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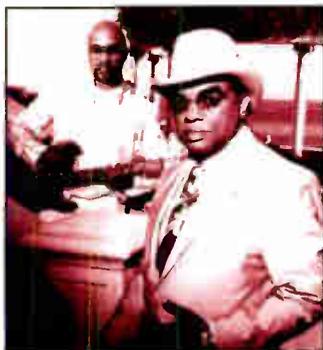
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT • www.billboard.com • JUNE 7, 2003

HOT SPOTS



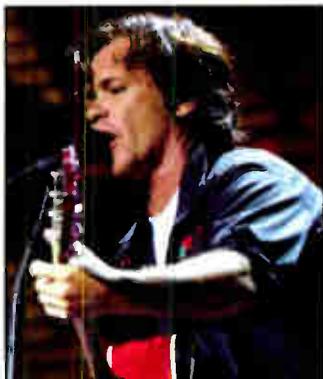
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The vid release of Justin Guarini and Kelly Clarkson's summer flick is pushed back amid objections from theater owners.



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40 Mellencamp's Cover Story

John Mellencamp tackles songs by Robert Johnson and Hoagy Carmichael on covers album *Trouble No More*.

Pie In The Sky

After Near Crashes, Satellite Radio Set To Soar

BY MARC SCHIFFMAN

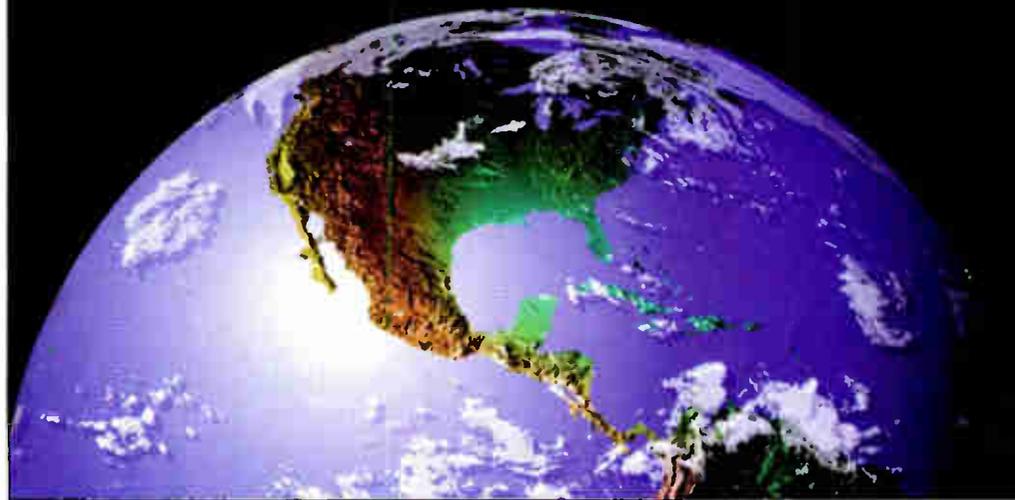
Besides Tang and Velcro, the space program had never done much for your average Joe—until the advent of commercial satellites.

Now, after precarious starts, two companies may do to radio what satellite TV companies are doing to cable TV. From

the far reaches of Earth orbit, they are challenging a handful of voracious companies that are hell-bent on dominating the industry.

Widespread consolidation has unleashed on radio listeners a plague of cookie-cutter music formats, overused syndication filler, repetitive playlists, and

(Continued on page 82)



Music Biz Mergers Lose Gloss

'Convergence' Flop Hurts Values

BY BRIAN GARRITY

Should some of the world's biggest music companies change hands in the coming weeks or months, don't expect to hear much carnival barking about "convergence."

The term was spawned in the fever of the tech-stock boom to justify such multi-billion dollar deals as the AOL-Time Warner merger.

But the notion that convergence—the marriage of content with distribution—could maximize the profitability of media companies turned out to be as illusory as the tech-boom itself.

"Convergence was a dream of investment bankers (Continued on page 69)

Ricky Still Packs Star Sales Punch

BY LEILA COBO

MIAMI—Ricky Martin has recaptured the peak of the Top Latin Albums chart with the best sales week ever for a Spanish-language album in the U.S.

Almas del Silencio, released May 20 in the U.S. by Sony Discos, enjoyed a first-week sales total of more than 65,000 copies, according to Nielsen SoundScan. The previous record-holder was Luis Miguel's *Romances*, which opened with 57,000 copies in 1997.

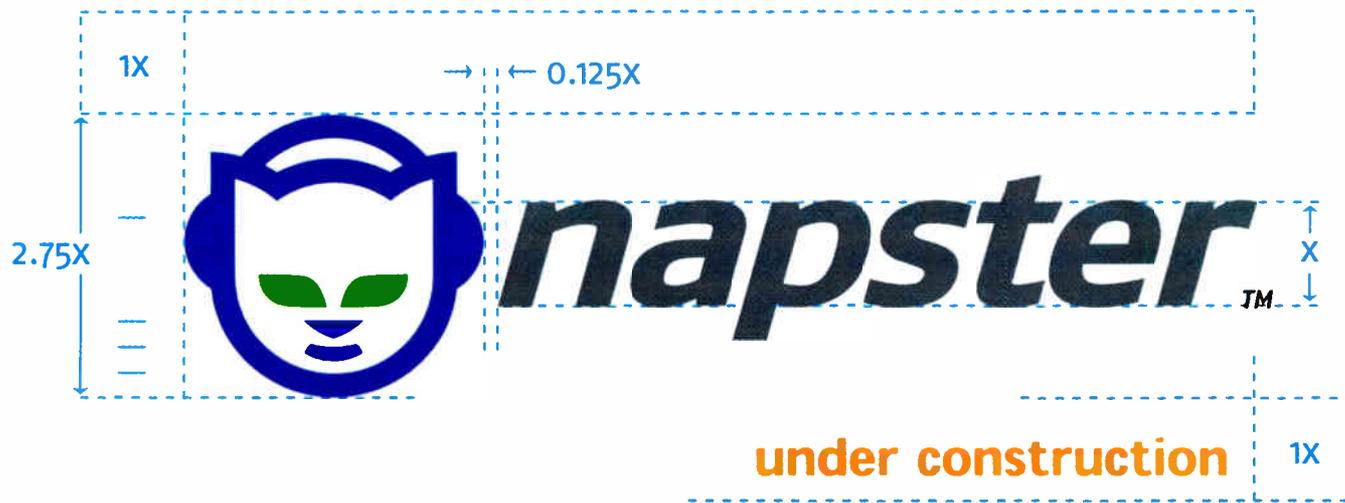
Almas del Silencio is Martin's first Spanish-language studio set since his global break- (Continued on page 83)



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Many of today's artists just don't kill me live. I don't see an overabundance of real artistry.

