally, the Atlanta native hasn't lost a step; her voice floats over the track, exercising its power when necessary. Monica really gets down when she takes a turn at rapping. While this attempt at rapping surely won't lead to her making a full-length rap album, it's certainly cute. The around-the-way-girl persona we've grown to love is on full display. With mainstream R&B radio already picking up on the single, "So Gone" could be just what Monica needs to stay relevant.—RH

COUNTRY

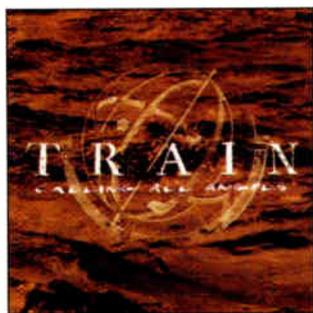
► **JOE NICHOLS She Only Smokes When She Drinks (3:18)**  
**PRODUCER:** Brent Rowan  
**WRITERS:** C. Harrington, T. Martin, T. Nichols  
**PUBLISHERS:** EMI April Music/Sony/ATV/Mosaic/EMI Blackwood, Ty Land, ASCAP

**Universal South 02418 (CD promo)**  
 Joe Nichols has emerged as one of country's breakthrough artists this year with debut "The Impossible" and follow-up "Brokenheartsville." He scores another winner with this affecting ballad about a barroom angel nursing a broken heart with cigarettes and whiskey, while fending off advances from would-be suitors. Brent Rowan's production is simple and understated, letting Nichols' smoky baritone paint the portrait of a "complicated girl... who ain't that hard to figure out." Nichols has a winning way with a good lyric, and songwriters Connie Harrington, Tony Martin, and Tim Nichols have given him a fine song with which to display his musical charms.—DEP

R&B

★ **DA BRAT FEATURING CHERISH In Love Wit Chu (4:13)**  
**PRODUCER:** L. T. Hutton  
**WRITERS:** S. Harris, L. T. Hutton  
**PUBLISHERS:** Thowin' Tantrums/Air Control/EMI-April, ASCAP; T Funk Publishing/Nottingham, BMI  
**So So Def/Arista 51342 (CD promo)**  
 With female MCs being few and far between these days, Da Brat's return is well-timed. With "In Love Wit Chu," the lead single to her forth-

SPOTLIGHTS



**TRAIN Calling All Angels (3:51)**  
**PRODUCER:** Brendan O'Brien  
**WRITERS:** Colin, Monahan, Stafford, Underwood  
**PUBLISHERS:** EMI April/Blue Lamp, ASCAP  
**Columbia 59577 (CD promo)**

Grammy hero Train delivered one of 2001's most intelligent and well-constructed hits in "Drops of Jupiter (Tell Me)." The band returns with the first cut from the forthcoming *My Private Nation*, another significant, smartly produced track that raises the bar for adults craving more than 50 Cent's worth. "Calling All Angels" addresses the need for positive signs amid a contentious world, where "children have to play inside so they don't disappear/And private eyes solve marriage lies 'cause we don't talk for years." Of course, the timing is right-on for a message beseeching hope, but this is a song with the melodic depth to resonate far beyond current events. The best link in Train remains lead Patrick Monahan's urgent, pleading vocal signature, one of the finest around. "Angels" radiates with class.—CT

coming *So So Def/Arista* debut, *Limelite, Luv, & Niteclubz*, the Chicago native continues to capitalize on her feminine charms. The previous success of "What Chu Like," featuring Tyrese—which peaked at No. 9 on the Hot R&B/Hip-Hop Singles & Tracks chart—proved that her fans will embrace a sexually provocative yet lyrically deft female MC. "In Love Wit Chu" follows a similar formula, mixing an R&B-driven track with the rapper's witty lyrics. The single's breezy feel should find a home at mainstream R&B radio, while serving as an able reintroduction of the rapper into the marketplace.—RH

ROCK

► **LIVE Heaven (3:49)**  
**PRODUCER:** Jim Wirt  
**WRITER:** E. Kowalczyk  
**PUBLISHER:** not listed  
**Radioactive 26011 (CD promo)**  
 For those who like to listen—really listen—when they rock, Ed Kowalczyk and his band Live have always provided a heady alternative to the frat-boy grinding that traditionally serves radio. Fortunately, some nine years after breaking through with "Selling the Drama," the singer/songwriter has lost none of his magic touch: that guttural, sweat-soaked



**SHANIA TWAIN Forever and for Always (4:02)**  
**PRODUCER:** Robert John "Mutt" Lange  
**WRITERS:** S. Twain, R.J. Lange  
**PUBLISHERS:** Universal Songs of PolyGram/Loon Echo, BMI; Out of Pocket, ASCAP  
**Mercury 02388 (CD promo)**

Mercury Records is betting the farm on Shania Twain's midtempo chugger "Forever and for Always" to rejuvenate cross-format interest in *Up!*, which is steadily edging down *The Billboard* 200. Two previous releases at country radio have failed to top the singles chart (it's tough going for all country females nowadays), while "I'm Gonna Getcha Good!" sparked moderate interest at top 40 and AC. "Forever" thankfully relies less on cutesy gimmicks (and exclamation marks) and focuses thematically on steadfast love—but this is hardly vintage Shania, à la the lush "From This Moment On" and strikingly simple "You're Still the One." Twain remains an essential artist across the board, but "Forever" is fleeting.—CT

singing; masterful, sophisticated melodies that infuse traditional rock instruments with a sense of pulsating theatricality—and of course, the lyric, here a cry of defiant solitude. Always welcome, seldom faltering, Live continues to be among the most appreciable bands rock has ever known.—CT

**BLUR Crazy Beat (3:15)**  
**PRODUCERS:** Blur, Ben Hillier, Norman Cook  
**WRITERS:** D. Albarn, A. James, D. Rowntree  
**PUBLISHERS:** EMI/EMI Blackwood, BMI  
**Virgin 17761 (CD Promo)**

While the forthcoming *Think Tank* is Blur's first album without founding guitarist Graham Coxon, "Crazy Beat" is one of the most guitar-driven songs of the enduring act's career. Coproduced by Norman Cook—aka Fatboy Slim—the song begins with an electronic flourish before kicking into a riff that mirrors "Song 2," the band's most popular American single to date. The combination of Cook's production and the aggressive guitar riff gives "Crazy Beat" a shot of adrenaline, and it seems destined to follow in the footsteps of "Song 2" as a fixture at sporting events. Note: "Crazy Beat" is not representative of the rest of the set, which was partially recorded in Morocco and finds the band dabbling in world music.—BT

DVD REVIEWS

**BIGGIE & TUPAC Razor & Tie 81108**  
**RELEASE DATE:** April 29

Director Nick Broomfield is among many who have recently examined the connection between the murders of rappers the Notorious B.I.G. and Tupac Shakur. Broomfield, who also directed *Heidi Fleiss Hollywood Madam* and *Kurt & Courtney*, delivered *Biggie & Tupac* to theaters last year. The documentary features interviews with the Notorious B.I.G.'s mother, Voletta Wallace; former members of the Los Angeles Police Department; and notorious Death



Row Records chief Suge Knight. The DVD also features the discographies of both rappers, previously unseen footage, commentary from Broomfield, and information on the Christopher Wallace Memorial Fund (*BackBeat, Billboard*, March 29). While the documentary draws several conclusions, *Biggie & Tupac*—like many of the articles and narratives written on the subject—never really offers concrete answers to such big questions as who actually committed the crimes. That said, it still makes one ponder the whys and what-ifs.—RH

**KUNG FAUX VOLUME 1 Tommy Boy Films 1559**  
**RELEASE DATE:** April 8

Such hip-hop acts as the Wu-Tang Clan have long been fans of kung-fu films. So it makes perfect sense that Tommy Boy Films and Dubtitled Entertainment pay homage to the genre with its new *Kung Faux* series. The premise here is



simple yet smart: take vintage kung-fu films and inject them with new life via voiceovers from rappers like Guru of Gang Starr, Jean Grae, the X-ecutioners' Roc Raida, and Sadat X. At the same time, comic-book-style special effects and a hip-hop soundtrack are added. The result is a high-flying, hilarious send-up of the kung-fu genre. The DVD also includes access to various Web sites via its DVD-ROM feature; a karaoke feature allows viewers the opportunity to create their own dialogue for the films. Expect *Tommy Boy/Dubtitled* to release future volumes in the near future. Also, *Kung Faux* fans can watch the new series of the same name on Fuse (formerly MuchMusic USA).—RH

**HARRY POTTER AND THE CHAMBER OF SECRETS**  
**Warner Bros. 35922**  
**RELEASE DATE:** April 11

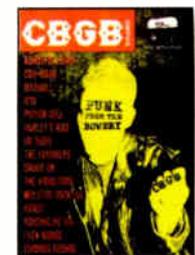
A staggering amount of bonus features embellish the DVD release of *Harry Potter and the Chamber of Secrets*. The two-disc set has an entire DVD devoted to extras, including games, interviews with the cast and crew, and a conversation with author J.K. Rowling. Of special note is the inclusion of a staggering 19 additional scenes. While most are of the short, inconsequential variety, one long segment has the original introduction of Lucius Malfoy. Also, a specially filmed, interactive, self-guided tour of the film's Diagon



Alley is included, where one can walk through the shopping area and poke around stores. The DVD-ROM elements of the set (available only to PC users) boast puzzles, a Hogwarts timeline, and the One Voice DVD technology. The latter enables the viewer to navigate the DVD-ROM features using only their voice. Oh, the film itself is pretty darn good, too.—KC

**CBGB: Punk From the Bowery Music Video Distributors DR-4348**  
**RELEASE DATE:** April 22

When Hilly Kristal, now in his early 70s, opened the legendary New York club CBGB in December 1973, he was planning to present country, bluegrass, and blues acts (hence, CBGB). Instead, the club became the incubator for a revolutionary brand of music that came to be known as punk. In this 97-minute DVD—the first in what Kristal hopes will be a series of such releases—the viewer is not only presented with a crop of contemporary punk and hardcore acts performing live (in Dolby



Digital 5.1) but also with a tour of the hallowed rock establishment conducted by the owner himself. It is this latter component, which runs 30 minutes, that makes the disc special. It's a kick to see the actual stage that helped launch such bands as the Ramones, Blondie, and Television, not to mention the bar where Sid Vicious and Dead Boys guitarist Cheetah Chrome once got into a brawl. For those who never experienced the club first-hand (as it was then), *Punk From the Bowery* is the next best thing.—AZ

# MERCHANTS & MARKETING

## Essential Series Expands

Collection Showcasing Fundamental Work Now Features Single-Disc CDs

BY TRUDI ROSENBLUM

NEW YORK—Since its introduction 2½ years ago, Legacy's The Essential . . . series—a collection of 17 titles, as of March 1—has sold a combined 2.3 million units (according to Sony Music), resulting in \$50 million in sales for the Sony Music imprint. Three million units have shipped.

This month, Legacy expands the series of two-CD collections with the launch of new, single-CD titles. By the year's end, the collection will total 48 releases, making it the biggest sequential series in Sony Music's history.

April 1 saw the launch of the single-disc titles, with 11 releases by acts including Adam Ant, The Jonious Monk, Blue Öyster Cult, Ricky Skaggs, Electric Light Orchestra, Fishbone, and Men at Work. Eleven more single-disc titles will be released June 10; artists include Frank Sinatra, Bing Crosby, Redbone, Jimmie Vaughan, Cyndi Lauper, Charlie Daniels, and Babyface. The single-CD Essentials retail for \$11.98.

Legacy senior VP Jeff Jones says the decision to create single-CD Essentials was a natural one. "Some artists haven't had as long a career or as many hits, but the artists still lend themselves to an Essential release."

### KEYS TO SUCCESS

Retail support has played a big part in the series' success. For example, Tower Records senior VP of retail operations Kevin Cassidy says his company is working with Sony on a promotion for May that involves using Sony's own fixturing to create a stand-alone Essentials display in Tower stores. Cassidy says, "We're also discussing the possibility of an ongoing display."

Jones adds, "Our primary marketing thrust is at the account level. We've been able to position the titles as a group in many of our key accounts, with distinctive display material, bins, and header cards. The packaging is easily identifiable, which has helped us establish a clear brand [in the eyes of both retail accounts and consumers]."

Beyond effective branding, retailers say the series has also benefited from competitive pricing and from compilations being comprehensive overviews of the acts' careers, not just a retrospective of their Sony output.

"When we have an artist whose career has spanned four different labels, we've tried to license songs from all parts of their career," Jones says. "For example, for our new Willie Nelson release, we went out of our way to find recordings from his days at Liberty Records,

Interscope, Lost Highway, and Columbia. It's a comprehensive overview of his career." Likewise, *The Essential Heart* album was a joint venture with Capitol, including recordings from both the band's Epic and Capitol periods.

Cassidy says the low price and instant name recognition of the artists makes the series an easy sell with consumers. "People look at other material priced \$15 to \$18 for one CD, realizing that they may or may not like more than one or two songs. Then they look at Essentials, and there's consumer recognition that 'For a low price, I can get Tony Bennett or Bob Dylan or Barbra Streisand—I'm going to get value for my money, the best of the catalog.' Sony has a very rich catalog, and those guys at Legacy do a great job of mining the catalog consistently and attaching great creative [graphics] to it."

### WHAT IS 'ESSENTIAL'?

Jones says that choosing acts for Essentials is a group process. "We go through our catalog with the label salespeople as a committee, saying, 'How about this?'"

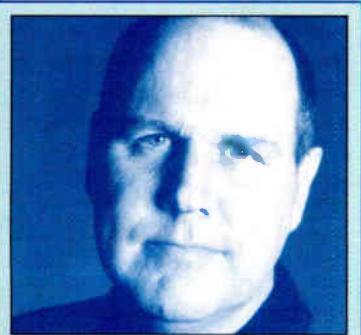
Legacy VP/GM Adam Block adds that after developing a core list, "we take the list to the accounts. We work very closely with retail and take their input very seriously. The idea is never to create these collections in a vacuum. I think this has a lot to do with the success of the run."

In addition, whenever possible, Jones says the artist or his/her estate is involved

in the project. "For *The Essential Heart*, Ann and Nancy [Wilson] were very involved with choosing the tracks," he says. "Johnny Cash, Willie Nelson, Kenny Loggins, and Leonard Cohen all worked with us on the mastering of their titles and made sure it was properly done."

The series of two-CD sets, which retail for \$24.98 each, launched Oct. 31, 2000, with *The Essential Bob Dylan*; Jones says the title is the series' biggest seller so far, with 505,000 units sold, according to Nielsen SoundScan. In second place is *The Essential Billy Joel*, which has sold 480,000 units, according to Nielsen SoundScan.

In a tough economy, with retailers carrying fewer catalog titles, Essentials is one they do stock up on, Jones says. "It's disappointing that retail is not carrying more deep catalog titles. But I think the Essential titles are even more important to accounts that can't carry as many recordings of a given artist as one might hope. If they can't carry five Fishbone albums, they have maybe one catalog album and one *Essential Fishbone*. It helps retail provide the consumer with a good overview of Fishbone's career, even if they can't afford all the catalog titles."



*'Essential titles are even more important to accounts that can't carry as many recordings of a given artist as one might hope.'*

—JEFF JONES, LEGACY

## Licensing Liaisons Serve As Middlemen For Labels, Acts

BY SUSANNE AULT

LOS ANGELES—The rise in demand for music content in everything from film and TV shows to videogames and advertising is creating a cottage industry for companies that specialize in connecting artists and labels with nontraditional distribution opportunities.

This is especially true for companies that can bridge relationships between licensees and acts that are often featured on smaller independent labels. The holy grail for many of these firms—which include Position Music, June Street Entertainment, and Cornerstone Promotion—is to land a TV commercial for one of its clients. Industry sources estimate that one song alone can bring in to its corresponding label and publishing company from \$45,000 to as much as several hundred thousand dollars in licensing revenue.

Such companies as 2-year-old June (which operates in partnership with composer agency Gorfaine Schwartz) and 4-year-old Position take a finder's fee, typically a percentage of the licensing money, for their involvement as liaisons; other companies, such as New York-based Cornerstone, are put on retainer by labels or hired on a project-by-project basis.

### EXPLOITING ANCILLARY OPPORTUNITIES

Many of these emerging "middlemen" firms also market acts' work to other entertainment-related but ancillary arenas, such as TV shows and films. While not as lucrative as commercial participation, TV-show and feature-film deals also are proving to be a good source of income. Sources say an established group's song can earn \$10,000-\$15,000 per TV placement and up to \$100,000 per film placement. A fledgling act's song can gain \$1,000-\$5,000 and \$2,500-\$15,000 in TV and film, respectively. Varying residual payments for repeat airings will also come from these arrangements.

Some companies, including Position and June, also help secure videogame placements—which on average can fetch \$2,000 per featured song for up-and-coming acts and \$25,000 for name ones.

Typically, these companies will do the clearance leg work between labels and publishers and the interested TV, film, advertising and/or video party.

NBC director of music supervision Alicen Schneider says the vastness of catalogs that middlemen firms offer to programmers is a big plus. "If you only have one hour to find a song [which is often the case with fast-paced TV production], you know that they will have something," Schneider says, noting that support companies normally work with several record companies at once. "And with all the problems the labels have been having, they can bring us small indies out of Sweden [when today, a label strapped for resources might not]."

Capitol senior director of marketing Ricky Riker credits CD compilations by Cornerstone for elevating the profiles of such groups as Coldplay and the Vines. A key part of the business model for Cornerstone—which has grown from three employees to 48 full-time staffers after seven years in operation—is bundling under-the-radar bands (which are sometimes unsigned) onto compilation CDs that are sent to approximately 10,000 film, TV, ad, and radio executives. Labels pay for artist space on the CDs, new versions of which are usually sent out each month.

Many middlemen firms have become refuges for former label executives. Position owner Tyler Bacon hails from now-defunct Atlantic label Pioneer, June Street CEO Art Ford ran BMG's TV and film division for eight years, and Cornerstone co-president Jon Cohen is former VP of alternative promotion at Columbia Records.

"They are very in tune [with] what's on the street," Riker says, noting that Cohen was promoting such tracks as Coldplay's "Yellow" through Cornerstone before the act was really known in the U.S. "[Cornerstone and others] have the tendency to find new groups early on."

### VALUABLE EXPOSURE

Meanwhile, operators of these firms point out that they are providing a valuable service to artists. "Indie artists can survive because of this," Bacon says. "[Position client] Cell-dweller is completely independent and makes a large portion of its income through film and TV. And you're seeing artists like Dirty Vegas break solely because of being associated with a [Mitsubishi] car commercial."

Ford adds, "If a new artist can get on a TV show, they can finance a record just off two or three licenses."

Executives at these support music outfits explain that it has never been tougher for new music to receive exposure through such traditional promotion outlets as radio and MTV. Not only are playlists tighter, but layoffs inside the label system are also resulting in fewer people to promote more music to radio and record retailers.

At the same time, the Internet has created more music choices than ever for consumers.

"In an age of sensory overload, presenting music in tasteful ways through advertising is a great way of making people aware of new music," Ford says. "This is a new business—labels are coming to us because a lot of artists want to be in commercials. With radio as fragmented as it is, advertising is a powerful way to get noticed."

Riker adds, "In this day and age, what's wrong in getting more impressions with great music? I just think you can't be dependent on normal vehicles like radio to get exposure."



RIKER



FORD

# Sites + Sounds

**MULLIGAN MOVES:** Brian Mulligan—who was CFO of Seagram from November 1999 to December 2000 and a key player in Marvin Davis' bid for Vivendi Universal's entertainment assets (*Billboard Bulletin*, Nov. 22, 2002)—has joined the board of Roxio, a maker of CD-burning software.

Roxio chairman/CEO Chris Gorog says, "Mulligan's expertise will be extremely valuable" as the Santa Clara, Calif.-based company continues with its planned re-launch of Napster as a legitimate, for-pay service later this year.



GOROG

MATTHEW BENZ

**LIQUID AUDIO NAMES CEOS:** Shuttered digital-music firm Liquid Audio has named Seymour Holtzman and James Mitarotonda co-chairmen/co-CEOs, replacing former chairman James Somes and former CEO Raymond Doig.

Following Liquid's failed merger with Alliance Entertainment Corp.

last year, Holtzman and Mitarotonda were instrumental in persuading Liquid to cease operations, sell its assets, and distribute its cash to shareholders. Liquid distributed \$57.8 million to shareholders and sold its digital-music assets to Andersen Merchandisers for \$3.2 million earlier this year.

MATTHEW BENZ

**D&M WINS BID FOR SONICBLUE:** As expected, D&M Holdings, the Tokyo-based parent of audio-equipment makers Denon and Marantz, has emerged as the winning bidder for the Rio digital-audio player and Replay TV video recorder units of SonicBlue, which filed for bankruptcy in March.

D&M's \$36.2 million bid, which was less than a failed previous \$40 million offer that included the assumption of about \$5 million of debt, was accepted by a federal bankruptcy court in San Jose, Calif.

A SonicBlue spokesperson says "nothing has been decided" regarding possible cuts to the Santa Clara, Calif.-based company's 260 employees.

ERIK GRUENWEDEL

**FUTURE IN 'DOUBT':** Loudeye increased its sales and cut its net losses

in 2002, but its accountants have expressed "substantial doubt regarding the company's ability to continue as a going concern." The Seattle-based digital-media firm—which has twice reshuffled management this year and recently cut 35% of its staff—says it is looking for ways to boost revenue, cut costs, and conserve cash.

Loudeye's 2002 sales totaled \$12.7 million, up 22% from 2001, and its net loss shrunk to \$31.2 million from \$76.4 million. Loudeye had cash and investments of \$13.4 million as of Dec. 31, 2002.

MATTHEW BENZ

**GETTING DIGITAL:** About 99% of EMI Recorded Music's catalog is now available for mobile distribution and other digital applications, according to EMI president of digital development and distribution Jay Samit.

Speaking at the Mobile Entertainment Forum 2003 conference this month in London, Samit said the remaining 1% belongs to the "biggest names in rock'n'roll," but he is confident about winning them over. It is known that the Beatles' material has not been cleared for digital distribution.

JULIANA KORANTENG

## Declarations Of Independents™

by Chris Morris

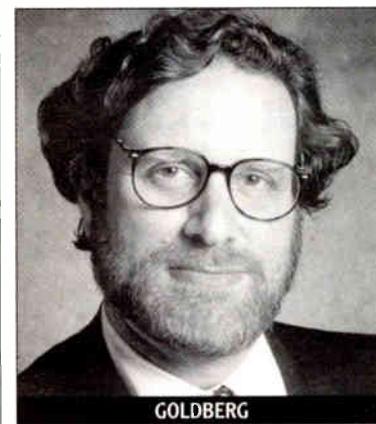


**ARTEMIS MOVES ON:** After bubbling as a rumor in recent weeks, Artemis Records' new, exclusive U.S. distribution deal with Koch Entertainment Distribution was formally announced April 15 (*Billboard Bulletin*, April 16).

Artemis, founded by chairman/CEO Danny Goldberg in 1999, had been handled by RED Distribution since its inception. Only last June, RED announced that it had renewed its deal with Artemis for three years (Declarations of Independents, *Billboard*, July 6, 2002).

A spokeswoman for the distributor said that Artemis and RED "couldn't come to terms on a business agreement to move forward."

RED will continue to distribute Artemis in Canada. The label, whose international deal with Sony expired at the end of 2002, will disclose details about representation in other territories soon.



GOLDBERG

The new arrangement comes at an interesting juncture for all three of the companies involved.

Still one of the most formidable indie labels around, Artemis has had a sometimes bumpy ride lately. While still capable of delivering bona fide hits like Khia's *Thug Misses* (552,000 units sold to date, according to Nielsen SoundScan), some of its high-profile and heavily promoted recent releases have not attained major sales peaks, if one considers the track records of the acts involved. These include the Pretenders' *Loose Screw* (57,000 units) and Steve Earle's controversial *Jerusalem* (88,000 units)—not at all shabby figures for indie releases but perhaps not commensurate with the sums spent to garner them.

On the upside, blues guitar slinger Susan Tedeschi's *Wait for Me* has sold 175,000, while classic rock act Boston's *Corporate America* has racked up a less dramatic but still impressive 112,000 units so far.

In March, Artemis laid off 10 staffers (*Billboard*, March 22). Later

that month, one of the label's top acts, all-female Canadian hard rock band Kittie, sued the company for breach of contract (*Billboard Bulletin*, April 2).

On the face of things, RED appears to be absorbing some damage from Artemis' departure: It was one of the imprints that carried the distributor through an uncomfortable transition back into the Sony fold, after the collapse of RED's majority purchase by Edel and the exit of several high-volume distributed labels two years ago.

But sources suggest that RED may soon reap some benefits from an as-yet-not-totally defined repositioning within the newly restructured Sony Music family, which could help make up for the loss of volume sustained by Artemis' leave-taking.

Meanwhile, Koch, which claimed a huge chunk of the indie market share last year, continues to build one of the most significant portfolios of distributed labels in the business (see below).

**ANOTHER KOCH ARRIVAL:** Koch has also signed a nonexclusive U.S. distribution deal with Van Nuys, Calif.-based Hopeless/Sub City Records. The 10-year-old punk rock label's roster includes the **Weakerthans**, **Against All Authority**, the **Queers**, **Samiam**, and **Mustard Plug**; Sub City is a charitable subsidiary that has raised more than \$250,000 for nonprofit organizations since its formation in 1999 (Declarations of Independents, *Billboard*, July 3, 1999).

In an agreement not unlike those favored by other punk labels who pact with national indie distributors, Hopeless/Sub City's deal with Koch is not entirely exclusive. The labels will continue to be sold to independent accounts by a handful of boutique indie-rock distributors.

**A NEW M.C. AT NAVARRE:** Navarre Entertainment Media in New Hope, Minn., has signed an exclusive U.S. distribution deal with M.C. Productions. The 7-year-old New York-based blues label, owned by Mark Carpentieri, features Odetta, Joanna Connor, Big Jack Johnson, and Luther "Guitar Jr." Johnson on its roster. The company has collected two Grammy Award nominations, more than a dozen W.C. Handy Award nominations, and six Living Blues nominations during the course of its existence. On June 10, M.C. will release *Lookin' for Trouble*, a new album by Fabulous Thunderbirds vocalist/harp player Kim Wilson.

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## Retail Track™



by Ed Christman

**REAPING THE REWARDS:** Hastings' long-ago diversification into many product categories continues to pay it dividends. The 146-store entity posted a 5% comparable-store gain for the year ending Jan. 31, during a period when most music-oriented chains struggled even to maintain flat sales. That 5% gain follows the 4.7% increase the chain posted in the previous year.

According to its 10-K filing with the Securities and Exchange Commission, Hastings turned in a net income of \$1.9 million, or 17 cents per diluted share, on total revenue of \$495.4 million last year, compared with net income of \$4 million, or 34 cents per diluted share, on sales of \$471.6 million in the previous fiscal year. Although income was halved, sales grew by 5.04%.

Operating income was \$2.4 million, compared with \$5.9 million in the previous year. The company's gross profit was 32.5% of revenue, up from 31.8% in the previous year. Hastings attributed the increase in profit margin to a boost in profit from its movie rental business, a decrease in shrinkage, and a decline in inventory mark-downs. But it noted that merchandise-sale gross profit for music and video was slightly down, while book gross margin was slightly up.

Selling, general, and administrative (SGA) expenses increased to 31.9% of revenue from 30.5% in the previous year. The company attributed that to a pretax charge of \$2.6 million to settle a lawsuit and a \$2.4 million charge to close three stores last year. Also affecting SGA was the fact that the company increased its advertising spending to \$11 million last year, up from \$9.2 million in 2001 and \$5.9 million in 2000.

Last year, Hastings joined the consortium of retailers backing Echo, which plans to sell digital music online. Meanwhile, Hastings continues to operate its own online store selling physical goods. Last year, that store generated sales of \$281,000 and an operating loss of \$1.07 million, which follows the previous-year sales total of \$166,000 and an operating loss of \$955,000. In 2000, the online store had sales of \$182,000 and an operating loss of \$2 million. That means the chain has generated about \$630,000 in sales during the past three years while losing almost \$4 million.

In 1972, Hastings became the forerunner of the multimedia entertainment software store by carrying music, books, and magazines and adding other entertainment formats as they were invented. That merchandising strategy has become extremely popular during the past five years—particularly in the past two, as chains seek to further offset declining music sales and profits.

While the chain did not break out revenue by product category, it noted that comparable-store merchandise sales increases were driven by movies and videogames, which enjoyed gains of 52% and 102%, respectively, last year. Books also showed a slight gain to 3.6%, but same-store sales for music were down 8.7%. Still, that is better than the U.S. industry's overall decline of 10.7% last year.

A typical Hastings store ranges in size from 10,000 to 25,000 square feet; the average is 20,000 square feet. The company builds each store's inventory by market, but its music selection typically ranges from 9,000 to 30,000 titles, while books typically range from 17,000 to 60,000 titles and movies from 4,000 to 13,000 titles. A Hastings store also offers 1,000 to 2,000 videogames, 2,000 to 3,000 magazines, and an additional 1,000 to 4,000 accessory items, including T-shirts, music and video accessories, candy, soda, and coffee.

**USED PRODUCT:** Moreover, Hastings was one of the first large chains to add used product to its stores when it started carrying used CDs in 1994. Last year, used CDs accounted for 10% of the chain's music business. It is a higher-margin business than new music titles and drives customer loyalty, according to the company. Hastings says it is trying to duplicate that success for movies and videogames. Currently, used inventory can range from 3,000 to 12,000 titles.

Overall, movie and game rental revenue totaled about \$100 million, or 20.2% of total sales. It increased 8.1% from the previous year's total of \$92.3 million, while comparable-store sales increased 5.8% for the product category. Movie and video inventory ranged from 12,000 to 20,000 titles per store.

In looking at the balance sheet, shareholders' equity stood at \$79.2 million as of Jan. 31, while total assets were \$237.5 million, both up modestly from the previous-year totals of \$77.3 million and \$229.9 million, respectively.

Cash on hand at the end of the year totaled \$4.4 million, and inventory totaled \$148.4 million. Accounts payable stood at \$75.7 million. Also, the company had drawn down \$45.7 million of its \$80 million revolving credit facility, which is supplied by Fleet Retail Finance and CIT Group/Business Credit; it matures Aug. 20, 2005.

The chain says it will open five superstores in 2003 and continue to remodel existing stores. So far this year, the chain has closed one superstore.

On April 23, Hastings' share price closed at \$3.80, up 20 cents from the previous day's close.



**Stopping By.** EMK Records act the 88 stopped by Borders Books & Music's West Hollywood store in Los Angeles. The band recently signed a distribution deal through Allegro/Nail. Pictured, from left, are Borders multimedia supervisor Phil Hanson; 88 members Mark Vasapolli, Adam Merrin, Keith Slettedahl, Carlos Torres, and Brandon Jay; and Borders staffer Taylor Horsley.

## 'Vibe,' Virgin Megastores Spotlight Rising Artists

NEW YORK—Virgin Entertainment Group is teaming with *Vibe* magazine to promote emerging R&B/hip-hop artists.

The program, Next, will spotlight four such artists each month, both in the pages of *Vibe* and in Virgin Megastores.

Virgin Megastores will offer customers an opportunity to hear four past or present Next artists on Multi-play listening stations and a chance to meet and greet the artists at special live in-store performances.

The program kicked off April 23, with an in-store at the Virgin Megastore in New York's Times Square, featuring performances by Skillz, Goapele, and Bone Crusher.

BRIAN GARRITY

## MTV Offers News, Games On Virgin Mobile USA

NEW YORK—MTV has launched a new free programming service through Virgin Mobile USA.

The feature, known as \*MTV ("Star-MTV"), offers access via mobile phones to updates on MTV programming, games, news stories, video voting, and audio postcards from music and TV celebrities to send to friends. MTV also recently premiered a new program, *Video Clash*, that enables viewers to vote for their favorite videos through their phones. Voting results are displayed in real time on-air. The winning video is immediately played on MTV.

MTV/MTV2 president Van Toffler says the service "allows our audience to interact and immediately impact our programming."

BRIAN GARRITY

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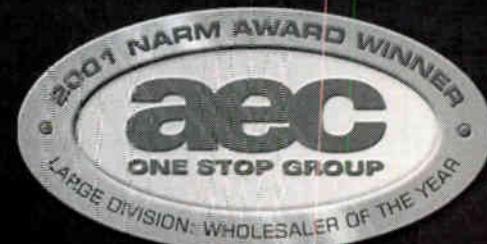
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# Rental Companies Report Q1 Gains

BY JILL KIPNIS

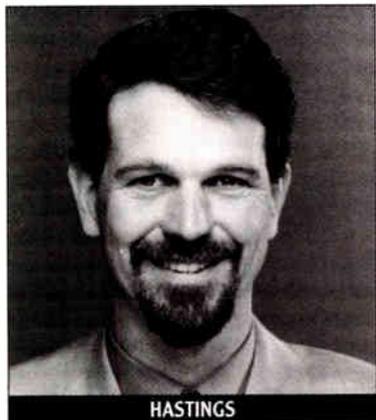
LOS ANGELES—Hot on the heels of the Video Software Dealers Assn.'s announcement that DVD rentals helped make first-quarter 2003 the largest rental revenue generator ever (*Billboard*, April 26), rental companies Netflix, Hollywood Video, and Blockbuster each reported first-quarter gains year over year.

Los Gatos, Calif.-based Netflix's revenue reached \$55.7 million in the first quarter, an 82% increase over the same period in 2002. This first-quarter total is also 23% more than the \$45.2 million generated in fourth-quarter 2002. By the end of the first quarter, Netflix had approximately 1.05 million subscribers. Netflix customers choose DVDs to rent at netflix.com and then receive the discs in the mail.

Netflix CEO Reed Hastings attributes this success to "improvements in service, including more inventory and more local shipping. Customers are now staying with us longer, and they are raving to their friends about Netflix, which is generating more sign-ups."

The company expects second-quarter revenue to be between \$60 million and \$64 million and anticipates a subscriber base of up to 1.16 million. Revenue for this entire year is expected to be between \$255 million and \$275 million. Hastings also

predicts that Netflix will have 5 million subscribers in the next five to seven years. "We will be improving the Netflix recommendation service and the design and layout of the site," he says. "We also plan on opening more distribution centers."



HASTINGS

For the Wilsonville, Ore.-based Hollywood Video chain, first-quarter revenue was \$417.6 million, a 15% increase over the \$363.6 million generated in first-quarter 2002. The increase is attributed to an overall 13% increase in same-store sales year on year. DVDs accounted for 54% of rentals in the first quarter.

During the first quarter, the chain opened 11 new stores and now operates a total of 1,837 outlets. It added Game Crazy departments, which offer games for rental

or purchase, to 84 stores.

Hollywood expects an increase in same-store sales of 9%, 12%, and 16% during the next three quarters, respectively. It also plans to open 150 new stores this year and to add Game Crazy departments to 300 stores.

The Dallas-based Blockbuster chain earned \$1.52 billion in revenue in first-quarter 2003, a 14.5% increase over 2002's total of \$1.33 billion in the same time frame.

Worldwide same-store revenue increased 5.3% overall, with same-store rental revenue rising 1.1% and same-store retail revenue rising 29.6%. Blockbuster reports that DVD sales, which were up 74.4% in the first quarter, largely drove the same-store retail revenue increase.

Blockbuster, which acquired an additional 526 stores in the past year, expects to add 300 to 400 stores by the end of 2003. It also anticipates worldwide same-store revenue to be in the "low single-digit range" for second-quarter 2003 because of the less favorable box-office revenue earned by the titles being released in the second quarter. Further, it reports that "mid-single-digit-range growth" in worldwide same-store revenue is expected by the end of the year and that total revenue growth for the year will be in the "high single-digit range."

## 'Antwone Fisher' A Healing Project For Its Author

*Antwone Fisher*, the moving story of how a Navy man learned to deal with his abusive childhood, intrigued Academy Award-winning actor Denzel Washington so much that he chose the project as his directorial debut. On May 20, the film will be released on DVD (\$27.98) from Twentieth Century Fox Home Entertainment. It will include such features as a commentary by Washington and producer Todd Black, a behind-the-scenes documentary, and an interview with the real Fisher, who discussed his hopes for the DVD with *Billboard*.

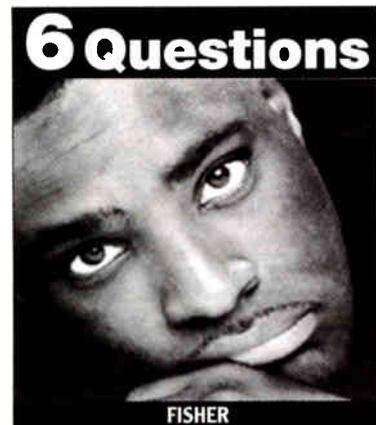
**Other than the featured interview, what was your involvement with the DVD?**

Well, I had some input. Denzel and Todd would make jokes about putting in this picture of myself when I was 15 years old and really skinny. They were always threatening to put it in.

**Will the film appeal to a wider audience now that it is coming out on DVD?**

With movies like mine that make people "feel," I think a lot of people don't like to feel these things in public. So they'll be looking for the DVD to come out. People have told me

that they are waiting for the DVD because they've gotten accustomed to watching movies at home—particularly movies like this—where they can control the environment.



**In the film's documentary, Joy Bryant—who plays your girlfriend Cheryl—calls your story "a triumph of the human spirit." What is it about you that makes it this kind of story?**

As I was growing up, I was always a reflective kid. And I just dealt with my reality. Once you can get through episodes, they tend to make you stronger. Some people are made of

certain things that others are not. I can't explain it.

**Do you credit the Navy with taking you away from your problems?**

Yeah, a lot of things I had given up on. But when you join the Navy, of course, you can't give up, because you're surrounded by mentors. If you have your head hung down, someone's gonna ask, "Hey, what's going on?" I was in the right environment.

**How did your therapist help you work through your problems?**

He didn't really do anything but listen. He was there for me to express myself to. But that was healing, and writing the screenplay, being on the set, it was all healing. There's something about telling someone else that helps.

**Did Denzel Washington, who played your therapist in the film, have any advice?**

When I first started working with him, he would tell me, "Never tell the actor what to do." That really let me off the hook, because I didn't have to try to direct the movie with the writing.

CATHERINE CELLA

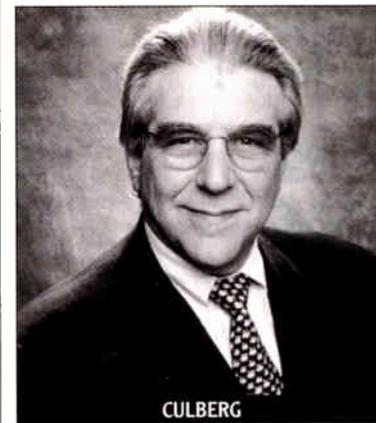


by Jill Kipnis

**PREPARING FOR TAKEOFF:** Unlike other high-definition (HD) DVD formats currently being developed, Pixonics' just-announced HD technology is fully backward compatible, meaning that its HD discs will play on today's DVD players.

The Pixonics technology—known as pHD (Pixonics high definition)—works by encoding DVD content into two separate streams. Current DVD players are capable of playing content in standard definition using only the "base stream," while HD players will read both the base stream and the "enhancement stream" to create an HD experience.

The Palo Alto, Calif.-based Pixonics, led by CEO Paul Culberg—an industry veteran who is the former COO of Columbia TriStar's home video divi-



CULBERG

sion and former president of the DVD Entertainment Group—says pHD is likely to interest retailers and consumers wanting to eventually make a transition to HD equipment. "If other [HD] formats are adopted, it would require an additional SKU, which would infringe upon shelf space," he notes. "My experience over the years with retailers is that shelf space does not expand in direct response to offerings. With pHD, consumers also do not have to buy new equipment now. Consumers will have pre-bought the software when HD TVs and players start taking off."

Pixonics has submitted its HD proposal to the DVD Forum, the international association of hardware manufacturers in charge of establishing next-generation DVD guidelines. Last September, the forum announced its endorsement of Toshiba/NEC's blue-laser format (*Billboard*, Sept. 28, 2002).

**'SPIRITED' PROMOTION:** Hayao Miyazaki's *Spirited Away*, winner of this year's Academy Award for best animated feature film, has just been

released as a fantastic two-disc DVD set from Buena Vista Home Entertainment (\$29.99, April 15). The story of Chihiro, a 10-year-old girl who overcomes her fears to save her parents from a strange, surreal world of spirits, is presented in both its original Japanese-language track and with an English-language cast including Michael Chiklis, Lauren Holly, and Suzanne Pleshette. The set also includes a detailed "making-of" special, a feature on the film's intricate animation, and a storyboard comparison extra.

"There are a lot of people who have just heard about Miyazaki," Buena Vista senior VP of marketing Gordon Ho says. "We have taken the time to introduce him as an animator and [explain] why he has become so famous in the bonus features."

Buena Vista is backing the release with an extensive broadcast and print marketing campaign and has also stickered the title to announce its Academy Award win. Consumers will instantly save \$4 if they also buy one of the other new, \$29.99-priced two-disc DVD sets from the filmmaker—*Castle in the Sky* (1986) and *Kiki's Delivery Service* (1989)—with *Spirited Away*.

Randy Hargrove, spokesman for the Dallas-based Blockbuster chain, says that "as time goes on, more people are becoming interested in anime. The purists are going to want to purchase this, and there will be a lot of rental activity surrounding it."

All three Miyazaki titles are also available on VHS for \$19.99.

**ON THE VIDEO BEAT:** The Walt Disney Co. will launch the Moviebeam video-on-demand (VOD) service this fall. Using a technology called "datacasting," Moviebeam users will be able to download movies to a set-top box similar to a DVD player (*Billboard Bulletin*, April 10) . . . USA Video Technology Corp. is suing VOD service Movielink for infringing on USA's patented online movie delivery system (*Billboard Bulletin*, April 16). A co-branded version of Movielink was just launched at hollywood.com . . . Mirroring its strategy for *The Lord of the Rings: The Fellowship of the Ring*, New Line Home Entertainment has announced a multi-tiered release for *The Lord of the Rings: The Two Towers*. On Aug. 26, a theatrical cut will be released on VHS (\$22.99) and as a two-disc DVD (\$29.95). A four-disc extended-edition DVD will arrive Nov. 18 . . . Universal Studios Home Video's Academy Award-winning project *The Pianist* will be available May 27 on DVD (\$26.98).

MAY 3  
2003Billboard **TOP DVD SALES**™Sales data compiled by  Nielsen  
VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1			
1	NEW	<b>HARRY POTTER AND THE CHAMBER OF SECRETS (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.95
2	NEW	<b>HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN)</b> WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.95
3	2	<b>MAID IN MANHATTAN (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
4	1	<b>RED DRAGON (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R	26.95
5	4	<b>JACKASS: THE MOVIE (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
6	3	<b>RED DRAGON (COLLECTORS EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 22795	Anthony Hopkins Edward Norton	R	34.95
7	6	<b>THE WILD THORNBERRYS MOVIE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339764	Animated	PG	29.95
8	5	<b>FRIDAY AFTER NEXT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R	27.95
9	7	<b>JACKASS: THE MOVIE (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 56614	Johnny Knoxville Steve-O	R	29.95
10	11	<b>8 MILE (WIDESCREEN UNCENSORED)</b> UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R	26.95
11	NEW	<b>PAID IN FULL</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26092	Mekhi Phifer Wood Harris	R	29.95
12	10	<b>WHO FRAMED ROGER RABBIT?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24398	Bob Hoskins Christopher Lloyd	PG	29.99
13	8	<b>GHOST SHIP (WIDESCREEN)</b> WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R	27.95
14	13	<b>8 MILE (PAN &amp; SCAN UNCENSORED)</b> UNIVERSAL STUDIOS HOME VIDEO 22739	Eminem	R	26.95
15	17	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
16	9	<b>FRIENDS: COMPLETE THIRD SEASON</b> WARNER HOME VIDEO 22739	Jennifer Aniston Matthew Perry	NR	44.95
17	16	<b>EMPIRE</b> UNIVERSAL STUDIOS HOME VIDEO 22053	John Leguizamo Denise Richards	R	26.95
18	12	<b>GHOST SHIP (PAN &amp; SCAN)</b> WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R	27.95
19	14	<b>FAR FROM HEAVEN (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22456	Julianne Moore Dennis Quaid	PG-13	26.95
20	22	<b>THE RING (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13	26.95
21	15	<b>WEST SIDE STORY</b> MGM HOME ENTERTAINMENT 1004353	Natalie Wood Richard Beymer	NR	39.95
22	RE-ENTRY	<b>HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)</b> WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
23	27	<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13	27.95
24	RE-ENTRY	<b>THE WIZARD OF OZ</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65123	Judy Garland Ray Bolger	G	24.98
25	21	<b>INSPECTOR GADGET 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28554	French Stewart	G	29.95
26	RE-ENTRY	<b>THE GOONIES</b> WARNER HOME VIDEO 11474	Sean Astin Josh Brolin	PG	24.98
27	RE-ENTRY	<b>TOY STORY 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22337	Tom Hanks Tim Allen	G	29.99
28	RE-ENTRY	<b>HARRY POTTER AND THE SORCERER'S STONE (PAN &amp; SCAN)</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
29	NEW	<b>TOY STORY</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22336	Tom Hanks Tim Allen	G	29.95
30	18	<b>THE TRUTH ABOUT CHARLIE</b> UNIVERSAL STUDIOS HOME VIDEO 22821	Mark Wahlberg Thandie Newton	PG-13	26.95
31	35	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
32	32	<b>THE RING (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 90402	Naomi Watts	PG-13	26.95
33	RE-ENTRY	<b>SPY KIDS 2: THE ISLAND OF LOST DREAMS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	PG	29.95
34	RE-ENTRY	<b>WILLY WONKA &amp; THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 18981	Gene Wilder	G	24.98
35	RE-ENTRY	<b>THE WEDDING PLANNER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95
36	39	<b>A BRONX TALE</b> HBO HOME VIDEO/WARNER HOME VIDEO 90954	Robert De Niro Chazz Palminteri	R	14.95
37	RE-ENTRY	<b>THE MATRIX</b> WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
38	19	<b>SECRETARY</b> LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8113	James Spader Maggie Gyllenhaal	NR	24.95
39	NEW	<b>THE BREAKFAST CLUB (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 20210	Molly Ringwald Anthony Michael Hall	R	19.95
40	RE-ENTRY	<b>THE OSBOURNES: THE FIRST SEASON (UNCENSORED)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30020	The Osbournes	NR	29.99

MAY 3  
2003Billboard **TOP VHS SALES**™Sales data compiled by  Nielsen  
VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1				
1		<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
2	1	<b>THE WILD THORNBERRYS MOVIE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
3	2	<b>INSPECTOR GADGET 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
4	3	<b>CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
5	5	<b>SPY KIDS 2: THE ISLAND OF LOST DREAMS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
6	9	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
7	6	<b>JACKASS: THE MOVIE</b> PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	2002	R	22.95
8	13	<b>BABY NEPTUNE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	Baby Einstein	2003	NR	14.95
9	4	<b>GHOST SHIP</b> WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	2002	R	22.95
10	10	<b>JONAH-A VEGGIEALES MOVIE</b> ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
11	NEW	<b>RUGRATS EASTER</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	Animated	2002	NR	12.95
12	7	<b>WHO FRAMED ROGER RABBIT?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25702	Bob Hoskins Christopher Lloyd	1988	PG	19.99
13	12	<b>BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT</b> HIT ENTERTAINMENT 24106	Bob The Builder	2003	NR	14.99
14	21	<b>HERE COMES PETER COTTONTAIL</b> SONY PICTURES HOME ENTERTAINMENT 54187	Animated	1971	NR	9.98
15	18	<b>MEET STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOX VIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
16	8	<b>FRIDAY AFTER NEXT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6272	Ice Cube Mike Epps	2002	R	22.95
17	17	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
18	16	<b>LILLO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
19	11	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
20	14	<b>POKEMON 4EVER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
21	22	<b>THE OTHER SIDE OF HEAVEN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29462	Christopher Gornham Anne Hathaway	2002	PG	19.99
22	NEW	<b>BARNEY'S READ WITH ME DANCE WITH ME</b> HIT ENTERTAINMENT 2090	Barney	2003	NR	14.95
23	15	<b>SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	Scobby-Doo	2003	NR	19.95
24	19	<b>SPRING FOR STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOX VIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
25	NEW	<b>IT'S THE EASTER BEAGLE, CHARLIE BROWN</b> PARAMOUNT HOME ENTERTAINMENT 827413	Animated	1974	NR	12.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail.  
◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MAY 3  
2003Billboard **TOP DVD RENTALS**™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	<b>RED DRAGON</b> UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
2	NEW	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG
3	2	<b>MAID IN MANHATTAN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
4	3	<b>GHOST SHIP</b> WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R
5	4	<b>JACKASS: THE MOVIE</b> PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R
6	5	<b>8 MILE</b> UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R
7	6	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
8	8	<b>FRIDAY AFTER NEXT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R
9	7	<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
10	9	<b>ROAD TO PERDITION</b> DREAMWORKS HOME ENTERTAINMENT	Tom Hanks Paul Newman	R

MAY 3  
2003Billboard **TOP VHS RENTALS**™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	PG
2	2	<b>MAID IN MANHATTAN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
3	1	<b>RED DRAGON</b> UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
4	3	<b>GHOST SHIP</b> WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R
5	5	<b>8 MILE</b> UNIVERSAL STUDIOS HOME VIDEO 61360	Eminem	R
6	6	<b>JACKASS: THE MOVIE</b> PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	R
7	7	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
8	4	<b>FRIDAY AFTER NEXT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6272	Ice Cube Mike Epps	R
9	8	<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
10	9	<b>ROAD TO PERDITION</b> DREAMWORKS HOME ENTERTAINMENT 90147	Tom Hanks Paul Newman	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

## Fairlight Acquired By Former CEO

### Lancken On New Direction: 'We Want To Invent Things Again'

BY CHRISTOPHER WALSH

Shortly after being placed under the control of administrator Giles Woodgate and Co., the intellectual property of Sydney-based Fairlight ESP—manufacturer of a range of audio production and post-production equipment—has been acquired by former CEO John Lancken.

Founded in 1975, Fairlight was an early player in the development of digital audio equipment, later specializing in audio post-production for film and TV. More recently, the manufacturer reinvented its product line, introducing the DREAM (Digital Recording, Editing, and Mixing) family of integrated audio production systems, which allows users to configure systems to their individual requirements by virtue of a modular approach. DREAM components—the DREAM station (an integrated editing and mixing system), the DREAM Satellite editing workstation, and the large-format DREAM console—work as either stand-alone units or as an integrated system.

Most recently, however, the company was unable to meet its financial obligations, and most of its staff was dismissed. "I saw a point in time where the company became disconnected from its customers, which led to my resignation," says Lancken, who left in December 2001.



LANCKEN

"The company became quite large and 'departmentalized.' To try and get, from a customer's point of view, into the heart and soul of the company required negotiation through certain departments. The pro audio industry and the customers are a very tight-knit group. My view of a company like Fairlight was that it should have been really dedicated to those customers. Saying that it became very big and bureaucratic and departmentalized also [means] that the company had a very high overhead. So over the course of the last 18 months, it found itself in a position where it needed to restructure through an administration process."

Lancken has secured new facilities in an industrial complex located in a suburb of Sydney, which the

company will occupy May 1. Lancken notes that one of the company's primary subcontractors is located in the same complex. More noteworthy, he adds, is that the company has several months' worth of work in progress; he expects to resume manufacture and delivery of Fairlight systems within seven days of the new operation's commencement. In the meantime, he has met with customers in cities including London, Paris, New York, and Los Angeles.

"We want to work very closely with our customers," Lancken says. "We want them to give us the direction of where to go next in terms of future products and designs. We want to actually invent things again, in conjunction with our clients. We want to go into their world, find out what their problems are, and be a problem-solving entity. That really comes from the business-to-business concept, where we inject ourselves inside other companies so that we can solve problems, which could be anything from the software that's used in their editing process to the accounting side. It's a whole new business approach."

"The feedback I'm getting in terms of emotional support from clients, customers, and staff is making it a really wonderful experience, even through the turmoil of the restructuring of the company."



by Christopher Walsh

**ROCKET REBORN:** Almost as quickly as it ceased operation, the assets of Rocket Network, the San Francisco-based Internet collaboration and delivery company, were acquired by Avid Technology. Through its Digi-design unit—manufacturer of the Pro Tools digital audio workstation platform—Avid plans to re-launch collaboration and delivery tools based on Rocket Network technology, although probably under a different name.

Rocket Network enabled simultaneous, multi-user access to files, updated as participants posted sessions to the company's servers. The servers coordinated master arrangements of audio posted by users through their particular "Rocket-Powered" software—a number of partners, including DigiDesign, implemented Rocket Network's technology into their products.

DigiStudio, DigiDesign's implementation of Rocket Network technology, was unveiled in early 2002. While Rocket Network was unable to secure continued financing in this poor economic climate, DigiDesign GM **Dave Lebolt** feels that remote collaboration and delivery will remain a vital tool for audio professionals. Avid and DigiDesign, he says, will unveil a new rendering of Rocket Network early next year or possibly sooner.

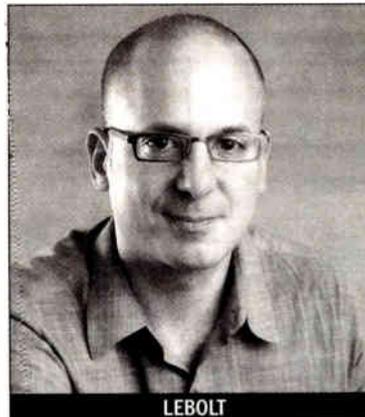
infrastructure, and we don't feel comfortable with the idea that it's going to the outside world to another repository and then to an individual.' Those two things—and general early adoption fears—prevented people from jumping on the bandwagon, to some extent."

Rocket Network's technology will be integrated into Avid and DigiDesign products, supplementing the already formidable features of the Pro Tools platform and products. One aspect of the companies' blueprint for the future is closer integration between Avid and DigiDesign products. Initial focus will be on audio collaboration, though not to the exclusion of video applications: The technology works with any type of media.

But Rocket Network's usefulness in audio production was well-documented. "A lot of times, people need to be able to deliver stuff to somebody for approval," Lebolt says. "People also want to be able to collaborate over longer distances on projects and not have to fly just to do a single overdub, things like that. All the basic things that were going on from the system are cool and useful. We're trying to find a way, from a business perspective, that makes sense. That way, to us, is that we provide software tools and, potentially, hardware—because Avid, our parent company, makes workgroup server systems."

"These days," Lebolt continues, "a lot of people are using our software, Pro Tools. The normal way they would collaborate is with drives that they would 'sneakernet' around—they'd have different hard drives, bring them from one room to the other, plug them in, and open them up. If somebody's working simultaneously on a project, they have to wait until somebody's completed something [and] bring it over, or they might use a network and send some individual files. But it's hard to keep track of everything. Properly implemented, this system can give permission to the producer and their clients and let everybody feed everything into a common project and know that all the files are delivered. People can use it for review and approval, so they can get a secure delivery of real CD-quality files."

"They can also work on projects together without having to move from state to state or country to country. If we can find a way to do that that's not overly expensive—and I think we can—that's going to be a great thing for people making records."



LEBOLT

"There were two big problems with the business model," Lebolt says. "One, with pipes as they are, anything but the largest facilities would have to pay quite a bit more attention to getting all the materials uploaded, because they could be literally gigabytes of material. Second, a lot of facilities felt, 'We really have to have absolute control over our material. As much as this is a secure means of delivery, we want everything to happen behind the firewall in our facility and have control over the server

MAY 3  
2003

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (APRIL 26, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	<b>IN DA CLUB</b> 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	<b>GET BUSY</b> Sean Paul/ Steven "Lenky" Marsden for 40/40 Productions (VP/Atlantic)	<b>HAVE YDU FDRGOTTEN?</b> Darryl Worley/ F. Rogers, J. Stroud (DreamWorks)	<b>IN DA CLUB</b> 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	<b>SOMEWHERE I BELONG</b> Linkin Park D. Gilmore, Linkin Park (Wamer Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>ENCORE</b> (Burbank, CA) Mauricio "Veto" Iragorri <b>TEAMWORK</b> (Long Island, NY) Sha Money XL	<b>AREA 39</b> (Kingston, Jamaica) Gregory Gordon, Steven "Lenky" Marsden	<b>OCEAN WAY</b> (Nashville, TN) Julian King	<b>ENCORE</b> (Burbank, CA) Mauricio "Veto" Iragorri <b>TEAMWORK</b> (Long Island, NY) Sha Money XL	<b>NRG</b> (North Hollywood, CA) Don Gilmore, John Ewing, Jr.
CONSOLE(S)/ DAW(S)	SSL 4000 G	Yamaha OTR	Custom Ocean Way Neve 8078	SSL 4000 G	Vintage Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools HD
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>ENCORE</b> (Burbank, CA) Dr. Dre	<b>AREA 39</b> (Kingston, Jamaica) Claude "Weakhand" Reynolds	<b>EMERALD</b> (Nashville, TN) Justin Niebank	<b>ENCORE</b> (Burbank, CA) Dr. Dre	<b>SDOUNDTRACK</b> (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 4000 G	Yamaha OTR	SSL 9080 J	SSL 4000 G	SSL G Series
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	Studer A820
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	EMTEC SM900
MASTERING (Location) Engineer	<b>BERNIE GRUNDMAN</b> (Los Angeles) Brian "Big Bass" Gardner	<b>VP MASTERING</b> (New York) Paul Shields	<b>MASTERMIX</b> (Nashville, TN) Hank Williams	<b>BERNIE GRUNDMAN</b> (Los Angeles) Brian "Big Bass" Gardner	<b>BERNIE GRUNDMAN</b> (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	WEA	UMVD	UMVD	WEA

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# INTERNATIONAL

## 'Reverse Importing' Blights SE Asia

Widespread Practice Affects Sales, Local-Artist Development

BY STEVE McCLURE

It's the Asian music industry's "dirty little secret"—only it's not so little and not that secret, even though few industry figures will talk about it publicly.

The "secret," informed industry sources say, is the systematic export of international-repertoire CDs to Europe and Japan by some Asian affiliates of the "big five" major labels. Sources confirm to *Billboard* that the practice is widespread in Southeast Asia, supporting International Federation of the Phonographic Industry (IFPI) Asia-Pacific chairman Lachie Rutherford's claim that such exports mean that actual sales figures for Southeast Asia are

far worse than the IFPI's recently released 2002 sales data indicate (*Billboard*, April 19). According to the IFPI, music sales in the whole of Asia, excluding Japan, fell 16.5% in value in 2002.

Industry sources say it is common practice for some local affiliates to tell their head offices that people in Asia prefer CDs manufactured in Europe to Asian-made CDs. The CDs are then sent out from Europe, but instead of being sold in Southeast Asia, they are exported to Japan or back to Europe, according to the sources.

The problem with this kind of activity, Rutherford says, is that record companies start to pay less attention to the local market as they become increasingly reliant on exports, neglecting unexploited demand for music. And their sister labels in the territories to which the product is exported find themselves having to deal with a flood of unwelcome parallel imports from which they derive no revenue.

Not all the blame should be laid at the door of the offending local subsidiaries, one informed source notes, because head offices can saddle them with unrealistically high sales targets. "Managers feel they haven't got a choice [but to export]," the source explains. "You get stuck with an unrealistic number, and so what do you do?"

Rutherford says that he does not want to condemn the whole Asian music business: "Not all companies and not all affiliates... are involved in this," he says. But sources tell *Billboard* that the practice has been espe-

cially common in Thailand, Malaysia, and Singapore since the regional economic crash of 1997. One industry observer says, "The market statistics [in those countries] don't work anymore. Companies don't even use them to check market share any more."

In Thailand and Malaysia—markets where the cassette is still the

prove," Lim continues. "We just need to get our act together and be longer-term in our thinking and planning."

Universal Music Southeast Asia president Harry Hui says, "Universal does not encourage or support the practice of 'parallel exports.' We try to do the best we can to enforce this policy."

Opinion is divided as to what effect these exports are having on the markets to which such product is shipped, but one industry source says: "Japan has been hammered. It's not good for labels or retailers; all this business goes into the wholesalers and then into the discount stores, so all the professional retail infrastructure gets hammered."

But one executive at a major Japanese music retailer is less convinced that such a great deal of this product comes into Japan. "I have seen major-label European goods shipped to Asian affiliates, who then sell them back into Europe," he tells *Billboard*, "thus making their quota and a decent profit. This will be roundly denied by all the majors, but they would probably accuse their competitors of doing this. The majors could and should do more to police their own affiliates in this regard."

Additional reporting by Steven Patrick in Kuala Lumpur, Malaysia.



RUTHERFORD

MONTEIRO

HUI

dominant format—sources say CD shipments account for around 40% of the units shipped on an average international title. They claim that any case where that figure rises above 50% is questionable and probably a result of exports.

Universal Music Malaysia managing director Sandy Monteiro says, "We are aware of such instances. We do our best to reduce them, as we know it would be detrimental to our company in the long run."

The problem is said to be worse in Singapore, where CDs account for close to 100% of all music sales and where, according to the IFPI, music sales were up 9.2% in unit terms in 2002. "Singapore has big problems with exports," one source says. "If Singapore's economy is so bad, how can music sales be that good?"

Recording Industry Assn. of Singapore chairman Valerie Lim says, "Of course, CD exports occur, not only in Asia but in other regions as well. But I doubt that this is as widespread as it's been made out to be [by Rutherford] in the [*Billboard*] article."

Lim notes that, because Singapore is an open port, it is impossible for any of the labels there to ensure that every CD shipped stays in Singapore. "In the same way, it is impossible for us in Singapore to stop wholesalers and retailers from parallel importing stocks from Malaysia, Indonesia, Taiwan, Australia, and even Canada," she says. "Often, due to our stronger currency, music retailers find themselves much cheaper overseas options."

"I do agree with [Rutherford] that Southeast Asian markets can im-

## Kiwi Industry Celebrates With Music Month

BY JOHN FERGUSON

AUCKLAND, New Zealand—This year's New Zealand Music Month is shaping up to be the biggest ever, as the industry looks to build on the momentum generated during a groundbreaking year for local music in 2002.

An annual celebration of home-grown music, the 2003 New Zealand Music Month kicks off April 30 with the New Zealand Music Awards, or the Tuis. The following weeks will see a series of concerts featuring the best in local talent (under the banner of the True Colours Festival), a string of live performance broadcasts, a showcase hosted by indie association Independent Music New Zealand (IMNZ) and student radio network bFM, retail promotions, and a range of industry seminars.

New Zealand Music Month is jointly funded by the Recording Industry Assn. (RIANZ), the Radio Broadcasters Assn. (RBA), the Australasian Performing Rights Assn., and government broadcast funding agency New Zealand On Air. The event, which began in 1996 as New Zealand Music Week, is being coordinated by another government body, the New Zealand Music Industry Commission (NZMIC).

The event aims to build upon a year that saw huge growth locally and internationally. Indie rockers the D4 (signed to Hollywood Records for the U.S. and Infectious/Festival Mushroom Records [FMR] for Europe) and the

Datsuns (V2) led the charge on the world stage, while on the home front, six New Zealand albums made it to No. 1 on the RIANZ sales chart, with local repertoire accounting for 9% of the market—well up from the previous year's 6%, according to the RIANZ.

NZMIC director Cath Anderson says this year's event has attracted unprecedented support at all levels of the music business and will be the perfect celebration of local musicians' achievements at home and abroad. But both she and New Zealand On Air music manager Brendan Smyth note

that the event is also about showcasing the next generation.

Smyth says, "As well as the IMNZ event, the RBA will be staging its showcase for unsigned acts at its annual conference, which is also being held in May. These showcases have a good track record—artists such as Betchadupa [on indie Flying Nun], Anika Moa [on Warner], Nesian

Mystik [on indie Bounce], and Stellar [on Epic] have all gone on to great things after playing it."

As well as the RBA event, Smyth says New Zealand radio and TV will devote more airtime than ever to local music during May: "There will be more than 25 live-to-air broadcasts across all the major networks this year—double the number we had last year."

The second annual True Colours Festival, taking place May 23 in Christchurch, May 24 in Wellington, and May 30-June 1 in Auckland, will feature appearances from some of the success stories of 2002—including nü-metal band Elindspott (Virgin), reggae act Salmonella Dub (Virgin), and DJ P-Money (Kog Transmissions), among others—and the first live shows in years from former Flying Nun stalwarts the Chills.

Festival organizer Brent Eccles of Auckland-based concert promotion company Sequel adds: "It's really important to put together a show for the best New Zealand music, regardless of the genre, so that we can all celebrate and enjoy the depth of local talent."

Retail will also be lending its support to the event. Sean Coleman, managing director of New Zealand's biggest specialist music chain—Sounds—says, "There certainly seems to be a lot more happening this year, and we will be backing it in-store. Overall, 2002 was a great year for New Zealand music, and that's why our marketplace hasn't been as badly affected [by declining sales] as the rest of the world."



'Halfway' There. Jodie Brooke Wilson called in at U.K. national AC network BBC Radio 2 to thank it for its support and airplay of her album *Halfway to Paradise*. Signed to EMI Publishing, renowned producer/songwriter Wilson landed a worldwide record contract with Universal/Decca Records for her debut set. Wilson has penned No. 1 hits in her native Australia and has spent a record 10 weeks at the top of the Danish charts with "I Want What She's Got," which she wrote for local TV talent-search winner Eye Q. Pictured at the BBC studios, from left, are *Wake Up to Wogan* (which spearheaded Eva Cassidy's international success) executive producer Paul Walters, Wilson, and Universal Classics and Jazz U.K. divisional director Bill Holland.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 04/23/03		(OFFICIAL UK CHARTS CO.) 04/21/03		(MEDIA CONTROL) 04/23/03		(SNEP/IFOP/TITE-LIVE) 04/23/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	2	1	1
EIEN NO BLOODS KINKI KIDS JOHNNY'S ENTERTAINMENT		MAKE LUV ROOM 5 FEATURING OLIVER CHEATHAM POSITIVA		YOU DRIVE ME CRAZY DANIEL KUBLBACK ARIOLA		ENTRE NOUS CHIMENE BADI UNIVERSAL	
2	2	2	NEW	2	1	2	5
SEKAI NI HITOTSUDAKE NO HANA SMAP VICTOR		AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.		TAKE ME TONIGHT ALEXANDER HANSA		MA LIBERTE DE PENSER FLORENT PAGNY MERCURY	
3	NEW	3	3	3	3	3	2
SORA NI UTAEBA 175R TOSHIBA/EMI		IN DA CLUB 50 CENT INTERSCOPE		IN DA CLUB 50 CENT INTERSCOPE		CASSE NOLWENN LEROY MERCURY	
4	4	4	NEW	4	4	4	3
SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL		COME UNDONE ROBBIE WILLIAMS CHRYSALIS		KA-CHING SHANIA TWAIN MERCURY		LE FRUNKP ALPHONSE BROWN UP MUSIC	
5	NEW	5	NEW	5	8	5	4
TRUE BLUE/REN REN... ZONE SONY		OUT OF TIME BLUR PARLOPHONE		SING FOR THE MOMENT EMINEM INTERSCOPE		LOSE YOURSELF EMINEM INTERSCOPE	
6	NEW	6	4	6	6	6	6
AOI MELODY TUBE SONY MUSIC ASSOCIATED RECORDS		MOVE YOUR FEET JUNIOR SENIOR MERCURY		ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA		J'EN AI MARRE! ALIZEE POLYDOR	
7	NEW	7	2	7	5	7	NEW
TOKYO MIDNIGHT LONELINESS SONIM TOY'S FACTORY		CRY KYM MARSH ISLAND		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		I BEGIN TO WONDER DANNI MINOUE WEA	
8	NEW	8	5	8	9	8	7
IT'S SHOWTIME B.Z. VERMILLION RECORDS		SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA		KEIN ZURUCK WOLFSHEIM ISLAND		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN	
9	3	9	NEW	9	10	9	14
ASHITA O YUMEMITE ZARD B GRAM		SPEECHLESS D-SIDE WEA		BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC		CRY ME A RIVER JUSTIN TIMBERLAKE JIVE	
10	6	10	8	10	NEW	10	8
LOVE ADDICT MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS		ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC		AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.		DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY JIVE	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
19	NEW	12	NEW	15	NEW	16	22
STAY IN MY HEART DAY AFTER TOMORROW AVEX TRAX		DAMAGED PLUMMET SERIOUS		THE END GROOVE COVERAGE URBAN		NOT GONNA GET US T.A.T.U. INTERSCOPE	
20	NEW	16	NEW	16	34	21	24
KOTOBA SAGASHI SOUND SCHEDULE YAMAHA MUSIC COM		DATE WITH THE NIGHT YEAH YEAH YEAHS DRESS UP/POLYDOR		COME UNDONE ROBBIE WILLIAMS CAPITOL		REGARDE-MOI (TESTE MOI, DETESTE MOI) PRISCILLA JIVE	
21	26	17	NEW	24	NEW	24	40
TOTTORI SAKYU KAORI MIZUMORI TOKUMA		EXCUSE ME MISS JAY-Z ROC-A-FELLA/DEF		BRING ME TO LIFE EVANESCENCE WIND-UP		SATISFACTION BENNY BENASSI ULM	
22	25	19	NEW	28	NEW	28	31
HAKUUN NO SHIRO KIYOSHI HIKAWA COLUMBIA		TO LOVE A WOMAN LIONEL RICHIE FEATURING ENRIQUE IGLESIAS MERCURY		SOMEBODY TO LOVE BOOGIE PIMPS EAST WEST		SK8ER BOI AVRIL LAVIGNE ARISTA	
23	NEW	22	NEW	29	NEW	34	41
MOONLIGHT FANATIC CRISIS SOL BLADE		DON'T KNOW WHAT TO TELL YA AALIYAH BLACKGROUND		STARDUST MARTIN L GORE MUTE		SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	2	1	NEW	1	NEW
T.A.T.U. T.A.T.U. UNIVERSAL		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		HIM LOVE METAL HANSA		FLORENT PAGNY AILLEURS LAND MERCURY	
2	NEW	2	1	2	2	2	2
HY STREET STORY CLIMAX ENTERTAINMENT		THE WHITE STRIPES ELEPHANT XL		LINKIN PARK METEORA WARNER BROS.		HELENE SEGARA HUMAINE ORLANDO	
3	2	3	7	3	3	3	1
MINMI MIRACLE VICTOR		JUSTIN TIMBERLAKE JUSTIFIED JIVE		NORAH JONES COME AWAY WITH ME EMI		CELINE DION ONE HEART COLUMBIA	
4	3	4	3	4	1	4	4
EVERY LITTLE THING MANY PIECES AVEX TRAX		NORAH JONES COME AWAY WITH ME BLUE NOTE		WOLFSHEIM CASTING SHADOWS UNIVERSAL		LINKIN PARK METEORA WARNER BROS.	
5	4	5	4	5	17	5	NEW
AYUMI HAMASAKI BALLADS AVEX TRAX		AVRIL LAVIGNE LET GO ARISTA		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		THOMAS FERSEN PIECE MONTÉE DES GRANOS JOURS TOT OU TOT	
6	NEW	6	5	6	5	6	5
LISA JUICY MUSIC RHYTHMZONE		SIMPLY RED HOME SIMPLYRED.COM		VARIOUS ARTISTS UNITED HANSA		CARLA BRUNI QUELQUIN'UN A DIT NAIVE	
7	6	7	14	7	11	7	3
KIMIMARO AYANOKOUJI BAKUSHOU SUPER LIVE DAI 1 SHUJI TEICHIKU		BUSTED BUSTED UNIVERSAL		HERBERT GRONEMEYER MENSCH EMI		PLACEBO SLEEPING WITH GHOSTS OELABEL	
8	7	8	6	8	9	8	7
LINKIN PARK METEORA WARNER MUSIC JAPAN		LINKIN PARK METEORA WARNER BROS.		MODERN TALKING UNIVERSE HANSA		NORAH JONES COME AWAY WITH ME BLUE NOTE	
9	5	9	18	9	6	9	6
YUZU SUMIRE SENHA & CO		DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR		SIMPLY RED HOME SPV		ERA THE MASS MERCURY	
10	9	10	12	10	8	10	NEW
VARIOUS ARTISTS CM STYLE SONY		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING		113 DANS L'URGENCE SMALL	
<b>CANADA</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>		<b>ITALY</b>	
(SOUNDSCAN) 05/03/03		(AFYVE) 04/23/03		(ARIA) 04/21/03		(FIMI) 04/21/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	NEW
AMERICAN LIFE MADONNA MAVERICK/WARNER		DIME BETH VALE MUSIC		IN DA CLUB 50 CENT INTERSCOPE		AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.	
2	2	2	NEW	2	2	2	1
IN DA CLUB 50 CENT GUNIT/SHADY/AFTERMATH/INTERSCOPE		AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		GOCCE DI MEMORIA GIORGIA DISCHI OI CIOCCOLATA	
3	3	3	2	3	3	3	2
I DROVE ALL NIGHT CELINE DION COLUMBIA/SONY		EL TEMPLO DE TU CUERPO HUGO VALE MUSIC		LOST WITHOUT YOU DELTA GOODREM EPIC		DEDICATO A TE LE VIBRAZIONI RICORDI	
4	NEW	4	3	4	4	4	3
PICTURE KID ROCK FEATURING SHERYL CROW UNIVERSAL SOUTH/UNIVERSAL		AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC		ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC		ALMENO TU NELL'UNIVERSO ELISA SUGAR	
5	4	5	5	5	NEW	5	7
UP! SHANIA TWAIN MERCURY/UNIVERSAL		UN HOMBRE ASI TONY SANTOS VALE MUSIC		TRUE COLOURS KASEY CHAMBERS CAPITOL		LIGHT MY FIRE WILL YOUNG RCA	
6	NEW	6	7	6	6	6	4
GOD BLESS THE U.S.A. AMERICAN IDOL FINALISTS RCA/BMG		QUIERO SER TU VEGA VALE MUSIC		BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC		LOSE YOURSELF EMINEM INTERSCOPE	
7	6	7	6	7	NEW	7	5
ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL		BESAME DANNI UBEDA VALE MUSIC		AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.		TUTTO QUELLO CHE UN UOMO SERGIO CAMMERIERE CAPITOL	
8	7	8	4	8	5	8	6
SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		TRAMPA DE CRIST L NIKA VALE MUSIC		NU FLOW BIG BROVAVZ EPIC		SING FOR THE MOMENT EMINEM INTERSCOPE	
9	5	9	8	9	7	9	16
SOMEWHERE I BELONG LINKIN PARK WARNER		VE, PRUEBA Y VERAS JOAN TENA VALE MUSIC		YOU PROMISED ME (TU ES FOUTU) IN-GRID TRANSISTOR		CHIHUAHUA DJ BOBO RCA	
10	9	10	9	10	8	10	11
BEAUTIFUL CHRISTINA AGUILERA RCA/BMG		ES POR TI ELENA GADEL VALE MUSIC		MESMERIZE JA RULE FEATURING ASHANTI RAL		SUNRISE SIMPLY REG NUN	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
19	22			14	18	18	NEW
I'M WITH YOU AVRIL LAVIGNE ARISTA/BMG				THE ANTHEM GOOD CHARLOTTE EPIC		COME UNDONE ROBBIE WILLIAMS CHRYSALIS	
21	25			16	21	21	27
WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL				STUCK STACIE ORRICO VIRGIN		RAGAZZE ACIDELLE FLAMINIO MARCHIA EXTRALABELS	
24	30			19	NEW	24	35
IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDORA/ISLAND/UNIVERSAL				THE WRECKONING BOONKAT MCA		7000 CAFFE' ALEX BRITTI UNIVERSAL	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	2	1	1	1	3
VARIOUS ARTISTS STAR ACADEMIE GAM/SELECT		OPERACIÓN TRIUNFO II GENERACION OT JUNTOS VALE MUSIC		DELTA GOODREM INNOCENT EYES EPIC		SIMPLY RED HOME NUN	
2	2	2	1	2	2	2	5
CELINE DION ONE HEART COLUMBIA/SONY		TAMARA ABRAZAME MUXOC		NORAH JONES COME AWAY WITH ME BLUE NOTE		PINK FLOYD THE DARK SIDE OF THE MOON EMI	
3	4	3	4	3	3	3	1
NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		VARIOUS ARTISTS DISCO ROJO BLANCO Y NEGRO		LINKIN PARK METEORA WARNER BROS.		SERGIO CAMMERIERE GALLA PACE DEL MARE LONTANO EMI	
4	5	4	3	4	4	4	6
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		LINKIN PARK METEORA WARNER BROS.		50 CENT GET RICH OR DIE TRYIN' INTERSCOPE		CELINE DION ONE HEART COLUMBIA	
5	6	5	6	5	5	5	2
SO CENT GET RICH OR DIE TRYIN' SHAOY/AFTERMATH/INTERSCOPE/UNIVERSAL		SOUNDTRACK UN PASO ADELANTE UNIVERSAL		BEN HARPER DIAMONDS ON THE INSIDE VIRGIN		LINKIN PARK METEORA WARNER BROS.	
6	3	6	5	6	6	6	4
LINKIN PARK METEORA WARNER		SERGIO DALMA DE OTRO CDOR MERCURY		DIXIE CHICKS HOME MONUMENT		ERA THE MASS MERCURY	
7	NEW	7	11	7	7	7	7
KELLY CLARKSON THANKFUL RCA/BMG		VARIOUS ARTISTS KENWOOD 2003 TEMPO		JOHN MAYER ROOM FOR SQUARES COLUMBIA		BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	
8	NEW	8	12	8	11	8	9
FLEETWOOD MAC SAY YOU WILL REPRISE/WARNER		EVANESCENCE FALLEN EPIC		AVRIL LAVIGNE LET GO ARISTA		GEMELLI DIVERSI FUEGO RICORDI	
9	8	9	7	9	14	9	NEW
THE WHITE STRIPES ELEPHANT THIRD MAN/V2/BMG		JARABE DE PALO BONITO DRO		EMINEM THE EMINEM SHOW INTERSCOPE		PAOLO CONTE REVERIES NONESUCH	
10	7	10	31	10	8	10	13
SHANIA TWAIN UPI MERCURY/UMGM		PASION VEGA BANDERAS DE NAIDE RCA		ELTON JOHN THE GREATEST HITS 1970-2002 MERCURY		BLUE ONE LOVE VIRGIN	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 04/23/03
<b>SINGLES</b>		
1	1	<b>IN DA CLUB</b> 50 CENT INTERSCOPE
2	86	<b>AMERICAN LIFE</b> MADONNA MAVERICK/WARNER BROS.
3	5	<b>MAKE LUV</b> ROOM 5 FEATURING OLIVER CHEATHAM NOISETRAXX/PI.A.S./POSITIVA
4	4	<b>ENTRE NOUS</b> CHIMENE BADI AZ RECORDS
5	3	<b>KA-CHING</b> SHANIA TWAIN MERCURY
6	2	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
7	85	<b>COME UNDONE</b> ROBBIE WILLIAMS CAPITOL/CHRYSALIS
8	13	<b>YOU DRIVE ME CRAZY</b> DANIEL KUBLBACK ARIOLA
9	7	<b>BUMP, BUMP, BUMP</b> B2K FEATURING P. DIDDY EPIC
10	8	<b>CASSEE</b> NOLWENN LEROY MERCURY
<b>HOT MOVER SINGLES</b>		
19	NEW	<b>OUT OF TIME</b> BLUR PARLOPHONE
20	23	<b>J'EN AI MARRE!</b> ALIZEE POLYDOR
30	35	<b>CHIHUAHUA</b> DJ BOBO HANSA/BMG/RCA
32	NEW	<b>SPEECHLESS</b> D-SIDE WEA
34	37	<b>DON'T MESS WITH MY MAN</b> NVEEA FEATURING BRIAN & BRANDON CASEY JIVE
<b>ALBUMS</b>		
1	1	<b>LINKIN PARK</b> METEORA WARNER BROS.
2	2	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
3	3	<b>CELINE DION</b> ONE HEART COLUMBIA
4	6	<b>COLDPLAY</b> A RUSH OF BLOOD TO THE HEAD PARLOPHONE
5	4	<b>SIMPLY RED</b> HOME EDEL
6	5	<b>THE WHITE STRIPES</b> ELEPHANT XL RECORDINGS
7	8	<b>AVRIL LAVIGNE</b> LET GO ARISTA
8	NEW	<b>HIM</b> LOVE METAL GUN SUPERS/TERRIER/SOURCE
9	12	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
10	7	<b>PLACEBO</b> SLEEPING WITH GHOSTS HUT/VIRGIN

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 04/21/03
<b>SINGLES</b>		
1	1	<b>STEP RIGHT UP</b> JAMAI BMG
2	2	<b>IN DA CLUB</b> 50 CENT INTERSCOPE
3	3	<b>YOU AND I</b> WILL YOUNG RCA
4	4	<b>ANYONE OF US (STUPID MISTAKE)</b> GARETH GATES RCA
5	6	<b>CLOCKS</b> COLDPLAY PARLOPHONE
<b>ALBUMS</b>		
1	1	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
2	2	<b>SIMPLY RED</b> HOME VZ
3	NEW	<b>ILSE DE LANGE</b> CLEAN UP WARNER BROS.
4	4	<b>ROWWEN HEZE</b> DAGERAAD VZ
5	3	<b>CELINE DION</b> ONE HEART COLUMBIA

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 04/17/03
<b>SINGLES</b>		
1	NEW	<b>DEN ANDRA KVINNAN</b> GLENMARK ERIKSSON STROMSTEBT (G E S) COLUMBIA
2	3	<b>ANYONE OF US (STUPID MISTAKE)</b> GARETH GATES RCA
3	6	<b>IN THE SHADOWS</b> THE RASMUS PLAYGROUND
4	1	<b>NOT A SINNER NOR A SAINT</b> ALCAZAR RCA
5	4	<b>IF YOU'RE NOT THE ONE</b> DANIEL BEJINGFIELD POLYDOR
<b>ALBUMS</b>		
1	2	<b>THE CARDIGANS</b> LONG GONE BEFORE DAYLIGHT STOCKHOLM
2	1	<b>LINKIN PARK</b> METEORA WARNER BROS.
3	3	<b>CELINE DION</b> ONE HEART COLUMBIA
4	13	<b>JILL JOHNSON</b> DISCOGRAPHY LIONHEART
5	8	<b>MAURO SCOCCO</b> BEAT HOTEL DIESEL