SUZANNE de PASSE
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Norwalk Distributors
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Listen Offers 79-Cent Songs

BY BRIAN GARRITY

NEW YORK—In the first salvo aimed at Apple's iTunes Music Store, listen.com is lowering the price it charges for burnable tracks.

Those who subscribe to the company's Rhapsody music service will now pay 79 cents per track when burning songs to a CD. Previously, CD burns cost 99 cents. Rhapsody offers unlimited access to on-demand streaming music for \$9.95 per month.

The price cut follows a six-week trial conducted by Listen and distribution partner Lycos in February and March, in which burnable tracks were sold for 49 cents.

Listen reports that there was a "dramatic increase in sign-up rates" for Rhapsody throughout the course of the promotion. Burning activity increased by more than 300% during the period.

Listen CEO Sean Ryan says the company concluded from its 49-cent burning trial that consumers are looking to buy CDs for less than \$10.

The company is also using the feature as a selling point against pay-per-download services like Apple's.

"This is an advantage of subscription services over à la carte," Ryan says.

Subscription services can charge a lower price for CD burns because their revenue streams are diversified.

These models for selling music—which have been in existence for more than a year—have come under fire in the wake of the iTunes launch.

Some music industry executives are questioning whether the slow growth of operations like MusicNet, Pressplay, and Rhapsody indicates that consumers are not willing to pay for access to music on a conditional basis.

In response, operators of such businesses are seeking ways to drum up consumer interest in their monthly-fee-based offerings.

Ryan points out that while subscriptions may not end up attracting the same mass of consumer traffic that pay-per-download services will, they will attract a more active, and perhaps

more valuable, music-buying segment.

Listen reports that Rhapsody users are consuming 250 to 300 songs per month through on-demand streaming, in addition to burning select tracks.

He says the Rhapsody model is a much more compelling option for heavy music consumers because such consumption rates in an à la carte environment are cost-prohibitive.

Rhapsody distribution partners like Real Networks are expected to play up that fact in marketing the service.

"All-you-can-eat is a proven model," says Dan Sheeran, VP of marketing at RealNetworks.

RealNetworks—which has an agreement in place to acquire listen.com—added Rhapsody to its RealOne suite of content services May 28. RealNetworks has also stopped offering the MusicNet subscription service.

Listen and other companies are still looking to get into the à la carte download business as well.

Subscription services, along with a host of leading media and technology brands, are planning to slug it out with Apple in the à la carte download business when a Windows-compatible version of iTunes hits the market, possibly later this year.

But just how competitive the pricing environment is remains to be seen.

Ryan says that a 79-cent price point would not necessarily work with an iTunes-style business model.

Ryan says Listen is considering launching a pay-per-download service. But he cautions that in a business model where no subscription is required before buying downloads, the cost per track will likely be more expensive.

Digital-music executives predict that download pricing, instead of being a fixed cost, will ultimately be based on the nature of the track, whether it is a hit, and how long it has been in the market.

And it will all be determined by whether the track is being sold through a subscription service.

Ryan says, "This is not a one-size-fits-all market."

Downsized Artemis Begins A New Era

BY ED CHRISTMAN

NEW YORK—Artemis Records' recent move to Koch Distribution appears to have given the 4-year-old independent label a new lease on life.



GOLDBERG

But some wonder how long Artemis can carry on, as label founder and CEO Danny Goldberg looks for new investors to fund his quest to build an indie powerhouse.

Since opening its doors in 1999, Artemis has generated more than \$100 million in business, according to the April 15 press release announcing the Koch deal. That would make it one of the most successful indie start-ups of the past decade, in terms of revenue.

But that has not stopped rumors that New York-based Artemis has been in trouble since

the exit earlier this year of the company's prime investor, C&P Capital Partners.

The speculation was further fueled by indications that the company has run up substantial losses. In March, Artemis laid off nearly half its staff. Then, its most successful act, Kittie, and the band's producer sued the label, claiming they are owed \$1 million in royalties.

Goldberg declines to comment on the Kittie lawsuit and dismisses speculation about the company's financial uncertainty. He concedes that C&P is no longer an active investor in Artemis, but he notes that Michael Chambers, a principal in C&P Capital Part-

(Continued on page 84)

Two Latin Labels Get New Leaders

Sony Music Forms New Latin Division

BY LEILA COBO

MIAMI—In the midst of two high-profile executive exits in the Latin music world, Sony Music International (SMI) announced the creation of Sony Music Norte, a new Latin Music division that will encompass U.S., Mexican, and Central American operations.

The departures of Oscar Lord as chairman of Sony Discos and Rafael Gil, who is retiring as president/CEO of EMI Recorded Music, Latin, mark the end of two highly influential and often confrontational leaderships.

Kevin Lawrie, formerly president of Sony Music Mexico, was named as president of Sony Music Norte, effectively replacing Lord. He reports to Frank Welzer, chairman/CEO of Latin America for SMI.

Lord is a maverick who often bent the rules and took artistic and business liberties that won him both praise and criticism during his seven-year tenure at Sony Discos.

That Lawrie would succeed Lord had been widely speculated within the industry for months. But Sony steadfastly denied rumors that Lord was leaving or that Lawrie was coming in.

Still, the rumors persisted. While Lawrie had signed several big-selling acts in Mexico—notably pop duo Sin Bandera, pop/rock band Elefante, and, most recently, Natalia LaFourcade—Lord's recent signings failed to perform well on the charts.

But Sony Discos' showing remained singularly strong, thanks to the performance of such established acts as Shakira, Chayanne, and Marc Anthony, whom Lord had not signed but had helped develop in this market.

In tropical music, Lord signed veterans India and Brenda K. Starr. At the end of the year, Sony Discos emerged as *Billboard's* (Continued on page 69)



LAWRIE

Sertab Wins Eurovision Contest

BY FRED BRONSON

RIGA, Latvia—Turkey's winning entry in the Eurovision Song Contest, "Everyway That I Can" by Sertab, is off to a jet-propelled start, thanks to advance work by the staff at Sony Music.



SERTAB

"Three weeks before Eurovision, countries all over Europe were committed," says Nanou Lamblin, London-based VP of A&R. "When we heard the track and saw the video, we were ready to go. We knew that if she won, it would help the record to move faster, but it was not a sudden shock. Everything was ready."

The single was released in most European countries May 26, just two days after claiming victory at the song contest, held at Skonto Hall in the Latvian capital. France and Australia have scheduled a June 16 release for the single, and dates are pending for the U.K., Argentina, Mexico, and Colombia.

"Everyway That I Can" is Turkey's first winning song in 25 attempts. It was written by its performer, Ser-

tab Erener, and Demir Demikan, and was produced by Ozan Colakoglu. Colakoglu's biggest international hit is "Simarik" by Turkish male pop singer Tarkan.