SWITZERLAND		
THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 04/08/03
<b>SINGLES</b>		
1	1	<b>TAKE ME TONIGHT</b> ALEXANDER HANSA
2	2	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	8	<b>IN DA CLUB</b> 50 CENT INTERSCOPE
4	3	<b>LE FRUNKP</b> ALPHONSE BROWN UP MUSIC
5	5	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> BLUE & ELTON JOHN VIRGIN
<b>ALBUMS</b>		
1	2	<b>CELINE DION</b> ONE HEART COLUMBIA
2	1	<b>LINKIN PARK</b> METEORA WARNER BROS.
3	3	<b>PLACEBO</b> SLEEPING WITH GHOSTS VIRGIN
4	6	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
5	4	<b>ERA</b> THE MASS MERCURY

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 04/18/03
<b>SINGLES</b>		
1	1	<b>A BETTER PLAN</b> SIMON CASEY UNIVERSAL
2	2	<b>IN DA CLUB</b> 50 CENT INTERSCOPE
3	7	<b>SCANDALOUS</b> MIS-TEEO TELSTAR
4	3	<b>TONIGHT</b> WESTLIFE RCA
5	5	<b>MAKE LUV</b> ROOM 5 FEATURING OLIVER CHEATHAM POSITIVA
<b>ALBUMS</b>		
1	1	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
2	4	<b>AVRIL LAVIGNE</b> LET GO ARISTA
3	9	<b>JUSTIN TIMBERLAKE</b> JUSTIFIED JIVE
4	2	<b>LINKIN PARK</b> METEORA WARNER BROS.
5	3	<b>THE WHITE STRIPES</b> ELEPHANT XL

AUSTRIA		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 04/22/03
<b>SINGLES</b>		
1	1	<b>ICH LEBE</b> CHRISTINA UNIVERSAL
2	2	<b>TEARS OF HAPPINESS</b> MICHAEL TSCHUGGNALL UNIVERSAL
3	4	<b>KA-CHING</b> SHANIA TWAIN MERCURY
4	3	<b>TAKE ME TONIGHT</b> ALEXANDER HANSA
5	5	<b>YOU DRIVE ME CRAZY</b> DANIEL KUBLBACK ARIOLA
<b>ALBUMS</b>		
1	2	<b>STARMANIA</b> NEW SONGS UNIVERSAL
2	1	<b>STARMANIA</b> BEST OF DUETS UNIVERSAL
3	3	<b>LINKIN PARK</b> METEORA WARNER BROS.
4	4	<b>STARMANIA</b> BEST OF FINALS UNIVERSAL
5	NEW	<b>HIM</b> LOVE METAL GUN

BELGIUM/WALLONIA		
THIS WEEK	LAST WEEK	(PROMUVI) 04/22/03
<b>SINGLES</b>		
1	1	<b>PLANTATION</b> KANA DISTRISOUND
2	2	<b>CASSEE</b> NOLWENN LEROY MERCURY
3	3	<b>LE FRUNKP</b> ALPHONSE BROWN UP MUSIC
4	5	<b>IN DA CLUB</b> 50 CENT INTERSCOPE
5	4	<b>ENTRE NOUS</b> CHIMENE BADI ISLAND
<b>ALBUMS</b>		
1	1	<b>LINKIN PARK</b> METEORA WARNER BROS.
2	10	<b>FLORENT PAGNY</b> AILLEURS LAND MERCURY
3	2	<b>PLACEBO</b> SLEEPING WITH GHOSTS VIRGIN
4	3	<b>CARLA BRUNI</b> QUELQUIN M'A DIT NAIVE
5	4	<b>CELINE DION</b> ONE HEART COLUMBIA

ARGENTINA		
THIS WEEK	LAST WEEK	(ICAPIF) 04/14/03
<b>ALBUMS</b>		
1	4	<b>ALEX UBAGO</b> QUE PIES TU? WARNER BROS.
2	2	<b>MANÁ</b> REVOLUCION DE AMOR WEA LATINA
3	3	<b>PINON FIJO</b> POR LOS CHICOS... VIVO CENTRALIZA/BMG
4	NEW	<b>SCRATCH 08</b> SCRATCH 08 EMI
5	5	<b>BERSUIT VERGARABAT</b> DE LA CABEZA CON BERSUIT UNIVERSAL
6	7	<b>RICARDO ARJONA</b> SANTO PECAADO COLUMBIA
7	NEW	<b>SOUNDTRACK</b> RESISTIRE UNIVERSAL
8	NEW	<b>VARIOUS ARTISTS</b> TANGOS UNIVERSAL
9	8	<b>KATRASK/LA BANDA CANTANINO</b> KATRASK/LA BANDA DE CANTANINO WEA
10	NEW	<b>VARIOUS ARTISTS</b> EL CLON SONY

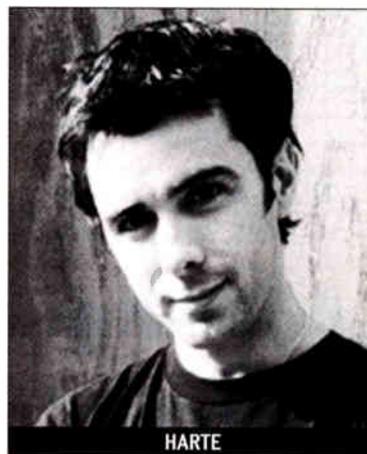
# Global Music Pulse

Edited by Nigel Williamson



The 48th annual Eurovision Song Contest will be held May 24 in Riga, Latvia. The event will be carried live by 37 broadcasters belonging to the European Broadcasting Union (EBU). A CD featuring 26 of the songs entered for the contest will be released May 15 by EMI subsidiary CMC in conjunction with the EBU. Past winners of the competition have included **ABBA** and **Celine Dion**; hot favorite to win this year's contest is Russian duo **T.a.t.u.** with "Ne Ver, Ne Boysya" (Don't Trust, Don't Be Afraid). This issue, we look at several more of the leading hopefuls.

**HE'S A STAR:** Ireland has a good history of success in the Eurovision Song Contest, with the country's previous winners including **Dana** and **Johnny Logan**. This year's hopeful, **Mickey Harte**, was chosen in a telephone poll voted on by a staggering 1.3 million Irish callers, fol-



lowing a TV talent contest. Harte, a personable 29-year-old singer/songwriter from Lifford, County Donegal, will perform "We've Got the World." Now a major star in his native country, Harte recently struck a five-album deal with Sony Records Ireland. "We've Got the World," penned by **Martin Brannigan** and **Keith Molloy** (who have also written for Irish boy band **Westlife**) was released April 24 in Ireland. Harte's debut album, *Sometimes Right Sometimes Wrong*, is scheduled for release May 23, the day before the contest. "Having come this far, I have to win Eurovision," Harte says, "because it's the biggest stage on Earth—a place from which you can travel on to so many other places." **NICK KELLY**

**BORDER BREAKERS:** Poland will be represented by the trio **Ich Troje**, the most successful pop act in Poland for the past three years. The Universal act's fourth album, *AD 4*, sold more than 700,000 units; the follow-up, the double-CD *A Po Piate* (And Fifthly) released in June 2002, has sold 250,000. The band is fronted by charismatic vocalist/lyricist

**Michal Wisniewski**, whose flamboyant lifestyle and controversial opinions have made him a popular figure in the local tabloid press. He also stars in a reality-TV show called *Jestem Jaki Jestem* (I Am Who I Am). **Ich Troje** won its slot on the contest after a poll on nationwide TV channel TVP1, when it won by a huge margin over 11 other entries with "Keine Grenzen Zadnych Granic" (No Borders). The song, written by Wisniewski in conjunction with **Andre Franke**, **Joachim Horn-Bernges**, and **J Lagwa**, is sung partly in German, as Wisniewski spent his teenage years there. In fact, **Ich Troje** also applied to be the German Eurovision entrant but only came sixth in that contest.

**ROMEK ROGOWIECKI**

**HEAVENLY DUO:** The U.K.'s Eurovision contribution comes from one of the country's traditional pop capitals: Liverpool. **Jemini** will represent the U.K. with "Cry Baby." Far from being another hastily contrived, TV-friendly act, **Chris Crosby**, 21, and **Jemma Abbey**, 20, met in their mid-teens at the Starlight Performing Arts School in Liverpool and have been performing together since 2000. They won a live vote on the BBC's *Song for Europe* show in early March, beating seven other regional finalists. It has been six years since the U.K. last won Eurovision, with **Katrina & the Waves'** "Love Shine a Light." **Jemini** is managed by **Martin O'Shea** of Liverpool-based Integral Management, who also manages hugely successful U.K. female trio **Atomic Kitten**. "Cry Baby" was written by **Martin Isherwood**, an experienced Manchester-based singer/songwriter who is also head of music at the Liverpool Institute for Performing Arts.

**PAUL SEXTON**

**ALPHA PLUS:** Pop star **Mando** will represent Greece at the Eurovision Song Contest with the English-language song "Never Let You Go." The Athens-based singer/songwriter has already tasted international success: One of her songs, "Where You Are," was covered by **Jessica Simpson**. The track made *The Billboard Hot 100* in 2000. **Mando**, who made her debut in 1985 with the English-language "Fill Me Up"—a minor hit across much of Europe—trained with **Hal Sheaffer**, who has also acted as voice coach to **Barbra Streisand** and **Liza Minnelli**. She recently left Sony Music and signed a three-year deal with independent label Alpha Records. The label is releasing "Never Let You Go" in five different versions. She was the first Greek artist, in 1992, to launch a fan club, which now boasts 20,000 members.

**MARIA PARAVANTES**

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>CELINE DION</b> One Heart (S)					3	2			4	5
<b>50 CENT</b> Get Rich or Die Tryin' (U)	5					5		4		9
<b>NORAH JONES</b> Come Away with Me (E)	8		4	3	8	3		2		1
<b>AVRIL LAVIGNE</b> Let Go (B)			5			4		8		
<b>LINKIN PARK</b> Meteora (W)	6	8	8	2	4	6	4	3	5	7
<b>SIMPLY RED</b> Home (I)			6	9					1	2

# Vancouver's 604 Records Takes Shape

**Kroeger, Simkin Expect Further Success With Recent Signings**

BY LARRY LeBLANC

TORONTO—One year after Nickelback singer/guitarist Chad Kroeger and entertainment lawyer Jonathan Simkin launched Vancouver-based 604 Records, the label is beginning to take shape.

"We have a ton of new bands on the roster, and it is now starting to feel like a label," Kroeger says from Vancouver's Greenhouse Studio, where Nickelback is recording the follow-up to its *Silver Side Up* album, which has sold 4.6 million units in the U.S. and 673,000 units in Canada, according to Nielsen SoundScan.

"It feels like a label when I'm sitting in on creative meetings about other bands' videos and we are concerned that the band looks good and is dressed well. I never thought I'd be saying stuff like that."

Since it launched in April 2002, 604 has signed such Canadian bands as Theory of a Deadman and Marianas Trench, both from Vancouver; alt-rockers Sonic Bloom from Winnipeg, Manitoba; and, in a joint venture with Vancouver's Mint Records, '80s Brit-styled female group the Organ.

The label's inaugural signing, Theory of a Deadman, debuted with its self-titled album at No. 4 on the Canadian album sales chart in September 2002. The album—on 604 in Canada and on Roadrunner elsewhere—has sold 60,000 units to date in Canada and 130,000 units in the U.S., according to Nielsen SoundScan.

On April 6, Theory of a Deadman won a Canadian Juno Award for best new group. Backstage was a beaming Kroeger, who also snapped up top songwriter honors with Nickelback. He recalls, "I felt like a proud father."

Also delighted was Randy Lennox, president/CEO of Universal Music Canada, which distributes 604 in Canada. "It's a wonderful way to start a label," he says. "Chad and Jonathan now have a number of projects we are excited about."

Roadrunner Records president Jonas Nachsin says, "We expected success right off the bat with 604. Theory of a Deadman is an indicator that Chad and Jonathan have the ability to continually find new talent."

Since launching 604, Simkin has downsized his law practice to focus on Nickelback's business affairs, the label, and managing Maverick Records teen pop-rock quartet Lillix.

Kroeger admits to having some difficulty in managing his time to allow a hands-on role in 604. He also co-produced Theory of a Deadman's debut album and has produced tracks with Sonic Bloom. "It's a lot of juggling, especially when Nickelback is in full swing," he says. "I feel the weight of taking care of the lives of anybody on our label. These people are part of our family now."

Vancouver may be far away from being a music industry center on par with Toronto, but Simkin—who be-



KROEGER

lieves the west coast city's talent pool is unique—is thankful that it lacks a similar industry infrastructure to Toronto. "If there are 100 great bands in Vancouver, there are not a lot of labels for people to go to," Simkin says. "They will call Nettwerk or us. I like those odds, rather than trying to fight with 800 industry people in Toronto for 900 bands."

The duo's experience in discovering, recording, and then landing a label deal for Langley, British Columbia, band Default in 2000 with TVT Records convinced Simkin that they could at least develop a production company with greater financial rewards. "I realized if we had done the deal differently, we could have made more money and we could have stayed involved," Simkin says. "We got a percentage of the recording deal. In and out, boom."

A chance meeting in 1999 at a Vancouver party between Kroeger and

Theory of a Deadman singer/guitarist Tyler Connolly eventually led to the launch of 604. After Kroeger agreed to listen to demos, he began mentoring the band. But U.S. labels' interest in the group only developed in 2001, as sales of Default's album *The Fallout* took off in tandem with Nickelback's single "How You Remind Me" commanding U.S. radio.

Simkin recalls, "An A&R guy at a major label in L.A. asked if we were shopping the band or a label. The light went on in my head. Then there were five majors bidding on our so-called label. I phoned Chad and I told him I had started a bidding war on our label. His response was, 'What label?' We realized it was an opportunity to start a real label."

Simkin and Kroeger opted for a deal with Roadrunner, which agreed to let the two retain Canadian rights. The deal gives Roadrunner first right of refusal to any acts 604 signs. While Roadrunner has picked up Sonic Bloom (which will bow with its label debut later this year) and Theory of a Deadman, Simkin is looking for U.S. releases for Marianas Trench and the Organ.

Kroeger dismisses any notion that 604 is only seeking bands to follow the Nickelback/Default/Theory of a Deadman mainstream rock career path. "I want anything that is good," he says. "If I smell talent, I want to be involved with it. I don't have to like the act."

## BPI 'Disappointed' With MCPS' DVD Licensing Scheme Idea

BY LARS BRANDLE

LONDON—The U.K.'s Mechanical-Copyright Protection Society (MCPS) looks to be on a collision course with labels body the British Phonographic Industry (BPI) about the collecting society's plans to introduce a licensing scheme for DVD music products.

The DVD1 licensing system, scheduled to launch May 1, will allow producers to clear both the mechanical and synchronization rights needed to include works by MCPS members on DVD. The MCPS claims that its 15,000 members have not been paid for use of their works on the format since its introduction some three years ago.

DVD music products are those with music as the primary theme, including any combination of live-music performances, promotional videos, music documentaries, or music awards shows.

Sandra Cox, executive director of the body, says, "After two years of discussion with the recorded-music industry, which have resulted in several revisions to DVD1, MCPS

believes the time is right to implement this scheme to ensure that our members begin to receive the royalties that are rightfully theirs."

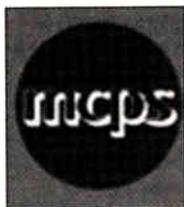
MCPS has set a DVD royalty rate of 10% of PPD, or published price to dealer. Under the 20-year-old U.K. system, mechanicals for VHS music products (not including synchronization rights) are calculated at about 6%.

In contrast, CD mechanicals in the U.K. are 8.5%.

In a statement issued on its Web site to inform its members of the situation, the BPI said that it is "disappointed that the MCPS [has] taken the decision to implement a DVD1 Licensing Scheme in terms that we believe are inappropriate."

MCPS contends that the DVD format is "more analogous with that of audio product than it can possibly be with the licensing of VHS."

BPI director general Andrew Yeates admits, "We're having to look at what we can do legally to best protect our members' position." Crucially, he does not rule out taking the dispute to the Copyright Tribunal.



# NEWSLINE...

**Swedish first-quarter 2003** prerecorded music sales—including music-related DVD and VHS titles—declined 8.5% in volume to 6.2 million units, a value drop of 12.3% to 309.6 million Swedish kronor (\$36.9 million) compared with the corresponding period of 2002. Compiled by GLF, the Stockholm-based affiliate of the International Federation of the Phonographic Industry, the figures reveal that all non-DVD formats show dramatic declines, with CD-album units down 9.9% in volume to 5.2 million units, a drop in value of 13.6% to 287.1 million kronor (\$34.2 million). Other non-video formats show exceptionally large slips, including singles, down 20.4% in volume to 730,000 units with a 32.9% loss in value at 10.5 million kronor (\$1.3 million); vinyl, falling 61.5% in volume to 5,000 units, a 46.2% drop in value to 318,000 kronor (\$37,900); and music cassettes, dropping 17.7% to 26,000 units and 7.3% in value to 428,000 kronor (\$51,000). The only increase was in music-related DVD, which saw an exceptional bounce of 231.9% in volume to 75,000 units and a 192.1% gain in value to 7.96 million kronor (\$950,000).

JEFFREY DE HART

**The integration of BMG Ricordi and Zomba Italy** continues, with the news that Zomba managing director Roberto Biglia will become managing director of the group's Ricordi label in June. Biglia will report to BMG Ricordi president/CEO Adrian Berwick. The two worked together at PolyGram Italy, where Biglia was initially marketing director and then GM of the Polydor division. Biglia left Polydor after the Universal merger and took up his post at Zomba in 2000. The position of Ricordi managing director became available after the resignation of Giovanni Arcovito, who left the company for personal reasons.

MARK WORDEN

**The U.K.'s Music Managers Forum** has elected four industry veterans to its board of directors. Richard Griffiths of Modest! Management, Albert Samuel of ASM, Marc Marot of Terra Firma Management, and Jazz Summers of Big Life Management were elected at the trade body's recent board meeting in London. All four are directors of their respective firms. The board now has 19 members.

LARS BRANDLE

**Greek culture minister Evangelos Venizelos** hosted a two-day conference April 7-8 on "Culture, Copyright and Information Society." The event was held in Athens and comes during the Greek government's six-month tenure of the European Union presidency. Academics, EU government and European Commission officials, industry representatives, the World Intellectual Property Organization, and collection and copyright agencies discussed, among other issues, measures to tackle piracy and attempted to draw a line between ideas, art, and information and how these can be exploited in the digital era.

MARIA PARAVANTES

**The British Phonographic Industry (BPI)** is readying its third annual campaign to promote British music in the U.S. at Virgin Megastores. Throughout June, the Best of British promotion will place imports and domestically distributed British albums at listening posts at the chain's six U.S. stores, in Los Angeles, San Francisco, New York, Chicago, and Boston. The BPI says last year's campaign generated an additional \$1 million in sales of British repertoire. Virgin selects the titles it wants to use in the promotion and charges the relevant labels £600 (\$942) per title. U.K. company Windsong will supply the product to the U.S. stores.

LARS BRANDLE

**Sony Music Greece** has inked a deal with business-to-business book distributors Ermis SA, effective April 1. Sony will retain its own sales setup and hopes to take advantage of Ermis' far-reaching distribution network of 860 sales points throughout Greece to ensure the best circulation of its products. Sony Greece currently has a 16%-20% share of the music market.

MARIA PARAVANTES

**U.K. royalty collection society** Phonographic Performance Ltd. (PPL) has struck a bilateral agreement with the Swedish arm of the International Federation of the Phonographic Industry (IFPI) covering record company rights for broadcasting and public performance in the U.K. and Sweden. Under the new pact, IFPI Sweden will represent U.K. indies in Sweden for broadcast and public performance. PPL will collect and distribute licence fees to Swedish indies through IFPI Sweden. This marks PPL's seventh reciprocal deal during the past year. The previous agreements were with French Society SPPF, German society GVL, Australia's PCCA, Dutch society SENA, Canada's AVLA, and Irish society PPI.

LARS BRANDLE

# U.K. Retailers Aid Unsigned Acts

BY OLAF FURNISS

EDINBURGH, Scotland—Two prominent specialist music retailers in the U.K. are currently running initiatives aimed at helping unsigned acts in a variety of areas, including distribution, management, and securing a recording contract.

HMV Europe—the country's market-leading music specialist—launched its HMV New Music Search early this month, while expanding Glasgow, Scotland-headquartered independent chain Fopp launched its own "micro-distribution" service in February.

Under the latter scheme, Fopp takes a minimum of 20 units—album or single, CD or vinyl—and distributes them across its 14 stores nationwide. Each outlet has a dedicated in-store section; the company hopes to add a listening post to each during the next few months. In its first full month in operation, Fopp says 65 acts took part in the scheme.

In the London area, Fopp has joined forces with local alternative rock broad-

caster XFM, which features unsigned bands in its programming; the station is sent a copy of each release. According to the retailer's Glasgow-based managing director,



ELLEN

Peter Ellen, Fopp plans to reach similar agreements elsewhere in the U.K. and feature live in-store performances. "The idea is to work with other media partners," he says, adding that XFM will broadcast a weekly top

five chart of the most popular "unsigned" releases.

Fopp's Web site also provides details of recording studios, CD manufacturers, and contacts for various industry

organizations, including the Musicians Union and collecting societies.

The shop pays £6 (\$9.45) wholesale for a CD album retailing at £10 (\$15.75); a CD single retailing at £3 (\$4.72) will earn the act a royalty of £1.70 (\$2.68). Acts are paid on a monthly basis and are free to withdraw their release from sale at any time.

"The main aim is to make a success of this simple format," Ellen explains. "We want to get an unsigned band signed and work on ideas on how to bring acts to the marketplace."

That philosophy is reflected at HMV, which launched its ongoing New Music Search initiative in conjunction with independent label DB Records; Channel Fly, which publishes a live music fanzine and owns the Barfly chain of venues; and Modest! Management.

"If we can help break one new band, it will justify the whole initiative," an HMV spokesman explains. "We are very optimistic that it is something that will catch on. Our stores essentially act as a conduit for talent; we are offering a wide introduction to the music industry."

"We are looking to evolve this initiative," he adds. "It has to be sensitive to local needs and regional variations."

Although HMV does not plan to act as a distributor, each of its 160 stores in the U.K. and Ireland functions as a point of contact, where acts can drop off a demo recording and submit their details on a specially designed form. Artists will receive an acknowledgment that their demo has been received, and HMV promises to deliver all submissions to DB Records within seven days.

DB Records founder David Bates has committed his company to listening to every demo, after coming up with the idea for the New Music Search in conjunction with HMV execs. "This is the anti-*Pop Idol*," he explains. "From my experience, real artists would never enter a competition. This is a more gentle way of finding real artists."

In contrast to Fopp's policy of considering all acts that submit a release, the HMV venture is geared more toward younger guitar acts. This is further reflected by the participation of Channel Fly, which generally features "indie" acts at its Barfly venues and in its fanzine-style publication, *The Fly*. HMV will also consider acts for its Playlist CD compilation series, which features tracks from selected new releases and is given away with certain purchases or sold for £2.99 (\$4.70).

Alison Wenham, chairman/chief executive of 700-member labels body the Assn. of Independent Music, says she welcomes the ventures. Although insisting that major retailers need to "reaffirm their commitment to the independent sector," she acknowledges that "the focus [of unsigned initiatives] is generally very positive. In the past, the emphasis was on very established acts, and now you also have a focus on unsigned artists."

# Australian Jazzers Find New Outlets In Japan

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Many Australian jazz musicians feel shut out of the U.S. and European markets—but they are finding steady acceptance in Japan, which has become an important additional income source for a sector that makes up only 5% of annual shipments in the Australian market.

"Japanese consumers know what they want," says Philip Mortlock, managing director of Sydney-based indie Origin Records. "They're interested in piano trios and female singers but not avant-garde records." Origin is currently putting together an eight-volume CD series, *Jazzscapes*, for export only, tapping tracks from other Aussie indies, such as Jazzhead, Rufus, and Newmarket.

Underlining Mortlock's point, Melbourne jazz pianist Joe Chindamo recalls that three years ago, he took a call from the Tokyo-based Sawano label, which was seeking 2,000 copies of his 1997 Burt Bacharach tribute CD, *Anyone Who Had a Heart*, to distribute in Japan. Unfortunately, Chindamo's Australian label, Larrikin, had just been bought by Festival Records, and the album was unavailable, all old stock having been scrapped during the takeover. Sawano instead paid for Chindamo to record another album, *The Joy of Standards*. Released February

2001, the album has shipped 5,000 units in Japan, double what it shipped in Australia, where it was issued on Newmarket Records.

Another chance encounter benefited Sydney singer Sean Wayland, who, while browsing in a Tokyo store of Japan's 35-outlet specialist jazz retailer Disc Union in late 2001, discovered that a huge array of Australian releases—including his own—were racked. When he announced himself to the counter staff, he was put in touch with Japanese label DIW Records, the retailer's parent company, which subsequently signed him and released his *Colossus of Rhodes* album in April 2002.

Pianist Mike Nock, whose Nov-

ember 2002 album, *Changing Seasons*, came out on DIW, says, "It's been a slow process, but the creativity of Australian jazz music has seen Japan open up as another place to build your profile."

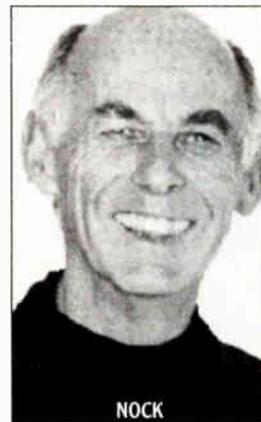
Chindamo, who regularly toured in the '90s as part of U.S. drummer Billy Cobham's band, adds, "The Japanese aren't interested in us because we're Australian; they think you're making great music, which just happens to be from Australia. That they rate your music alongside great artists from America and Europe is a boost to your confidence."

Other Australian jazz artists currently making waves in Japan include trumpeter James Morrison. He has toured Japan several times and heads his own Morrison Records label in Australia; he is negotiating a major-label deal in Japan after healthy sales on import. Singer Janet Siedel returns to Japan in October for her fourth tour, after notching 5,000 Japanese shipments of her November 2002 album, *Don't Smoke in Bed*, on Tokuma (released in Australia by La Brava Music).

But one lingering problem, Jazzhead managing director Andrew Walker points out, is that many Australian players have to supplement their income with day jobs; this curtails the overseas touring that can stir record sales.

But in the wake of major radio airplay for such North American artists as Norah Jones and Diana Krall, young Australians are searching for new jazz-oriented acts in their backyard. Walker says, "The local jazz scene is definitely gaining strength as a result [of the interest in Jones and Krall]."

Such newcomers as Jazzhead-signed Red Fish Blue (which mixes jazz with Cuban and Korean percussion), swing outfit E-Type Jazz (on its own self-titled label), and vocalist/bass player Lucinda Peters with her self-released debut, *Show Me the Way to Your Heart*, have all attracted hugely positive reviews. All are currently talking to Japanese labels.



NOCK



CHINDAMO

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## Bacharach/David Catalog Hits Stage

### 'The Look Of Love' Brings Legendary Songs To Broadway

BY JIM BESSMAN

NEW YORK—They were on Broadway before with the 1969 Grammy Award-winning score for *Promises, Promises*, but when *The Look of Love—The Songs of Burt Bacharach and Hal David* opens May 4 at the Brooks Atkinson Theatre, legendary pop music songwriters Burt Bacharach & Hal David will have a Broadway show devoted solely to themselves.

The song and dance revue, choreographed by Ann Reinking and featuring vocalists Liz Callaway and Kevin Ceballo among the cast, involves many of the best-known Bacharach/David classics and may include a newly composed tune. It also succeeds where previous attempts at bringing the revered song catalog to Broadway fell short.



DAVID

"The Roundabout Theatre Company kept on it and brought in [director] Scott Ellis, who brought in Ann Reinking—and this time the team was fantastic," David says, also singling out the two others who were most responsible for the production: music director and vocal arranger David Loud and writer David Thompson. "It's a revue with a very interesting production—and with a cast to die for."

Bacharach likewise praises the production team and additionally cites the show's "brilliant" orchestrator Don Sebesky. "He's got the mentality of being in the studio and in the theater—which is what's needed," Bacharach says. "So many of the songs were born with the *sound*—the instruments and arrangements—going along with them. That's the record mentality, and Don had that foundation. I made some suggestions: I fought real hard for the size of the band, which was influenced by economics and the size of the orchestra pit. But Hal's seen a couple previews, and he's really excited about the production."

Of course, the show's set list contains some of the most memorable songs of the 1960s and '70s:

"The Look of Love," "I Say a Little Prayer," "Raindrops Keep Fallin' on My Head," "I'll Never Fall in Love Again," "Anyone Who Had a Heart," "What's New Pussycat?," "Alfie," "What the World Needs Now Is Love," "Close to You," "Wishin' and Hopin'," "Walk On By," "One Less Bell to Answer," "Do You Know the Way to San José," and "Promises, Promises."

The duo have worked together occasionally since their extraordinary hit-making run, and they reteamed to write "Beginnings" for *The Look of Love*.

"We talk to each other all the time, so writing together seemed like it always was," David says. "It was very natural, writing with a certain amount of fluidity in trying to get as close to where we know [the song] should be: You know—or should know—when a song arrives at where it should be, and with us, we try awfully hard to get as close as we can."

Bacharach submitted the melody for "Beginnings," David recalls, and "the minute I heard it, I fell in love with it—which is the first requirement! I kind of knew what I wanted to do and sat down and worked on it; ordinarily, we'd get together at Burt's house in Los Angeles, but I had a cassette of it and wrote part of the lyric in New

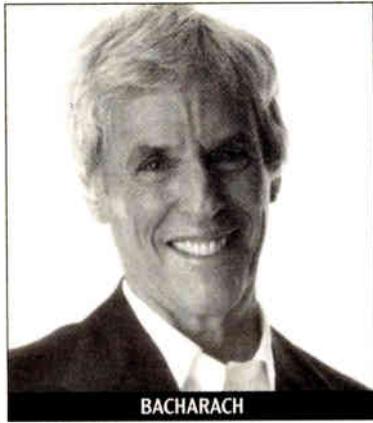
York, part on the plane to London, and part of it in London and then faxed it to him."

The theme of the new song is expressed in the line, "There will always be a beginning, never any ending to my love," David notes, then places it within the stylistic context—or lack of one—of previous Bacharach/David work. "Everybody thinks we have a style—and I wouldn't disagree—but if you look at the song 'This Guy's in Love With You,' it's nothing like 'Walk On By'—and that's nothing like 'What's New Pussycat?'" he says. "Our style has prob-

ably more to do with originality than with formula."

Bacharach credits David with coming up with a typically "killer lyric" for "Beginnings," but whether it makes the final cut of *The Look of Love* is unclear. "I found out doing concerts that you have to be very careful, when you have so much *known* material, [about] how much new material you can get away with—and where you can get away with it," Bacharach says. "And it also has to work, theater-wise—but I think it's one of the best songs we've ever done, whether it winds up in the show or not."

Bacharach adds that the jury's also out on the relatively obscure Dionne Warwick-delivered Bacharach/David title "Check Out Time."



BACHARACH

"It's an old song that [the producers] fell in love with when they heard it, but if I don't even know it that well, I venture to say most of the audience doesn't know it. Even if it's a great song, it might not survive in this climate: I hope it makes it in, but it could be like a great scene that doesn't work overall in a movie."

*The Look of Love—The Songs of Burt Bacharach and Hal David* is initially slated for a limited run through June 15. Meanwhile, Bacharach has recorded "What the World Needs Now Is Love" with 10 *American Idol* finalists for a future release benefiting the American Red Cross, and he has also finished a cut for Aretha Franklin that he wrote with Jerry Leiber. The New Hidden Valley Music (ASCAP) writer also plans to record an album of his own in England. "It will be a different kind of album—more cutting edge," he says. "It's more challenging and I may fall on my ass, but it's what I want to do."

For his part, Casa David (ASCAP) writer David has completed a second album of songs written with TV/film composer John Cacavas, *Singers and Swingers*, which follows last year's two-disc set *It's Showtime!*



by Jim Bessman

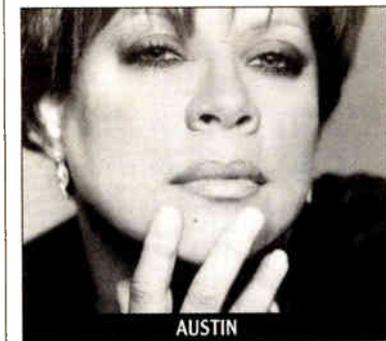
**BERGMAN, LEGRAND & AUSTIN:** Patti Austin had a great comment leading into her performance of "Ask Yourself Why" at Feinstein's at the Regency, the top-shelf Manhattan supper club where she joined Alan Bergman and Michel Legrand in the latest installment of its *Singers & Songwriters* series.

At that precise moment, however, my date leaned over and inappropriately started appropriately raving about the show, and I never did get the whole thing down.

"People watch too much TV and don't know how to behave at shows anymore!" Austin says, laughing heartily at my reportorial catastrophe by phone a week later. She's speaking particularly of the cabaret crowd.

"Cabaret's always been a small and elitist audience that's as much a part of the show as the artist because it's such a confined space," Austin continues, understanding but unforbearing. "Everybody has to be a participant, whether they want to or not."

She graciously recalls her "Ask Yourself Why" quote. "I called it 'The Kvetch Song' and said how the songs of Alan and Marilyn Bergman and Legrand are often very gentle yet caustic. Alan's and Marilyn's lyrics are usually very metaphoric, particularly the stuff they wrote with Michel: I didn't realize how frequently they use seasons and nature to describe



AUSTIN

human nature. And they always have a kinder and gentler way of saying things than I certainly would: If I'd written 'Ask Yourself Why,' it would have been 'What the Fuck' and wouldn't have been anywhere near the piece of art it is."

But Patti, pray tell: How is it gentle yet caustic?

"It's a very Jewish thing—and I can say that because I'm Jewish by injection!" she replies, again laughing heartily. "I grew up in New York, and it's part of Jewish culture and Middle Eastern culture and Southern culture to say 'Up yours!' in a very romantic and flowery way. Telling somebody off in such an ele-

gant fashion is an art form, and it's Alan's and Marilyn's forte. 'Ask Yourself Why' talks about things that are really evil: playgrounds becoming parking lots and people getting away with murder—yet it's woven like a beautiful tapestry, like they do so much with Michel's music because of his French thing, which is so very complicated and rich."

"Ask Yourself Why," of course, was sung by frequent Legrand/Bergmans mouthpiece Barbra Streisand on her 1969 album *What About Today?*

**PEGGY LEE TRIBUTE SET:** Singer/songwriter/event producer Richard Barone is putting together *There'll Be Another Spring: A Tribute to Miss Peggy Lee* as the flagship show for this year's JVC Jazz Festival.

The concert is slated for June 23 at Carnegie Hall. Signed up so far, Barone says, are Deborah Harry, Ronnie Milsap, Jane Monheit, Dee Dee Bridgewater, Shirley Horn, Peter Cincotti, Eartha Kitt, Petula Clark, Bea Arthur, Maria Muldaur, Cy Coleman, Mike Stoller, Freddy Cole, Rita Moreno, and Nancy Sinatra.

Song choices will favor the late Lee's own compositions (with collaborators like Coleman, Duke Ellington, and Johnny Mandel and including such classics as "Mañana" and "He's a Tramp") and those written especially for her by the likes of Leiber & Stoller and Paul McCartney. Original arrangements by Gordon Jenkins, Nelson Riddle, and Quincy Jones, among others, will also be featured.

**MCGRAW-HILL MAKES THE 'LIST':** Toby Keith's 2002 country airplay hit "My List" is the focus of an inspirational hardcover book by its songwriters, Rand Bishop and Tim James.

The \$14.95 *My List: 24 Reflections on Life's Priorities*, which McGraw-Hill issues this month, takes the lyrics of the song and expands upon its self-fulfillment theme with personal musings and recollections from Bishop, a Weightless Cargo Music (BMI) writer with cuts by Tim McGraw, Cheap Trick, and Indigo Girls to his credit, and James, who writes for Paddock Music (ASCAP) and has been covered by Brad Martin and Sawyer Brown. Related quotes from Martin Luther King Jr., Helen Keller, Oliver Wendell Holmes, Ralph Waldo Emerson, and Arthur Ashe are interspersed, and a CD of the song is included—along with a forward by Keith.

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# OBITUARIES

**Douglas "Noel" Fox**, 63, of complications from a stroke, April 10 in Hendersonville, Tenn. Fox sang in gospel groups the Tennesseans Quartet and the Harvesters Quartet, but he is best-known for his membership in the Grammy Award-winning act Oak Ridge Boys. In 1978, Fox took over the management of Oak Ridge Boys' publishing group, Silverline/Goldline Music, and went on to serve as VP of MCA Music Nashville and president of Maypop Music Group. He is survived by his wife, three children, and one stepchild. In lieu of flowers, donations may be made to the American Heart Assn. or the American Stroke Assn.

**Marty Mooney**, 60, of heart failure, April 16 in Cleveland. Most recently VP of rock promotion for Cleveland International Records, Mooney was a promotion veteran who began his career with Columbia in the early 1970s. In 1977, he joined Cleveland International, working with such acts as Meat Loaf, Ian Hunter, and Southside Johnny & the Asbury Jukes. He moved to PolyGram in the 1980s and later worked as an independent in Nashville before rejoining Cleveland

International in the late 1990s.

**Cholly Atkins**, 89, of pancreatic cancer, April 19 in Las Vegas. The tap dancer who created the moves behind Motown, Atkins is credited with inventing the "stop" stance the Supremes would adopt while singing "Stop! In the Name of Love" and the "train pull" performed by Gladys Knight & the Pips when they sang "Midnight Train to Georgia." Calling it "vocal choreography," Atkins also invented the moves and twists of Marvin Gaye, Smokey Robinson & the Miracles, the Temptations, and the Four Tops. He is survived by his wife and daughter (see Rhythm, Rap, and The Blues, page 31).

**Teddy Edwards**, 78, of cancer, April 20 in Los Angeles. A key player in the '40s bebop scene on Los Angeles' Central Avenue, Edwards recorded for Dial before leading sessions for Contemporary, Prestige, Muse, and Antilles. Edwards had a solo role in Tom Waits' score for the 1982 film *One From the Heart* and was profiled in Don McGlynn's 2001 documentary *The Legend of Teddy Edwards*.

# Bush Backing Aids RIAA Case

Continued from page 1

and long-distance telephone company. The suit seeks to compel the phone company, which also provides Internet services, to turn over the name and address of an alleged copyright infringer. At stake in the case are First Amendment and privacy issues. In its brief, the DOJ finds no legal impediments against the RIAA subpoenaing Verizon for the data.

Judge John D. Bates of the U.S. District Court here ruled in January that the subpoena section of the Digital Millennium Copyright Act (DMCA) allows the recording industry to get a name and address of an alleged infringer from Verizon without filing a lawsuit against the alleged infringer (*Billboard*, Feb. 1). Verizon asked for a stay in the case so it could petition the U.S. Court of Appeals for a review.

Lobbyist/lawyer Michael J. Remington says it is not clear how Bates will rule on the stay, "but he understands the implications of the brief better than most. He worked for the DOJ for 17 years as a prosecutor and an assistant district attorney."

Marci Hamilton, a leading copyright law professor at Cardozo School of Law, believes the judge will defer to the DOJ. "Their briefings are usually done by first-rate attorneys, so even weak laws can get a strong defense. And the courts tend to be fairly deferential to the DOJ."

The brief argues that the DMCA subpoena section "does not significantly compromise or impair the First Amendment rights of third parties so as to render this provision overbroad."

RIAA senior VP of business and legal affairs Matthew Oppenheim says the DOJ filing "supports the proposition that we have long advocated—copyright owners have a clear and unambiguous entitlement to determine who is infringing their copyrights online."

Verizon general counsel Sarah Deutsch says she is "disappointed" with the DOJ brief but adds that as a matter of policy, "the DOJ nearly always takes the position that a challenged U.S. law is constitutional."

Deutsch says Verizon is concerned that "somebody other than a legitimate copyright owner could file for a name and address with a court clerk instead of going before a judge."

But the DOJ brief holds that the DMCA "has protections that ensure that an ISP will not be forced to disclose its customer's identifying information without a reasonable showing that there has been copyright infringement."

It says the DMCA also calls for penalties on "any person who makes intentional misrepresentation in seeking a subpoena" for "damages, costs, and attorneys' fees incurred by the alleged infringer or by a service provider."

The RIAA had successfully filed 98 such requests with ISPs before Verizon balked.

The DOJ has stepped in once before in championing provisions in the DMCA, in a New York case last year challenging its anti-circumvention sections.

Bates is expected to consider the DOJ brief this week.