"We wanted a song with ethnic flavor that would appeal to Western listeners," says Melih Ayraçman, managing director of Sony Music Entertainment Turkey.

Supporting Sertab onstage in Riga were two dancers from Germany and one from Austria. "We said the music and choreography should represent East meets West," Ayraçman adds.

Erener will be promoting the single throughout Europe as early as next week. She is scheduled for an appearance on the German edition of TV show *Top of the Pops*.

She also has a scheduled June 6 visit to Radio Stockholm's P5—one of the first stations in Europe to add the song, according to its music director, Robert Jonsson.

"It's a good song that reminds me of the Tarkan hit," explains Jonsson, noting that he added Sertab to the playlist three days before the contest after hearing the song on a Eurovision CD released by CMC/EMI in Denmark.

Erener, who was born in Istanbul, released her debut album in 1992. Three more albums have followed.

She recorded "One More Cup of Coffee" for a Bob Dylan tribute album, and Dylan liked her version so much he included it in the soundtrack of soon-to-be-released movie *Masked and Anonymous*.

A collection of Erener's songs will be released in Europe at the end of June, featuring songs in English and Turkish, according to Lamblin.

Eurovision runner-up "Sanomi" by Belgium's Urban Trad could also see a Pan-European release. The roots-based folk group's second album, which includes its Eurovision entry, was sent to all Universal Music managing directors in Europe after the contest, according to Bert Van Roy, product manager for Universal Music Belgium.

FCC Plans For Loosening Limits Likely To Proceed

BY BILL HOLLAND

WASHINGTON, D.C.—Opponents predict the plan to further relax media ownership regulations will go forward in a June 2 vote, but they are confident that they've brought public attention to the issue.

Despite the expected 3-2 vote by the Republican-led Federal Communications Commission (FCC), opponents say they have created citizen concern that media controlled by big corporations could stunt diversity.

The changes, advanced by FCC chairman Michael Powell, will allow newspapers to acquire TV and radio stations in their markets, raise the broadcast networks' national audience cap from 35% of a market to 45%, and increase the number of cities in which one company can own multiple TV stations.

Democratic commissioners Michael Copps and Jonathan Adelstein held a roundtable discussion of the issue May 26 at FCC headquarters.

Representatives from 27 opposition groups across the political spectrum attended, ranging from the National Rifle Assn. (NRA) to the American Federation of Radio and Television Artists. Powell and two Republican commissioners were invited but did not show.

"If you like what happened to radio after we abandoned concentration protections there," Copps tells *Billboard*, "just wait till you see what's coming down the pike for radio, TV, and newspapers."

Within a two-week time period, a

year-long grassroots effort by liberal public interest groups to stop deregulation has suddenly become front-page news.

This is mainly a result of the added voices of conservative organizations such as the NRA, which has staged an all-out effort to oppose the rule change. Those groups are concerned that deregulation will reduce the amount of conservative viewpoints on the air.

Sources within the FCC tell *Billboard* that months before the NRA joined the call, liberal public interest groups had pushed the FCC to back away from plans to lift radio ownership caps from eight stations in a market to 10.

The FCC says it has received more than 500,000 comments from the public in recent weeks regarding this issue.

By early May, the FCC's Web site had received more than 9,000 comments from unaffiliated individuals, all but 11 opposing rule changes (*Billboard*, May 24).

"When's the last time the FCC received half a million complaints?" Copps asks. "Until it threatened to undermine media protections, most people didn't even know what the FCC was."

The headlines follow calls from legislators on both sides of the aisle for the FCC to hold off on rule changes until there is further study of the possible ramifications of changes.

The headlines follow calls from legislators on both sides of the aisle for the FCC to hold off on rule changes until there is further study of the possible ramifications of changes. Common Cause and MoveOn.org launched a \$250,000 opposition press campaign last week, placing ads in the major dailies on May 28.

Handys Announced Copeland Leads Award Wins

BY CHRIS MORRIS

Vocalist Shemekia Copeland led the field at the 2003 W.C. Handy Blues Awards, collecting three trophies during the May 21 ceremony at Memphis' Orpheum Theatre.

Copeland's Alligator album *Talking to Strangers* was named blues album of the year and contemporary blues album of the year, and the singer was named contemporary female artist of the year.

Two blues vets scored multiple wins. Solomon Burke's *Don't Give Up on Me* (Fat Possum/Anti-) took soul

blues album of the year honors, and the R&B singer was tapped as soul male artist of the year. Charlie Mus-



COPELAND

selwhite was named contemporary male artist of the year and blues instrumentalist (harmonica).

B.B. King repeated as blues entertainer of the year, while Magic Slim & the Teardrops scored as blues band of the year.

The Handys are presented by the nonprofit, Memphis-based Blues Foundation. They are voted on by more than

13,000 international blues fans.

A complete list of winners is available at billboard.com/bb/awards/index.jsp.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	257,228,000	234,876,000	(↘8.7%)
Albums	251,435,000	231,164,000	(↘8.1%)
Singles	5,793,000	3,712,000	(↘35.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	237,101,000	222,746,000	(↘6.1%)
Cassette	13,721,000	7,685,000	(↘44.0%)
Other	613,000	733,000	(↗19.6%)

OVERALL UNIT SALES

This Week	10,628,000	This Week 2002	11,684,000
Last Week	9,811,000	Change	↘9.0%
Change	↗8.3%		

ALBUM SALES

This Week	10,431,000	This Week 2002	11,488,000
Last Week	9,626,000	Change	↘9.2%
Change	↗8.4%		

SINGLES SALES

This Week	197,000	This Week 2002	196,000
Last Week	185,000	Change	↗0.5%
Change	↗6.5%		

YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	
Northeast	12,469,000	12,114,000	(↘2.8%)
Middle Atlantic	31,393,000	29,078,000	(↘7.4%)
East North Central	35,764,000	33,316,000	(↘6.8%)
West North Central	14,703,000	13,897,000	(↘5.5%)
South Atlantic	45,481,000	42,928,000	(↘5.6%)
South Central	35,429,000	32,867,000	(↘7.2%)
Mountain	17,589,000	16,800,000	(↘4.5%)
Pacific	44,273,000	44,747,000	(↗0.5%)

ROUNDED FIGURES

FOR WEEK ENDING 5/25/03

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

In The News

• The WB TV network is aiming for new music series *Pepsi Smash* to become the largest U.S. music series for top 40 acts. The one-hour show—which premieres July 16 and will air at 9 p.m. ET Wednesdays—features live performances and a music countdown. Pepsi is the show's primary sponsor. It is the first time in years that a U.S. broadcast TV network has committed to a weeknight prime-time music series featuring top mainstream acts. Veteran TV producer Joel Gallen of Tenth Planet Productions will executive-produce (*Billboard*, April 19). Sources say that Beyoncé Knowles and Evanescence are among those in talks to appear on the show.

• A California bill that would make it a "fiduciary duty" for record labels to accurately calculate royalty earnings owed to artists living in the state passed the Senate May 29 by a 22-15 vote. Authored by Sen. Kevin Murray, D-Culver City, bill No. 1046 now goes to the Assembly, where it must be voted on by September.

SARAH BRIGHTMAN

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CD



CD/DVD



CD/DVD



CD



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World Radio History

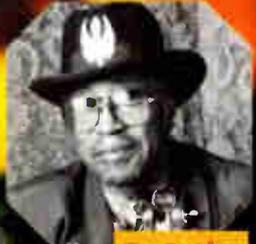
BMI Home of Black Music's Legends for more than 60 years...



Jackie Wilson



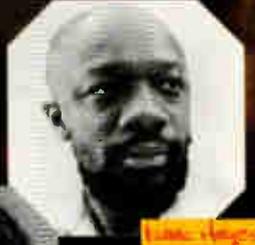
The Family Stone



Bo Diddley



Tina Turner



James Brown



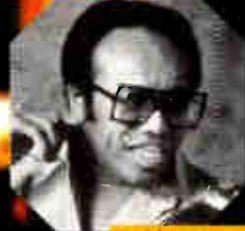
Wilson Pickett



John Lee Hooker



Otis Redding



Sly Stone



George Clinton



Johanna Taylor



Antoine Fuqua



Chapel Hatter



Curtis Mayfield



The Spinners



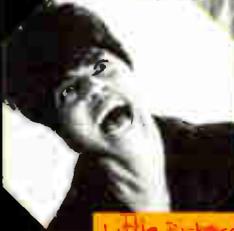
Lolo Taylor



Michael Jackson



Muddy Waters



Little Richard



Miles Davis



Al Green



Benny White



Seal (r&b)



Holland/Dozier/Holland



Theonious Monk



The Emotions



Etta James



Patti LaBelle



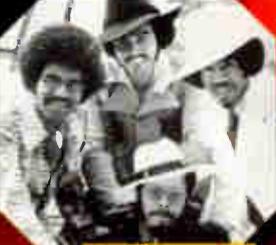
Herbie Hancock



Chris Barry



The Supremes



The Chi-Lites



Ray Charles



Gladys Knight



Hoagy Carmichael



Michael Jackson



The Four Tops



James Brown



The O'Jays



Hard Boyz or Aventura



Full Force



Mario Winans

The Roots

Mariah Carey

Athlete's Foot

Sade (R&B)

Rodney Jerkins

Terence Blanchard

Bla

Big Tymers

R. Kelly

Donnie McClurkin

Talib Kweli

Kirk Franklin

Dallas Austin

Brandy

Macy Gray

Ja Rule

Mr. Gotti

Kevin Eubanks

Clips

Yolanda Adams

Detrick Haddon

Buju Banton

Lil' Jon

Nappy Roots

John & Paula & Ringo & George

The Roots

Cory Rooney

Norman Brown

Floetry

Joshua Redman

Beehive Man (R&B)

Teddy Bishop

Faith Evans

Smoke Norfu

Roy Hargrove

Field Mob

Mya

Snoop Dogg

Lil' Kim

Cam'Ron

Trick Daddy

Trina

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'Idol' DVD Pushed Back

BY JILL KIPNIS

LOS ANGELES—A six-week window between a film's theatrical debut and its home video release may be too ambitious.

According to *Billboard* sister publication *The Hollywood Reporter*, Twentieth Century Fox Studios has dropped its plans to use a six-week window for *From Justin to Kelly* after a group of theatrical exhibitors said they would not play the film if that time frame was followed.

The romantic comedy, featuring *American Idol* first-season stars Kelly Clarkson and Justin Guarini, is now expected on video in early September. The film opens June 13 in theaters.

A Twentieth Century Fox Home

Entertainment representative tells *Billboard* that an official release date for the video had not been set. The company does not choose video release dates prior to the film's theatrical debut.

The Fox representative also says that it would not be surprised if theatrical exhibitors were upset over a six-week video window. Exhibitors were concerned that they would not reap maximum benefits from heightened consumer interest in the *American Idol* TV series, *The Hollywood Reporter* says. The second installment of the show ended May 21 (*Billboard*, May 31).

According to a number of studios and retailers, the studios' need to maximize marketing dollars has led to shrinking windows (*Billboard*, May 3).

Home videos have traditionally come out six to eight months after a theatrical opening, though a three- to five-month window is fast becoming the norm as theatrical runs are also becoming shorter.

The proposed six-week window may have been difficult to execute. Studios have expressed concern over the ability to create extra features for DVDs if windows increasingly hover near three months.

Additionally, retailers have said that creating appropriate marketing campaigns in a shorter time frame is more challenging.

But video divisions are more likely to benefit from the afterglow of the theatrical marketing campaign the sooner the title makes it to stores.

MTV Buys Into Game One

BY GORDON MASSON

LONDON—MTV Networks Europe's aggressive expansion plans are taking the group outside of pure music TV.

The broadcaster has purchased a 50% stake in Paris-based videogames channel Game One through a partnership with French media company Atari.

A 24-hour, local-language channel devoted solely to games. Game One is distributed to 3.5 million homes on all cable and satellite platforms in France. Financial details of the deal were not disclosed.

MTV hopes to leverage Game One's niche audience expertise to create opportunities for co-production and cross-promotion. Game One, meanwhile, will tap into MTV's global network to fuel its expansion ambitions.

Simon Guild, COO of MTV Networks Europe, tells *Billboard* that Game One "is at break-even today. We want to get our music team in to work closely with their team and hopefully generate a slightly better business environment."

Guild says the next step will be to expand Game One's reach into other territories around Europe, perhaps as early as this year.



GUILD

"Games are played by everybody," he notes. "There's no geographical boundaries."

Game One advertising sales will be represented by MTV France's sales house MTV Publicité, enabling the partners to offer advertisers marketing opportunities with a combination of games- and music-related packages.

Guild says that 12- to 20-year-olds "spend as much time playing videogames as they do watching TV, and they may even spend more money on games than they do on music. We have to educate our staff on what this is all about, so they can spot opportunities and possibilities, and then we can tap into [Game One's] expertise when it comes to actually creating new channels."

The management structure of Game One, which has a staff of 20, will remain the same, with CEO Michael Sportouch presiding over operations and reporting to a board appointed by Atari and MTV.

The Game One deal marks the next step in MTV's global expansion strategy. In the past year, MTV has launched 13 channels in Europe, Asia, and Latin America. In addition, MTV Networks Europe acquired TMF Holland, TMF Belgium, and Dutch kids brand Kindernet in 2001.