# PROGRAMMING

MAY 3  
2003

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1 LIL' KIM, THE JUMP OFF	1 KEITH URBAN, RAINING ON SUNDAY	1 50 CENT, 21 QUESTIONS	1 COLDFPLAY, CLOCKS
2 JARHEIM, PUT THAT WOMAN FIRST	2 DARRYL WORLEY, HAVE YOU FORGOTTEN	2 JUSTIN TIMBERLAKE, ROCK YOUR BODY	2 MATCHBOX TWENTY, UNWELL
3 FABOLOUS, CAN'T LET YOU GO	3 TOBY KEITH, BEER FOR MY HORSES	3 CHRISTINA AGUILERA, FIGHTER	3 3 DOORS DOWN, WHEN I'M GONE
4 GINUWINE, HELL YEAH	4 MARTINA MCBRIDE, CONCRETE ANGEL	4 LINKIN PARK, SOMEWHERE I BELONG	4 KID ROCK, PICTURE
5 DRU HILL, I LOVE YOU	5 KENNY CHESNEY, BIG STAR	5 NAS, I CAN	5 CHRISTINA AGUILERA, FIGHTER
6 50 CENT, IN DA CLUB	6 KID ROCK, PICTURE	6 SEAN PAUL, GET BUSY	6 LISA MARIE PRESLEY, LIGHTS OUT
7 FLOREY, SAY YES	7 MONTGOMERY GENTRY, SPEED	7 EMINEM, SING FOR THE MOMENT	7 JASON MRAZ, THE REMEDY (I WON'T WORRY)
8 B2K, GIRLFRIEND	8 JOE NICHOLS, BROKENHEARTSVILLE	8 JENNIFER LOPEZ, I'M GLAD	8 JENNIFER LOPEZ, I'M GLAD
9 HEATHER HEADLEY, I WISH I WASN'T	9 CHRIS CAGLE, WHAT A BEAUTIFUL DAY	9 NELLY, PIMP JUICE	9 AUDIOSLAVE, LIKE A STONE
10 NELLY, PIMP JUICE	10 DIAMOND RID, I BELIEVE	10 R. KELLY, IGNITION	10 FOD FIGHTERS, TIMES LIKE THESE
11 JENNIFER LOPEZ, I'M GLAD	11 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU	11 AVRIL LAVIGNE, LOSING GRIP	11 JOHN MAYER, WHY GEORGIA
12 BUSTA RHYMES, I KNOW WHAT YOU WANT	12 TIM MCGRAW, SHE'S MY KIND OF RAIN	12 AUDIOSLAVE, LIKE A STONE	12 TLC, DAMAGED
13 SNOOP DOGG, BEAUTIFUL	13 JOHNNY CASH, HURT	13 SIMPLE PLAN, ADDICTED	13 EMINEM, SING FOR THE MOMENT
14 BONE CRUSHER, NEVER SCARED	14 FAITH HILL, WHEN THE LIGHTS GO DOWN	14 SNOOP DOGG, BEAUTIFUL	14 FRANKY PEREZ, SOMETHING CRAZY
15 JAY-Z, EXCUSE ME MISS	15 EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU)	15 GINUWINE, HELL YEAH	15 AALIYAH, MISS YOU
16 NAS, I CAN	16 LONESTAR, I'M ALREADY THERE	16 BUSTA RHYMES, I KNOW WHAT YOU WANT	16 CELINE DION, I DROVE ALL NIGHT
17 TYRESE, HOW YOU GONNA ACT LIKE THAT	17 DEANA CARTER, THERE'S NO LIMIT	17 EVANESCENCE, BRING ME TO LIFE	17 JUSTIN TIMBERLAKE, ROCK YOUR BODY
18 ISLEY BROTHERS, WHAT WOULD YOU DO	18 ALAN JACKSON, THAT D BE ALRIGHT	18 FABOLOUS, CAN'T LET YOU GO	18 BDN JOVI, MISUNDERSTOOD
19 CHOPPA, CHOPPA STYLE	19 PHIL VASSAR, THIS IS GOD	19 B2K, GIRLFRIEND	19 MADONNA, AMERICAN LIFE
20 WHITNEY HOUSTON, TRY IT ON MY OWN	20 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE	20 WHITE STRIPES, SEVEN NATION ARMY	20 NDRAH JONES, COME AWAY WITH ME
21 WAYNE WONDER, NO LETTING GO	21 ALAN JACKSON, DRIVE (FOR DADDY GENE)	21 FOD FIGHTERS, TIMES LIKE THESE	21 RED HOT CHILI PEPPERS, CAN'T STOP
22 EMINEM, SING FOR THE MOMENT	22 MONTGOMERY GENTRY, MY TOWN	22 A.F.I., GIRL'S NOT GREY	22 SNOOP DOGG, BEAUTIFUL
23 BRIAN MCKNIGHT, SHOULD A WOULD A COULDA	23 BRIAN MCCOMAS, 99.9% SURE (I'VE NEVER BEEN HERE BEFORE)	23 ROOTS, THE SEED	23 AMANDA PEREZ, ANGEL
24 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER	24 KENNY CHESNEY, THE GOOD STUFF	24 ATARIS, IN THIS DIARY	24 COUNTING CROWS, BIG YELLOW TAXI
25 JA RULE, REIGN	25 FAITH HILL, CRY	25 LIL' KIM, THE JUMP OFF	25 R. KELLY, IGNITION
26 JUSTIN TIMBERLAKE, ROCK YOUR BODY	26 GEORGE STRAIT, SHE LLEAVE YOU WITH A SMILE	26 GOOD CHARLOTTE, THE ANTHEM	26 AVRIL LAVIGNE, LOSING GRIP
27 R. KELLY, IGNITION	27 KEITH URBAN, SOMEBODY LIKE YOU	27 SUM 41, HELL SONG	27 UNCLE KRACKER, DRIFT AWAY
28 SYLEENA JOHNSON, GUESS WHAT	28 DIXIE CHICKS, LONG TIME GONE	28 AMANDA PEREZ, ANGEL	28 RED HOT CHILI PEPPERS, BY THE WAY
29 SEAN PAUL, GET BUSY	29 TOBY KEITH, WHO'S YOUR DADDY	29 JAY-Z, EXCUSE ME MISS	29 SANTANA, THE GAME OF LOVE
30 DIPLOMATS, @IPSET ANTHEM	30 ALISON KRAUSS, THE LUCKY ONE	30 STACIE ORRICO, STUCK	30 AVRIL LAVIGNE, I'M WITH YOU
31 ALLEN ANTHONY, ALRIGHT	31 KELLIE COFFEY, WHATEVER IT TAKES	31 GODSMACK, STRAIGHT OUT OF LINE	31 JOHN MAYER, YOUR BODY IS A WONDERLAND
32 KEITH MURRAY, YEAH YEAH U KNOW IT	32 NICKEL CREEK, SPEAK	32 50 CENT, IN DA CLUB	32 BLUE MAN GROUP, SING ALONG
33 50 CENT, 21 QUESTIONS	33 JIMMY WAYNE, STAY GONE	33 TLC, DAMAGED	33 ALL-AMERICAN REJECTS, SWING SWING
34 TLC, DAMAGED	34 MARCEL TENNESSEE	34 STAINO, PRICE TO PLAY	34 SHAKIRA, OBJECTION (TANGOS)
35 STAGGAM, ROLL WITH M.V.P.	35 BERING STRAIT, BEARING STRAIGHT	35 LISA MARIE PRESLEY, LIGHTS OUT	35 MAROON 5, HARDER TO BREATHE
36 QUEEN LATIFAH, BETTER THAN THE REST	36 DIXIE CHICKS, TRAVELIN' SOLDIER	36 RED HOT CHILI PEPPERS, CAN'T STOP	36 EVANESCENCE, BRING ME TO LIFE
37 BONE THUGS-N-HARMONY, HOME	37 SHANIA TWAIN, UP!	37 ALL-AMERICAN REJECTS, SWING SWING	37 NO DOUBT, UNDERNEATH IT ALL
38 KELLY PRICE, HE PROPOSED	38 VINCE GILL, NEXT BIG THING	38 AALIYAH, MISS YOU	38 PINK, DON'T LET ME GET ME
39 KILLER MIKE, A.D.I.O.A.S.	39 BLAKE SHELTON, THE BABY	39 TYRESE, HOW YOU GONNA ACT LIKE THAT	39 NO DOUBT, HELLA GOOD
40 NICK CARBON, YOUR POPS DON'T LIKE ME	40 JOE NICHOLS, THE IMPOSSIBLE	40 TRAPT, HEADSTRONG	40 JUSTIN TIMBERLAKE, CRY ME A RIVER
<b>NEW ON'S</b>	<b>NEW ON'S</b>	<b>NEW ON'S</b>	<b>NEW ON'S</b>
MONIE LO, SO GINE	TERRI CLARK, THREE MISSISSIPPI	COLD, STUPID GIRL	DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE
HITMAN SAMMY SAMI, STEP DADDY		CHEVELLE, SEND THE PAIN BELOW	FLEETWOOD MAC, PEACEKEEPER
NOVEL PEACH		TRAPT, HEADSTRONG	WHITNEY HOUSTON, TRY IT ON MY OWN
DJ KAYSLAY, TOO MUCH FOR ME (REMIX)		MADONNA, AMERICAN LIFE	JEWEL, INTUITION
CLIPSE, HIT DAMN			TRAIN, CALLING ALL ANGELS

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 3, 2003

<p>Continuous programming 200 Jeterho Quadangle, Jericho, NY 11753</p> <p>P.O.D., SLEEPING AWAKE (NEW) BLUR, CRAZY BEAT (NEW) CAVE IN, ANCHOR (NEW)</p> <p>[OVEN FRESH]</p> <p>POWERMAN 5000, FREE INTERPOL, OBSTACLE 1 MADONNA, AMERICAN LIFE 12 STONES, CRAZY GDB, GIVE UP THE GRUDGE UNESCO, FAILURE</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p><b>NEW</b></p> <p>P.O.D., SLEEPING AWAKE YEAH YEAH YEAHS, DATE WITH THE NIGHT BONE CRUSHER, NEVER SCARED MADONNA, AMERICAN LIFE TRANSPLANTS, DJ</p>	<p>Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139</p> <p>LINKIN PARK, SOMEWHERE I BELONG CHRISTINA AGUILERA, BEAUTIFUL NICK CARTER, DO I HAVE TO CRY FOR YOU EMINEM, SING FOR THE MOMENT SYSTEM OF A DOWN, BODM! T.A.T.U., NOT GONNA GET US RED HOT CHILI PEPPERS, CAN'T STOP JUANES, MALA GENTE COLDFPLAY, CLOCKS SIMPLE PLAN, I'D DO ANYTHING MOLDOV, FRUJLERO PAULINA RUBIO, BAILA CASANOVA GUSTAVO CERATI, COSA IMPOSSIBILE MANA, MARIPOSA TRACIONERA KABAH, POR TI AUDIOSLAVE, LIKE A STONE AVRIL LAVIGNE, SK8ER BOI JENNIFER LOPEZ, ALL I HAVE NELLY, WORK IT KELLY OSBOURNE, COME DIG ME OUT</p>	<p>Continuous programming 9697 E. Mineral Ave., Englewood, CO 80112</p> <p>JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU CHRIS CAGLE, WHAT A BEAUTIFUL DAY DARRYL WORLEY, HAVE YOU FORGOTTEN? EMINEM, SING FOR THE MOMENT MARTINA MCBRIDE, CONCRETE ANGEL KENNY CHESNEY, BIG STAR KEITH URBAN, RAINING ON SUNDAY TIM MCGRAW, SHE'S MY KIND OF RAIN MONTGOMERY GENTRY, SPEED AARON TIPPIN, LOVE LIKE THERE'S NO TOMORROW EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU) DIAMOND RID, I BELIEVE DEANA CARTER, THERE'S NO LIMIT JOE NICHOLS, BROKENHEARTSVILLE PHIL VASSAR, THIS IS GOD TOBY KEITH, BEER FOR MY HORSES BLAKE SHELTON, THE BABY BRIAN MCCOMAS, 99.9% SURE (I'VE NEVER BEEN HERE BEFORE) LEANN RIMMES, SUDDENLY JIMMY WAYNE, STAY GONE</p>
<p>Continuous programming Im Media Park 2, 50670 Koin, Germany</p> <p>ALEXANDER, TAKE ME TONIGHT DANIEL KUBLOK, YOU DROVE ME CRAZY MADONNA, AMERICAN LIFE 50 CENT, IN DA CLUB SHANIA TWAIN, KA-CHING! T.A.T.U., ALL THE THINGS SHE SAID GARETH GATES, ANYONE OF US T.A.T.U., NOT GONNA GET US BEAM VS. CYRUS, U CAN'T TOUCH THIS BON JOVI, ALL ABOUT LOVIN' YOU</p>	<p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>P.O.D., SLEEPING AWAKE (NEW) SALIVA, REST IN PIECES (NEW) FABOLOUS, CAN'T LET YOU GO (NEW) (CURRENT)</p> <p>SWOLLEN MEMBERS, BREATH THEORY OF A DEADMAN, MAKE UP YOUR MIND COLDFPLAY, CLOCKS NOT BY CHOICE, NOW THAT YOU'RE LEAVING LINKIN PARK, SOMEWHERE I BELONG SIMPLE PLAN, ADDICTED MATTHEW GOOD, IN A WORLD CALLED CATASTRO JUSTIN TIMBERLAKE, ROCK YOUR BODY EMINEM, SING FOR THE MOMENT SEAN PAUL, GET BUSY SHAWN DESMAN, SHOOK (JOMO REMIX) RED HOT CHILI PEPPERS, CAN'T STOP R. KELLY, IGNITION I MOTHER EARTH, LIKE THE SUN SUM 41, THE HELL SONG AMANDA PEREZ, ANGEL AVRIL LAVIGNE, LOSING GRIP</p>	<p>2 hours weekly 3900 Mills St, Philadelphia, PA 19127</p> <p>LIL' KIM, THE JUMP OFF LIL' MD, 4 EVER FABOLOUS, CAN'T LET YOU GO WANDA ARIE, THE TRUTH MR. CHEEKS, CRUSH ON YOU NIVEA, LAUNDROMAT KEITH MURRAY, YEAH YEAH U KNOW IT SEAN PAUL, GET BUSY OMX, X GON' GIVE IT TO YA WAYNE WONDER, NO LETTING GO 50 CENT, IN DA CLUB TALIB KWELI, GET BY BUSTA RHYMES &amp; MARIAH CAREY, I KNOW WHAT YOU WANT JAY-Z, EXCUSE ME MISS SNOOP DOGG, BEAUTIFUL</p>	<p>15 hours weekly 10227 E 14th St, Oakland, CA 94603</p> <p>AMANDA PEREZ, ANGEL SIMPLE PLAN, ADDICTED BUSTA RHYMES &amp; MARIAH CAREY, I KNOW WHAT YOU WANT LINKIN PARK, SOMEWHERE I BELONG B2K, GIRLFRIEND AVRIL LAVIGNE, LOSING GRIP JUSTIN TIMBERLAKE, ROCK YOUR BODY EMINEM, SING FOR THE MOMENT NO DOUBT, RUNNING EVANESCENCE, BRING ME TO LIFE THE ALL-AMERICAN REJECTS, SWING SWING SUM 41, THE HELL SONG TLC, DAMAGED GOOD CHARLOTTE, THE ANTHEM SNOOP DOGG, BEAUTIFUL</p>

## Tuned In: Television

by Carla Hay

**'FAME,' REALITY-STYLE:** First there was *Fame* the 1980 movie, whose music won Academy Awards for best original song ("Fame") and best original score. Then there was *Fame* the TV drama, which ran from 1982 to 1987 and featured **Debbie Allen** (who was in the movie) and **Janet Jackson** among its stars. Next came *Fame: The Musical*, a touring stage production that began in the mid-1990s and has enjoyed periodic revivals ever since.



ALLEN

the action of NBC drama *American Dreams*—which is set in the 1960s—takes place on the set of classic music show *American Bandstand*. The soundtrack features a mix of classic '60s songs performed by the original artists (including the **Beach Boys**, **Otis Redding**, and **Simon & Garfunkel**), as well as cover versions by current pop stars who have made guest appearances on the show. They include **B2K** as the **Temptations** (singing "My Girl"), **Vanessa Carlton** as **Dusty Springfield** ("Wishin' and Hopin'"), **Duncan Sheik** as **Bobby Darin** ("Beyond the Sea"), and **India.Arie** as **Nina Simone** ("Come Ye").

The soundtrack to *Queer as Folk: The Third Season* is set for release May 20 on Tommy Boy Records (see Beat Box, page 39). The Showtime drama series has yielded two previous dance/electronic soundtracks for the U.S. version of the show. (*Queer as Folk* originated in the U.K.) On The Billboard 200, the first *Queer as Folk* soundtrack peaked at No. 152, while *Queer as Folk: The Second Season* reached No. 167.

Now comes *Fame* the reality show/talent contest, which debuts on NBC this summer. The show's producers say they are looking for multitalented performers ages 16 and up.

Celebrity judges will narrow down the field of contestants, and the audience will vote on which performers will advance to the final rounds. Actor/choreographer **Allen** will have an on-camera role in the new show as she recruits contestants and leads a "boot camp" for the finalists.

*Fame* the reality show is the latest in a slew of TV talent contests that have emerged after the success of Fox's smash hit *American Idol* (*Billboard*, April 26). **Allen** said in a statement, "The enormous success of the movie *Chicago*, as well as talents like **Jennifer Lopez**, **Usher**, and **Justin Timberlake**, have rekindled the country's appetite for performers who sing, dance, and have that bigger-than-life presentation that have helped them achieve fame. I am looking forward to finding the best of the best."

**TV SOUNDTRACK NEWS:** *American Dreams Original Soundtrack: 1963-1964* will be released May 6 on Hip-O/Universal Records. Much of

# Billboard

# Specials

advertising  
OPPORTUNITIES

## HAWAII

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**B&H 30TH  
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## BLACK MUSIC MONTH

June is Black Music Month and Billboard celebrates with a special look at America's diverse and extraordinary musical heritage. From R&B, rap, hip-hop, reggae, jazz, blues and gospel to the new music of heritage acts, we honor the black musicians that have added to the history of American music. Celebrate the legacy!

**issue date: june 7  
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## CONCORD RECORDS 30TH ANNIVERSARY

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# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**THE EASTER PARADE:** Album volume looks mighty this week, with units standing 25% ahead of the same week last year (see Market Watch, page 5). Before you throw a party to celebrate those zesty numbers, understand that this uptick comes by way of a quirk of the calendar, as Easter fell later this year than it did in 2002.

Comparing apples to apples, the 13.3 million album units sold during this year's Easter frame are down 6.7% from the week that ended March 31, 2002, which was the date when Easter landed last year. If you're looking for an optimistic slice of information, you can celebrate that this issue's Billboard 200 has more titles above the 100,000 mark—13—than the eight we had in last year's holiday frame. If you prefer pessimism, you can grouse that each of last Easter's top two albums shifted 400,000-plus—when Celine Dion's *A New Day Has Come* entered at No. 1 with 527,000, followed by *Now! 9* with 463,000—while none did so this time around.

**IDOL-IZED:** Apparently, the fame of Kelly Clarkson, *American Idol*'s first-season winner, lasted longer than "A Moment Like This." Despite delays in the album's release and a faster start by 50 Cent's new video/audio combo, her *Thankful* rallied strong



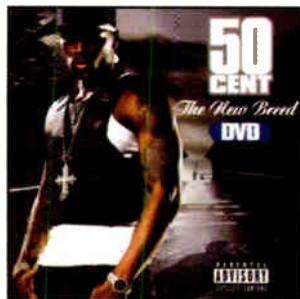
during the high-traffic Easter weekend, snagging The Billboard 200's crown (see story, page 3). Clarkson's chart-topping Nielsen SoundScan

total of 297,000 units is even larger than her opening-day numbers had suggested. A bevy of release-week TV appearances helped accelerate her come-from-behind win, including stops on *The Tonight Show With Jay Leno*, *Good Morning America*, *Dateline*, *The View*, and *Extra*, among others. Prior to that, she had also been seen on *American Idol*, *Live! With Regis and Kelly*, *Entertainment Tonight*, and other shows.

**SEE ME, HEAR ME:** MTV is more than 20 years old, which means that even geezers of 30-plus were raised not just listening to music but watching it, too. The DVD/CD combo from 50 Cent that arrives at No. 1 on Top Music Videos and No. 2 on The Billboard 200 is a step toward what Interscope says will be a not-too-distant version of an album: a hybrid disc on which all content can be played on either DVD or CD players (*Billboard*, April 19).

In the meantime, 50's *The New Breed* follows the path of such offerings as Metallica's 1993 boxed set and last year's Josh Groban title *In Concert*, packaging audio and video components together.

While Groban's was offered to stores in either DVD-styled boxes or CD jewel boxes, *Breed* was only sold in the CD-type package. *Breed*'s CD includes four tracks, the bare minimum content for what *Billboard* would deem to be an EP (although initial shipments only housed three tracks). This becomes the eighth title to chart simultaneously on the big chart and Top Music Videos. 50 Cent's opening sum of 246,000 units is the largest week by any video title—including those released on DVD, VHS, or both—since our music video list flipped to Nielsen SoundScan data in 1993.



**CANDY, EGGS, AND MUSIC:** For the first time since last year's June 1 issue, new titles enter each of the top four slots on The Billboard 200. Aside from the aforementioned Kelly Clarkson and 50 Cent titles, the batch includes career-high Nielsen SoundScan weeks for Fleetwood Mac (No. 3, 218,000 units) and Darryl Worley (No. 4, 214,000), with the latter earning his second No. 1 on Top Country Albums.

Although Mac's 1997 reunion *The Dance* reached No. 1, its biggest sales week was 205,500 units. This, however, is only the third Fleetwood set to chart since The Billboard 200 switched to SoundScan data in 1991.

Worley more than quadruples his best week, earned last year when sophomore album *I Miss My Friend* began with 42,500, which was good for No. 1 on the country list and No. 21 on The Billboard 200. Also scoring his best-ever SoundScan week is concert favorite Jimmy Buffett (No. 9, 127,000). This hits set beats his previous best of 123,500, set by *Banana Wind* in 1996. Last year's *Far Side of the World*, on his own Mailboat label, started at No. 5 with 78,500.

Last week's issue saw seven titles by acts that appeared at the April 7 CMT Flameworthy Video Awards bullet on the big chart or on Top Country Albums. Each rides Easter's tide to gains again this issue, with Toby Keith owning the biggest unit spike of the seven for the second straight week (34-39 on The Billboard 200, up 43%).

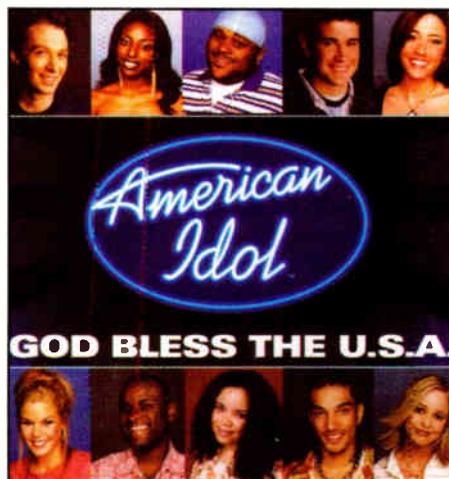
## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**ALL-AMERICAN:** "God Bless the U.S.A.," by the 10 finalists from the latest installment of Fox's *American Idol*, debuts at No. 1 on Hot 100 Singles Sales and No. 4 on The Billboard Hot 100, with first-week sales of 101,000 units (see story, page 3). It is the first song to crack the six-digit sales barrier since the last *American Idol*-related single, Kelly Clarkson's "A Moment Like This," moved 146,000 pieces in the Oct. 12, 2002, issue a week after opening with 236,000 units.

At the time, Clarkson ended a 14-month drought of 100,000-sellers, last achieved by "Loverboy" from Mariah Carey Featuring Cameo in August 2001. The finalists' version of "Bless" is the second rendition of the song to top Hot 100 Singles Sales in the past 18 months. One of the many versions that Lee Greenwood recorded of the song (which was on Curb Records) hit No. 1 in December 2001.



The No. 4 debut by "Bless" on the Hot 100 is the highest entry since we began including radio-only singles on the chart in December 1998 (see Chart Beat, page 77). With most songs debuting on the Hot 100 solely on the strength of their radio popularity, the starting point has—more often than not—been the lower half of the chart. A single that sold enough to impact the Hot 100 was usually already on the chart and would then climb higher than its radio-fueled rank. "Bless" has an audience total of 3 million listener impressions, easily the lowest figure of any song on the chart. This is not surprising, given the nature of the song and the fact that traditional patriotic fare has been tempered since the military campaign in Iraq has been winding down.

The arrival at No. 1 by "Bless" on Hot 100 Single Sales pushes Kid Rock Featuring Allison Moorer's version of "Picture" to No. 2, even though the latter posts the highest one-week sales total of its chart run (19,000 units). "Picture" has spent 12 weeks at No. 1, including

the past eight weeks, and its 2,000-unit gain this week is enough to make it Greatest Gainer/Sales on the Hot 100, even though audience erosion causes it to drop two spots to No. 9.

**TWO FOR FIFTY:** For the second time this year, 50 Cent takes the top slot on Hot R&B/Hip-Hop Singles & Tracks, as "21 Questions" featuring Nate Dogg follows the path taken by "In Da Club." After 21 chart appearances, "Questions" is Dogg's first No. 1. Driven by an airplay increase of 5 million listener impressions, "Questions" ends Sean Paul's stay at No. 1 with "Get Busy" after one week.

Another of 50 Cent's eight charting tracks, Lil' Kim's "Magic Stick," is this issue's Greatest Gainer/Airplay, rising 24-17 on Hot R&B/Hip-Hop Singles & Tracks with an increase of 9.1 million listeners. The track also owns the same distinction on The Billboard Hot 100, climbing 75-46 with an 11.5 million airplay gain. The No. 46 rank is the lowest for an airplay gainer on the Hot 100 since Mystikal's "Shake Ya Ass" earned the honor at No. 65 in the August 26, 2000, issue. The last time the airplay gainer increased by less than 11.5 million listener impressions was June 22, 2002, when Nelly's "Hot in Herre" improved its audience by 11 million. At that point, however, it was already above 100 million listeners. On this issue's chart, the upper echelon remains fairly stable, as no song climbs more than three spots in the top 20.

On The Billboard Hot 100, "In Da Club" holds on to No. 1 for a ninth consecutive week, as last issue's challenger—"Ignition" by R. Kelly—falters. It loses 5 million listener impressions and is overtaken for the No. 2 slot by Paul's surging "Busy," up 10 million in radio audience.

**UP THE DOWN STAIRCASE:** The traffic jam on Hot Country Singles & Tracks worsens this issue, where no new titles break into the top 10 for a second week. The bottleneck on the chart's upper end extends to the top 20 and top 30 this issue, resulting in seven titles that increase in detections but decrease in rank. Those seven titles compete in the most sluggish area of the chart, between No. 19 and No. 36. This type of logjam in that part of the chart would not typically bode well for any title to achieve Airpower status, but Craig Morgan's "Almost Home" manages to do so with a backward move (19-20). "Home" is boosted over the Airpower threshold by advancing 21-19 on the Nielsen Broadcast Data Systems audience tally with 14.8 million listener impressions.

Two titles that decreased in spins last issue reclaim bullets: Travis Tritt's "Country Ain't Country" (No. 26) and Sara Evans' "Backseat of a Greyhound Bus" (No. 31). Those titles gain 38 and 205 detections, respectively.

MAY 3  
2003

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1									
1	NEW	1	1	<b>KELLY CLARKSON</b> RCA 68159/RMG (11.98 CD)	Thankful	1	49	40	44	14	<b>VARIOUS ARTISTS</b> TIME LIFE 18774 (11.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
2	NEW	1	1	<b>50 CENT</b> SHADY/AFTERMATH 000108/INTERSCOPE (11.95 DVD/CD)	The New Breed	2	50	32	21	4	<b>BRIAN MCKNIGHT</b> MOTOWN 067315/UMRG (12.98/18.98)	U Turn	7
3	NEW	1	1	<b>FLEETWOOD MAC</b> REPRISE 48394/WARNER BRDS. (18.98 CD)	Say You Will	3	51	59	60	24	<b>CHEVELLE</b> EPIC 96157 (19.98 EQ CD)	Wonder What's Next	14
4	NEW	1	1	<b>DARRYL WORLEY</b> DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4	52	20	—	2	<b>SCARFACE</b> J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	20
5	3	2	11	<b>50 CENT</b> ▲ <sup>4</sup> SHADY/AFTERMATH 493544/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	53	50	48	21	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
6	2	1	4	<b>LINKIN PARK</b> WARNER BRDS. 48186* (11.98 CD)	Meteora	1	54	48	50	13	<b>TRAPT</b> WARNER BRDS. 48296 (12.98 CD) [M]	Trapt	48
				<b>GREATEST GAINER</b>									
7	4	3	4	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	55	64	70	23	<b>FLOETRY</b> DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
8	9	5	40	<b>NORAH JONES</b> ▲ <sup>6</sup> BLUE NOTE 32088 (11.98 CD) [M]	Come Away With Me	1	56	72	74	11	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
9	NEW	1	1	<b>JIMMY BUFFETT</b> MAILBOAT/MCA/067781/UMG (12.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	57	80	79	12	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
10	7	7	3	<b>CHER</b> GEPFEN/MCA/WARNER BRDS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	7	58	53	57	22	<b>SHANIA TWAIN</b> MERCURY 170314/UMG (11.98 CD)	Up!	1
11	8	4	4	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 87185 (12.98 EQ/18.98)	Dne Heart	2	59	43	34	23	<b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3
12	10	9	7	<b>EVANESCENCE</b> ▲ WIND-UP 13063 (18.98 CD)	Fallen	5	60	54	56	24	<b>MATCHBOX TWENTY</b> ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
13	1	—	2	<b>GODSMACK</b> REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1	61	67	73	18	<b>WIDESPREAD PANIC</b> WIDESPREAD 84606/SANCTUARY (18.98 CD)	Ball	61
14	5	—	2	<b>LISA MARIE PRESLEY</b> CAPITOL 96668 (11.98/18.98)	To Whom It May Concern	5	62	44	37	21	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 000297/HDJMG (15.98 CD)	Blueprint 2.1	17
15	15	11	74	<b>KID ROCK</b> ▲ <sup>4</sup> LAVA 83482*/AG (12.98/18.98)	Cocky	3	63	67	73	19	<b>SNOOP DOGG</b> ▲ DGG/STYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	12
16	12	10	7	<b>R. KELLY</b> JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	64	46	59	21	<b>VIVIAN GREEN</b> COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	51
17	16	12	2	<b>SEAN PAUL</b> ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	65	77	69	7	<b>BUSTA RHYMES</b> ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	43
18	NEW	1	1	<b>PETE YORN</b> COLUMBIA 86922*/CRG (9.98 EQ CD)	Day I Forgot	18	66	52	58	3	<b>THE ATARIS</b> COLUMBIA 86184*/CRG (18.98 EQ CD)	So Long, Astoria	24
19	22	20	46	<b>AVRIL LAVIGNE</b> ▲ <sup>5</sup> ARISTA 14740 (11.98 CD)	Let Go	2	67	52	58	3	<b>VARIOUS ARTISTS</b> EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
20	14	8	14	<b>SOUNDTRACK</b> ▲ EPIC 89988 (11.98 EQ CD)	Chicago	2	68	92	91	31	<b>VARIOUS ARTISTS</b> ● WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	52
21	13	6	3	<b>THE WHITE STRIPES</b> THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	69	47	42	24	<b>JAHEIM</b> ● DIVINE MILL 48214/WARNER BRDS. (18.98 CD)	Still Ghetto	8
22	6	—	2	<b>GINUWINE</b> EPIC 86960 (12.98 EQ/18.98)	The Senior	6	70	33	—	2	<b>NEWSBOYS</b> SPARROW 41763 (11.98 CD)	Adoration: The Worship Album	33
23	29	25	7	<b>KIDZ BOP KIDS</b> ● RAZOR & TIE 89060 (11.98/17.98)	Kidz Bop 3	17	71	56	90	11	<b>LIONEL RICHIE</b> MOTOWN/UTV 068140/UMG (18.98 CD)	The Definitive Collection	19
24	25	24	29	<b>GOOD CHARLOTTE</b> ▲ DAYLIGHT 86486/EPIC (18.98 EQ CD)	The Young And The Hopeless	7	72	71	52	19	<b>NAS</b> ▲ ILL WILL/COLUMBIA 86830*/CRG (12.98 EQ/18.98)	God's Son	12
25	24	23	24	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>2</sup> JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	73	61	15	3	<b>CHRIS CAGLE</b> CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Chris Cagle	15
26	21	16	24	<b>COLDPLAY</b> ▲ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	74	57	38	16	<b>T.A.T.U.</b> INTERSCOPE 064107 (18.98 CD) [M]	200 KM/H In The Wrong Lane	13
27	11	—	2	<b>JAMES TAYLOR</b> WARNER BRDS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11	75	74	67	7	<b>THIRD DAY</b> ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
28	19	14	7	<b>FABOLOUS</b> ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	76	63	47	10	<b>VARIOUS ARTISTS</b> GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)	Grammy Nominees 2003	6
29	31	33	25	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 88037*/RMG (12.98/18.98)	Stripped	2	77	62	46	7	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BRDS. (18.98 CD) [M]	Josh Groban	8
30	34	35	39	<b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	78	81	84	20	<b>HEATHER HEADLEY</b> RCA 69376/RMG (12.98/18.98)	This Is Who I Am	38
				<b>PACESETTER</b>									
31	55	72	36	<b>SOUNDTRACK</b> ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31	79	66	51	7	<b>JOHNNY CASH</b> AMERICAN/LST HIGHWAY 063339*/UMG (18.98 CD)	American IV: The Man Comes Around	45
32	23	19	22	<b>AUDIOSLAVE</b> ▲ INTERSCOPE/EPIC 86968* (18.98 EQ CD)	Audioslave	7	80	65	55	26	<b>ROD STEWART</b> ▲ J 20039*/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
33	30	17	34	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	81	58	40	18	<b>TYRESE</b> ● J 20041*/RMG (12.98/18.98)	I Wanna Go There	16
34	NEW	1	1	<b>JESSICA ANDREWS</b> DREAMWORKS (NASHVILLE) 450356/INTERSCOPE (12.98/18.98)	Now	34	82	79	66	10	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)	Any Given Thursday	17
35	28	18	7	<b>LIL' KIM</b> ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5	83	82	75	8	<b>AMANDA PEREZ</b> POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	73
36	27	22	44	<b>EMINEM</b> ▲ <sup>8</sup> WEBB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	84	76	71	4	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BRDS. 48140* (18.98 CD)	By The Way	2
37	37	32	4	<b>NELLY</b> ▲ <sup>5</sup> FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	85	69	54	11	<b>SOUNDTRACK</b> ● WIND-UP 13079 (18.98 CD)	Daredevil: The Album	9
38	41	36	11	<b>THE ALL-AMERICAN REJECTS</b> ● DGGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25	86	83	62	6	<b>KILLER MIKE</b> AQUEMINI/COLUMBIA 86862*/CRG (12.98 EQ/18.98)	Monster	10
39	42	29	6	<b>AFI</b> NITRO/DREAMWORKS 450380/INTERSCOPE (9.98 CD)	Sing The Sorrow	5	87	95	100	2	<b>FLEETWOOD MAC</b> ▲ REPRISE 73775/WARNER BRDS. (24.98 CD)	The Very Best Of Fleetwood Mac	12
40	35	28	59	<b>JOHN MAYER</b> ▲ <sup>2</sup> AWARE/COLUMBIA 85293*/CRG (17.98 EQ/18.98) [M]	Room For Squares	8	88	102	110	5	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
41	36	30	23	<b>3 DOORS DOWN</b> ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8	89	NEW	1	1	<b>FFH</b> ESSENTIAL 10705/ZOMBA (18.98 CD)	Ready To Fly	89
42	49	41	20	<b>SIMPLE PLAN</b> ● LAVA 83534/AG (12.98/18.98) [M]	No Pads, No Helmets...Just Balls	36	90	118	108	22	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL/EMI/ZOMBA/SONY 069720/UMG (12.98/18.98)	Now 11	2
43	18	—	2	<b>LUCINDA WILLIAMS</b> LST HIGHWAY 170355 (18.98 CD)	World Without Tears	18	91	87	85	26	<b>FOO FIGHTERS</b> ● RDSWELL/RCA 68008/RMG (18.98 CD)	Dne By Dne	3
44	45	39	21	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> EPIC 86291 (18.98 EQ CD)	This Is Me...Then	2	92	100	121	28	<b>KEITH URBAN</b> ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
45	NEW	1	1	<b>TOBY KEITH</b> MERCURY 170351/UMG (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45	93	91	77	4	<b>STACIE ORRICO</b> FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59
46	38	26	25	<b>SOUNDTRACK</b> ▲ <sup>4</sup> SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1	94	78	64	6	<b>BEN HARPER</b> VIRGIN 80640 (18.98 CD)	Diamonds On The Inside	19
47	26	13	4	<b>CAM'RON PRESENTS THE DIPLOMATS</b> RDC-A-FELLA/DEF JAM 063211*/HDJMG (12.98 CD)	Diplomatic Immunity	8	95	109	114	17	<b>TALIB KWELI</b> RAWKUS 113048*/MCA (18.98 CD)	Quality	21
48	39	27	19	<b>B2K</b> ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10	96	85	80	25	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15
											<b>SOUNDTRACK</b> BLOODLINE/DEF JAM 063615*/HDJMG (12.98/18.98)	Cradle 2 The Grave	6
											<b>DANIEL BEDINGFIELD</b> ISLAND 065113*/HDJMG (17.98 CD)	Gotta Get Thru This	41
											<b>WAYNE WONDER</b> VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	29