Universal One-Stop Liquidates

BY ED CHRISTMAN

NEW YORK—Universal One-Stop, which filed April 10 for Chapter 11 protection, has announced its intention to liquidate.

Harold Lipsius, Universal One-Stop owner and founder, says he abandoned his hope to reorganize under Chapter 11 protection when Universal Music & Video Distribution (UMVD) refused to sell the company product, under a 546-G arrangement.

"That killed us, because we couldn't operate with only four major labels," Lipsius says.

UMVD could not be reached for comment. But as a result of the difficult times that the music industry is experiencing, the company has become conservative in its approach to selling one-stops.

According to Michael Bloom, a partner in the Philadelphia-based law firm of Morgan, Lewis & Bockius, who represents the majors, "The debtor announced it will file a liquidating plan, perhaps as early as June 13, which will include payment to Wachovia, the return of inventory to majors, and recovery from accounts receivables, which hopefully will provide payment to

other creditors."

Wachovia provided Universal One-Stop with a revolving credit facility, which was said to be drawn down about \$1 million at the time of the filing.

At that time, Universal One-Stop inventory was considered to be about \$6 million. Wachovia and the majors' loans are secured by Universal One-Stop assets, with the bank being the senior lender.

Universal, which opened its doors in 1955 as an independent distributor, currently has about 60 employees. All will lose their jobs as a result of the closure of the company.

Popular Artists Will Cover Porter In Biopic

BY CARLA HAY

NEW YORK—Now that the Academy Award-winning mega-hit *Chicago* has ignited a comeback for movie musicals, several hit artists are getting in on the action. The Cole Porter biographical musical *Just One of Those Things* is one way.

The MGM movie will feature Sheryl Crow, Elvis Costello, Alanis Morissette, Diana Krall, Natalie Cole, Robbie Williams, and Vivian Green singing and dancing to the music of Porter while re-enacting scenes from his life.

The film's director, Irwin Winkler, says, "A whole new audience will be exposed to [this] music because of these artists."



WINKLER

The confirmed musical numbers are: Crow ("Begin the Beguine"), Costello ("Let's Misbehave"), Morissette ("Let's Do It, Let's Fall in Love"), Krall ("I Get a Kick out of You" and "Just One of Those Things"), Cole ("Everytime We Say Goodbye"), Williams ("It's De-Lovely"), and Green ("Love for Sale").

Just One of Those Things producer Rob Cowan says that initially, the movie was not a musical, "but it evolved into one because of all the

musical numbers. We wanted hip, contemporary artists to make this film more accessible."

Cowan adds that as many as four more numbers will be filled by different artists. "They include the scenes for the songs 'I Love You,' 'What Is This Thing Called Love,' and 'Wake Up and Dream,'" he says.

The movie will star Oscar winner Kevin Kline as Porter and Ashley Judd as his wife, Linda. Kline and Judd sing and dance in the film and duet on "In the Still of the Night."

MGM Music executive VP Anita Camarata praised the Cole Porter estate; Porter's music-publishing administrator, Warner/Chappell; and the artists for their cooperation.

Sony Music Soundtrax, the record company behind the *Chicago* movie soundtrack, will release the soundtrack to *Just One of Those Things*. Both it and the film are due in 2004. The soundtrack will consist entirely of Porter's songs, according to the soundtrack's creators.

Sony Music Soundtrax president Glen Brunman says, "*Just One of Those Things* is similar to *Chicago* in that the musical performances are so seamless in this movie."

Executive Turntable



GEORGESON



SWARTZ



HIBBS

RECORD COMPANIES: Frances Georgeson is promoted to senior VP of international marketing for Arista Records in New York. She was VP of international marketing.

Traci Swartz is named director of production for Shout! Factory in Los Angeles. She was director of production for Rykodisc.

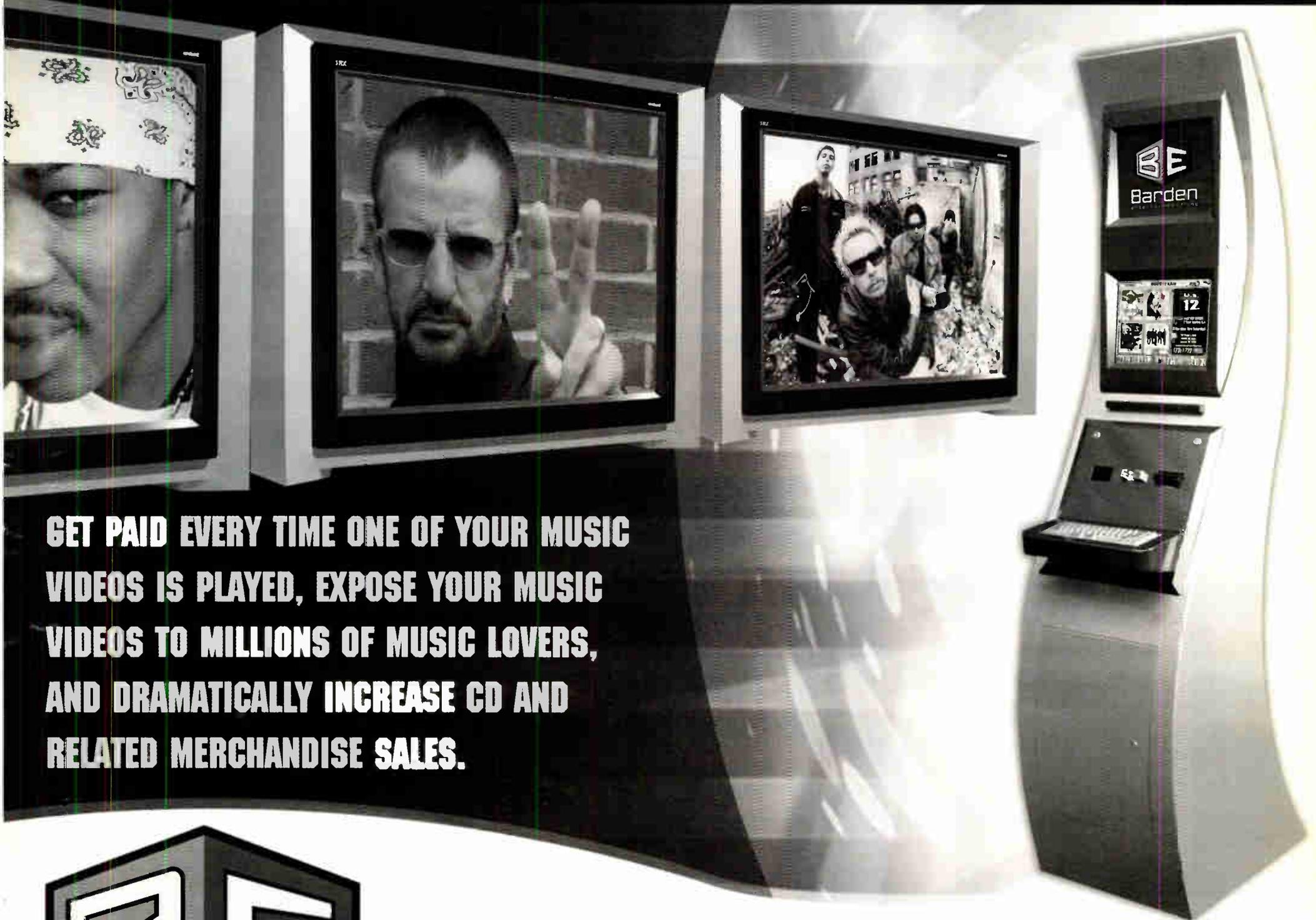
John McDonald is named head of sales for Artemis Records in New York. He was manager of retail marketing for Koch Entertainment Distribution.