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	60	45	4	VARIOUS ARTISTS	Rewind: The Hip-Hop DVD Magazine Issue 1	34	151	133	116	10	MICHAEL BUBLE	Michael Buble	88
				SHADYVILLE 6101 (18.98 CD)							143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]		
101	90	78	23	ELTON JOHN ▲ <sup>2</sup>	Greatest Hits 1970-2002	12	152	NEW			THICKE	A Beautiful World	152
				ROCKET/UTV 063478/UMG (24.98 CD)							NU AMERICA 493375/INTERSCOPE (9.98 CD) [M]		
102	89	81	10	GEORGE STRAIT ●	For The Last Time: Live From The Astrodome	7	153	163	147	22	SOUNDTRACK	Sweet Home: Alabama	46
				MCA NASHVILLE 170319/UMGN (12.98/18.98)							HDLLYWOOD 162364 (18.98 CD)		
103	113	93	4	JACI VELASQUEZ	[Unspoken]	55	154	NEW			VARIOUS ARTISTS	Living The Gospel: Gospel Greats	154
				WORD-CURB 86223/WARNER BROS. (18.98 CD)							UNIVERSAL MUSIC SPECIAL MARKETS 96514/TIME LIFE (18.98 CD)		
104	75	61	8	FREEWAY	Philadelphia Freeway	5	155	160	176	24	MONTGOMERY GENTRY	My Town	26
				RDC-A-FELLA/DEF JAM 586920*/DJMG (12.98/18.98)							COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)		
105	84	68	19	AALIYAH ▲	I Care 4 U	3	156	141	134	4	ALISON KRAUSS + UNION STATION ●	Live	36
				BLACKGRDUNDI/UNIVERSAL 060802/UMRG (12.98/18.98)							ROUNDER 610515 (19.98 CD)		
106	111	168	3	SOUNDTRACK	What A Girl Wants	106	157	104	43	3	ROBBIE WILLIAMS	Escapology	43
				ATLANTIC 83641/AG (19.98/16.98)							CHRYSALIS 81777/VIRGIN (9.98 CD)		
107	73	—	7	VARIOUS ARTISTS	Got Hits!	73	158	171	169	26	MICHAEL W. SMITH ●	Worship Again	14
				VIRGIN 81922 (18.98 CD)							REUNION 10074/ZDMBA (11.98/17.98)		
108	101	89	74	PINK ▲ <sup>4</sup>	M!ssundaztood	6	159	200	190	4	VARIOUS ARTISTS ▲	WOW Hits 2003	34
				ARISTA 14718 (12.98/18.98)							EMI CMG/PROVIDENT/WORD 39776/SPARRDW (21.98 CD)		
109	NEW	1	1	BILLY GILMAN	Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek	109	160	162	145	16	PUDDLE OF MUDD ▲ <sup>3</sup>	Come Clean	9
				EPIC (NASHVILLE) 86954/SONY (NASHVILLE) (12.98 EQ/18.98)							FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)		
110	111	162	3	KIDZ BOP KIDS ●	Kidz Bop 2	37	161	137	113	4	AVALON	The Very Best Of Avalon: Testify To Love	112
				RAZOR & TIE 89055 (11.98/17.98)							SPARRDW 42949 (18.98 CD)		
111	86	65	24	SANTANA ▲ <sup>2</sup>	Shaman	1	162	183	191	11	STEVEN CURTIS CHAPMAN	All About Love	12
				ARISTA 14737 (12.98/18.98)							SPARRDW 41762 (18.98 CD)		
112	110	98	20	THE ROLLING STONES ▲ <sup>4</sup>	Forty Licks	2	163	117	76	11	JAY-Z ▲ <sup>3</sup>	The Blueprint 2: The Gift And The Curse	1
				ABKCO 13378/VIRGIN (29.98 CD)							RDC-A-FELLA/DEF JAM 063380*/DJMG (15.98/19.98)		
113	99	87	4	LES NUBIANS	One Step Forward	79	164	164	140	11	BLAKE SHELTON	The Dreamer	8
				OMTOWN 82569/HIGHER OCTAVE (17.98 CD)							WARNER BROS. (NASHVILLE) 48237/WRN (12.98/18.98)		
114	51	—	1	THE JAYHAWKS	Rainy Day Music	51	165	199	—	—	TRACE ADKINS ●	Chrome	59
				AMERICAN 00080/LDST HIGHWAY (18.98 CD)							CAPITOL (NASHVILLE) 30618 (10.98/17.98)		
115	68	31	4	HOT BOYS	Let 'Em Burn	14	166	150	151	29	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60
				CASH MONEY/UNIVERSAL 860966/UMRG (12.98/18.98)							INTEGRITY 86846/EPIC (19.98 EQ CD)		
116	107	94	24	JOE NICHOLS	Man With A Memory	72	167	178	178	19	COUNTING CROWS ●	Hard Candy	5
				UNIVERSAL SOUTH 170285 (11.98/17.98) [M]							GEFFEN 493356/INTERSCOPE (18.98 CD)		
117	114	104	24	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	168	130	117	10	KENNY LATTIMORE & CHANTE MOORE	Things That Lovers Do	31
				INTERSCOPE 493425 (18.98 CD)							ARISTA 14751 (12.98/18.98)		
118	108	112	9	FINCH	What It Is To Burn	106	169	166	181	28	BON JOVI ●	Bounce	2
				DRIVE-THRU 860991/MCA (12.98 CD) [M]							ISLAND 063055/DJMG (12.98/18.98)		
119	119	156	3	VARIOUS ARTISTS	Dove Hits 2003	119	170	176	164	1	VANESSA CARLTON ▲	Be Not Nobody	5
				REUNION 10078/ZDMBA (18.98 CD)							A&M 493307/INTERSCOPE (18.98 CD)		
120	174	184	34	KIDZ BOP KIDS ●	Kidz Bop	76	171	146	105	5	ANI DIFRANCO	Evolve	30
				RAZOR & TIE 89042 (11.98/17.98)							RIGHTEDUS BABE 030 (16.98 CD)		
121	94	86	7	DONNIE MCCLURKIN	Donnie McClurkin... Again	31	172	148	197	3	GEORGE JONES	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	148
				VERITY 43199/ZDMBA (12.98/18.98)							BANDIT/BNA 67063/RLG (11.98/18.98)		
122	145	128	19	THE DONNAS	Spend The Night	62	173	142	123	11	BEE GEES ▲	Their Greatest Hits—The Record	49
				ATLANTIC 83567*/AG (12.98 CD) [M]							POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98)		
123	136	143	21	THE ROOTS	Phrenology	28	174	151	152	4	MUDVAYNE	The End Of All Things To Come	17
				MCA 112996* (18.98 CD)							EPIC 86487 (18.98 EQ CD)		
124	121	92	10	YANNI	Ethnicity	27	175	RE-ENTRY	—	—	VARIOUS ARTISTS	Radio Disney Jams: Vol. 5	122
				VIRGIN 81516 (18.98 CD)							WALT DISNEY 860787 (12.98 CD)		
125	128	119	10	RELIENT K	Two Lefts Don't Make A Right...But Three Do	38	176	127	150	1	LOS BUKIS/LOS TEMERARIOS	20 Involudables	127
				GDTEE 72890 (14.98 CD)							FONDISA 350832/JUG (14.98 CD)		
126	106	99	30	ELVIS PRESLEY ▲ <sup>3</sup>	Elvis: 30 #1 Hits	1	177	NEW	—	—	LOUIE DEVITO	Dance Divas	177
				RCA 68079*/RMG (12.98/19.98)							DEE VEE 0005/MUSICRAMA (16.98 CD)		
127	96	82	23	JA RULE ▲	The Last Temptation	4	178	180	177	1	NIRVANA ▲	Nirvana	3
				MURDER INC./DEF JAM 063487*/DJMG (12.98/18.98)							DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)		
128	144	160	5	JASON MRAZ	Waiting For My Rocket To Come	128	179	138	—	2	POINT OF GRACE	24	138
				ELEKTRA 62829/EEG (12.98 CD) [M]							WORD-CURB 86251/WARNER BROS. (18.98 CD)		
129	131	137	8	SUM 41 ●	Does This Look Infected?	32	180	147	122	1	CELINE DION ▲ <sup>3</sup>	A New Day Has Come	1
				ISLAND 063491/DJMG (18.98 CD)							EPIC 86400 (12.98 EQ/18.98)		
130	97	88	8	B.G.	Livin' Legend	21	181	134	111	5	(HED)PLANET EARTH	Blackout	33
				CHOPPA CITY/IN THE PAINT 8465/KDCB (18.98 CD)							VOLCAND/JIVE 41817/ZDMBA (14.98 CD)		
131	182	161	20	MARIAH CAREY ▲	Chambracelet	3	182	155	107	2	FIELD MOB	From The Roota To Tha Toota	33
				MONARC/ISLAND 063467*/DJMG (12.98/18.98)							MCA 113051* (18.98 CD)		
132	124	120	29	DIAMOND RIO ●	Completely	23	183	RE-ENTRY	18	18	TONY BENNETT & K.D. LANG ●	A Wonderful World	41
				ARISTA NASHVILLE 67046/RLG (11.98/17.98)							RPM/COLUMBIA 86734/CRG (12.98 EQ/18.98)		
133	143	129	8	BOWLING FOR SOUP	Drunk Enough To Dance	129	184	RE-ENTRY	7	7	SOUNDTRACK	Drumline	133
				SILVERTONE/JIVE 41819/ZDMBA (12.98 CD) [M]							FOX/JIVE 41810/ZDMBA (12.98/18.98)		
134	129	133	8	RANDY TRAVIS	Rise And Shine	127	185	RE-ENTRY	—	—	JARS OF CLAY	Futhermore: From The Studio, From The Stage	64
				WORD-CURB 86236/WARNER BROS. (11.98/18.98)							ESSENTIAL 10689/ZDMBA (18.98 CD)		
135	116	106	21	DISTURBED ▲	Believe	1	186	192	195	14	UNCLE KRACKER	No Stranger To Shame	43
				REPRISE 48320/WARNER BROS. (18.98 CD)							LAVA 83542*/AG (12.98/18.98)		
136	132	127	14	ALAN JACKSON ▲ <sup>3</sup>	Drive	1	187	161	136	7	CHOPPA	Straight From The N.O.	54
				ARISTA NASHVILLE 67039/RLG (12.98/18.98)							TAKE FD /NEW NM LIMIT 075007/UMRG (12.98/18.98)		
137	112	96	11	VARIOUS ARTISTS ●	WOW Gospel 2003	29	188	157	172	2	DRU HILL	Dru World Order	21
				EMI CHRISTIAN/WORD/VERITY 43213/ZDMBA (18.98/21.98)							DEF SOUL 063377*/DJMG (12.98/18.98)		
138	NEW	1	1	ZIGGY MARLEY	Dragonfly	138	189	115	—	2	YO LA TENGO	Summer Sun	115
				TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR (18.98 CD)							MATADOR 05487/BEGGARS GROUP (17.98 CD) [M]		
139	120	101	21	NO DOUBT ▲ <sup>2</sup>	Rock Steady	9	190	NEW	1	1	CRAIG MORGAN	I Love It	190
				INTERSCOPE 493158* (12.98/18.98)							BROKEN BOW 77567 (13.98 CD) [M]		
140	140	125	13	SHERYL CROW ▲	C'mon, C'mon	2	191	167	142	4	SYSTEM OF A DOWN ●	Steal This Album!	15
				A&M 493260/INTERSCOPE (12.98/18.98)							AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)		
141	152	109	15	THE USED	The Used	63	192	156	138	20	INDIA.ARIE ●	Voyage To India	6
				REPRISE 48287/WARNER BROS. (18.98 CD) [M]							MOTOWN 064755/UMRG (12.98/18.98)		
142	139	131	4	FAITH HILL ▲ <sup>2</sup>	Cry	1	193	177	155	34	ASHANTI ▲ <sup>3</sup>	Ashanti	1
				WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)							MURDER INC./AJM 586830*/DJMG (12.98/18.98)		
143	126	103	5	VARIOUS ARTISTS	Atticus: Dragging The Lake II	51	194	170	157	11	SYLEENA JOHNSON	Chapter 2: The Voice	104
				SIDE ONE DUMMY 71236 (18.98 CD)							JIVE 41815/ZDMBA (11.98/17.98) [M]		
144	125	95	27	LL COOL J	10	2	195	RE-ENTRY	7	7	STEVIE WONDER	The Definitive Collection	35
				DEF JAM 077021*/DJMG (12.98/18.98)							MOTOWN/UTV 066164/UME (18.98 CD)		
145	168	182	40	SOUNDTRACK ●	Disney's Lilo & Stitch	11	196	RE-ENTRY	5	5	MERCYME ●	Almost There	67
				WALT DISNEY 880734 (18.98 CD)							IND 86133/CURB (16.98 CD) [M]		
146	105	53	3	SOUNDTRACK	House Of 1000 Corpses	53	197	189	179	4	CREED ▲ <sup>6</sup>	Weathered	1
				GEFFEN 493834/INTERSCOPE (18.98 CD)									

MAY 3 2003 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					15 Weeks At Number 1
1	3	24	<b>TONY BENNETT &amp; K.D. LANG</b>	RCA/COLUMBIA 86734/CRG	<b>A Wonderful World</b>
2	1	24	<b>DIANA KRALL</b>	VERVE 069109/VG	Live In Paris
3	2	4	<b>PETER CINCOTTI</b>	UMVC/CRG 2159 [M]	Peter Cincotti
4	5	4	<b>DIANA KRALL</b>	VERVE 548846/VG	The Look Of Love
5	7	4	<b>VARIOUS ARTISTS</b>	CAPITOL 86738	Lady Sings The Blues
6	6	7	<b>GLENN MILLER</b>	RCA VICTOR 64014	Platinum Glenn Miller
7	NEW	1	<b>BILL FRISELL</b>	NONESUCH 7966/VAG	The Intercontinentals
8	9	11	<b>NATALIE COLE</b>	VERVE 589774/VG	Ask A Woman Who Knows
9	10	4	<b>WAYNE SHORTER</b>	VERVE 543558/VG	Alegria
10	8	3	<b>VARIOUS ARTISTS</b>	PLAYBOY JAZZ 7507/C/CONCORD	Jazz After Dark
11	11	10	<b>THE BAD PLUS</b>	COLUMBIA 87040/CRG	These Are The Vistas
12	13	14	<b>MARK O'CONNOR'S HOT SWING TRIO</b>	DDVSS/SEY 87890/CRG	In Full Swing
13	15	10	<b>NAT KING COLE</b>	CAPITOL 81513	Love Songs
14	16	11	<b>THE MARSALIS FAMILY</b>	MARSALIS 0112002/ROUNDER	A Jazz Celebration
15	18	13	<b>VARIOUS ARTISTS</b>	VERVE 065328/VG	Bossa Nova For Lovers
16	12	3	<b>THE DETROIT EXPERIMENT</b>	ROPEAD/DOPE 99138/ATLANTIC	The Detroit Experiment
17	NEW	1	<b>LYNNE ARRIALE TRIO</b>	MOTEMA 71322	Arise
18	20	4	<b>THE DAVE BRUBECK QUARTET</b>	TELARC 83570	Park Avenue South: Live At Starbucks
19	NEW	1	<b>STACEY KENT</b>	CANDID 73755	In Love Again
20	19	11	<b>STEVE TYRELL</b>	COLUMBIA 86990/CRG [M]	Standard Time
21	14	6	<b>KENNY GARRETT</b>	WARNER BROS. 46404	Standard Of Language
22	17	11	<b>JANE MONHEIT</b>	N-CODED 4234/WARLOCK [M]	In The Sun
23	4	1	<b>VINCE BENEDETTI MEETS DIANA KRALL</b>	TCB 22182/ALLEGRO	Heartdrops
24	NEW	1	<b>HARRY CONNICK, JR.</b>	COLUMBIA 86077/CRG	Songs I Heard
25	23	8	<b>CHRISTIAN MCBRIDE BAND</b>	WARNER BROS. 48276	Vertical Vision

MAY 3 2003 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					60 Weeks At Number 1
1	1	66	<b>NORAH JONES</b>	BMG/A&O 57789 [M]	<b>Come Away With Me</b>
2	3	7	<b>THE CRUSADERS</b>	PRA/VERVE 68077/VG	Rural Renewal
3	4	11	<b>KENNY G</b>	ARISTA 14738	Paradise
4	2	7	<b>VARIOUS ARTISTS</b>	SHANACHIE 5100	Streetwise: Work It!
5	6	8	<b>MINDI ABAIR</b>	GRP 065229/VG	It Just Happens That Way
6	NEW	1	<b>STANLEY CLARKE</b>	LEGACY/COLUMBIA 67346/CRG	1, 2, To The Bass
7	7	6	<b>JEFF LOBER</b>	NARADA JAZZ 8100/NARADA	Philly Style
8	8	4	<b>STEVE COLE</b>	WARNER BROS. 46301	NY LA
9	5	3	<b>SOULIVE</b>	BLUE NOTE 42805	Soulive
10	9	19	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 2	Hidden Beach Recordings Presents: Unwrapped Vol. 2
11	13	4	<b>CHARLIE HUNTER QUINTET</b>	ROPEAD/DOPE 93137/ATLANTIC	Right Now Move
12	10	8	<b>SPYRO GYRA</b>	HEADS UP 3074	Original Cinema
13	11	10	<b>KIM WATERS</b>	SHANACHIE 5191 [M]	Someone To Love You
14	12	6	<b>WALTER BEASLEY</b>	N-CODED 4235/WARLOCK [M]	Go With The Flow
15	15	19	<b>BOBBY LYLE</b>	THREE KEYS 54562/LIGHTYEAR	Joyful
16	18	19	<b>FOURPLAY</b>	BLUEBIRD 63918/RCA VICTOR	Heartfelt
17	NEW	1	<b>GALACTIC</b>	VOLCANO 32193/ZOMBA	Vintage Reserve
18	14	24	<b>BWB</b>	WARNER BROS. 48011 [M]	Groovin'
19	17	7	<b>BONEY JAMES</b>	WARNER BROS. 48004	Ride
20	16	21	<b>AL JARREAU</b>	GRP 589772/VG	All I Got
21	19	17	<b>PIECES OF A DREAM</b>	HEADS UP 3071	Love's Silhouette
22	NEW	1	<b>PETER WHITE</b>	COLUMBIA 85212/CRG [M]	Glow
23	20	12	<b>NORMAN BROWN</b>	WARNER BROS. 47995 [M]	Just Chillin'
24	22	13	<b>WALTER BEASLEY</b>	Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!	Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!
25	NEW	1	<b>CHIELI MINUCCI</b>	SHANACHIE 5086	Night Grooves

MAY 3 2003 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					4 Weeks At Number 1
1	1	11	<b>JANUSZ OLENIOWICZ WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b>	SONY CLASSICAL 87782	<b>The Pianist (Soundtrack)</b>
2	2	24	<b>ANDREA BOCELLI</b>	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
3	3	4	<b>VARIOUS ARTISTS</b>	CIRCA/VIRGIN 66967	The Most Relaxing Classical Album...Ever! II
4	NEW	1	<b>YO-YO MA</b>	SONY CLASSICAL 87287	French Sonatas
5	5	11	<b>YO-YO MA</b>	SONY CLASSICAL 87917	Classic Yo-Yo
6	4	3	<b>JUAN DIEGO FLOREZ</b>	DECCA 466999/UNIVERSAL CLASSICS GROUP	Una Furtiva Lagrima
7	7	5	<b>CHANTICLEER</b>	TELDEC 49702/AG	A Portrait
8	6	30	<b>GLENN GOULD</b>	SONY CLASSICAL 87703	State Of Wonder
9	10	4	<b>CARRERAS-DOMINGO-PAVARETTI</b>	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
10	9	1	<b>SOUNDTRACK</b>	EMI CLASSICS 57389/ANGEL	Callas Forever
11	8	7	<b>VIENNA PHILHARMONIC ORCHESTRA (RATTLE)</b>	EMI CLASSICS 57445/ANGEL	Beethoven: Complete Symphonies
12	NEW	1	<b>RICHARD JOO</b>	COLUMBIA 65397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
13	11	7	<b>ANNE-SOPHIE MUTTER</b>	DECCA 466999/UNIVERSAL CLASSICS GROUP	Tango Song & Dance
14	NEW	1	<b>FABIO BIONDI/EUROPE GALLANTE</b>	VERITAS 45527/VIRGIN	Vivaldi: Mandolin Concert; Concerti Con Molti Instrumenti
15	14	14	<b>RENEE FLEMING</b>	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto

MAY 3 2003 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					20 Weeks At Number 1
1	1	20	<b>JOSH GROBAN</b>	143/REPRISE 48154/WARNER BROS. [M]	<b>Josh Groban</b>
2	2	10	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
3	3	3	<b>CHARLOTTE CHURCH</b>	COLUMBIA 86990/CRG	Prelude: The Best Of Charlotte Church
4	4	14	<b>OPERA BABES</b>	SONY CLASSICAL 87803 [M]	Beyond Imagination
5	5	27	<b>BOND</b>	MBI/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
6	7	11	<b>MARIO FRANGOULIS</b>	SONY CLASSICAL 89005 [M]	Sometimes I Dream
7	9	7	<b>ANDREA BOCELLI</b>	PHILIPS 589347/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
8	8	29	<b>RUSSELL WATSON</b>	DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore
9	11	10	<b>SARAH BRIGHTMAN</b>	NEMO STUDIO 33257/ANGEL	Classics
10	6	3	<b>THE AMERICAN TENORS</b>	SONY CLASSICAL 37893	The American Tenors
11	10	10	<b>RENEE FLEMING/BRYN TERFEL</b>	DECCA 467101/UNIVERSAL CLASSICS GROUP	Under The Stars
12	13	7	<b>CHARLOTTE CHURCH</b>	COLUMBIA 87210/CRG	Enchantment
13	12	10	<b>DANIEL RODRIGUEZ</b>	MANHATTAN 43085/ANGEL [M]	From My Heart
14	14	4	<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b>	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
15	NEW	1	<b>THREE MO' TENORS</b>	RCA VICTOR 63827 [M]	Three Mo' Tenors

MAY 3 2003 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					10 Weeks At Number 1
1	1	10	<b>YANNI</b>	VIRGIN 81516	Ethnicity
2	NEW	1	<b>ESTEBAN</b>	DAYSTAR 8847	Back 2 Back
3	NEW	1	<b>ESTEBAN</b>	DAYSTAR 8848	Magic Moments
4	2	13	<b>YANNI</b>	WINDHAM HILL 18108/BMG HERITAGE	Ultimate Yanni
5	4	13	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMMOPHONE 214	Romantic Melodies
6	5	17	<b>JIM BRICKMAN</b>	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
7	3	20	<b>GEORGE WINSTON</b>	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
8	6	3	<b>GEORGE WINSTON</b>	WINDHAM HILL 36001/RCA VICTOR	Velveten Rabbit: Anniversary Edition
9	10	3	<b>CUSCO</b>	HIGHER OCTAVE 82259/VIRGIN	Inner Journeys
10	7	20	<b>VARIOUS ARTISTS</b>	VIRGIN 12082	Pure Moods IV
11	9	15	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 11676/RCA VICTOR	Windham Hill Chill
12	11	11	<b>JOHANNES LINSTEAD</b>	REAL MUSIC 3763	Zabuca
13	8	10	<b>AMETHYSTIUM</b>	NEURODISC 80825/CAPITOL	Aphelion
14	14	2	<b>DANNY WRIGHT</b>	REAL MUSIC 5518	Healer Of Hearts
15	13	12	<b>JIM BRICKMAN</b>	WINDHAM HILL 11888/RCA VICTOR	Simple Things

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MAY 3 2003 **Billboard** TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	20	1	<b>CLASSICAL FAVORITES</b>	VARIOUS ARTISTS	CLASSICAL FAVORITES
2	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS	GOD BLESS AMERICA: UNITED WE STAND!
3	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	MOZART: 50 CLASSICAL HIGHLIGHTS
4	FOR A QUIET EVENING	VARIOUS ARTISTS	FOR A QUIET EVENING	VARIOUS ARTISTS	FOR A QUIET EVENING
5	FOR YOUR WEDDING	VARIOUS ARTISTS	FOR YOUR WEDDING	VARIOUS ARTISTS	FOR YOUR WEDDING
6	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: SPANISH GUITAR
7	25 PIANO FAVORITES	VARIOUS ARTISTS	25 PIANO FAVORITES	VARIOUS ARTISTS	25 PIANO FAVORITES
8	FIFTY CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	FIFTY CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	FIFTY CLASSICAL HIGHLIGHTS
9	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION
10	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS	MOZART: SYMPHONY NOS. 40 & 41
11	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS	BEST TRADITIONAL WEDDING MUSIC
12	CLASSICAL MASTERPIECES	VARIOUS ARTISTS	CLASSICAL MASTERPIECES	VARIOUS ARTISTS	CLASSICAL MASTERPIECES
13	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS
14	BABY'S FIRST CLASSICS	VARIOUS ARTISTS	BABY'S FIRST CLASSICS	VARIOUS ARTISTS	BABY'S FIRST CLASSICS
15	FIFTY CLASSICAL ROMANTIC PIANO	VARIOUS ARTISTS	FIFTY CLASSICAL ROMANTIC PIANO	VARIOUS ARTISTS	FIFTY CLASSICAL ROMANTIC PIANO

MAY 3 2003 **Billboard** TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>BABY MOZART</b>	VARIOUS ARTISTS	BABY MOZART
2	2	1	<b>DISNEY'S BABY BEETHOVEN</b>	VARIOUS ARTISTS	DISNEY'S BABY BEETHOVEN
3	3	1	<b>VIVALDI'S GREATEST HITS</b>	VARIOUS ARTISTS	VIVALDI'S GREATEST HITS
4	4	1	<b>BABY NEPTUNE</b>	VARIOUS ARTISTS	BABY NEPTUNE
5	5	1	<b>THE #1 OPERA ALBUM</b>	VARIOUS ARTISTS	THE #1 OPERA ALBUM
6	6	1	<b>PACHELBEL CANTON &amp; OTHER BAROQUE HITS</b>	VARIOUS ARTISTS	PACHELBEL CANTON & OTHER BAROQUE HITS
7	7	1	<b>THE ONLY CLASSICAL CD YOU NEED</b>	VARIOUS ARTISTS	THE ONLY CLASSICAL CD YOU NEED
8	8	1	<b>BABY BACH</b>	VARIOUS ARTISTS	BABY BACH
9	9	1	<b>BABY VIVALDI</b>	VARIOUS ARTISTS	BABY VIVALDI
10	10	1	<b>MICHAEL AMANTE</b>	MICHAEL AMANTE	MICHAEL AMANTE
11	11	1	<b>ART OF SEGOVIA</b>	ANDRES SEGOVIA	ART OF SEGOVIA
12	12	1	<b>50 GREATEST CLASSICS</b>	VARIOUS ARTISTS	50 GREATEST CLASSICS
13	13	1	<b>BEST OF THE MILLENNIUM</b>	VARIOUS ARTISTS	BEST OF THE MILLENNIUM
14	14	1	<b>THERE IS LOVE</b>	VARIOUS ARTISTS	THERE IS LOVE
15	15	1	<b>BRIDE'S GUIDE TO WEDDING MUSIC</b>	VARIOUS ARTISTS	BRIDE'S GUIDE TO WEDDING MUSIC

Classical Midline compact discs have a wholesale cost between \$9.99 and \$12.99. CDs with wholesale price lower than \$9.99 appear on Classical Budget.

MAY 3 2003 **Billboard** TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>KIDZ BOP KIDS</b>	KIDZ BOP 3	KIDZ BOP 3
2	2	1	<b>VARIOUS ARTISTS</b>	DISNEY/MAMA SUPERSTAR ARTISTS SING DISNEY...THEIR WAY	VARIOUS ARTISTS
3	3	1	<b>KIDZ BOP KIDS</b>	KIDZ BOP 2	KIDZ BOP 2
4	4	1	<b>KIDZ BOP KIDS</b>	KIDZ BOP 1	KIDZ BOP 1
5	5	1	<b>VARIOUS ARTISTS</b>	RADIO DISNEY JAMS VOL. 5	VARIOUS ARTISTS
6	6	1	<b>VEGGIE TUNES</b>	BOB AND LARRY'S SUNDAY SCHOOL	VEGGIE TUNES
7	7	1	<b>THE WIGGLES</b>	YUMMY YUMMY	THE WIGGLES
8	8	1	<b>VARIOUS ARTISTS</b>	DISNEY'S PRINCESS COLLECTION	VARIOUS ARTISTS
9	9	1	<b>TODDLER TUNES</b>	TODDLER FAVORITES	TODDLER TUNES
10	10	1	<b>SPONGEBOB SQUAREPANTS</b>	ORIGINAL THEME HIGHLIGHTS	SPONGEBOB SQUAREPANTS
11	11	1	<b>SING-ALONG</b>	SING-ALONG WITH DISNEY'S PRINCESSES	SING-ALONG
12	12	1	<b>VEGGIE TUNES</b>	ON THE ROAD WITH BOB & LARRY	VEGGIE TUNES
13	13	1	<b>VARIOUS ARTISTS</b>	PRINCESS FAVORITES	VARIOUS ARTISTS
14	14	1	<b>TODDLER TUNES</b>	26 CLASSIC SONGS FOR TODDLERS	TODDLER TUNES
15	15	1	<b>VEGGIE TUNES</b>	O VEGGIE, WHERE ART THOU?	VEGGIE TUNES
16	16	1	<b>VARIOUS ARTISTS</b>	KID'S DANCE PARTY	VARIOUS ARTISTS
17	17	1	<b>VARIOUS ARTISTS</b>	DISNEY'S GREATEST: VOL. 1	VARIOUS ARTISTS
18	18	1	<b>VEGGIE TUNES</b>	BOB & LARRY'S BACKYARD PARTY	VEGGIE TUNES
19	19	1	<b>VARIOUS ARTISTS</b>	PLAYHOUSE DISNEY 2	VARIOUS ARTISTS
20	20	1	<b>VARIOUS ARTISTS</b>	DISNEY CHILDREN'S FAVORITES VOL. 1	VARIOUS ARTISTS
21	21	1	<b>VARIOUS ARTISTS</b>	DISNEY'S GREATEST: VOL. 2	VARIOUS ARTISTS
22	22	1	<b>VARIOUS ARTISTS</b>	PLAYHOUSE DISNEY	VARIOUS ARTISTS
23	23	1	<b>VARIOUS ARTISTS</b>	RADIO DISNEY JAMS: VOL. 4	VARIOUS ARTISTS
24	24				

**Billboard**® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	177	<b>NUMBER 1</b> THE BEATLES ▲ <sup>6</sup>	APPLE 25325/CAPITOL (12.98/18.98)	1
2	8	8	44	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>6</sup>	CAPITOL 30334 (10.98/15.98)	Greatest Hits
3	2	3	135	LINKIN PARK ▲ <sup>8</sup>	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
4	5	9	707	BOB MARLEY AND THE WAILERS ◆ <sup>10</sup>	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
5	11	14	104	<b>GREATEST GAINER</b> KENNY CHESNEY ▲ <sup>3</sup>	BNA 67976/RLG (12.98/18.98)	Greatest Hits
6	6	6	94	COLDPLAY ▲	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
7	3	4	134	CELINE DION ▲ <sup>6</sup>	550 MUSIC 63760/EPIC (12.98/18.98)	All The Way...A Decade Of Song
8	7	5	117	EMINEM ▲ <sup>8</sup>	WEB/AFRERATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
9	17	24	109	RASCAL FLATTS ▲	LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
10	4	2	354	PINK FLOYD ▲ <sup>15</sup>	CAPITOL 82136* (18.98 CD)	Dark Side Of The Moon (SACD)
11	19	25	84	GOOD CHARLOTTE ●	DAYLIGHT 35845/EPIC (13.98 EQ CD) [M]	Good Charlotte
12	34	43	453	QUEEN ▲ <sup>7</sup>	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
13	9	11	43	JACK JOHNSON ▲	ENJOY/UNIVERSAL 860954/UMRG (18.98 CD) [M]	Brushfire Fairytales
14	10	13	121	SOUNDTRACK ▲ <sup>5</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/18.98)	O Brother, Where Art Thou?
15	13	12	134	TIM MCGRAW ▲ <sup>3</sup>	CURB 7378 (12.98/18.98)	Greatest Hits
16	23	34	64	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
17	16	26	75	BEE GEES ▲	POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only
18	18	15	607	METALLICA ▲ <sup>12</sup>	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
19	15	10	154	EMINEM ▲ <sup>4</sup>	WEB/AFRERATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP
20	26	35	418	BEASTIE BOYS ▲ <sup>9</sup>	DEF JAM 527351/IDJMG (6.98/11.98)	Licensed To Ill
21	14	7	840	JAMES TAYLOR ◆ <sup>11</sup>	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
22	22	19	372	DIXIE CHICKS ▲ <sup>12</sup>	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
23	37	—	67	JIMI HENDRIX ▲	EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
24	21	20	284	SHANIA TWAIN ▲ <sup>19</sup>	MERCURY 536003/UMGN (12.98/18.98)	Come On Over
25	—	—	181	FLEETWOOD MAC ◆ <sup>19</sup>	WARNER BROS. 3010 (7.98/11.98)	Rumours
26	38	—	313	VAN MORRISON ▲ <sup>4</sup>	POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
27	32	—	90	POISON ▲	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
28	20	18	184	DISTURBED ▲ <sup>3</sup>	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
29	41	29	61	LYNYRD SKYNYRD ▲	THE BEST OF LYNYRD SKYNYRD: 20th Century Masters The Millennium Collection MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
30	—	—	101	FLEETWOOD MAC ▲ <sup>8</sup>	WARNER BROS. 25801 (10.98/18.98)	Greatest Hits
31	—	—	101	3 DOORS DOWN ▲ <sup>6</sup>	REPUBLIC/UNIVERSAL 153929/UMRG (12.98/18.98) [M]	The Better Life
32	—	—	313	GUNS N' ROSES ▲ <sup>15</sup>	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
33	25	22	322	DEF LEPPARD ▲ <sup>3</sup>	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
34	24	21	38	ORIGINAL BROADWAY CAST RECORDING ●	DECCA BROADWAY 54315 (18.98 CD)	Mamma Mia!
35	36	32	107	BON JOVI ◆ <sup>12</sup>	MERCURY 538089/IDJMG (6.98/11.98)	Slippery When Wet
36	46	—	42	STEVE MILLER BAND ▲ <sup>8</sup>	CAPITOL 46101 (7.98/11.98)	Greatest Hits 1974-78
37	33	17	85	VARIOUS ARTISTS ▲ <sup>2</sup>	INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship - Shut To The Lord
38	27	23	418	KID ROCK ◆ <sup>11</sup>	TOP DOG/LAVA 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
39	—	—	85	STYX ▲	A&M 540387/UNIVERSAL (10.98/17.98)	Greatest Hits
40	29	28	333	PINK FLOYD ◆ <sup>15</sup>	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
41	30	16	197	THE BEATLES ▲ <sup>12</sup>	APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
42	35	42	130	BON JOVI ▲ <sup>4</sup>	MERCURY 526013/IDJMG (10.98/17.98)	Cross Road
43	31	30	302	ABBA ▲ <sup>6</sup>	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
44	47	38	114	CREED ◆ <sup>8</sup>	WIND-UP 13053* (11.98/18.98)	Human Clay
45	39	27	106	DIXIE CHICKS ▲ <sup>10</sup>	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
46	—	—	3	THE TEMPTATIONS ●	THE BEST OF THE TEMPTATIONS: 20th Century Masters The Millennium Collection Volume 1: The 60's MOTOVN 153352/UMRG (6.98/11.98)	The Best Of The Temptations: 20th Century Masters The Millennium Collection Volume 1: The 60's
47	—	—	315	ERIC CLAPTON ▲ <sup>7</sup>	POLYDOR 800014/UNIVERSAL (6.98/11.98)	Time Pieces - The Best Of Eric Clapton
48	42	31	79	JOHNNY CASH ▲	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
49	50	48	20	FRANK SINATRA	CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
50	49	39	44	AC/DC ◆ <sup>19</sup>	LEGACY 80207/EPIC (18.98 EQ CD)	Back In Black

**Billboard**® **HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	5	<b>NUMBER 1</b> FINCH	ORIVE-THRU 960991/MCA (12.98 CD)	What It Is To Burn
2	—	—	1	<b>GREATEST GAINER</b> JASON MRAZ	ELEKTRA 62829/EEG (12.98 CD)	Waiting For My Rocket To Come
3	3	3	12	BOWLING FOR SOUP	SILVERTONE/JIVE 41819*/ZOMBA (12.98 CD)	Drunk Enough To Dance
4	—	—	1	<b>HOT SHOT DEBUT</b> THICKE	NU AMERICA 493375/INTERSCOPE (9.98 CD)	A Beautiful World
5	2	—	2	YO LA TENGO	MATADOR 0548*/BEGGARS GROUP (17.98 CD)	Summer Sun
6	12	15	15	CRAIG MORGAN	BROKEN BOW 77467 (13.98 CD)	I Love It
7	8	7	7	SYLEENA JOHNSON	JIVE 41815/ZOMBA (11.98/17.98)	Chapter 2: The Voice
8	5	2	2	PEPE AGUILAR	UNIVERSAL 31013*/EAG (16.98 CD)	Y Tenerte Otra Vez
9	11	12	77	SMOKIE NORFOL	EMI GOSPEL 28374 (9.98/14.98)	I Need You Now
10	7	10	4	CONJUNTO PRIMAVERA	FONOVISIA 350788/UG (14.98 CD)	Nuestra Historia
11	10	14	14	KEM	MOTOWN 067516/UMRG (8.98/12.98)	Kemistry
12	6	8	8	BRONCO	FONOVISIA 350787/UG (14.98 CD)	30 Inolvidables
13	18	23	23	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD)	Tell All Your Friends
14	14	20	20	IBRAHIM FERRER	WORLD CIRCUIT/INDONESIA 73650/AG (18.98 CD)	Buenos Hermanos
15	16	19	19	JUANES ◆ <sup>2</sup>	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
16	21	29	29	PETER CINCOTTI	CONCORD 2159 (18.98 CD)	Peter Cincotti
17	33	17	17	THE RAVEONETTES	THE ORCHARD/COLUMBIA 87028/CRG (9.98 EQ CD)	Whip It On (EP)
18	15	11	11	KINDRED THE FAMILY SOUL	HIDDEN BEACH 86491/EPIC (13.98 EQ CD)	Surrender To Love
19	13	13	13	JOHNNY VICIOUS	ULTRA 1155 (19.98 CD)	Ultra. Dance 03
20	44	—	—	NICHOLE NORDEMAN	SPARROW 51534 (16.98 CD)	Woven & Spun
21	—	—	1	SYSTEMATIC	TMC/ELEKTRA 62845/EEG (14.98 CD)	Pleasure To Burn
22	41	40	40	CHRIS RICE	ROCKETTOWN 20001/ZOMBA (18.98 CD)	Run The Earth, Watch The Sky
23	24	33	33	SONICFLOOD	INO 82499/CURB (18.98 CD)	Cry Holy
24	25	26	26	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE (11.98/17.98)	Praise Is What I Do
25	26	37	37	MAROON 5	OCTONE 50001 (11.98 CD)	Songs About Jane
26	19	24	24	DAR WILLIAMS	RAZOR & TIE 82896 (18.98 CD)	The Beauty Of The Rain
27	32	36	36	INTERPOL	MATADOR 545* (9.98 CD)	Turn On The Bright Lights
28	22	27	27	RA	REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	From One
29	23	21	21	PHILLIPS, CRAIG AND DEAN	SPARROW 51979 (17.98 CD)	Let Your Glory Fall
30	28	25	25	CAT POWER	MATADOR 427*/BEGGARS GROUP (17.98 CD)	You Are Free
31	34	—	—	BREAKING BENJAMIN	HOLLYWOOD 162356 (12.98 CD)	Saturate
32	27	30	30	SOCIALBURN	ELEKTRA 62790/EEG (12.98 CD)	Where You Are
33	9	—	—	LAGWAGON	FAT WRECK CHORDS 642 (14.98 CD)	Blaze
34	—	—	—	HOT HOT HEAT	SUB POP 70599* (12.98 CD)	Make Up The Breakdown
35	20	4	4	BOYSETSFIRE	WIND-UP 13071 (16.98 CD)	Tomorrow Come Today
36	35	34	34	LIL' WYTE	HYPNOTIZE MINDS 36045*/REEL LEVEL (17.98 CD)	Hypnotize Minds Presents: Doubt Me Now
37	40	41	41	BYRON CAGE	GOSPEL CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
38	31	42	42	MS. DYNAMITE	POLYDOR/BIGGER BEATS 076043*/INTERSCOPE (18.98 CD)	A Little Deeper
39	36	39	39	DJ WHOOKID	FULL CLIP 2005* (13.98 CD)	Hood Radio V.1
40	—	—	—	E.TOWN CONCRETE	RAZOR & TIE 82892 (11.98 CD)	Renaissance
41	46	—	—	THE RIDDLER	TOMMY BOY 1564 (18.98 CD)	Dance Mix NYC - Vol. 3
42	—	—	—	12 STONES	WIND-UP 13059 (17.98 CD)	12 Stones
43	50	47	47	LINDA EDER	ATLANTIC 83580/AG (18.98 CD)	Broadway My Way
44	42	35	35	THE MUSIC	CAPITOL 83328 (9.98 CD)	The Music
45	30	6	6	LUCY WOODWARD	ATLANTIC 82337/AG (12.98 CD)	While You Can
46	45	—	—	LIAM LYNCH	S/CURVE 83743 (18.98 CD)	Fake Songs
47	47	31	31	THE STREETS	VICE 93181*/ATLANTIC (12.98 CD)	Original Pirate Material
48	46	44	44	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
49	29	22	22	CRADLE OF FILTH	RED INK 71423 (17.98 CD)	Damnation And A Day
50	—	—	—	DEITRICK HADDON	TYNEX/VERITY 43195/ZOMBA (11.98/17.98)	Lost And Found

**Billboard**® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	2	24	<b>NUMBER 1</b> LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
2	1	1	4	VARIOUS ARTISTS	SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1
3	3	3	5	B.G.	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend
4	6	4	5	VARIOUS ARTISTS	SIDE ONE DUMMY 71236 (8.98 CD)	Atticus: Dragging The Lake II
5	7	5	5	ANI DIFRANCO	RIGHTeous BABE 030 (16.98 CD)	Evolve
6	—	—	—	<b>HOT SHOT DEBUT</b> LOUIE DEVITO	DEE VEE 0016/MUSICRAMA (16.98 CD)	Dance Divas
7	5	—	—	YO LA TENGO	MATADOR 0548*/BEGGARS GROUP (17.98 CD) [M]	Summer Sun
8	10	9	9	<b>GREATEST GAINER</b> CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [M]	I Love It
9	12	12	12	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
10	9	6	10	DARYL HALL JOHN OATES	U-WATCH 80100 (18.98 CD)	Do It For Love
11	15	13	13	TRANSPLANTS	HELLCAT 80448*/EPITAPH (16.98 CD)	Transplants
12	16	18	18	PETER CINCOTTI	CONCORD 2159 (18.98 CD) [M]	Peter Cincotti
13	—	—	—	VARIOUS ARTISTS	MADACY 4961 (19.98 CD)	30th Anniversary Collection: Ultimate Disco
14	11	8	8	JOHNNY VICIOUS	ULTRA 1155 (19.98 CD) [M]	Ultra. Dance 03
15	19	17	17	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE (11.98/17.98) [M]	Praise Is What I Do
16	—	—	—	ESTEBAN	DAYSTAR 8847 (24.98 CD)	Back 2 Back
17	—	—	—	ESTEBAN	DAYSTAR 8848 (11.98 CD)	Magic Moments
18	22	22	22	INTERPOL	MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights
19	17	16	16	SUSAN TEDESCHI	TOPE-COOL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me
20	14	15	15	50 CENT	FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?
21	20	14	14	CAT POWER	MATADOR 427*/BEGGARS GROUP (17.98 CD) [M]	You Are Free
22	13	7	7	RINGO STARR	KOCH 8429 (18.98 CD)	Ringo Rama
23	28	24	24	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side
24	4	—	—	ABK	PSYCHOPATHIC 4012 (18.98 CD)	Hatchet Warrior
25	8	—	—	LAGWAGON	FAT WRECK CHORDS 642 (14.98 CD) [M]	Blaze
26	32	27	27	HOT HOT HEAT	SUB POP 70599* (12.98 CD) [M]	Make Up The Breakdown
27	24	21	21	LIL' WYTE	HYPNOTIZE MINDS 36045*/REEL LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now
28	25	23	23	DJ WHOOKID	FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1
29	27	—	—	THE RIDDLER	TOMMY BOY 1564 (18.98 CD)	Dance Mix NYC - Vol. 3
30	29	26	26	JOE JACKSON BAND	RESTLESS 10638/RHOKODISC (18.98 CD)	Volume 4
31	30	19	19	THE STREETS	VICE 93181*/ATLANTIC (12.98 CD) [M]	Original Pirate Material
32	21	10	10	CRADLE OF FILTH	RED INK 71423 (17.98 CD) [M]	Damnation And A Day
33	43	—</				