PUBLISHING: Brentwood-Benson Music Publishing promotes Shawn Hibbs, previously VP of sales, to VP of

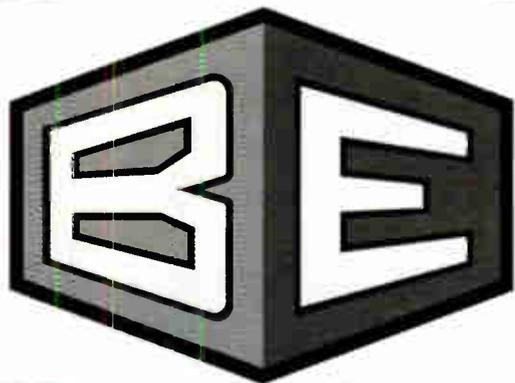
sales and marketing; Rob Collins, previously manager of sales and customer service, to director of marketing; Marvin Copaus, previously team leader/outbound sales representative, to training supervisor; Joel Shoemaker, previously team leader/outbound sales representative, to manager of sales and customer service; Maury Davis, previously outbound sales representative, to team leader/outbound sales representative; Mark Box, previously team leader/outbound sales representative, to retail sales supervisor; Helen Shy, previously inbound sales representative, to outbound sales representative. They are based in Nashville.

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UPCOMING SPECIALS

LATIN 6 PACK #4 - issue date: July 19 • ad close: June 23

TOURING QUARTERLY #3 - issue date: July 26 • ad close: June 30

SBS 20TH ANNIVERSARY - issue date: July 26 • ad close: June 30

ASIA PACIFIC QUARTERLY #3 - issue date: Aug 2 • ad close: July 8

PLUG.IN - issue date: Aug 2 • ad close: July 8

KISS 30TH ANNIVERSARY - issue date: Aug 9 • ad close: July 15

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World Radio History

ARTISTS & MUSIC



by Melinda Newman

The Beat™

ELVIS RETURNS: Elvis Costello, who was honored with the Founders Award at ASCAP's annual Pop Awards May 20, has wrapped up a new album for Deutsche Grammophon. The still-untitled project is to be issued Sept. 23.

"It will be something quite different," he promises. "It's all original songs written at the piano. There are 11 songs and they are among the most direct I've ever written lyrically, and, musically, I hope they do something new. I've written all the orchestrations myself. The orchestration ranges from a 35-piece ensemble to solo piano, so there's quite a range, but it's all of one piece. It kind of can be heard as a story—there's a thread running through it."

Additionally, Costello says he plays guitar on only one track and his singing style is different for this project. "I'm singing exclusively in my speaking register, everything in baritone range, with the exception of maybe four notes on the record that go above middle C."

Costello says the "gentle oral education in music" his parents provided him with has kept him in good stead during his years as a songwriter. "As a consequence, when I'm looking for a model for my songwriting, depending on the mood I'm in and the thing I'm trying to say, it might be **Howlin' Wolf**, **Rodgers & Hart**, or it might be something currently on the chart. You have to keep an open mind."

SEVEN SIGNS: Hot songwriter/producer **7 Aurelius** (**Ashanti**, **Lou Reed**, **Jennifer Lopez**) has launched a joint venture with Island Def Jam named Aurelius Records. The first two signings are female artists **M**, whom Aurelius likens to Lopez, and **Cree**, whom Aurelius says reminds him of **Mary J. Blige**. Aurelius says he felt like he needed his own label to achieve his goals. "This is the best way for me to go in this industry, and [it] means complete expression for my vision and direction. I have to have [my own label] as the platform to really do that."

SE HABLE ESPAÑOL: **Backstreet Boy Howie Dorough** is set to start work on a solo album that will include songs in both English and Spanish. He tells

Billboard that during the Backstreet Boys' current break, he decided to shop some of his songs—he has had tunes cut by **Mandy Moore** and **K-Ci & JoJo**, among others—and those discussions led to his own project.

"It will be a Latin-influenced album," Dorough says, "but it will have an international feel so it's not just caught in South America. I never want to neglect the fans in Japan, Europe, Canada, or America." He expects producers to possibly include **Emilio Estefan**, **Rudy Perez**, and **Steven Morales**.

Though details haven't been finalized, Dorough says the project will most likely be a joint venture between BMG Latin and Jive.



COSTELLO

CHICK CHIC: It will be **Ladies Night** June 2 when **Judy McGrath**, president of the MTV Networks Music Group, is honored at the 28th annual Humanitarian Award Gala for the TJ Martell Foundation in New York. Among the performers will be **Blige** and **Michelle Branch**. **Sharon Osbourne** will present McGrath her award.

Token male **Jon Stewart** will be the evening's host.

HAIL TO THE CHIEFS: The National Academy of Recording Arts and Sciences has elected its 12 new chapter presidents, nine of whom are serving second terms.

The presidents for 2003-2004 are Atlanta: **Jermaine Dupri**, CEO, So So Def Records/senior VP, Arista Records; Chicago: **Michael Freeman**, president, Coach House Music; Florida: **José Tillán**, VP of music and talent, MTV/Nickelodeon Latin America; Los Angeles: **Jonathan McHugh**, VP of creative development, Jive Records; Memphis: **Jimmy Davis**, singer/songwriter; Nashville: **Paul Corbin**, VP of writer/publisher relations, BMI; New York: **Phil Caldston**, songwriter/producer; Pacific Northwest (Seattle): **David Meinert**, owner, Fuzed Music; Philadelphia: **Helen Bruner**, singer/songwriter/producer; San Francisco: **Anthony Brown**, artistic director, **Asian American Orchestra**; Texas: **Terry Lickona**, producer, *Austin City Limits*; Washington, D.C.: **Robert Aubry Davis**, radio personality.

Jewel Just Having Fun These Days

After Three Serious Sets, Singer Embraces Pop, Plays Up Sexuality

BY CHUCK TAYLOR

It took three albums for Jewel to convince us that she's an earnest woman with a message and a guitar.