MAY 3 2003

## Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	4	CHER	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	10
2		FLEETWOOD MAC	REPRISE 48394/WARNER BROS.	Say You Will	3
3		JIMMY BUFFETT	MAILBOAT/MCA/06781/UMG	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
4		DARRYL WORLEY	DREAMWORKS (NASHVILLE) 00064/INTERSCOPE	Have You Forgotten?	4
5		KELLY CLARKSON	RCA 68159/RMG	Thankful	1
6	2	NORAH JONES ▲	BLUE NOTE 32088 [M]	Come Away With Me	8
7	1	LUCINDA WILLIAMS	LOST HIGHWAY 170355	World Without Tears	43
8	3	JAMES TAYLOR	WARNER BROS. 73837/WARNER STRATEGIC MARKETING	The Best Of James Taylor	27
9	7	THE WHITE STRIPES	THIRD MAN 27148/V2	Elephant	21
10	9	GEORGE JONES	BANDIT/BN 67063/RMG	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	172
11	14	BUCK HOWDY	PRAIRIE 006 407 [M]	Skidaddle!	-
12	10	SOUNDTRACK ▲	EPIC 87018	Chicago	20
13	13	CELINE DION ▲	EPIC 87185	One Heart	11
14		PETE YORN	COLUMBIA 95922/CRG	Day I Forgot	18
15	12	VARIOUS ARTISTS	TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever	49
16	5	LISA MARIE PRESLEY	CAPITOL 96668	To Whom It May Concern	14
17	15	LINKIN PARK	WARNER BROS. 48186*	Meteora	6
18	19	EVANESCENCE ▲	WIND-UP 13063	Fallen	12
19	18	COLDPLAY ▲	CAPITOL 40504*	A Rush Of Blood To The Head	26
20	11	THE JAYHAWKS	AMERICAN 00080/LOST HIGHWAY	Rainy Day Music	114
21	20	DIXIE CHICKS ▲	MFP/UMENT/COLUMBIA 86840/CRG	Home	33
22		LEE WILLIAMS AND THE SPIRITUAL QCS	MAJESTIC 7004	Love Will Go All The Way	-
23	8	GODSMACK	RFPUBLIC/UNIVERSAL 067854/UMRG	Faceless	13
24	23	THE EARLY NOVEMBER	DRIVE THRU 060081/MCA	For All Of This (EP)	-
25	24	JOHN MAYER ▲	AWARE COLUMBIA 85293/CRG [M]	Room For Squares	40

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MAY 3 2003

## Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	CHICAGO ▲	EPIC 87018
2	3	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
3	2	8 MILE ▲	SHADY 493508*/INTERSCOPE
4	4	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
5	5	CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/IDJMG
6	7	WHAT A GIRL WANTS	ATLANTIC 83641/AG
7	10	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
8	6	HOUSE OF 1000 CORPSES	GEFFEN 493634/INTERSCOPE
9	8	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
10	9	SWEET HOME ALABAMA	HOLLYWOOD 162364
11		DRUMLINE	FOX/JIVE 41810/ZOMBA
12	13	MOULIN ROUGE ▲	INTERSCOPE 493035
13	15	SHREK ▲	DREAMWORKS 450305/INTERSCDPE
14	14	A WALK TO REMEMBER ●	EPIC 86311
15	16	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
16	11	BRINGING DOWN THE HOUSE	HOLLYWOOD 162386
17	18	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
18		HOLES	WALT DISNEY 860092
19	22	SMALLVILLE [THE TALON MIX]	ELEKTRA 62792/EEG
20	12	NASHVILLE STAR: THE FINALISTS	COLUMBIA (NASHVILLE) 87169/SONY (NASHVILLE)
21	19	PIGLET'S BIG MOVIE	WALT DISNEY 860081
22	25	THE WILD THORNBERRYS MOVIE	NICK/JIVE 48503/ZOMBA
23	20	XXX ●	UNIVERSAL 156259/UMRG
24	21	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
25	24	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN

## MAY 3 2003 Billboard ARTIST INDEX™

Chart Codes:	Classical (CL)	Electronic (EA)	Internet (INT)	Latin: Regional Mexican (RMA)	R&B/Hip-Hop Catalog (RBC)	Hot 100 Airplay (HA)	Country Singles Sales (CSS)	Latin: Regional Mexican (RMS)	Rap Tracks (RP)	Rankings from biweekly charts are listed in italics during a chart's unpublished week.
—ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL)	Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA)	Heatseekers (HS) Holiday (HOL) Independent (IND)	Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Pop Catalog (PCA) Latin: Latin Pop (LPA)	Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA)	Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100)	Adult Contemporary (AC) Adult Top 40 (A40) Country (CS)	Dance/Club Play (DC) Dance/Salsa (TSS) Dance/Trance (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS)	R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS)	Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40)	
2Pac: B200 147; RBA 44; RBC 5, 6, 7, 11; H100 85; RA 40; RBH 40; RP 18										
3 Doors Down: B200 41; PCA 31; A40 4; H100 6; HA 5; MO 19, 29; RO 8, 12; T40 3										
12 Stones: CC 39; HS 42										
30 Dirty Junkies: DC 23										
50 Cent: B200 2, 5; IND 20; RBA 1, 2; H100 1, 5, 46; HA 1, 4, 44; HSS 17; RA 1, 6, 16, 34, 51, 57, 75; RBH 1, 6, 17, 30, 52, 57, 79, 82; RP 1, 4, 11, 22, 23; RS 14; T40 1, 18										
504 Boyz: RBA 100										
702: RBA 55; HSS 65; RA 48; RBH 49; RS 62										
Aaliyah: B200 105; RBA 46; H100 12; HA 10; RA 11, 65; RBH 12, 62; RS 54; T40 13										
Mindi Abair: CJ 5										
Abba: PCA 43										
ABK: IND 24										
Above The Law: RS 75										
AC/DC: PCA 50										
Los Acosta: LA 38										
Yolanda Adams: GA 15; RBH 80										
Trace Adkins: B200 165; CA 26; CS 33										
AFI: B200 39; MO 8; RO 33										
Afrocelles: WM 7										
Antonio Aguilar: LA 59										
Pepe Aguilar: HS 8; LA 3; RMA 2; LPS 28; LT 27; RMS 25										
Christina Aguilera: B200 29; A40 16; AC 1; DC 10; H100 27, 38; HA 27, 39; HSS 13; T40 15, 28										
Clay Aiken: H100 4; HSS 1										
AJ: HSS 38; RS 12										
Alabama: B200 150; CA 22										
ALC: GA 13; IND 33										
The All-American Rejects: B200 38; MO 27										
Gary Allan: CA 33; CS 18; H100 79										
The Allman Brothers Band: B200 149; RO 37										
Althea: RBH 95										
America: RA 53; RBH 53										
Amethystium: NA 12										
Tori Amos: A40 35; HSS 26										
Anastacia: DC 5										
Jessica Andrews: B200 34; CA 4; CS 19										
Los Angeles Azules: LA 65										
Allen Anthony: RBH 100										
Marc Anthony: TSA 7; TSS 11										
Aphex Twin: EA 13										
Area 305: LPS 29										
Tina Arena: DC 41										
Ricardo Arjona: LA 23; LPA 9; LPS 5, 16; LT 10										
Armed & Dangerous: RA 59; RBH 58; RS 65										
Lynne Arriale Trio: JZ 17										
Ashanti: B200 193; RBA 88; H100 42; HA 49; RA 41; RBH 43, 77; T40 23										
The Ataris: B200 66; MO 12										
Natasha Atlas: DC 20; DS 24										
Aubrey: DC 39										
Audio Adrenaline: CC 22										
Audioslave: B200 32; H100 37; HA 36; MO 3; RO 1										
Avalon: B200 161; CC 14										
Aventura: TSA 6										
B2K: B200 48; RBA 20; H100 30; HA 31; HSS 59; RA 19; RBH 19; RS 25, 74; T40 32										
Baby: RBA 63; H100 17; HA 18; HSS 40; RA 24, 50, 53; RBH 24, 51, 53; RS 27; T40 14										
Baby Diva: HSS 27; RS 9										
Bacilos: LA 75; LPS 26; LT 43; TSS 23										
Bad Boy Joe: EA 16										
The Bad Plus: JZ 11										
Erykah Badu: HSS 31; RA 30; RBH 32; RS 21										
Becky Baeling: DC 32										
Baha Men: WM 9										
Anita Baker: RBA 94										
Banda El Limon: LA 57										
Banda El Recodo: LT 34; RMS 11										
Banda Pelillos: RMS 30										
David Banner: H100 96; RA 39; RBH 38										
Buju Banton: RBA 77; RE 4										
Luther Barnes: GA 21										
Pancho Barraza: IND 40; LA 22; RMA 13; LT 45; RMS 1B, 33										
Jeff Bates: CS 15										
The Beach Boys: PCA 16										
Beanie Sigel: RS 45										
Walter Beasley: CJ 14, 24										
Beastie Boys: PCA 20; RBC 13										
The Beatles: PCA 1, 41										
Daniel Bedingfield: B200 98; A40 34; AC 19; DC 21; DS 1; H100 21; HA 23; HSS 4; T40 12										
Beethoven: B200 173; PCA 17										
Beenie Man: RE 6										
Vince Benedetti: JZ 23										
Tony Bennett: B200 183; JZ 1										
Dierks Bentley: CS 47										
Bering Strait: CA 55										
Sophie Ellis Bextor: DS 19										
B.G.: B200 130; IND 3; RBA 22; RBH 92										
Big Boi: RBH 81										
Big "C": HSS 52, 63; RS 17, 43										
Big Noyd: RBH 88										
Big Tigger: H100 41; HA 40; RA 22; RBH 27										
Fabio Biondi: CL 14										
David Bisbal: LPS 9; LT 15; TSS 21										
Clint Black: CS 49										
BLACKstreet: RBA 62										
Ruben Blades: TSA 18										
Bobby "Blue" Bland: BL 7										
Mary J. Blige: RBC 9; RBH 87										
The Blind Boys Of Alabama: GA 36										
Blur: MO 24										
Andrea Bocelli: CL 2; CX 7										
Joe Bonamassa: BL 5										

Kenny Garrett: JZ 21  
 Marvin Gaye: RBC 24  
 Georgia Mass Choir: GA 20  
 Shostland: DC 20; DS 24  
 Vince Gill: CA 32; CS 40  
 Billy Gilman: B200 109; CA 15  
 Sinuwiner: B200 22; RBA 4; H100 17; HA 18; HSS 40; RA 24; RBH 24; RS 27; T40 14  
 Jisselle: LPS 35  
 Jana Glover: A40 39; AC 22  
 Sodsack: B200 13; INT 23; H100 81; MO 11; RO 4  
 Fabian Gomez: LT 22; RMS 6  
 Food Charlotte: B200 24; PCA 11; H100 51; HA 53; MO 23; T40 26  
 500 Goo Dolls: A40 12  
 Stenn Gould: CL 8  
 oshua Gracin: H100 4; HSS 1  
 El Gran Combo De Puerto Rico: TSS 12  
 Nathan Granner: CX 10  
 El Gran Silencio: LT 9; RMS 12; TSS 9  
 Natalie Grant: AC 28  
 Jobie Gray: A40 3; AC 15; H100 36; HA 34; T40 30  
 N Green: RBC 17  
 /vian Green: B200 64; RBA 18; DS 6; H100 55; HA 56; HSS 6; RA 18; RBH 15; RS 6  
 .ee Greenwood: CCA 9; CSS 4; HSS 44  
 Mary Griffin: DC 6  
 El Gringo De La Bachata: TSS 19  
 osh Groban: B200 77; CX 1, 2; AC 16  
 Srupu Mania: TSS 26  
 Srupu Mojado: LA 49  
 Jus N' Roses: PCA 32  
 susGus: DC 47  
 3-Wiz: HSS 55; RS 15  
 Vee-Neé Gwynn: HSS 27; RS 9  
 3yrlz Society: RS 56

## -H-

Deltrick Haddon: GA 12; HS 50  
 lah The Ripa: RS 70  
 El Malcon De La Sierra: RMS 26  
 Jaryl Hall John Oates: IND 10; AC 8  
 tegie Hamm: AC 25  
 red Hammond: GA 17  
 emifer Hanson: CA 65; CS 51; CSS 8  
 The Happy Boys: EA 10  
 fappy Clappers: DC 34  
 Jen Harper: B200 94  
 Jarry Harris: DC 49  
 Heather Headley: B200 78; RBA 15; H100 78; HA 75; RA 28; RBH 28  
 hed/Planet Earth: B200 181; MO 33; RO 22  
 Pete Heller: DC 36  
 imi Hendrix: PCA 23  
 iddy Herrera: TSS 38  
 alth Hill: B200 142; CA 21; CCA 20; AC 5, 20  
 fitman Sammy Sam: RA 44; RBH 42; RP 25  
 Jarwin Hobbs: GA 31  
 oleatta Holloway: DC 38  
 Steve Holy: CS 45  
 ohn Lee Hooker: BL 9  
 ootie & The Blowfish: A40 25; AC 29  
 ot Boys: B200 115; RBA 25  
 ot Hot Heat: HS 34; IND 26  
 Marques Houston: RA 66; RBH 66  
 Whitney Houston: RBA 57; AC 10; DC 13; H100 93; HSS 22; RS 39  
 luck Howdy: INT 11  
 harlie Hunter Quintet: CJ 11  
 os Huracanes Del Norte: LA 36  
 Norman Hutchins: GA 39

## -I-

enrique Iglesias: LA 19; LPA 7; AC 11; LPS 6, 33; LT 13  
 ndia: LA 30; TSA 2; DC 11; LPS 23; LT 20; TSS 3  
 ndia:Arie: B200 192; RBA 61  
 ndustria Del Amor: LA 41  
 nsane Clown Posse: IND 41  
 npector: LPS 37  
 nterpol: HS 27; IND 18  
 ntabable: LA 7, 25, 27; RMA 5, 15, 16; LT 8, 11; RMS 3, 4  
 os Invasores de Nuevo Leon: LA 60; RMS 39  
 onald Isley: H100 54; HA 54; RA 17; RBH 18  
 The Isley Brothers: H100 54; HA 54; RA 17; RBH 18

## -J-

Man Jackson: B200 136; CA 20; CCA 14; CS 4; H100 40; HA 35  
 oe Jackson Band: IND 30  
 aguares: LA 46; LPA 14  
 aheim: B200 69; RBA 12; RBC 3; H100 35; HA 33; RA 13, 33; RBH 13, 34  
 bishop T.D. Jakes: CC 26; GA 6  
 loney James: CJ 19  
 urret James: CS 48  
 ita James: BL 13  
 J Jarreau: CJ 20  
 ars Of Clay: B200 185; CC 19  
 a Rule: B200 127; RBA 51; H100 42; HA 49; RBH 77; T40 23  
 The Jayhawks: B200 114; INT 20  
 ay-Z: B200 62, 163; RBA 14, 49; RBC 15; DS 5, 13; H100 19, 49; HA 17, 48; HSS 18, 58; RA 7, 23, 63, 73; RBH 7, 21, 64, 75, 89; RP 8; RS 13, 33, 45, 47  
 edro Jesus: TSS 20  
 ewell: A40 18; DS 22; T40 35  
 The Jicks: IND 35  
 odedi: RBC 23  
 oe: RBH 71  
 lton John: B200 101  
 ack Johnson: PCA 13  
 yleena Johnson: B200 194; HS 7; RBA 36; HSS 11; RA 32; RBH 33, 86; RS 3  
 olly Green: HSS 41; RS 26  
 eorge Jones: B200 172; CA 27; CC 17; INT 10  
 orah Jones: B200 8; CJ 1; INT 6; A40 14, 23; AC 4  
 oy Jones, Jr.: HSS 12; RBH 90; RS 2  
 tichard Joo: CL 12  
 ose Jose: LA 53; LPA 17  
 uanes: HS 15; LA 8; LPA 2; LPS 15, 20, 21; LT 35; TSS 31  
 The Judds: CCA 19  
 ulio: LPS 27; LT 40; TSS 24  
 umps: CC 25

## -K-

Galmani: DC 31  
 srael Kamakawiwo'ole: WM 12  
 Cardinal Offishall: HSS 68; RS 36  
 -Ci & JoJo: RBH 96  
 ohn P. Kee: GA 18  
 oby Keith: B200 30, 45; CA 2, 5, 38; CCA 17, 24; CS 17, 41; H100 74; HA 71  
 kelis: RA 62; RBH 65  
 osh Kelley: A40 33  
 l. Kelly: B200 16; RBA 3; RBC 19, 25; H100 3, 41, 91; HA 3, 40; HSS 11, 20, 48, 62; RA 10, 22, 45; RBH 10, 27, 46,

86, 98; RS 3, 22, 23, 51; T40 2  
 Kem: HS 11; RBA 42; RA 58; RBH 60  
 Stacey Kent: JZ 19  
 Sammy Kershaw: CA 66; CS 35  
 Las Ketchup: LA 69; LPA 20  
 Alicia Keys: RBA 89; HSS 66; RS 59  
 Kid Rock: B200 15; PCA 38; A40 6; AC 23; CS 23; CSS 1; H100 9; HA 14; HSS 2; T40 9  
 Kidz Bop Kids: B200 23, 110, 120  
 Killer Mike: B200 86; RBA 31; H100 73; HA 73; HSS 39; RA 26; RBH 25, 81; RP 14; RS 8  
 Kindred The Family Soul: HS 18; RBA 47; RA 71; RBH 72  
 Kira: DC 44  
 Beyonce Knowles: RBH 91  
 Diana Krall: JZ 2, 4, 23  
 Alison Krauss: BG 3; CA 46; CS 57  
 Alison Krauss + Union Station: B200 156; BG 1; CA 24  
 Chantal Kreviazuk: A40 22  
 Kumbia Kings: EA 20; LA 2, 45; LPA 1, 13; LT 9; RMS 12; TSS 9

## -L-

Lagwagon: HS 33; IND 25  
 Sonny Landreth: BL 11  
 k.d. lang: B200 183; JZ 1  
 Lasgo: DS 23  
 Kenny Lattimore: B200 168; RBA 41  
 Avril Lavigne: B200 19; A40 2; AC 21; H100 23, 68; HA 22, 68; HSS 23; T40 11, 33  
 Donald Lawrence & The Tri-City Singers: GA 32  
 Raphy Leavitt Y La Selecta: TSA 15  
 Jaimie Lee: HSS 38; RS 12  
 Stagga Lee: H100 94; RA 74; RBH 74  
 The Letter M.: RBH 85; RS 71  
 Gerald Levert: RBA 85; RA 67; RBH 67  
 Lexxi: RS 42  
 Liberation: LA 32; RMA 18; RMS 31  
 Lifehouse: CC 40; A40 27  
 Lil' Flip: RBA 93; H100 96; RA 39; RBH 38; RS 42  
 Lil Jon & The East Side Boyz: B200 96; IND 1; RBA 13; H100 98; HSS 12; RA 47; RBH 47, 90; RS 2, 69  
 Lil' Kim: B200 35; RBA 9; H100 22, 46; HA 19, 44; HSS 24; RA 12, 16; RBH 11, 17; RP 9, 11; RS 10  
 Lil' Mo: H100 8, 60; HA 6, 57; HSS 61; RA 5, 20; RBH 5, 20; RP 3; RS 38; T40 19  
 Lil' Wytie: HS 36; IND 27; RBA 70  
 Allison Limerick: DC 28  
 Limite: LA 35; RMA 20; LT 31; RMS 14  
 Aaron Lines: CA 61; CS 53  
 Linkin Park: B200 6; INT 17; PCA 3; H100 32; HA 29; MO 1; RO 3  
 Johannes Linstead: NA 12  
 Lve: MO 39  
 Lil Cool J: B200 144; RBA 74; H100 26; HA 25; RA 42; RBH 44; T40 16  
 Kimberley Locke: H100 4; HSS 1  
 Lonestar: CA 45; CS 12; H100 63; HA 60  
 Loon: RA 62; RBH 65  
 Jennifer Lopez: B200 44; RBA 45; DS 18; H100 26, 64; HA 25, 63; RA 42; RBH 44; T40 16, 31  
 Jeff Lorber: CJ 7  
 Patty Loveless: BG 9  
 Ludacris: DC 1; H100 59; HA 58; RA 49; RBH 48; RP 21; RS 57; T40 40  
 Lumidee: RA 56; RBH 56  
 Bobby Lyle: CJ 15  
 Liam Lynch: HS 46; MO 34  
 Lymyr Skymyr: PCA 29; RO 35

## -M-

Yo-Yo Ma: CL 4, 5; CX 14  
 Madonna: DC 22; DS 4; H100 52; HA 67; HSS 3, 21; T40 34  
 Magic: RBA 52  
 Stephen Malkmus: IND 35  
 Mana: LA 14; LPA 5; LPS 11; LT 16  
 Mannheim Steamroller: NA 5  
 Victor Manuelle: TSA 13; LPS 39; LT 28; TSS 1  
 Marascia: DC 4  
 Marilyn Manson: MO 38; RO 27  
 Mario: RBH 93  
 Bob Marley: PCA 4; RBC 2; RE 10  
 Damian "Mr. Gong" Marley: RS 34  
 Ziggy Marley: B200 138; RBA 84; RE 3  
 Maroon 5: HS 25; A40 21  
 The Marsalis Family: JZ 14  
 Billie Ray Martin: DC 8  
 Brad Martin: CS 55  
 Ricky Martin: DC 38; LPS 1; LT 1; TSS 15  
 Mary Mary: GA 10; RBC 22  
 Massive Attack: EA 4  
 Master P: RS 52  
 matchbox twenty: B200 60; A40 1; H100 25; HA 24; T40 10  
 John Mayer: B200 40, 82; INT 25; A40 9, 10; AC 17; H100 34; HA 37  
 Christian McBride Band: JZ 25  
 Martina McBride: B200 56; CA 7; CS 5; H100 53; HA 46  
 Delbert McClinton: BL 4  
 Donnie McClurkin: B200 121; CC 9; GA 1; RBA 38; RBC 16  
 Brian McComas: CS 27  
 Paul McCoy: A40 15; H100 14; HA 13; MO 2; RO 14; T40 8  
 Reba McEntire: CA 75  
 Tim McGraw: B200 53; CA 6, 42; CCA 4, 16; PCA 15; CS 3; H100 29; HA 28  
 McHayes: CS 54  
 Brian McKnight: B200 50; RBA 17; RA 35; RBH 35  
 MercyMe: B200 196; CC 20, 35  
 Jo Dee Messina: CC 22  
 Metallica: PCA 18  
 Luis Miguel: LA 62; LPA 19  
 Glenn Miller: JZ 6  
 Steve Miller Band: PCA 36  
 Millie: LPS 7; LT 12; TSS 35  
 Chielmi Minucci: CJ 25  
 Vernessa Mitchell: DC 37  
 Mobb Deep: RBA 97; RBH 88  
 Moby: EA 25  
 Molotov: LA 47; LPA 15  
 Monchy & Alexandra: TSA 10  
 Jane Monheit: JZ 22  
 Monica: H100 62; HA 59; HSS 69; RA 21; RBH 22; RS 35  
 Daniel Montenegro: CX 10  
 Pablo Montero: LA 43; LPS 19; LT 23; RMS 34  
 Dr. Ed Montgomery: GA 13; IND 33  
 Montgomery Gentry: B200 155; CA 23, 74; CS 16; CSS 3; H100 77; HSS 15  
 Chante Moore: B200 168; RBA 41  
 Allison Moorer: CS 23; CSS 1; H100 9; HA 14; HSS 2  
 Benny More: TSS 32  
 Craig Morgan: B200 190; CA 28; HS 6; IND 8; CS 20  
 Van Morrison: PCA 26  
 Lou Mosley: HSS 16; RBH 94; RS 4  
 Brandy Mosley-Scott: HSS 30; RS 11  
 Mo Thugs Family: HSS 10; RBH 83; RS 1  
 Jason Miraz: B200 128; HS 2; A40 8; H100 70; HA 69; T40 38  
 Mr. Cheeks: RBA 65; H100 22; HA 19; HSS 24; RA 12, 54;

RBH 11, 55, 71; RP 9; RS 10  
 Ms. Dynamite: HS 38  
 Mudvayne: B200 174; RO 15  
 Maria Muldaur: BL 12  
 Anne Murray: CA 62  
 Keith Murray: HSS 50; RA 68; RBH 68; RS 48  
 The Music: HS 44  
 Musiq: RA 36; RBH 36  
 Anne-Sophie Mutter: CL 13

## -N-

Nas: B200 72; RBA 32; DS 18; H100 13; HA 12; RA 9, 53; RBH 9, 53; RP 7; T40 25  
 Nate Dogg: H100 5; HA 4; RA 1; RBH 1; RP 1; T40 18  
 Frankie Negron: TSS 13, 33  
 Nelly: B200 37; RBA 35; H100 72; HA 70; HSS 45; RA 29; RBH 31; RP 13; RS 37  
 Willie Nelson: CA 30, 57, 60; CCA 12; CS 17; H100 74; HA 71  
 Aaron Neville: CC 38; GA 9  
 New Found Glory: B200 200  
 Newsboys: B200 70; CC 3; DS 20  
 Joe Nichols: B200 116; CA 16; CS 10, 58; CSS 5; H100 56; HA 50  
 Nickel Creek: BG 2; CA 44; IND 23  
 Nirvana: B200 178  
 The Nitty Gritty Dirt Band: BG 6  
 Nivea: RBA 69; RA 61; RBH 61  
 No Doubt: B200 139; A40 26; H100 99  
 Noella: LPS 4; LT 5; TSS 22  
 NOFX: IND 46  
 Nichole Nordeman: CC 30; HS 20  
 N.O.R.E.: RS 68  
 Smoke Norful: GA 4; HS 9; RS 49  
 The Notorious B.I.G.: RBC 10, 14; RA 34; RBH 30; RP 22  
 Les Nubians: B200 113; RBA 16

## -O-

Mark O'Connor's Hot Swing Trio: JZ 12  
 Sinead O'Connor: WM 14; DC 20; DS 24  
 Daniel O'Donnell: WM 8, 10  
 Janusz Olenjczak: CL 1  
 Yoko Ono: DC 2; DS 8; HSS 51  
 Opera Babes: CX 4  
 Roy Orbison: CCA 22  
 Mauricio O'Reilly: CX 10  
 Oro Norteno: RMS 40  
 Stacie Orrico: B200 93; CC 6; T40 37

## -P-

Brad Paisley: CA 50; CS 28  
 Palomo: LA 39, 52; LT 6; RMS 2  
 Panjabi MC: DS 5; H100 49; HA 48; HSS 18; RA 23; RBH 21; RS 13  
 Papa San: RE 11  
 Dolly Parton: BG 8  
 Pastor Troy: HSS 12; RBH 90; RS 2  
 Tedd Patterson: DC 36  
 Sean Paul: B200 17; RBA 7; RE 1; H100 2; HA 2; HSS 35; RA 2; RBH 2; RP 2; RS 16; T40 5  
 Laura Pausini: DC 16  
 Luciano Pavarotti: CL 9  
 P. Diddy: RBH 87; RS 74; T40 32  
 Pearl Jam: HSS 47  
 Jennifer Pena: LPS 13; LT 7; RMS 38; TSS 27  
 Dottie Peoples: GA 16; IND 44; RBA 75  
 Amanda Perez: B200 83; RBA 37; H100 20; HA 20; RBH 84; T40 7  
 Franky Perez: A40 30  
 Perpetuous Dreamer: DC 25  
 Pesado: RMS 28  
 Pet Shop Boys: DC 15  
 Kelly Joe Phelps: BL 6  
 Phillips, Craig And Dean: CC 33; HS 29  
 Pieces Of A Dream: CJ 21  
 Pink: B200 108; HSS 43  
 Pink Floyd: PCA 10, 40  
 Alexandre Pires: LA 26; LPA 10; LPS 2; LT 2; TSS 4  
 P.O.D.: CC 28; MO 26; RO 29  
 El Poder Del Norte: LA 37  
 Point Of Grace: B200 179; CC 18  
 Poison: PCA 27  
 Pooh And The Young Inspirations: GA 27  
 The Postal Service: EA 11; IND 38; HSS 75  
 The Potter's House Mass Choir: CC 26; GA 6  
 Powerman 5000: RO 20  
 Poww Bros.: RS 60  
 Julio Preciado Y Su Banda Perla Del Pacifico: RMS 36  
 Elvis Presley: B200 126; CA 17  
 Lisa Marie Presley: B200 146; INT 16; A40 20  
 Kelly Price: RA 72; RBH 73  
 Pront: DC 31  
 Prosperity: GA 34  
 Puddle Of Mudd: B200 160; A40 37  
 Puretone: DC 42

## -Q-

Q.Tip: HSS 31; RS 21  
 Queen: PCA 12  
 Queens Of The Stone Age: B200 117; H100 87; MO 13, 18; RO 38  
 A.B. Quintanilla III: LA 2; LPA 1; LT 9; RMS 42; TSS 9

## -R-

RA: HS 28  
 Racket City: RS 41  
 Rascal Flatts: B200 88; CA 12; CCA 2; PCA 9; CS 11; H100 61; HA 55  
 Carmen Rasmusen: H100 4; HSS 1  
 Simon Rattle: CL 11  
 The Raveonettes: HS 17  
 Los Razos: LA 20; RMA 12  
 Red Hot Chili Peppers: B200 84; H100 75; HA 72; MO 5; RO 30  
 Redman: HSS 13  
 Los Rehens: LA 16, 73; RMA 10  
 Renee: DS 15; H100 100  
 Relient K: B200 125; CC 10  
 Revenue: HSS 56; RS 24  
 Revis: MO 25; RO 16  
 Chris Rice: CC 31; HS 22  
 Lionel Richie: B200 71; RBA 73  
 The Riddler: EA 5; HS 41; IND 29  
 Los Rieleros Del Norte: LA 24; RMA 14; LT 41; RMS 16  
 LeAnn Rimes: CA 48; CS 43; CSS 9, 10; DC 24  
 Jerry Rivera: TSA 12; LPS 34; LT 29; TSS 5  
 Lupillo Rivera: LT 49; RMS 21  
 Lourdes Robles: LPS 32; TSS 37  
 Pete Rock & C.L. Smooth: RS 61  
 The Roc Project: DC 41  
 Daniel Rodriguez: CX 13  
 Ruez Boyz: HSS 33; RBH 97; RS 7  
 The Rolling Stones: B200 112  
 Linda Ronstadt: CA 73  
 Roomful Of Blues: BL 8  
 The Roots: B200 123; RBA 50

Rosario: LPS 38; TSS 28  
 Paulina Rubio: LPS 30; TSS 25, 40  
 Russell: HSS 62; RS 22

## -S-

Sade: RBC 21  
 Saliva: B200 148; MO 22; RO 11, 13  
 Adan Chalino Sanchez: LT 46; RMS 19, 37  
 Santana: B200 111; A40 11; AC 2; H100 33; HA 30  
 Juelz Santana: HSS 74; RBH 76; RS 30  
 Gilberto Santa Rosa: TSA 8; LPS 24; LT 19; TSS 2, 30  
 Sarah: HSS 71; RS 31  
 Yoskar Sarante: TSS 14  
 Scarface: B200 52; RBA 5, 92  
 Joan Sebastian: LA 54, 68; LPS 40  
 Jon Secada: LPS 22; LT 37  
 Seether: H100 90; MO 21; RO 10, 21  
 Bob Seger & The Silver Bullet Band: PCA 2  
 Seiko: DC 29  
 Selena: LA 21; LPA 8  
 Shaggy: RE 5, 13  
 Shakira: LA 10; LPA 4; LPS 8; LT 18  
 Duncan Sheik: DC 7  
 Shekinah Glory Ministry: GA 7; HS 24; IND 15  
 Blake Shelton: B200 164; CA 25, 53; CS 46  
 The Shepherds: GA 28  
 Shine Down: RO 32  
 Mike Shorey: H100 8; HA 6; RA 5; RBH 5; RP 3; T40 19  
 Wayne Shorter: JZ 9  
 The Sicilians: EA 21  
 The Silk Road Ensemble: CX 14  
 Simple Plan: B200 42; H100 97  
 Frank Sinatra: PCA 49  
 Sin Bandera: LA 55; LPA 18; LPS 12, 14; LT 25  
 Sir Ivan: DS 17  
 Sister Hazel: IND 34; A40 29  
 Sixpence None The Richer: A40 24; AC 12  
 Size Queen: DC 12; DS 25  
 Ricky Skaggs & Kentucky Thunder: BG 4; CA 49  
 Richard Smallwood With Vision: GA 40  
 Smilez & Southstar: RBA 59  
 Michael W. Smith: B200 158; CC 12, 21  
 Rickey Smith: H100 4; HSS 1  
 Snoop Dogg: B200 63; RBA 21; H100 11; HA 8; HSS 37; RA 3; RBH 4; RP 5; RS 28; T40 24  
 Socialburn: HS 32; MO 36; RO 18  
 Solange: RBA 67; RS 68  
 Solid Sessions: DC 31  
 Marco Antonio Solis: LPS 31; LT 33; RMS 27  
 Soluna: DS 10; HSS 72  
 Son De Cali: TSS 10  
 Sonicflood: CC 32; HS 23  
 Soulive: CJ 9  
 The Spanish Harlem Orchestra: TSA 14  
 Renee Spearman And Prez: GA 34  
 Spliff Star: RS 64  
 Spyro Gyra: CJ 12  
 Staind: H100 67; HA 64; MO 9; RO 5  
 Renee Stacey: DC 17  
 Ringo Starr: IND 22  
 Rod Stewart: B200 80  
 Sticky Fingaz: RBA 91  
 Rebecca St. James: CC 27  
 Angie Stone: DC 18  
 Stone Sour: RO 34  
 George Strait: B200 102; CA 14, 35, 51; CCA 23; CS 25  
 The Streets: EA 6; HS 47; IND 31  
 Tadeusz Strugala: CL 1  
 Ruben Studdard: H100 4; HSS 1  
 Styx: PCA 39  
 Sugarcult: IND 39  
 Sum 41: B200 129; MO 14  
 Tony Sunshine: RA 59; RBH 58; RS 65  
 Supa Nat: RS 73  
 Supreme Beings Of Leisure: DC 50  
 Switchfoot: CC 23  
 Systematic: HS 21; RO 40  
 System Of A Down: B200 191

## -T-

Taking Back Sunday: HS 13; IND 9  
 Talib Kweli: B200 95; RBA 29; H100 82; HSS 64; RA 31; RBH 29; RP 16; RS 44  
 Dawn Tallman: DC 27  
 Olga Tanon: LPS 18; LT 17; TSS 6, 39  
 Taproot: MO 30; RO 26  
 L.A.T.U.: B200 74; DC 35; H100 83; TSS 29  
 The Ben Taylor Band: IND 43  
 James Taylor: B200 27; INT 8; PCA 21; AC 26  
 Mark Taylor: GA 13; IND 33  
 Susan Tedeschi: BL 1; IND 19  
 Los Temareros: B200 176; LA 1; RMA 1; LT 39; RMS 35  
 The Temptations: PCA 46  
 Bryn Terfel: CX 11  
 Thalia: EA 8; LA 18, 28; LPA 6, 11; LPS 10; LT 14; TSS 17  
 Tha Rayne: RA 33; RBH 34  
 Theory Of A Deadman: A40 36; RO 25  
 Thicke: B200 152; HS 4; HSS 53; RS 72  
 Thievery Corporation: EA 54  
 Third Day: B200 75; CC 4  
 Third Eye Blind: A40 38; MO 35  
 George Throgood & The Destroyers: BL 3  
 Three Mo'Ninns: CX 15  
 T.I.: H100 73; HA 73; HSS 39; RA 26; RBH 25; RP 14; RS 8  
 Los Tigres Del Norte: LA 34; RMA 19; LT 21; RMS 5  
 Justin Timberlake: B200 25; RBA 27; DC 14, 45; DS 3; H100 10, 58; HA 9, 61; HSS 8; RA 46, 55; RBH 45, 50; RS 19; T40 4, 39  
 Aaron Tippin: CA 58; CS 44; CSS 6  
 Thea Tiplin: CS 44  
 TLC: RBA 81  
 Rigo Tovar: LA 17; RMA 11  
 Train: A40 13  
 Transplants: IND 11  
 Trap: B200 54; H100 57; HA 52; MO 4; RO 2  
 Randy Travis: B200 134; CA 19; CC 11; CS 8; H100 45; HA 43  
 Treynce: H100 4; HSS 1  
 Trick Daddy: H100 85; RA 40; RBH 40; RP 18  
 Trick Pony: CA 68; CS 50  
 Trina: RBA 95  
 Trin-I-tee 57: GA 25  
 Travis Tritt: CA 56; CS 26  
 Los Tucanes De Tijuana: LT 36; RMS 13  
 Tanya Tucker: CE 60  
 Shania Twain: B200 58; CA 9; CCA 6; PCA 24; AC 27; CS 32  
 Twista: RBC 18  
 Steve Tyrell: JZ 20  
 Tyrese: B200 81; RBA 26; H100 15; HA 11; RA 8; RBH 8; T40 29

## -U-

Uncle Kracker: B200 186; A40 3; AC 15; H100 36; HA 34; T40 30  
 Underwood: DC 30  
 Union Station: BG 3; CA 46; CS 57  
 Unloco: RO 31  
 Keith Urban: B200 92; CA 13; CCA 25; CS 6; H100 43; HA

41  
 Adolfo Urias Y Su Lobo Norteno: LT 30, 38; RMS 9, 15  
 Polo Urias: RMS 32  
 The Used: B200 141; MO 16  
 Usher: HSS 70

## -V-

Paul Van Dyk: EA 17  
 Phil Vassar: CA 43; CS 30  
 Stevie Ray Vaughan And Double Trouble: BL 2  
 Jaci Velasquez: B200 103; CC 7; LA 31; LPA 12; LPS 36  
 Venus Hum: DC 9  
 Angelo Venuto: EA 21  
 Marcus Viana: TSS 36  
 Johnny Vicious: EA 3; HS 19; IND 14  
 Vienna Philharmonic: CL 11  
 David Visan: EA 7; IND 36; WM 4  
 Carlos Vives: TSA 16

## -W-

The Wallers: PCA 4; RBC 2; RE 10  
 Clay Walker: CS 52  
 Hezekiah Walker & The Love Fellowship Crusade Choir: GA 11; HS 48; RBA 90  
 The Warren Brothers: CS 29  
 Warsaw Philharmonic National Orchestra Of Poland: CL 1  
 Kim Waters: CJ 13  
 Muddy Waters: BL 9  
 Russell Watson: CX 8  
 Jimmy Wayne: CS 14; H100 69; HA 66  
 Weekend Players: DC 3  
 Peter White: CJ 22  
 The White Stripes: B200 21; INT 9; MO 6  
 Widespread Panic: B200 61  
 Dar Williams: HS 24  
 Doug Williams: GA 33  
 Hank Williams: CCA 11  
 Hank Williams Jr.: CCA 13  
 Lee Williams And The Spiritual QCs: INT 22  
 Lucinda Williams: B200 43; INT 7  
 Melvin Williams: GA 33  
 Pharell Williams: H100 11; HA 8; HSS

MAY 3 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>SOMEWHERE I BELONG</b> WARNER BROS. <b>NUMBER 1</b> 4 Weeks At Number 1	Linkin Park
2	2	<b>BRING ME TO LIFE</b> WIND UP	Evanescence Featuring Paul McCoy
3	3	<b>LIKE A STONE</b> INTERSCOPE/EPIC	Audioslave
4	4	<b>HEADSTRONG</b> WARNER BROS.	Trapt
5	5	<b>CAN'T STOP</b> WARNER BROS.	Red Hot Chili Peppers
6	8	<b>SEVEN NATION ARMY</b> THIRD MAN/V2	The White Stripes
7	6	<b>TIMES LIKE THESE</b> ROSWELL/RCA/RMG	Foo Fighters
8	7	<b>GIRL'S NOT GREY</b> NITRO/DREAMWORKS	AFI
9	10	<b>PRICE TO PLAY</b> FLIP/ELEKTRA/EEG	Staind
10	9	<b>SEND THE PAIN BELOW</b> EPIC	Chevelle
11	11	<b>STRAIGHT OUT OF LINE</b> REPUBLIC/UNIVERSAL/UMRG	Godsmack
12	13	<b>IN THIS DIARY</b> COLUMBIA	The Ataris
13	12	<b>NO ONE KNOWS</b> INTERSCOPE	Queens Of The Stone Age
14	17	<b>THE HELL SONG</b> ISLAND/IDJMG	Sum 41
15	16	<b>WHAT IT IS TO BURN</b> DRIVE/THRU/MCA	Finch
16	14	<b>BURIED MYSELF ALIVE</b> REPRISE	The Used
17	21	<b>STUPID GIRL</b> FLIP/GEFFEN/INTERSCOPE <b>AIRPOWER</b>	Cold
18	24	<b>GO WITH THE FLOW</b> INTERSCOPE	Queens Of The Stone Age
19	18	<b>WHEN I'M GONE</b> REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
20	19	<b>ALL MY LIFE</b> ROSWELL/RCA/RMG	Foo Fighters
21	26	<b>DRIVEN UNDER</b> WIND UP	Seether
22	23	<b>REST IN PIECES</b> ISLAND/IDJMG	Saliva
23	15	<b>THE ANTHEM</b> DAYLIGHT/EPIC	Good Charlotte
24	22	<b>CRAZY BEAT</b> PARLOPHONE/VIRGIN	Blur
25	28	<b>CAUGHT IN THE RAIN</b> EPIC	Revis
26	25	<b>SLEEPING AWAKE</b> MAVERICK/REPRISE	P.O.D.
27	25	<b>SWING, SWING</b> DGG/HOUSE/DREAMWORKS	The All-American Rejects
28	27	<b>CLOCKS</b> CAPITOL	Coldplay
29	31	<b>THE ROAD I'M ON</b> REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
30	32	<b>MINE</b> VELVET HAMMER/ATLANTIC	Taproot
31	29	<b>REMEMBER</b> REPRISE	Disturbed
32	37	<b>THE SCIENTIST</b> CAPITOL	Coldplay
33	33	<b>BLACKOUT</b> VOLCANO/JIVE	(hed)Planet Earth
34	35	<b>UNITED STATES OF WHATEVER</b> S CURVE	Liam Lynch
35	40	<b>BLINDED (WHEN I SEE YOU)</b> ELEKTRA/EEG	Third Eye Blind
36	34	<b>DOWN</b> ELEKTRA/EEG	Socialburn
37	37	<b>MINERVA</b> MAVERICK/REPRISE	Deftones
38	38	<b>MOBSCENE</b> NOTHING/INTERSCOPE	Marilyn Manson
39	39	<b>HEAVEN</b> RADIOACTIVE/MCA	Live
40	38	<b>SKIN</b> HOLLYWOOD	Breaking Benjamin

MAY 3 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>LIKE A STONE</b> INTERSCOPE/EPIC <b>NUMBER 1</b> 3 Weeks At Number 1	Audioslave
2	2	<b>HEADSTRONG</b> WARNER BROS.	Trapt
3	3	<b>SOMEWHERE I BELONG</b> WARNER BROS.	Linkin Park
4	4	<b>STRAIGHT OUT OF LINE</b> REPUBLIC/UNIVERSAL/UMRG	Godsmack
5	8	<b>PRICE TO PLAY</b> FLIP/ELEKTRA/EEG	Staind
6	7	<b>REMEMBER</b> REPRISE	Disturbed
7	5	<b>TIMES LIKE THESE</b> ROSWELL/RCA/RMG	Foo Fighters
8	6	<b>WHEN I'M GONE</b> REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
9	10	<b>SEND THE PAIN BELOW</b> EPIC	Chevelle
10	9	<b>FINE AGAIN</b> WINE/IF	Seether
11	11	<b>ALWAYS</b> ISLAND/IDJMG	Saliva
12	12	<b>THE ROAD I'M ON</b> REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
13	14	<b>REST IN PIECES</b> ISLAND/IDJMG	Saliva
14	18	<b>BRING ME TO LIFE</b> WIND UP	Evanescence Featuring Paul McCoy
15	15	<b>NOT FALLING</b> EPIC	Mudvayne
16	16	<b>CAUGHT IN THE RAIN</b> EPIC	Revis
17	21	<b>STUPID GIRL</b> FLIP/GEFFEN/INTERSCOPE <b>AIRPOWER</b>	Cold
18	13	<b>DOWN</b> ELEKTRA/EEG	Socialburn
19	17	<b>THE RED</b> EPIC	Chevelle
20	23	<b>FREE</b> DREAMWORKS	Powerman 5000
21	24	<b>DRIVEN UNDER</b> WIND UP	Seether
22	25	<b>BLACKOUT</b> VOLCANO/JIVE	(hed)Planet Earth
23	26	<b>STILLBORN</b> SPITFIRE	Zakk Wyld's Black Label Society
24	28	<b>SKIN</b> HOLLYWOOD	Breaking Benjamin
25	22	<b>MAKE UP YOUR MIND</b> BGM/ROADRUNNER/IDJMG	Theory Of A Deadman
26	30	<b>MINE</b> VELVET HAMMER/ATLANTIC	Taproot
27	37	<b>MOBSCENE</b> NOTHING/INTERSCOPE	Marilyn Manson
28	31	<b>IMPRINT</b> ROADRUNNER/IDJMG	doubleDrive
29	29	<b>SLEEPING AWAKE</b> MAVERICK/REPRISE	P.D.D.
30	29	<b>CAN'T STOP</b> WARNER BROS.	Red Hot Chili Peppers
31	32	<b>FAILURE</b> MAVERICK/REPRISE	Unloco
32	36	<b>FLY FROM THE INSIDE</b> ATLANTIC	Shine Down
33	33	<b>GIRL'S NOT GREY</b> NITRO/DREAMWORKS	AFI
34	27	<b>INHALE</b> ROADRUNNER/IDJMG	Stone Sour
35	34	<b>RED WHITE AND BLUE</b> SANCTUARY	Lynyrd Skynyrd
36	37	<b>WEATHERED</b> WINE/IF	Creed
37	38	<b>FIRING LINE</b> PEACH/SANCTUARY	The Allman Brothers Band
38	38	<b>GO WITH THE FLOW</b> INTERSCOPE	Queens Of The Stone Age
39	35	<b>WHAT IT IS TO BURN</b> DRIVE/THRU/MCA	Finch
40	39	<b>LEAVING ONLY SCARS</b> TMD/ELEKTRA/EEG	Systematic

MAY 3 2003		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE ARTIST IMPRINT/PROMOTION LABEL	
1	1	<b>NUMBER 1</b> 6 Wks At No. 1	
1	1	<b>IN DA CLUB</b> 50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	
2	2	<b>IGNITION</b> R. KELLY JIVE	
3	3	<b>WHEN I'M GONE</b> 3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG	
4	4	<b>ROCK YOUR BODY</b> JUSTIN TIMBERLAKE JIVE	
5	7	<b>GET BUSY</b> SEAN PAUL VP/ATLANTIC	
6	5	<b>SING FOR THE MOMENT</b> EMINEM WEBB/AFTERMATH/INTERSCOPE	
7	8	<b>ANGEL</b> AMANDA PEREZ UNIVERSAL/POWERHOUSE/UMRG/VIRGIN	
8	14	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP	
9	6	<b>PICTURE</b> KID ROCK FEATURING SHERYL CROW LAVA/ATLANTIC	
10	13	<b>UNWELL</b> MATCHBOX TWENTY ATLANTIC	
11	10	<b>I'M WITH YOU</b> AVRIL LAVIGNE ARISTA	
12	12	<b>IF YOU'RE NOT THE ONE</b> DANIEL BEDINGFIELD ISLAND/IDJMG	
13	9	<b>MISS YOU</b> AALIYAH BLACKGROUND/UNIVERSAL/UMRG	
14	15	<b>HELL YEAH</b> GINUNINE FEATURING BABY EPIC	
15	17	<b>FIGHTER</b> CHRISTINA AGUILERA RCA/RMG	
16	11	<b>ALL I HAVE</b> JENNIFER LOPEZ FEATURING LL COOL J EPIC	
17	29	<b>NO LETTING GO</b> WAYNE WONDER GREENSLEEVES/VP/ATLANTIC	
18	28	<b>21 QUESTIONS</b> 50 CENT FEATURING NATE DOGG G UNIT/SHADY/AFTERMATH/INTERSCOPE	
19	25	<b>CAN'T LET YOU GO</b> FABOLOUS FEATURING MIKE SHOREY & LIL' MO DESERT STORM/ELEKTRA/EEG	
20	20	<b>DON'T WANNA TRY</b> FRANKIE J COLUMBIA	
21	26	<b>I KNOW WHAT YOU WANT</b> BUSTA RHYMES & MARIAH CAREY JMG/NARC/RMG/IDJMG	
22	23	<b>CLOCKS</b> COLDPLAY CAPITOL	
23	16	<b>MESMERIZE</b> JA RULE FEATURING ASHANTI MURDER INC./DEF JAM/IDJMG	
24	22	<b>BEAUTIFUL</b> SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON DOGGYSTYLE/PRIORITY/CAPITOL	
25	31	<b>I CAN NAS</b> ILL WILL/COLUMBIA	
26	24	<b>THE ANTHEM</b> GOOD CHARLOTTE DAYLIGHT/EPIC	
27	27	<b>BIG YELLOW TAXI</b> COUNTING CROWS FEAT. VANESSA CARLTON GEFFEN/INTERSCOPE	
28	18	<b>BEAUTIFUL</b> CHRISTINA AGUILERA RCA/RMG	
29	30	<b>HOW YOU GONNA ACT LIKE THAT</b> TYRESE J/RMG	
30	34	<b>DRIFT AWAY</b> UNCLE KRACKER FEAT. OOBIE GRAY LAVA	
31	39	<b>I'M GLAD</b> JENNIFER LOPEZ EPIC	
32	21	<b>BUMP, BUMP, BUMP</b> B2K & P. DIDDY T.U.G./EPIC	
33	37	<b>LOSING GRIP</b> AVRIL LAVIGNE ARISTA	
34	32	<b>AMERICAN LIFE</b> MADONNA MAVERICK/WARNER BROS.	
35	35	<b>INTUITION</b> JEWEL ATLANTIC	
36	36	<b>GIRL ALL THE BAD GUYS WANT</b> BOWLING FOR SOUP FRODO/SILVERSTONE/JIVE	
37	37	<b>STUCK</b> STACIE ORRICO FOREFRONT/VIRGIN	
38	38	<b>THE REMEDY (I WON'T WORRY)</b> JASON MRAZ ELEKTRA/EEG	
39	38	<b>CRY ME A RIVER</b> JUSTIN TIMBERLAKE JIVE	
40	35	<b>GOSSIP FOLKS</b> MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS THE GOLD MIND/ELEKTRA/EEG	

MAY 3 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>NUMBER 1</b> 3 Weeks At Number 1	
1	1	<b>BEAUTIFUL</b> RCA/RMG	Christina Aguilera
2	2	<b>THE GAME OF LOVE</b> ARISTA	Santana Featuring Michelle Branch
3	3	<b>CAN'T STOP LOVING YOU</b> ATLANTIC	Phil Collins
4	4	<b>DON'T KNOW WHY</b> BLUE NOTE/VIRGIN	Norah Jones
5	5	<b>CRY</b> WARNER BROS.	Faith Hill
6	6	<b>A THOUSAND MILES</b> A&M/INTERSCOPE	Vanessa Carlton
7	8	<b>SOAK UP THE SUN</b> A&M/INTERSCOPE	Sheryl Crow
8	9	<b>FOREVER FOR YOU</b> U2 WATCH	Daryl Hall John Dates
9	7	<b>I DROVE ALL NIGHT</b> EPIC	Celine Dion
10	12	<b>TRY IT ON MY OWN</b> ARISTA	Whitney Houston
11	11	<b>HERO</b> INTERSCOPE	Enrique Iglesias
12	13	<b>DON'T DREAM IT'S OVER</b> SQUIRT CURB/REPRISE	Sixpence None The Richer
13	15	<b>PEACEKEEPER</b> REPRISE	Fleetwood Mac
14	10	<b>SUPERMAN (IT'S NOT EASY)</b> AWARE/COLUMBIA	Five For Fighting
15	18	<b>DRIFT AWAY</b> LAVA	Uncle Kracker Featuring Dobie Gray
16	14	<b>YOU'RE STILL YOU</b> 143/REPRISE	Josh Groban
17	17	<b>YOUR BODY IS A WONDERLAND</b> AWARE/COLUMBIA	John Mayer
18	16	<b>COME WITH ME (LULLABY)</b> ATLANTIC	Phil Collins
19	25	<b>IF YOU'RE NOT THE ONE</b> ISLAND/IDJMG	Daniel Bedingfield
20	23	<b>ONE</b> WARNER BROS. <b>AIRPOWER</b>	Faith Hill
21	19	<b>I'M WITH YOU</b> ARISTA	Avril Lavigne
22	20	<b>THINKING OVER</b> DREAMWORKS	Dana Glover
23	21	<b>PICTURE</b> LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
24	22	<b>HAVE YOU EVER BEEN IN LOVE</b> EPIC	Celine Dion
25	22	<b>BABIES</b> REFUGEE/UNIVERSAL SOUTH	Regie Hamm
26	26	<b>SEPTEMBER GRASS</b> COLUMBIA	James Taylor
27	24	<b>I'M GONNA GETCHA GOOD!</b> MERCURY/IDJMG	Shania Twain
28	30	<b>NO SIGN OF IT</b> CURB	Natalie Grant
29	27	<b>INNOCENCE</b> ATLANTIC	Hootie & The Blowfish
30	28	<b>LANDSLIDE</b> MONUMENT/COLUMBIA	Dixie Chicks

MAY 3 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	<b>NUMBER 1</b> 1 Week At Number 1	
1	2	<b>UNWELL</b> ATLANTIC	matchbox twenty
2	1	<b>I'M WITH YOU</b> ARISTA	Avril Lavigne
3	3	<b>DRIFT AWAY</b> LAVA	Uncle Kracker Featuring Dobie Gray
4	4	<b>WHEN I'M GONE</b> REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
5	6	<b>BIG YELLOW TAXI</b> GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
6	5	<b>PICTURE</b> LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
7	7	<b>CLOCKS</b> CAPITOL	Coldplay
8	10	<b>THE REMEDY (I WON'T WORRY)</b> ELEKTRA/EEG	Jason Mraz
9	11	<b>WHY GEORGIA</b> AWARE/COLUMBIA	John Mayer
10	8	<b>YOUR BODY IS A WONDERLAND</b> AWARE/COLUMBIA	John Mayer
11	9	<b>THE GAME OF LOVE</b> ARISTA	Santana Featuring Michelle Branch
12	12	<b>SYMPATHY</b> WARNER BROS.	Goo Goo Dolls
13	18	<b>CALLING ALL ANGELS</b> COLUMBIA	Train
14	14	<b>DON'T KNOW WHY</b> BLUE NOTE/VIRGIN	Norah Jones
15	17	<b>BRING ME TO LIFE</b> WIND UP	Evanescence Featuring Paul McCoy
16	15	<b>BEAUTIFUL</b> RCA/RMG	Christina Aguilera
17	19	<b>PEACEKEEPER</b> REPRISE	Fleetwood Mac
18	25	<b>INTUITION</b> ATLANTIC <b>AIRPOWER</b>	Jewel
19	16	<b>MISUNDERSTOOD</b> ISLAND/IDJMG	Bon Jovi
20	21	<b>LIGHTS OUT</b> CAPITOL	Lisa Marie Presley
21	24	<b>HARDER TO BREATHE</b> OCTONE/JRMS	Maroon 5
22	23	<b>IN THIS LIFE</b> COLUMBIA	Chantal Kreviazuk
23	26	<b>COME AWAY WITH ME</b> BLUE NOTE/VIRGIN	Norah Jones
24	20	<b>DON'T DREAM IT'S OVER</b> SQUIRT CURB/REPRISE	Sixpence None The Richer
25	27	<b>INNOCENCE</b> ATLANTIC	Hootie & The Blowfish
26	22	<b>RUNNING</b> INTERSCOPE	No Doubt
27	30	<b>TAKE ME AWAY</b> DREAMWORKS	Lifeshouse
28	31	<b>FEEL</b> VIRGIN	Robbie Williams
29	29	<b>YOUR MISTAKE</b> SIXTHMAN	Sister Hazel
30	36	<b>SOMETHING CRAZY</b> LAVA	Frankie Perez
31	28	<b>LANDSLIDE</b> MONUMENT/COLUMBIA	Dixie Chicks
32	33	<b>GOT YOUR NAME ON IT</b> CURB	Feel
33	35	<b>AMAZING</b> HOLLYWOOD	Josh Kelley
34	35	<b>IF YOU'RE NOT THE ONE</b> ISLAND/IDJMG	Daniel Bedingfield
35	39	<b>TAXI RIDE</b> EPIC	Tori Amos
36	37	<b>MAKE UP YOUR MIND</b> BGM/ROADRUNNER/IDJMG	Theory Of A Deadman
37	38	<b>SHE HATES ME</b> FLAWLESS/REPRISE/INTERSCOPE	Puddle Of Mudd
38	38	<b>BLINDED (WHEN I SEE YOU)</b> ELEKTRA/EEG	Third Eye Blind
39	40	<b>RAIN</b> DREAMWORKS	Dana Glover
40	32	<b>I DROVE ALL NIGHT</b> EPIC	Celine Dion

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 modern rock stations, 91 adult contemporary stations and 84 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 257 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2003, VNU Business Media, Inc. All rights reserved.

# Billboard SINGLES AND TRACKS SONG INDEX

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).  
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

19 **SOMETHIN'** (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 13  
21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 5; RBH 1  
21 **QUESTIONS (AGAIN)** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/) Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 54  
4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/) Brasco, ASCAP), WBM, H100 60; RBH 20  
63/64 (Green Teeth, ASCAP) RBH 97  
99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotatation, ASCAP), WBM, CS 27

## -A-

ACA **ENTRE NOS** (LGA, BMI) LT 34  
A.D.I.D.A.S. (Amiyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, RBH 81  
**AFTER ALL** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Meduro, BMI), HL, CS 48  
**ALL I HAVE** (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axion, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 26; RBH 44  
**ALL I NEED** (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Nattahnam, BMI), HL, RBH 58  
**ALL LIFE LONG** (Felicia's All Good, ASCAP/Lazytze Bone, ASCAP/It's Platinum Brother, ASCAP) RBH 83  
**ALL THE THINGS SHE SAID** (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherytree, BMI/Neofomat, STIM) H100 83  
**ALMOST HOME** (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 20  
**ALRIGHT** (Efortoee, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 100  
**ALUCINADO** (EMI Blackwood, BMI) LT 4  
**AMAME** (Not Listed) LT 2  
**AMERICAN LIFE** (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI), WBM, H100 52  
**EL AMOR NO TIENE EDAD** (Arpa, BMI) LT 42  
**ANGEL** (Powerhouse, BMI) H100 20; RBH 84  
**THE ANTHEM** (EMI April, ASCAP/211, ASCAP/Vegan Boy, ASCAP), HL, H100 51  
**ASI ES LA VIDA** (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 17  
**AY! PAPAICITO (UY! DADDY)** (Iron Tigga, BMI) LT 31

## -B-

**BACK IN THE DAY** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL/WBM, RBH 89  
**BACKSEAT OF A GREYHOUND BUS** (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 31  
**THE BATTLE IS THE LORD'S** (Schaff, SESAC/Walker And Associates, SESAC) RBH 80  
**BEAUTIFUL** (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 4  
**BEAUTIFUL** (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 27  
**BEER FOR MY HORSES** (Toketo Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 17; H100 74  
**BEWARE OF THE BOYS (MUNDIAN TO BACH KE)** (Songs Of Universal, BMI/EMI Blackwood, BMI), HL, WBM, H100 49; RBH 21  
**BIG STAR** (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 2; H100 28  
**BIG YELLOW TAXI** (Siquomb, BMI), WBM, H100 47  
**A BOY LIKE YOU** (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Univer-sal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 50  
**BRING ME TO LIFE** (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI) H100 14  
**BROKENHEARTSVILLE** (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 10; H100 56  
**BUNNY HOP** (Red-N-Dirty, BMI/Warner-Tamerlane, EMI), WBM, RBH 78

## -C-

**CAN'T LET YOU GO** (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 8; RBH 5  
**CAN'T STOP** (Moebetoblame, BMI) H100 75  
**CAN'T STOP LOVING YOU** (EMI April, ASCAP), HL, H100 86  
**CELEBRITY** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 28  
**CHAPARRITA DE MI VIDA** (Fonomusic, BMI) LT 41  
**CLAVAME TU AMOR** (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 5  
**CLOCKS** (BMG Songs, ASCAP), HL, H100 31  
**CLOSURE** (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 67  
**C'MON** (Nyrav, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 93  
**COME OVER** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, RBH 62  
**CONCRETE ANGEL** (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 5; H100 53  
**CORAZON CHQUITO** (Elzaz, BMI) LT 30  
**COUNTRY AIN'T COUNTRY** (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 26  
**CRUSH ON YOU** (Universal, ASCAP/Mr. Cheeks, ASCAP/Mersky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 55  
**CRY ME A RIVER** (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 58; RBH 50

## -D-

**DAME** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 10  
**LOS DEMAS** (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 40

**DE UNO Y DE TODOS LOS MODOS** (Vander, ASCAP) LT 6  
**DIGALE** (Clear Mind, ASCAP/Famous, ASCAP) LT 15  
**DIPSET ANTHEM** (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Irving, BMI), HL, RBH 76  
**DONTCHANGE** (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 36  
**DON'T WANNA TRY** (627 Muzic, BMI/Logitone, BMI/Iron Tigga, BMI/Agave Azul, BMI) H100 50  
**DOUBLE SHOTS** (P. Noyd, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Honey-comb Hideout, ASCAP) RBH 88  
**DRIFT AWAY** (Almo, ASCAP), HL, H100 36

## -E-

**EMOTIONAL ROLLERCOASTER** (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 55; RBH 15  
**EN CUERPO Y ALMA** (Elix, ASCAP) LT 12  
**ENTRE EL DELIRIO Y LA LOCURA** (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 7  
**ENTREGA TOTAL** (EMI Blackwood, BMI) LT 23  
**EXCUSE ME MISS** (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 19; RBH 7  
**EXCUSE ME MISS AGAIN** (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 75

## -F-

**FABULOUS** (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, RBH 34  
**FAR AWAY** (Family Soul, ASCAP/Babies Formula, BMI) RBH 72  
**A FEW QUESTIONS** (Noble Vision, ASCAP/Green Dog, BMI) CS 52  
**FIGHTER** (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 38  
**FINE AGAIN** (Seether, BMI/Dwight Frye, BMI) H100 90  
**FOREVER AND FOR ALWAYS** (Universal-Songs Of Poly-gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 32

## -G-

**THE GAME OF LOVE** (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 33  
**GET BUSY** (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 2; RBH 2  
**GET BY** (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, H100 82; RBH 29  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/DWC, BMI) H100 98; RBH 47  
**GIRL ALL THE BAD GUYS WANT** (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WBM, H100 71  
**GIRLFRIEND** (R.Kelly, BMI/Zomba, BMI), WBM, H100 30; RBH 19  
**GOD BLESS THE U.S.A.** (Songs Of Universal, BMI/Univer-sal-Songs Of PolyGram International, BMI) H100 4  
**GOSSIP FOLKS** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc, BMI), HL/WBM, H100 59; RBH 48  
**GUESS WHAT** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 33  
**GUESS WHAT (GUESS AGAIN)** (Zomba, BMI/R.Kelly, BMI) RBH 86

## -H-

**HABLAME CLARO** (Edimusa, ASCAP) LT 45  
**HAVE YOU FORGOTTEN?** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 1; H100 24  
**HEADSTRONG** (WBM, SESAC/Traptism, SESAC), WBM, H100 57  
**HEAVY LIFTIN'** (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba, BMI/Teren It Up, BMI), WBM, CS 46  
**HELL YEAH** (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 17; RBH 24  
**HE PROPOSED** (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 73  
**HERIDA MORTAL** (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 29  
**HEY MR. PRESIDENT** (Sony/ATV Tree, BMI), HL, CS 29  
**HOOKED** (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP/Mary J., Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 87  
**HOTTEST OF THE HOT** (Not Listed) RBH 92  
**HOW YOU GONNA ACT LIKE THAT** (Zovetkion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 15; RBH 8  
**HOW YOU WANT THAT** (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL, RBH 65

## -I-

**I BELIEVE** (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 7; H100 44  
**I CAN** (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 13; RBH 9  
**I'D DO ANYTHING** (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 97  
**I DROVE ALL NIGHT** (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 88  
**IF I CAN'T** (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP), WBM, RBH 57  
**IF YOU LET ME** (Stone Agate, BMI) RBH 94  
**IF YOU'RE NOT THE ONE** (Sony/ATV Tunes, ASCAP), HL, H100 21  
**IGNITION** (Zomba, BMI/R.Kelly, BMI), WBM, H100 3;

**I GOT 'CHA MA** (Blunts, Guns And Funds, ASCAP/Sol-dierz Touch, ASCAP/DJ Inv, BMI) RBH 95  
**I KNOW WHAT YOU WANT** (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 7; RBH 3  
**I'LL NEVER LEAVE** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 46  
**I LOVE YOU** (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 95; RBH 37

**I'M GLAD** (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advance-ments, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba, BMI), HL/WBM, H100 64

**I'M WITH YOU** (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 23

**IN DA CLUB** (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 1; RBH 6

**IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, RBH 91**

**I NEED A MAN** (Pork, ASCAP/Aurelius, ASCAP) RBH 35  
**IN LOVE WIT CHU** (Thowin' Tantrums, ASCAP/Air Con-trol, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 80; RBH 39  
**I RAQ AND ROLL** (Blackened, BMI), WBM, CS 49  
**I STILL LOVE YOU** (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, BMI), HL, RBH 49

**IT DOESN'T MEAN I DON'T LOVE YOU** (Mosaic, BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 54  
**I WANT MY MONEY BACK** (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 35

**I WISH I WASN'T** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP) H100 78; RBH 28

## -J-

**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. Chewks, ASCAP), HL/WBM, H100 22; RBH 11

## -K-

**KILOMETROS** (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 25

## -L-

**LAUNDROMAT** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 61  
**LIKE A PIMP** (Crump Tight, ASCAP/Lucky, BMI) H100 96; RBH 38  
**LIKE A STONE** (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 37

**LOSING GRIP** (Almo, ASCAP/Avril Lavigne, ASCAP/Blue Iron Gate, ASCAP/EMI April, ASCAP), HL, H100 68  
**LOVE CALLS** (Kem, BMI) RBH 60  
**LOVE CHANGES EVERYTHING** (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 53

**LOVE LIKE THERE'S NO TOMORROW** (TCT, BMI/Thea Later, BMI) CS 44  
**LOVE OF MY LIFE (AN ODE TO HIP HOP)** (Ugmoec, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kewar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jaijao, ASCAP/Songs Of Universal, BMI/Sense-less, BMI/Fox Film, BMI/TCE, ASCAP), HL/WBM, RBH 32

**LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)** (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 36  
**THE LOVE SONG** (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 15

**LOVE YOU OUT LOUD** (Sony/ATV Cross Key-, ASCAP/Onaly, ASCAP), HL, CS 11; H100 61  
**THE LUCKY ONE** (Live Slow, BMI) CS 57

## -M-

**MAGIC STICK** (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/211, ASCAP/Careers-BMG, BMI/Universal, ASCAP), HL/WBM, H100 46; RBH 17

**MAKE ME A SONG** (Conjunction, ASCAP/EMI April, ASCAP/Copyright Control/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Keybates, ASCAP), HL/WBM, RBH 70  
**MALA GENTE** (Peermusic III, BMI/Camaleon, BMI) LT 35

**MAN TO MAN** (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 18; H100 79  
**MARIPOSA TRACIONERA** (Tulum, ASCAP/EMI April, ASCAP) LT 16  
**ME FALTA VALOR** (Bello Musical, BMI) LT 27

**MESMERISE** (Slavoy Music Of Universal, BMI/DJ Inv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 42; RBH 77

**MICHAELA** (Copyright Control) LT 47  
**MI PRIMER MILLON** (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 43  
**MI SOLDADO** (TN Ediciones, BMI) LT 21

**MISS YOU** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 12; RBH 12

**MUY A TU MANERA** (Ser-Ca, BMI) LT 8  
**MY FRONT PORCH LOOKING IN** (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HorPro, BMI/Cosmic Muel, ASCAP/Don Primmer, ASCAP), HL, CS 12; H100 63

## -N-

**NEVER LEAVE YOU** (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) RBH 56  
**NEVER SCARED** (Bonecrusher, ASCAP) H100 73; RBH 25

**NIGGAS** (EMI April, ASCAP/Justin Combs, ASCAP/Big

Poppa, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Univer-sal, ASCAP), HL, RBH 30  
**NINA AMADA MIA** (Not Listed) LT 32  
**NO LETTING GO** (Greensleeves, PRS/Singso WW, BMI) H100 18; RBH 14  
**NO ONE KNOWS** (Board Stiff, BMI/Natural Light, BMI/Ripplestick, BMI) H100 87  
**NO ONE'S GONNA CHANGE YOU** (Knock Knock, ASCAP) H100 100  
**NO SE VIVIR SIN TI** (ADG, SESAC) LT 39  
**NO TENGO DINERO** (Alma, ASCAP/BMG Songs, ASCAP) LT 9  
**NO VOY A LLORAR** (Beechwood, BMI) LT 44

## -O-

**OLD WEAKNESS (COMING ON STRONG)** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 60  
**ONE LAST TIME** (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 34  
**ONE OF THOSE DAYS** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Song Paddock, ASCAP) CS 55  
**ONLY GOD (COULD STOP ME LOVING YOU)** (Zomba, ASCAP), WBM, CS 42

## -P-

**PARA QUE LA VIDA** (EMI April, ASCAP/Enrique Igle-sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 13  
**PATIENTLY WAITING** (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), HL, RBH 82

**PEACEKEEPER** (Now Sounds, ASCAP) H100 84  
**PEQUEÑA Y FRAGIL** (SADAIC Latin, BMI) LT 48  
**PICTURE** (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 23; H100 9

**P.I.M.P.** (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP), HL, RBH 52  
**PIMP JUICE** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI), HL/WBM, H100 72; RBH 31

**POR AMOR** (Peer Int'l., BMI) LT 37  
**PRICE TO PLAY** (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 67  
**PUMP IT UP** (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 66; RBH 23

**PUT THAT WOMAN FIRST** (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, H100 35; RBH 13

**\*\*\*\*CAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 26

## -Q-

**QUEDATE CALLADA** (Edimusa, ASCAP) LT 26  
**QUE ME QUEDES TU** (Aniwi, BMI/Sony/ATV Latin, BMI/F.P.P., BMI/Sonido Azulado, BMI) LT 18  
**A QUIEN LE IMPORTA?** (SGAE, ASCAP/Screen Gems-EMI, BMI) LT 14

## -R-

**RAINING ON SUNDAY** (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 6; H100 43  
**RED DIRT ROAD** (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Showbilly, BMI), HL, CS 37

**THE REMEDY (I WON'T WORRY)** (God Eyed, ASCAP/B5M, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP), WBM, H100 70

**RIGHT THURR** (Trak Starz, ASCAP) RBH 63  
**ROCK-A-BYE HEART** (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotatation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 45  
**ROCK WIT U (AWWWW BABY)** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BMI), HL/WBM, RBH 43

**ROCK YOU BABY** (Toketo Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 41  
**ROCK YOUR BODY** (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 10; RBH 45

**ROLL WIT M.V.P.** (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) H100 94; RBH 74  
**RUNNING** (Dolphin, ASCAP/Universal, ASCAP), WBM, H100 99

## -S-

**SAY YES** (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jat-cat, ASCAP/Universal, ASCAP), WBM, H100 39; RBH 16  
**SEDUCEME** (Salimuta, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 20

**SERAN SUS OJOS** (Fonomusic, SESAC) LT 38  
**SERENATA HUASTECA** (APRS, BMI) LT 46  
**SHE ONLY SMOKES WHEN SHE DRINKS** (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic, BMI/EMI Black-wood, BMI/Ty Land, BMI), HL, CS 58

**SHE'S MY KIND OF RAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 3; H100 29  
**SHOULDA, WOULDNA, COULDA** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demi's Songs, BMI/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Tony Dixon, ASCAP) RBH 35

**SICK OF BEING LONELY** (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, RBH 41  
**SIN FORTUNA** (Peer Int'l., BMI) LT 49  
**SING FOR THE MOMENT** (Daskel, BMI/Sony/ATV Songs, BMI/Ensign, BMI/Eight Mile Style, BMI/Mosaic, BMI), HL, H100 16

**EL SINVERGUENZA** (Flamingo, BMI) LT 36  
**SIT TI DIJERON** (VWR, ASCAP) LT 19  
**SNAKE** (Zomba, BMI/R.Kelly, BMI), WBM, H100 41; RBH 27

**SO GONE** (Mass Confusion, ASCAP/WB, ASCAP/Cun-ningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 62; RBH 22  
**SOLDIER'S HEART** (Zomba, BMI/R.Kelly, BMI), WBM, H100 91; RBH 98

**SOMEDAY** (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 40

**SOMEWHERE I BELONG** (Zomba, ASCAP/Chester-c-haz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey Cakes, BMI/Zomba, BMI), WBM, H100 32  
**SPEED** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 16; H100 77

**STAY GONE** (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 14; H100 69  
**STEP DADDY** (BDB, ASCAP/Collipark, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/Supermarket, BMI) RBH 42  
**STILL BALLIN** (Universal, ASCAP/Black Hipnasic, ASCAP/Antraphil, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 85; RBH 40

**STOP** (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP), HL, RBH 64  
**STRAIGHT OUT OF LINE** (Meengya Music, ASCAP/Universal, ASCAP), WBM, H100 81  
**STUPID GIRL** (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 92

**SUDDENLY** (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 43  
**SUENA** (Ser-Ca, BMI) LT 11  
**SUPER B-BOY PIMPIN'** (SizemicSounds, BMI) RBH 99  
**SUPERMAN** (Ensign, BMI/Eight Mile Style, BMI), HL, H100 76; RBH 69

## -T-

**TAL VEZ**

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MAY 3 2003

# Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	<b>NUMBER 1</b> In Da Club	50 CENT (G-UNIT)/SHADY/AFTERMATH/INTERSCOPE	26	25	11	Big Star	KENNY CHESNEY (BNA)	51	55	6	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)
2	3	10	Get Busy	SEAN PAUL (VP)/ATLANTIC	27	24	24	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	52	56	9	Headstrong	TRAPT (WARNER BROS.)
3	2	22	Ignition	R KELLY (JIVE)	28	32	10	She's My Kind Of Rain	TIM MCGRAW (CIRBY)	53	45	4	The Anthem	GOOD CHARLOTTE (DAYLIGHT/EPIC)
4	4	7	21 Questions	50 CENT (G-UNIT)/SHADY/AFTERMATH/INTERSCOPE	29	34	8	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	54	51	5	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)
5	5	24	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	30	33	10	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	55	60	3	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)
6	9	9	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	31	31	7	Girlfriend	B2K (JIVE/EPIC)	56	58	9	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
7	7	9	I Know What You Want	GUSTO RHYMES & MARIAH CAREY (JIMONARC/RMG/IDJMG)	32	35	14	Clocks	COLDFEET (CAPITOL)	57	59	4	4 Ever	5L MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
8	6	1	Beautiful	5L MO FEAT. DOGGYSTYLE/PRIORITY/CAPITOL	33	30	7	Put That Woman First	JAY-Z (RCA)	58	41	19	Gossip Folks	THE ISLEY BROTHERS (DREAMWORKS)
9	11	1	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	34	39	6	Drift Away	JAY-Z (RCA)	59	64	2	So Gone	MONIE A (JRMG)
10	8	23	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	35	29	14	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)	60	70	3	My Front Porch Looking In	JUSTIN TIMBERLAKE (JIVE)
11	10	8	How You Gonna Act Like That	TYRESE (JRMG)	36	37	10	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)	61	52	20	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)
12	12	10	I Can	NAS (JIVE/COLUMBIA)	37	36	27	Your Body Is A Wonderland	JOHN MAYER (AWARIE/COLUMBIA)	62	71	1	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)
13	15	8	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	38	38	6	Say Yes	FLOETRY (ISLAND/DEF JAM/IDJMG)	63	—	1	I'm Glad	JENNIFER LOPEZ (EPIC)
14	13	20	Picture	THE ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WVRN)	39	48	4	Fighter	CHRISTINA AGUILERA (RCA/RMG)	64	69	2	Price To Play	STARBUCK (RCA/ELEKTRA/EEG)
15	16	3	Sing For The Moment	THE ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WVRN)	40	68	2	Snake	R. KELLY FEAT. BIG TIGGER (JIVE)	65	66	9	Times Like These	FOO FIGHTERS (ROSWELL/CAR/RMG)
16	19	15	No Letting Go	WAYNE WONDER (GREENSLAVES/VP/ATLANTIC)	41	44	8	Raining On Sunday	KEITH URBAN (CAPITOL/NASHVILLE)	66	75	2	Stay Gone	JIMMY WAYNE (DREAMWORKS/NASHVILLE)
17	14	12	Excuse Me Miss	JAY-Z (RCA/DEF JAM/IDJMG)	42	47	7	I Believe	DIAMOND RIO (ARISTA NASHVILLE)	67	61	3	American Life	MADONNA (MAVERICK/WARNER BROS.)
18	17	11	Hell Yeah	GINUWINE FEAT. BABY (EPIC)	43	53	5	Three Wooden Crosses	RANDY TRAVIS (WORD/CORB/WARNER BROS. CHRISTIAN/WRM)	68	74	2	Losing Grip	AVRIL LAVIGNE (ARISTA)
19	18	3	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	44	73	2	Magic Stick	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	69	—	1	The Remedy (I Won't Worry)	JAY-Z (RCA/DEF JAM/IDJMG)
20	21	14	Angel	AMANDA PEREZ (UNIVERSAL POWERHOUSE/UMRG/VIRGIN)	45	49	4	What A Beautiful Day	CHRISTINA AGUILERA (RCA/RMG)	70	63	4	Pimp Juice	NELLY (JIVE/REEL/UNIVERSAL/UMRG)
21	22	8	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS/NASHVILLE)	46	43	8	Concrete Angel	MARTINA MCGRAW (RCA/NASHVILLE)	71	—	1	Beer For My Horses	TOBY KEITH (MONIE A/NASHVILLE)
22	23	22	I'm With You	AVRIL LAVIGNE (ARISTA)	47	57	4	Don't Wanna Try	FRANKIE J (COLUMBIA)	72	67	13	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
23	26	5	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	48	54	3	Beware Of The Boys (Mundian To Bach Me)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	73	—	1	Never Scared	BONE CRUSHER (BREAK EM OFF/50 DEF/ARISTA)
24	27	7	Unwell	MATCHBOX TWENTY (ATLANTIC)	49	28	19	Mesmerize	JARULE FEAT. ASHANTI (MURDER INC. DEF JAM/IDJMG)	74	62	14	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)
25	20	19	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	50	40	15	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)	75	—	1	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)

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MAY 3 2003

# Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	<b>NUMBER 1</b> God Bless The U.S.A.	AMERICAN IDOL FINALISTS (RCA/RMG)	26	9	2	A Sorta Fairytale	TORI AMOS (EPIC)	51	48	4	Walking On Thin Ice	ONE (MINI TRAIN)/TWISTED/THE RIGHT STUFF
2	1	23	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	27	16	11	No Means No	REE NEE GWYN (BASE HIT)	52	53	9	Hell Is A Flame	BIG C (SOUTHPAWK/E&S)
3	2	3	American Life	MADONNA (MAVERICK/WARNER BROS.)	28	35	7	Your Pops Don't Like Me (I Really Don't Like This Dude)	MC LEMMON (JIVE)	53	50	27	When I Get You Alone	THORNE (JIVE/AMERICA/INTERSCOPE)
4	3	4	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	29	25	6	I Know What You Want	50 CENT FEAT. MARIAH CAREY (JIMONARC/RMG/IDJMG)	54	43	7	Again	FRANKIE J (COLUMBIA)
5	4	11	Through The Rain	MARIAH CAREY (MONARCH/ISLAND/IDJMG)	30	29	9	Starting With Me	BRANDY (JIVE)	55	49	16	Just Like You	GINUWINE (JIVE)
6	5	10	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	31	22	5	Come Close (Closer)	COMMON (MCA)	56	69	3	Up In Da Club 2Nite	REI BUE (STACK A GRIP)
7	7	9	Landslide	DIXIE CHICKS (MONUMENT/EM/COLUMBIA)	32	34	25	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	57	52	19	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
8	6	10	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	33	38	2	63/64	PHILIP BOYZ (GREEN TEETH/BAYSIDE)	58	40	11	Excuse Me Miss	JAY-Z (RCA/DEF JAM/IDJMG)
9	8	3	Stupid Girl	COLD (FLIP/GEFFEN/INTERSCOPE)	34	31	2	Nice Girl, Wrong Place	PHILIP BOYZ (GREEN TEETH/BAYSIDE)	59	—	6	Girlfriend	B2K (JIVE/EPIC)
10	27	2	All Life Long	MO THUGS FAMILY (03M MO THUGS/RIVERIA)	35	33	12	Get Busy	SEAN PAUL (VP/ATLANTIC)	60	73	2	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 DEF/ARISTA)
11	10	3	Guess What (Guess Again)	SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	36	23	7	The Wreckoning	BOOMCAT (DREAMWORKS)	61	63	7	4 Ever	5L MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
12	11	2	Who Run This	ROY JONES, JR. (BODY HEAD)	37	24	12	Beautiful	5L MO FEAT. DOGGYSTYLE/PRIORITY/CAPITOL	62	—	1	Rich Man	RUSSELL FEAT. R. KELLY (RCA/DEF JAM/IDJMG)
13	13	22	Dirty	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	38	32	22	Dance With Me	JAY-Z (RCA)	63	67	23	Shady	BIG C (SOUTHPAWK/E&S)
14	14	8	Blowin' Me Up (With Her Love)	JC CHASEZ (JIVE)	39	47	3	Never Scared	BONE CRUSHER (BREAK EM OFF/50 DEF/ARISTA)	64	56	6	Get By	TALIB KALEVI (RAN/KW/MCA)
15	19	6	Speed	MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)	40	37	2	Hell Yeah	GINUWINE FEAT. BABY (EPIC)	65	59	15	Star	CLIPSE (MOTOWN/UMRG)
16	15	3	If You Let Me	LOU MOSLEY (JENSTAR)	41	36	8	Yall Don't Know	JOLLY GREEN (ZOE POUND)	66	57	23	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RIDERS/INTERSCOPE)
17	12	12	In Da Club	50 CENT (G-UNIT)/SHADY/AFTERMATH/INTERSCOPE	42	45	49	Only Time	ENYA (REPRISE)	67	—	6	There's A Winner In You/What A Wonderful World	TIFFANY EVANS/SPENCER DAY (COLUMBIA)
18	54	2	Beware Of The Boys (Mundian To Bach Me)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	43	44	9	Family Portrait	PINK (ARISTA)	68	—	1	Belly Dancer	KARDINAL OFFSHALL (MCA)
19	20	32	A Moment Like This	KELLY CLARKSON (RCA/RMG)	44	39	62	God Bless The USA	LEE GREENWOOD (CURBY)	69	—	1	So Gone	MONIE A (JRMG)
20	30	28	Soldier's Heart	R. KELLY (JIVE)	45	60	3	Pimp Juice	NELLY (JIVE/REEL/UNIVERSAL/UMRG)	70	65	30	U Don't Have To Call	USHER (ARISTA)
21	17	27	Die Another Day	MADONNA (WARNER BROS.)	46	—	7	Shout	LILIAN GARCIA (UNIVERSAL/UMRG)	71	66	9	Pack Ya Bags	SBTR (WEA/EPIC)
22	26	93	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	47	42	10	Save You	PEARL JAM (EPIC)	72	—	30	For All Time	SOLUNA (DREAMWORKS)
23	21	6	I'm With You	AVRIL LAVIGNE (ARISTA)	48	41	27	Ignition	R. KELLY (JIVE)	73	55	11	When The Money's Gone	CHEER (WARNER BROS.)
24	18	10	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	49	51	10	In Your Life	LA BOUCHE (LOGIC)	74	—	3	Dipset Anthem	THE DIPLOMATS (RCA/DEF JAM/IDJMG)
25	28	3	Super B-Boy Pimpin'	THE EARTHQUAKE INSTITUTE (HYPERSCALE/STREET PRIDE)	50	58	11	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)	75	—	11	Such Great Heights	THE POSTAL SERVICE (SUB POP)

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# Country Acts Feed Fans' Hunger For Patriotic Tunes

Continued from page 1

of sales was 42,500 (see Over the Counter, page 63).