Now, forget about it.

With the June 3 release of her *0304*, this girl just wants to have fun. The 14-song Atlantic Records set finds the heady singer/songwriter relinquishing her folk/pop roots to explore electronic beats and uptempo melodies, taking her out of coffeehouses and onto the dancefloor.

"I've always been considered a very serious artist," says Jewel, 28. "This is my pop culture record. The world is complicated and hard, and people want to be able to lose themselves in the rhythm. People want to feel young and sexy and smart; and like things are OK—including me. That is the only image I had writing these songs. This is a happy record."

Jewel called on Lester Mendez—who has worked with Shakira, Santana, and Enrique Iglesias—to collaborate through the process of songwriting, arranging, and producing the album.

"I'd always thought electronic music was cold and pat and not very creative," she says. Yet she decided to try the remix treatment on "Serve the Ego," a single from her previous *This Way*.

The end result not only resonated personally but lifted Jewel to No. 1 on the *Billboard* Hot Dance Club Play chart.

"I found a way to use beats that suits me," she says. "Now, I see that it's like being a painter who says they will never use red or yellow. Why limit yourself that way?" She adds, "I intend to work with Lester for the rest of my life. I can't tell you how powerful a musician he is."

Jewel also went about the songwriting process in a way that was novel for her: "Usually, when it's time to make an album, I compile songs from my catalog; I've always had a lot in stock. This is the first time I've written a record from beginning to end, really exploring

where current culture is heading."

As a result, Jewel—who signed with EMI Music Publishing at the beginning of May—and Mendez recorded and mixed the record in a rapid-fire eight weeks.

First single "Intuition" gives listeners a clear indication of Jewel's new stylistic gleam.

The song opens with an accordion and rallies like a gypsy carnival, with an army of marching

world and what I've been through in my life, it's there."

Atlantic Records Group co-president Ron Shapiro says, "This is a young woman who has always been in command of her talent, her beauty, her intelligence, and her desire to be impactful. She's in a unique position to take the credibility of a lauded singer/songwriter and show that you can be funny and provocative."



JEWEL

SINGLE GOES TO RETAIL, TV

The label's initial plan of attack was to place "Intuition" at mainstream and adult top 40 radio. It is currently No. 30 on The *Billboard* Hot 100.

Atlantic backed the release with a commercial single May 6 and a maxi-single including dance mixes of the song and video footage May 13.

Jewel also inked a deal with Schick razors to use "Intuition" as the music for a national TV ad campaign to launch the company's new all-in-one shaver, called Intuition. A related concert event was held May 10 in New York's Central Park, where she sang the song.

In addition to a barrage of morning and night time talk-show appearances, Jewel was also on the roster at this year's *VH1 Diva Duets* concert May 22.

She also continues to back a number of personal causes, including talent search Soul City Cafe, which will award the winners with opening slots on her next tour (not yet scheduled); and Higher Ground for Humanity, a foundation launched with her mother and manager, Lenedra Carroll.

But foremost—for now—let the beat be heard.

"It always takes time to know what somebody is capable of; people have watched my learning curve since the beginning," Jewel says. "I've tried as much as I can to be honest, and I've been lucky enough to do this job according to the morals and principles that suit me. Now, I'm ready for this album to be heard."

beats and creamy layers of harmony coming from behind.

GETTING SEXIER

The videoclip, directed by Marc Klasfeld, prompted an even bigger surprise: Jewel playing up her sexuality before the camera.

"It's true, I've always held back; I always believed you can't be smart and sexy at the same time," she admits. "But at this point, people know who I am and what I stand for, so I feel like I can play with that image and offer some irony."

That's not to say that *0304* is shallow. As usual, Jewel layers her songwriting, allowing listeners to dig as deep as they choose to.

"If you look at it just for the beat value, then this is a fun record. But if you want to go deeper, there are as many levels of irony as you want," Jewel says. "If you want to hear what I've learned about the

Rice Follows On Rungs Of Gray's 'Ladder'

BY WES ORSHOSKI

Listening to emerging Irish singer/songwriter Damien Rice outline how his career has blossomed during the past year, it's tough to deny the many similarities to David Gray and the path of his breakthrough album, *White Ladder*.

Not only are there peripheral similarities between Rice and Gray—their work is mostly built on an acoustic guitar, they share the same management, etc.—but the birth and growth of the newcomer's debut, *O*, mirrors the fabled beginnings of *White Ladder*.

Both albums marked new musical approaches, new directions partially born out of each's frustrations with the music business.

Gray, without a label for the third time in roughly as many years, retreated to his English basement and began experimenting with drum machines, beats, and loops for the first time. Career-wise, he had nothing left to lose and everything to gain.

As a member of little-known band Juniper, Rice scored a deal with PolyGram Ireland in the mid-'90s. Yet after being pressured by his management to come up with more uptempo, radio-ready singles, he left the group, disillusioned and disappointed with the experience.

A few years later, after some extensive traveling throughout Europe, Rice—also with everything to gain—returned home and began writing *O*. (The set is being issued June 10 in the U.S. through Ken Levitan and Jack Rovner's new Vector Recordings label.)

The buzz on both records began in Ireland. *White Ladder* was a full-fledged hit in Ireland and was building in the U.K. long before it neared platinum status in the U.S.

DOUBLE PLATINUM

Since its February 2002 release in Ireland, *O* (issued on Rice's own DRM label and distributed by Ritz) has been certified double-platinum in that country for sales of more than 30,000 copies and it is heating up in the U.K. (After being issued last summer through 3MV, *O* was recently rereleased in the U.K. with distribution through Warner Bros.)

What's more, the true groundswell on both albums in the U.S. can be traced to the same person: Nic Harcourt, music director at Santa Monica, Calif.-based noncommercial KCRW.

Now all that's left for Rice is to sell some 3 million or 4 million records worldwide, right?

Thanks to Harcourt, he's off to a fine start in the U.S.

An adventurous programmer who is always seeking new artists, Harcourt received a copy of *O* shortly after its

Irish release from Rice's management team, Bernadette Barrett and Rob Holden at London-based Mondo.

It was one in a pile of albums Harcourt was sifting through one Sunday morning while returning e-mails. Because of the sheer number of discs he is sent, he says he usually gives the first couple of songs on each disc a listen, then moves on.