While country's patriotic bent clearly benefits the format, particularly in times of national strife, labels and artists often must walk a fine line between sincere expression and the appearance of opportunism. Meanwhile, country radio programmers—who are lately deluged with flag-waving anthems during every national crisis—face the challenge of determining which songs will connect with their audiences.

Country artists have long used music as a platform for social and political views, generally reflecting the emotional current of the country music audience. It is a tradition that stretches from Merle Haggard's "Okie From Muskogee" and "The Fightin' Side of Me" to Lee Greenwood's "God Bless the USA."

The connection between patriotism and country music dates back at least as far as World War II, which inspired such recordings as Ernest Tubb's 1944 hit "Soldier's Last Letter." So what is at the root of this connection?

Curb Records senior VP/GM Dennis Hannon attributes patriotic music's dominance in the country market to the fact that it appeals to the "silent majority that typifies middle America, which then typifies the country consumer. Country music has never been driven by the East Coast or the West Coast. It's driven by middle America, the heartland. That's where the more conservative approach comes in; the more patriotic approach."

DreamWorks Records senior executive of sales and marketing John Rose says country artists "have always spoken out on social issues that are important to the common man, and because of that, the patriotic value seems to come to the surface quicker with a country audience."

Lyric Street artist Aaron Tippin defines country's patriotic role simply: "We're the cheerleaders."

Worley—who wrote "Have You Forgotten?" after visiting U.S. troops in Afghanistan last December—says, "People that listen to country music are hard-working, working-class American people, and they typically lean in that [patriotic] direction. The country listeners tend to back us guys when we put out something pro-America [or] pro-military."

In the wake of the Sept. 11 terrorist attacks, Greenwood's "God Bless the USA" was embraced all over again and landed the veteran singer/songwriter a new deal with Curb Records. The song first reached No. 7 on the *Billboard* Hot Country Singles & Tracks chart in 1984 and peaked

again at No. 16 in 2001. The commercial single is No. 4 on the *Billboard* Country Singles Sales chart after 80 weeks on that chart.

Greenwood recently recorded an updated version of the song, "God Bless the USA 2003," which has been serviced to country radio and will be on his forthcoming album. (Meanwhile, another version of the song recorded by the current *American Idol* finalists stormed onto the Hot 100 Singles Sales chart at No. 1 this issue on sales of 101,000 [see story, page 3].)

The many other patriotic songs currently vying for radio's attention include Clint Black's "I Raq and Roll" and the Warren Brothers' "Hey Mr. President." Lonestar recently reshot the video for its 2-year-old hit "I'm Already There" to recast the song as a tribute to the military.

## WALKING THE LINE

Country music executives obviously want to feed the public's appetite for patriotic music, but no one wants to appear to be capitalizing on often tragic circumstances. "It is a fine line that you have to walk," admits Hannon, who says the label chose not to advertise the new version of Greenwood's single. "You simply have to make that music available, and people will make their choices." To advertise it, he says, "would have done an injustice to the artist. You never want to take advantage of a situation or be perceived as taking advantage of a situation. You take the high road. Maybe it's a quieter road, but at the end of the day, [you hope] radio will discover it and the consumer will discover it or re-discover it."

RCA Label Group executive VP Butch Waugh says of the patriotic trend, "It's not that we're capitalizing on it; the artists are writing songs that are true to their heart. The Warren Brothers felt like they needed to say something because they were touched by this [war]. This is not something that was calculated. ['Hey Mr. President'] was a song they brought in [that] touched us emotionally."

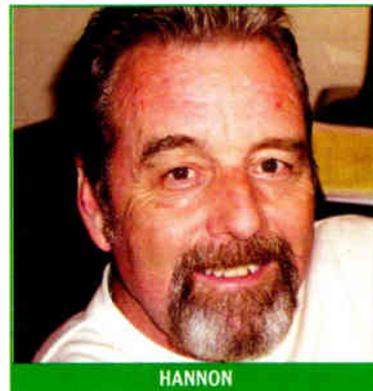
EMI Music Publishing Nashville executive VP/GM Gary Overton does not think the country songwriting community has penned the current crop of patriotic tunes in an effort to cash in but rather as a reflection of the national mood. "Songwriters, being creative people, are antennas," he says. "They are so sensitive. We have a lot of songwriters who have written things that are in the catalog because of the Sept. 11 events or because of the war. I don't think any I've heard has been 'Gee, I'm going to capitalize on the emotion of this thing.'"

Rose agrees. "We don't really sit down and say, 'OK guys, let's write some songs about patriotism.' Our artists are passionate, creative artists, and they brought us music [that happened to be patriotic]. In the case of both of these songs ['Courtesy of the Red, White & Blue' and 'Have You Forgotten?'], people wanted them, and our job as a label is to figure out how to deliver them."

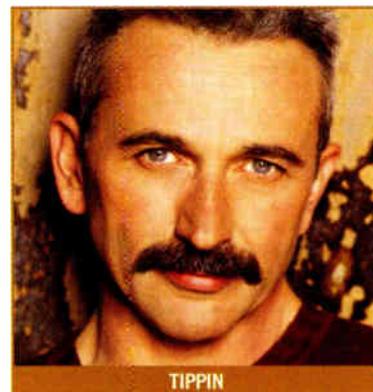
DreamWorks rush-released the

album *Have You Forgotten?* to stores April 15 after the single caught fire. It contains four new songs, including the single, and 12 tracks from Worley's previous two albums.

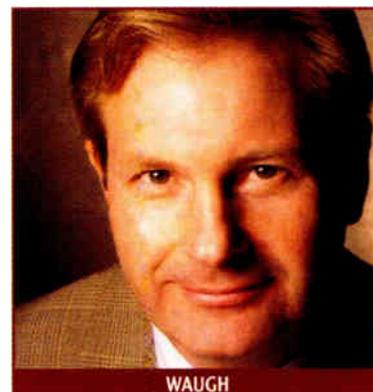
Lyric Street was one label that tried to carefully walk the line between patriotic and profiteering last year, when it renamed a planned Tippin album *Stars & Stripes* and changed the release date to coincide



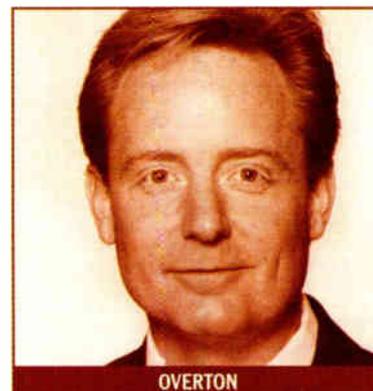
HANNON



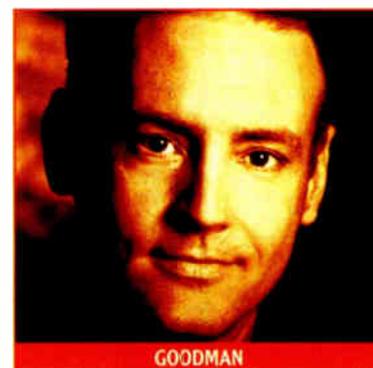
TIPPIN



WAUGH



OVERTON



GOODMAN

with the first anniversary of the Sept. 11 attacks.

"I didn't feel at that point in time that we were doing anything that felt wrong-spirited," label president Randy Goodman says. Still, the label muted any such accusations by donating all proceeds from the commercial single for Tippin's post-Sept. 11 hit "Where the Stars and Stripes and the Eagle Fly" to the Red Cross and its relief efforts for the families of Sept. 11 victims. Goodman says the single raised about \$250,000.

As for decisions about the album title and release date, Tippin says, "If anybody wants to whup up on me about that, they'll have to check my financial statements to see how much I donated to the Red Cross."

Goodman admits that for any other act, the timing may have appeared to be an effort to capitalize on tragedy, but Tippin is an artist who has been associated with patriotism and working-class values for his entire career, beginning with the first Gulf War, when he performed with the USO and Bob Hope for U.S. troops in Saudi Arabia. "I've been called 'the little flag waver' from way back," Tippin says. "I guess some people think you can be too patriotic."

Goodman says that making the Red Cross donation was its own reward. "How much better can it be than to be able to make music that touches people's lives and helps healing and [to] take all of that and on the back end of it to be able to write a check and give it to the people who really need it?"

Likewise, Worley and DreamWorks plan to donate a portion of the proceeds from *Have You Forgotten?* to a charity that benefits military families, although the charity and exact percentage had not been determined at press time.

In delivering Worley's album, Rose says the label shipped nearly 900,000 copies in anticipation of strong demand on the heels of an aggressive presale campaign. The album's title track was available for download to consumers who pre-ordered the album at Trans World Entertainment's fye.com, amazon.com, and other Web sites. There were also 25,000 copies of the single available at select brick-and-mortar stores for consumers who pre-purchased the album.

"It's definitely been striking a nerve," Trans World country music buyer Tim Peterson says of Worley's single, adding that the presale campaign was "definitely bigger than anything I've ever done so far [including] the Dixie Chicks and Toby Keith. Certainly it's his career song, no doubt about it."

## ATTRACTING NEW FANS

In addition to driving sales on select country artists, the patriotic bent brings other benefits to the format. "Country radio is the beneficiary—wittingly or unwittingly—of having artists who think this way and are not afraid to say what they believe," says Goodman, who thinks patriotic hits may draw non-country fans to the format. "Nobody else is going to play that kind of music.

If people are of that mind-set, they may be looking at country and saying, 'I'm going to go to that format, because those people are speaking to the patriotism I feel right now, and my regular station is not.' That bodes well not just for country radio but for us as a format. Let's face it: There are a lot of people who are discovering Darryl Worley now that had never heard of him before."

Another benefit is increased media exposure. "I turned on Fox News [recently], and Donald Rumsfeld was introducing Darryl Worley at the Pentagon," says Brett Warren of the Warren Brothers. "It's funny how a song can change your life."

He should know. The Warren Brothers parted ways with the BNA label a year ago and recently were re-signed to the label, partly on the strength of "Hey Mr. President" (see Nashville Scene, page 41).

"The cool thing about this song is we weren't bandwagon-jumping," Warren says. "It was written a year ago, and we didn't even write it. I thought it was an artistic way of being patriotic and paying homage to the office of the president."

## FOR RADIO, A MATTER OF GUT

Radio programmers were flooded with flag-wavers after Sept. 11, again on the first anniversary of the terror attacks, and yet again since the start of the war in Iraq. But only a percentage of these singles strike the programmers as sincere; others seem crass.

WUBE Cincinnati operations manager Tim Closson puts the credible vs. crass figure at 50/50 and says of the difference, "You can feel it when you listen."

KZLA Los Angeles assistant PD/music director Tonya Campos says, "The percentage [of songs] we feel are ready for airplay is low. There will always be a small percentage of material sent in that is an attempt to get publicity, and we basically use our gut feelings to seek those out."

WUSN (US99) Chicago PD Justin Case thinks "most songs that try to take advantage of a situation sound that way. PDs must choose the most relevant songs for their audience. You can't play them all, so find the standouts."

Waugh praises country radio for reflecting what he sees as the desires of its listeners. "I have a lot of friends that program pop radio stations, and they tell me they want to be an alternative to the war, where people can go to escape the news. But I'm not sure Americans want to escape the war. Country radio is addressing that. Some of the other formats are not."

Goodman and Waugh do not see the patriotic-song deluge ending any time soon. Goodman says, "The bottom line is, as long as people can continue to come up with [songs] that are poignant, profound, and moving, then maybe the sky's the limit."

Waugh says, "These are powerful songs with a point of view that people want to hear. As far as being a patriot and feeling good about America, I think if you write songs about that, they are still going to get played and people are still going to react."

# Hollywood Speeds Films To DVD Market

Continued from page 1

Buena Vista Home Entertainment VP of brand marketing Lori MacPherson adds, "Really, the sooner you can move into the next window, the better. There's less of a chance for new properties to open up and divert consumer attention."

A look at new entries on the *Billboard* Top DVD Sales chart for the year to date reveals that the number of new DVD titles entering the marketplace within five months of the theatrical release has doubled, compared with the same time period last year. Some made the jump in as few as three months.

Approximately 15 new releases came out in this shorter window from January through mid-April 2002; about 35 such titles have been released in the same three- to five-month time frame so far this year.

A peek at upcoming release schedules shows the trend is continuing. Columbia TriStar Home Entertainment's *Tears of the Sun*, which debuted in theaters in March, will be released on home video three months later, on June 10. Universal Studios Home Video's *Deliver Us From Eva* is arriving on video June 17, four months after it debuted in theaters; DreamWorks Home Entertainment's *Old School* is also appearing at retail June 10, four months after premiering in theaters.

DreamWorks head of domestic marketing Kelly Sooter says the smaller release window is directly related to shorter theatrical runs for films. "Movies are playing out quicker," she notes. "As a result, there's less sensitivity about going out on home video quicker. You used to hold out for exhibitors to feel they got their play's worth."

Plsek adds that the demand for new theatrical releases is also being satisfied more rapidly because of multiplex theaters, which tend to run films on numerous screens during their first few weeks of release.

Shorter theatrical runs may have led to quicker home video releases, but it is the desire to maximize marketing dollars that is giving the strategy its legs (*Billboard*, Jan. 18).

"Jack Valenti recently said that the average spend on marketing a film now stands at 25% of the total production cost, which is a little more than \$30 million per film," says Peter Busch, VP of video for the Minnetonka, Minn.-based Musicland chain, quoting the president/CEO of the Motion Picture Assn. of America. "The question the studios have got to be asking themselves is, How do they maximize that expenditure? Certainly, shortening the home video release window is a piece of it."

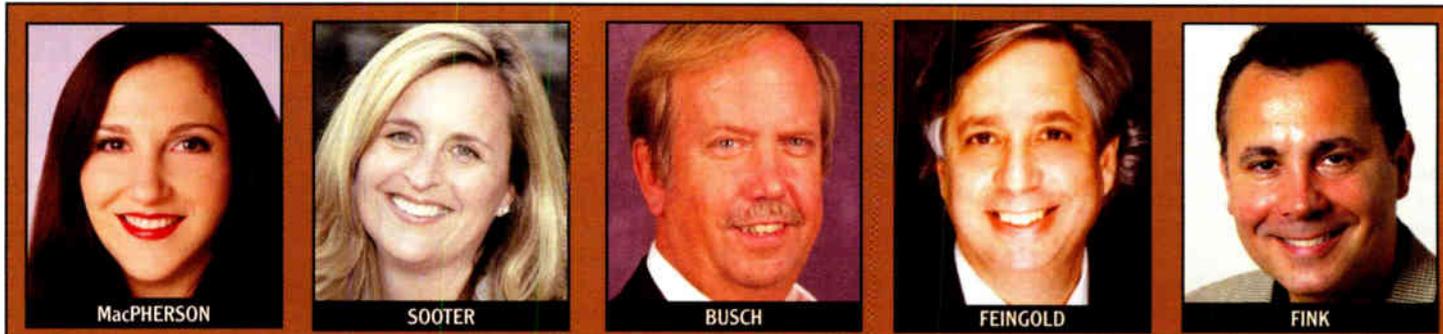
MacPherson agrees: "As soon as a movie leaves the theater, there is a gap in time where nobody is enjoying that

movie and no commerce is being done on that movie."

The Los Angeles-based Video Software Dealers Assn. (VSDA) is analyzing the results of the shorter window. VSDA VP of marketing and industry relations Carrie Dieterich says, "If a video release is a little closer to the theatrical release, we think studios could save in their advertising budgets, and it could make a title perform better on video."

## NEW REVENUE OPPORTUNITIES

Shorter windows are also being propelled by the increased revenue oppor-



tunities in today's video environment, where most DVDs are available day-and-date for sale and rental. In the VHS era, titles would first be available for rental about six months after debuting in theaters but would not be for sale until up to a year after playing at the box office. "There wasn't a lot of advertising in rental [of VHS]," notes Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia's home entertainment division. Conversely, he adds, "most of the revenue is made on DVD sales now."

Increasingly, the thought is that DVD revenue can be maximized if the glow of a theatrical campaign is still strong.

"Overall, the idea is to get as much benefit from the theatrical campaign as possible," Artisan Home Entertain-

ment president of sales and marketing Jeff Fink says. "A shorter window is beneficial, because you're the benefactor of a huge advertising and promotional campaign."

Stefan Pepe, group merchandising manager for Seattle-based amazon.com's DVD/video store, adds, "The longer the window, the greater marketing effort that has to go behind it. The benefit to a shorter window is that there's a lot of awareness in the marketplace from the customer perspective."

But the shorter window can some-

times leave studios scrambling. Sooter says that "being able to work into a retailer calendar" is a growing concern with shorter release windows. "One of the big issues is key art. You may have to be giving them artwork for your package at the same time the movie opens in theaters. That is a challenge that studios and our retail partners are going to be experiencing over the next year."

Another issue for the studios is a lack of time to expand on the theatrical release. "You want to come out with a DVD with as many features as possible," Fink says. "Sometimes the shortened window doesn't allow you to do that."

The only extras on Columbia TriStar's DVD version of *Maid in Manhattan*, for example, are some theatrical trailers. Though retailers say that certain film

genres, such as romantic comedies, probably do not benefit much from extra features, it is unclear how fewer extras will impact sales in the future. Some retailers expect to see more feature-laden, special-edition DVDs to follow the original DVD releases in cases where small windows are used.

For retailers, the issue is having enough time to set up a title properly. "Our biggest concern is bringing titles to life through marketing efforts and making sure that we have time to plan with the studios," Musicland's Busch says. "We really need to plan out the

launch of the titles, from presale to beyond street date."

## GREATER SALES POTENTIAL?

Though the studios are only beginning to track the sales impact of the shorter windows, the chart success of a number of titles released in this fashion suggests that the strategy works. In 2002, for example, MGM Home Entertainment's *Windtalkers*—which was released to video about four months after its theatrical debut—entered the Top DVD Sales chart at No. 1, stayed in the top 10 for three weeks, and was on the chart for eight weeks. *Changing Lanes* (Paramount Home Entertainment) had a five-month release window on home video. It also entered the DVD Sales chart at No. 1 last year and had a seven-week stay on the chart,

with three weeks in the top 10.

This year, Columbia's widescreen version of *XXX*, released within a four-month window, entered the chart at No. 1, stayed in the top 10 for six weeks, and remained on the chart for nine weeks. Similarly, Buena Vista's *Sweet Home Alabama*, also released to video after about four months, debuted on the chart at No. 1 and had a seven-week top 10 run, with a total of nine weeks on the chart.

Greater sales potential is welcome at a time when debut sales weeks are becoming a source of competition—

much like opening box-office figures for theatrical releases—and may determine a title's shelf life. "With the aggressive retail pricing we are seeing, the week-one sales are even more critical, because volume is higher than we've seen," Sooter says. "Product is playing out quicker in terms of what is on the

floor. You may only have two weeks before a title works its way into a filler or stock area."

As Len Cosimano, VP of multimedia for the Ann Arbor, Mich.-based Borders Books & Music chain, also notes, smaller windows "will help extend a strong selling rate over a longer period of time." Customers may be interested in a new home video title longer because of lingering awareness from its time in theaters.

Home video executives and retailers expect that windows, on average, will continue to shrink in the coming years, though anything less than about three months is unlikely. "I don't know how much shorter they can get," Plsek says. "Studios would have to be pressing the video when it is just coming out theatrically."

# Apple Plots Move Into Digital Music

Continued from page 1

Critics, however, question how effective Apple—expected to offer an à la carte service with a searchable database of songs—will be in driving sales for the struggling music industry. A segment of the digital-music market, led by MTV and AOL, maintains that programming and contextualization—not a retail-oriented storefront—will drive à la carte sales.

Meanwhile, the competing subscription market continues to experience growing pains. In a move that may spell the end of Real Networks' relationship with MusicNet—a subscription service it co-founded with Warner Music Group, EMI Recorded Music, and BMG Entertainment—Real acquired rival listen.com last week and announced plans to begin distributing the service alongside MusicNet (see story, page 3).

"There's a very synonymous relationship between distribution and con-

tent and devices," says Lee Black, an analyst with Jupiter Research. "In Apple's case, they are going to have to bring legitimate content to their devices, because if they don't do it, it doesn't seem like anybody else is."

Apple represents less than 10% of the home computer market, but Raymond James & Associates analyst Phil Leigh says that the core of Apple's consumer base represents the sweet spot of the digital-music consumer base.

What's more, he argues that marketing behind the service will likely raise general consumer awareness about commercial digital music. He says Apple marketing has the potential to brand the download market in much the same way that the company raised the profile of CD burning with its "Rip, Mix, Burn" campaign and created excitement around portable digital-music players with its promotion of iPod.

Leigh says, "I would not be surprised that a lot of people hearing these ads would for the first time realize that there are legitimate paying services you can use in alternative to Kazaa."

In the coming weeks, Apple will have to count on its reputation for savvy marketing to overcome problems plaguing other services—namely, incomplete content selection,

uncertainty regarding how to effectively merchandise digital goods, consumer price sensitivity, and competition from peer-to-peer networks offering the same music for free.

Label sources who have seen the service tell *Billboard* that it is an à la carte download store, not unlike rival Liquid Audio's, that is built into the iTunes player. Simplicity is driving the offering. No subscription is required, and tracks are expected to retail for 99 cents on average.

Once purchased, tracks are transferred into the consumer's iTunes music library and automatically synched to the user's iPod. Content can also be burned to CD. Credit card information is stored on file in the store's shopping cart system so the consumer does not have to re-enter the information upon every purchase.

As part of its announcement, Apple is expected to unveil content-licensing deals with all five majors. The Apple service is also expected to feature music from a number of high-profile acts that have not previously made their repertoire available for distribution. Further details were not disclosed.

While iPod is available for the PC as well as for Apple computers, the download offering is expected to be made available initially only to Apple users.

Leigh says the Apple offering sets up one of the first real tests of commercial music's ability to compete with free services, with the selling points being reliability, downloading speed, and ease of use.

Apple's decision to come to market with an à la carte download offering also further calls into question the long-term viability of the subscription business model that offers conditional access to music and then upsells permanent downloads.

Black says, "Subscription businesses and à la carte businesses are going to challenge one another, and we're going to see where consumers want to be."

He points out that while subscription businesses are struggling, none of the companies currently selling à la carte digital downloads—a group that includes Best Buy, Trans World Entertainment's fye.com, and Tower Records—have had any success with their services either.

But the major labels are expanding the volume of content available for purchase on a track-by-track basis without a subscription into the hundreds of thousands, and a range of other leading music brands on the Web—including AOL, MTV, and VH1—are looking to launch à la carte services of their own before the end of year.

# UPDATE

## Events Calendar

### APRIL

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

April 29, **ASCAP Latin Awards Dinner**, Beverly Hilton Hotel, Los Angeles (by invitation only).

April 30, **ASCAP Film and Television Awards Gala**, Beverly Hilton Hotel, Los Angeles (by invitation only).

### MAY

May 1, **Seventh Annual Skylar Neil Memorial Golf Tournament**, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2000.

May 4, **Fifth Annual Walk for Wendy Leeds** (wife of Virgin senior VP Steve Leeds), benefiting the National Multiple Sclerosis Society, Graydon Pool, Ridgewood, N.J. 212-786-8331.

May 5, **BMI Latin Music Awards**, Eden Roc Resort, Miami Beach (by invitation only).

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 7, **2003 SESAC New York Music Awards**, the Supper Club, New York (by invitation only).

May 8, **2003 Music Video Produc-**

**tion Assn. Awards**, Orpheum Theater, Los Angeles. 213-387-1590.

May 9, **International Reggae and World Music Awards**, Manhattan Center, New York. 312-427-0266.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 13-16, **2003 Electronic Entertainment Exposition (E3) Conference**, Los Angeles Convention Center. 877-216-6263.

May 14, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **Classical Brit Awards 2003**, Royal Albert Hall, London. classicalbrits@imenternational.com.

May 22, **VH1 Divas Duets**, MGM Grand Arena, Las Vegas. 212-258-8000.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

### JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3, **36th Annual International Fan Club Organization (IFCO) Fun Fest Show**, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-9596.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5, **2003 Atlanta Heroes Awards**, presented by the Atlanta chapter of

NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 12, **34th Annual Songwriters Hall of Fame Induction and Awards Dinner**, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **2003 Indie Managers Assn. Convention**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

### JULY

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers (IAAM) Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 908-687-8700.

July 28-29, **Eighth Annual Jupiter Plug-IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

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.

*Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

# homefront

Billboard Music Group events & happenings

## Star-Studded Performances To Light Up Billboard Bash



PIRES



GRUPOMANIA



NIEVES

The hottest night in Miami is getting even hotter with new performers joining the lineup for the first Billboard Bash. The event will take place May 7 at Miami Beach's BillboardLive club as part of the Billboard Latin Music Conference & Awards, presented by Heineken and in association with Garnier Fructis. The conference will take place May 5-8 at the Eden Roc Resort in Miami Beach. The awards show, which closes the event May 8, will be moving to its new, larger home at the Miami Arena.

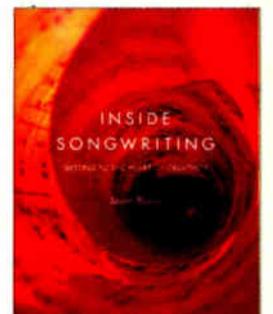
The Bash will feature performances by finalists for this year's Billboard Latin Music Awards. Just added to the lineup are Alexandre Pires, a finalist for three Billboard Latin Music Awards, including Hot Latin Tracks artist of the year; salsa legend Tito Nieves, a finalist for two awards in the Hot Latin Tracks, duo or group, category; and Puerto Rican tropical act GrupoMania, a finalist for tropical/salsa album, duo or group, with Latino. These acts will join the previously announced *Latin* pop group Area 305, whose first single, "Si No Estas," is a finalist for new artist tropical/salsa airplay track of the year; and Hector y Tito, whose most recent album, *A La Reconquista*, is a finalist for Latin rap album of the year.

For more information on the conference, visit [www.billboardevents.com](http://www.billboardevents.com) or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648. For hotel information, contact the Eden Roc Resort at 305-531-0000.

## BOOK OF THE WEEK

### INSIDE SONGWRITING: GETTING TO THE HEART OF CREATIVITY

*Inside Songwriting: Getting to the Heart of Creativity* by Jason Blume is a must-have for any songwriter, singer, or musician looking to learn the business of songwriting from an insider's point of view.



Blume, who has written for such artists as Britney Spears and the Backstreet Boys, recounts his struggle climbing to the top of his profession and offers encouragement and hope for those starting out or still seeking a breakthrough. Chapters are followed by exercises geared toward inspiring creativity.

*Inside Songwriting: Getting to the Heart of Creativity* (ISBN: 0-8230-8361-6, \$14.95) is available wherever books are sold. For more information, visit [www.watsonguptill.com](http://www.watsonguptill.com).

## UPCOMING EVENTS

### BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • The Eden Roc Resort • Miami Beach

### BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS

Aug. 6-8 • The Roney Palace • Miami Beach

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## Life Lines

### BIRTHS

Boy, George Thomas, to **Jan and Charlie D'Atri**, March 18 in Los Angeles. Father is marketing director and compilations executive for Hollywood Records.

Girl, Sophie Eleanor, to **Sally and Howard Kramer**, April 2 in Cleveland. Father is director of curatorial affairs for the Rock and Roll Hall of Fame and Museum.

Girl, Mary Keagan, to **Becca and Tracy Lawrence**, April 15 in Nashville. Father is a country recording artist.

*Obituaries appear on page 60 this issue.*

### JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3, **36th Annual International Fan Club Organization (IFCO) Fun Fest Show**, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-9596.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5, **2003 Atlanta Heroes Awards**, presented by the Atlanta chapter of

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## Chart Beat™ by Fred Bronson

**IDOLATRY:** Timing is everything for *American Idol*, as the series' first winner debuts at No. 1 on The Billboard 200 (see story, page 3) and the series' second-season finalists enter the Hot 100 Singles Sales chart in pole position. Additionally, the season finalists garner the highest debut on The Billboard Hot 100 since December 1998.

**Kelly Clarkson** was the last contestant standing when *American Idol* concluded last September. A month later, her single "A Moment Like This" topped the Hot 100. With her album dropping six months later, there was no guarantee that she would equal her single success on the album chart. But the TV series still has the Midas touch, and *Thankful* (RCA) is the proof. Clarkson's album hit the street the same day as the single "God Bless the U.S.A." (RCA), a remake of the **Lee Greenwood** song recorded by this season's *American Idol* Finalists to benefit the American Red Cross. The song is easily the best-selling single in the country. While the airplay picture isn't bright, the massive sales on the single allow it to enter the Hot 100 at No. 4. That is the highest debut ever under current Hot 100 chart rules.

The Idolized rendition of "God Bless the U.S.A." is now the biggest hit version of the song. Greenwood's original peaked at No. 16 the week of Sept. 29, 2001, because of airplay after the events of Sept. 11.

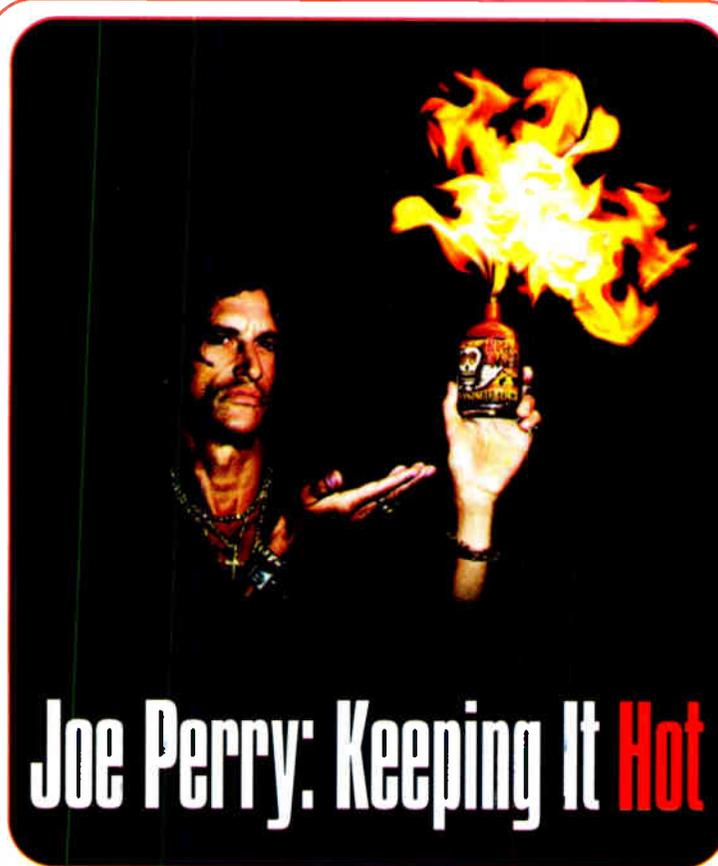
**BIG WILLIE STYLE:** Just one week after making chart news with his position on Hot Country Singles & Tracks, **Willie Nelson** is back in the chart headlines. His duet with **Toby Keith**, "Beer for My Horses" (DreamWorks), enters the Hot 100 at No. 74. It is Nelson's first appearance on this chart since an earlier collaboration, "To All the Girls I've Loved Before," recorded with Julio Iglesias, peaked at No. 5 in 1984.

Nelson's Hot 100 chart span expands to 27 years, eight months, and one week. That does not match the length of his career, because he did not make his first appearance on this chart until "Blue Eyes Crying in the Rain" debuted the week of Aug. 30, 1975.

**WORTH FOUR BUCKS:** For the fourth consecutive issue, **50 Cent** places eight titles on Hot R&B/Hip-Hop Singles & Tracks, as "What Up Gangsta" (Shady/Aftermath) debuts at No. 79. 50 Cent almost had nine songs on the tally, but "Wanksta" moves over to the recurrent chart. Until 50 Cent's output, the record for most simultaneously charting titles was held by **Jay-Z** in the June 22-July 13, 2002, issues, with seven. While Jay-Z collaborated on or was a featured artist on all but one of those seven titles, 50 Cent leads or goes solo on all but one track, "Magic Stick" (Queen Bee/Atlantic), on which he is featured with **Lil' Kim**.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS™ by Mark Parisi



Considering the number of blues-based riffs that drive so many Aerosmith songs—and even the country elements that creep in every now and then—it's not all that surprising that the band members' affection for Southern culture extends deeply into the region's often spicy cuisine.

Guitarist Joe Perry says that for years now, the band has taken boxes of hot sauce on the road, noting that it even maintains a shortlist of key barbecue restaurants across the U.S.

Yet Perry has taken that love to a whole new—and pretty unique—level for one of the world's biggest rock stars. A hot sauce fan himself for some 20 years, ever since he began vacationing regularly in Jamaica, Perry has launched his own brand of the fiery condiment: Joe Perry's Rock Your World Boneyard Brew.

The sauce—which Perry notes is more akin to the Caribbean, fruit-based sauces than the Louisiana, tomato-based brands—is something the guitarist has wanted to create for some time now.

It's an idea born out of his habit of mixing different sauces while on the road. "There's always, like, a stack of hot sauce in my dressing room," he says. "And I found myself blending different ones together, to find what I really liked. There was always something missing. So finally, I had this name, 'Rock Your World,' trademarked [about four years ago]."

During the past few years, Perry has been working with friend and Boston-area food industry exec

David Ashley and his local Ashley Food Co. to find the right formula. They have partnered in a company created and funded by Perry.

On a scale of one to 10, Perry says the heat of his sauce is probably a four or a five. "The heat is not overpowering. I mean, if you've never had a hot sauce before, you'd probably find it hot. But if you at all like spicy food—even on occasion—I think you can eat it and like it."

Explaining what makes his sauce distinct, he notes, "Aside from the fact that it has very high quality ingredients, everything is as close to fresh as you can get, with no preservatives. But it also has the chipotle peppers in it, and there's a touch of garlic; that's what I think sets it off."

At [joeperryrockyourworld.com](http://joeperryrockyourworld.com), fans can purchase bottles of the sauce and even put in orders for bottles bearing a personalized autograph from the guitarist.

Perry, who occasionally also barbecues for friends—especially when Aerosmith is working in his basement studio, where it recorded 2001's *Just Push Play*—says he plans to launch a second sauce and a pepper jelly in the coming years.

With a laugh, he says that creating his Boneyard Brew has given him a chance to dispel the idea that since he kicked drugs and alcohol, this former half of the Toxic Twins eats nothing but health food.

"I mean, I like healthy food, but I usually have a steak three or four times a week. And one of my favorite things to put the sauce on is a hamburger." **WES ORSHOSKI**



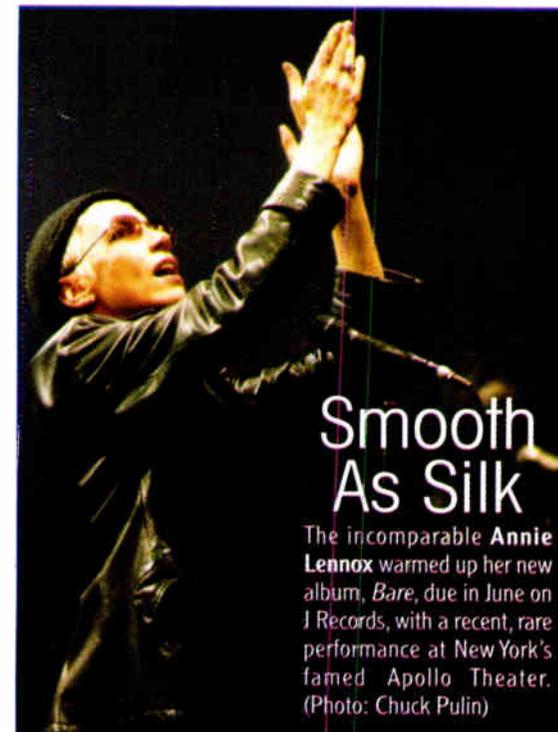
## An Album Called Poodle Hat

"Weird Al" **Yankovic**, the reigning king of pop parody, recently mastered his new album, *Poodle Hat*, at Bernie Grundman Mastering. The new collection, due May 20 on Volcano/Way Moby Records, features guest appearances by **Dweezil Zappa** and **Ben Folds**. Pictured, from left, are mastering engineer **Bernie Grundman**, recording engineer **Tony Papa**, and Yankovic. (Photo: David Goggin)



## Mad-Cap

**Madonna** launched her *American Life* disc April 22 with a high-profile stop by MTV's *Total Request Live*, where she performed cuts from the new set and cooed up for an interview about her predominant themes of the day: inner peace and motherhood.



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Frank Creighton, RIAA  
Sofia De la Cruz, VI Music  
John Echevarria, Universal Music Latino  
Eddie Fernandez, Universal Music Latino  
Ralph Fernandez, RIAA  
Pio Ferro, SBS  
Yolanda Foster, mun2 Television  
Giuliana Fragala, Newmark Comm.  
Jhonny Frias, Fnas Entertainment  
Jason Garner, Clear Channel  
David Gleason, HBC  
Greg Hagglund, Clear Channel Ent.  
Magic Juan, Flia Records  
Leslie Jorge Zigel, BMG Music  
Arie Kaduri, NYK Productions  
DJ Kazzonova, Latino Mix WCAA N.Y.  
Rosa Lagarrigue, RLM International  
Barry Landis, Warner Bros. Records  
Eddie Leon, Radio Ideas  
Sergio Lopes, Express Editions USA  
Gerardo Lopez, Handleman Ent.  
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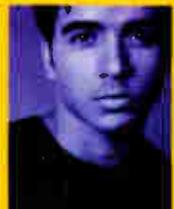


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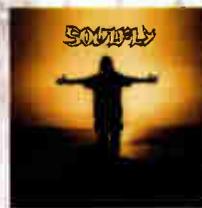
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