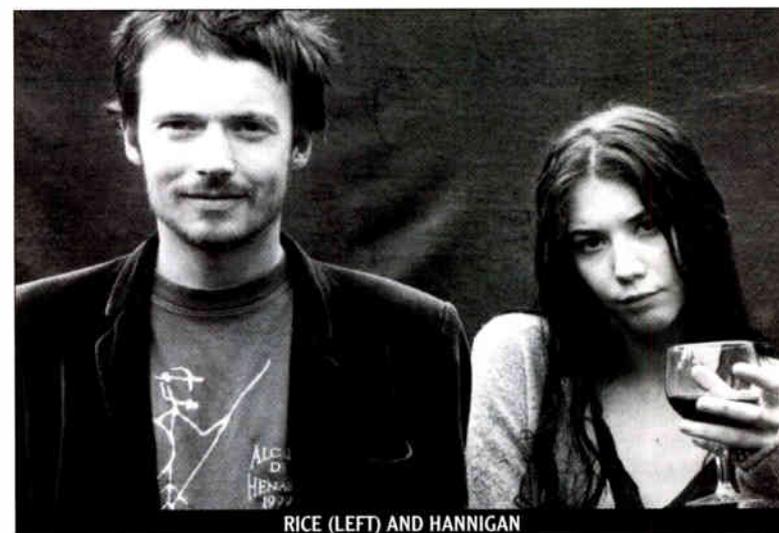
Yet, with the quiet, affecting *O*, he soon found himself three or four songs deep. The next day, he played it on his influential morning show, *Morning Becomes Eclectic*. Harcourt has been playing tracks from the

publicist led to his teaming with the like-minded Barrett, the KCRW airplay, and noteworthy critical enthusiasm on both sides of the Atlantic.

Thanks to KCRW, Rice played three sold-out club shows in Los Angeles in February. He stills finds it hard to believe, considering he had neither been to the city nor released an album in the U.S. yet: "It was nuts, nuts."

'BLINDING FOCUS'

The songs on *O*, Rice says, originate from "a complete focus, an almost blinding, passionate focus on something that I didn't quite have or



album ever since.

"It just stood out from the pack," he says. "You start to listen to the lyrics, and you realize that you're listening to somebody who's making music just because they want to be on the radio or on *Top of the Pops* in England or something like that."

"You're listening to someone who is writing songs about their life and their relationships, and it just draws you in."

Starting a year ago, Harcourt says he "pounded the crap out of *O*. I just fell in love with it so deeply that I wanted to share that with the world."

After Harcourt embraced the enveloping, somber relationship songs on *O*, U.S. majors across the board and a number of U.S. independents soon phoned Mondo.

"[KCRW] started the whole ball rolling, really," Barrett says. "It opened a number of doors that we had not even considered knocking on yet."

Indeed, after his earlier experiences, the 29-year-old Rice had approached pretty much every aspect of the business side of his life with great caution.

After setting up DRM, Rice was quite content to continue without a label or manager. But as buzz began building in Ireland and the U.K., he found it impossible to juggle playing and writing with management, booking, and publicity tasks.

What began with the hiring of a

didn't quite understand or couldn't quite attain or hadn't quite attained at that point."

They're perhaps strung together by confusion, he says. "The Blower's Daughter," for example, is this obsession with somebody I just couldn't get to communicate enough with to get to a point of understanding of what was going on... I don't know if I was actually falling in love with the person or if I was just obsessed, enchanted maybe."

Making the songs that much more moving is the potent contrast of Rice's vocals with those of his angel-voiced singing companion, Lisa Hannigan.

Considering former RCA president Rovner's hands-off approach to the creative side of things, Vector makes a proper licensee of *O*, the first album to be issued by the WEA-distributed offshoot of Vector Management.

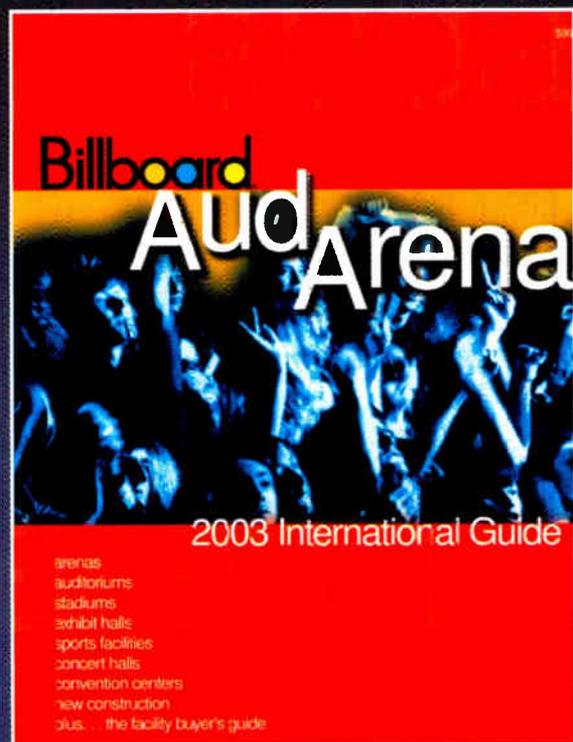
Rovner (who was instrumental in Gray's career while at RCA) says Holden and Rice's U.S. booking agent, Marty Diamond, brought the artist to his attention. He pursued the deal after a show in London.

"He was an exceptional performer," Rovner says, adding that he was drawn to Rice's "incredible charisma, his confidence, his interpretation of the songs—even though they were different than they were on the album. He's just an incredibly gifted performer. He takes you on a journey."

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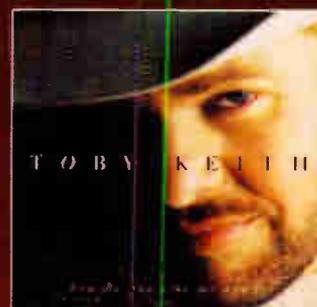
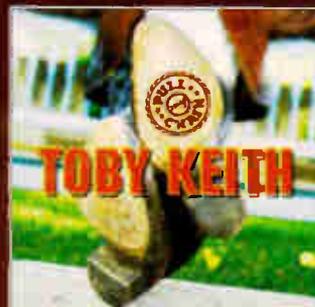
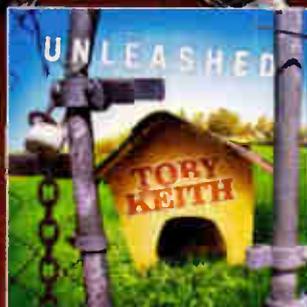
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Gahan Makes Solo Bow

BY WAYNE HOFFMAN

After more than two decades as Depeche Mode's lead vocalist, Dave Gahan is singing a different tune: His own.

Paper Monsters, due June 2 on Reprise Records, marks Gahan's debut as a solo artist and his first stab at songwriting.

"This is *my* story," he says. "I'm finally getting to reveal who I am and what I'm about."

Three years ago, after Depeche Mode finished touring to support *Singles 86-98*, Gahan's friend, drummer Victor Indrizzo, introduced him to guitarist Knox Chandler, who has worked with the Psychedelic Furs and R.E.M. The two started writing songs together in Chandler's home studio in New York's East Village—a short trip from Gahan's home in the West Village.

"It felt so natural, I don't know why I hadn't done it before," Gahan says.

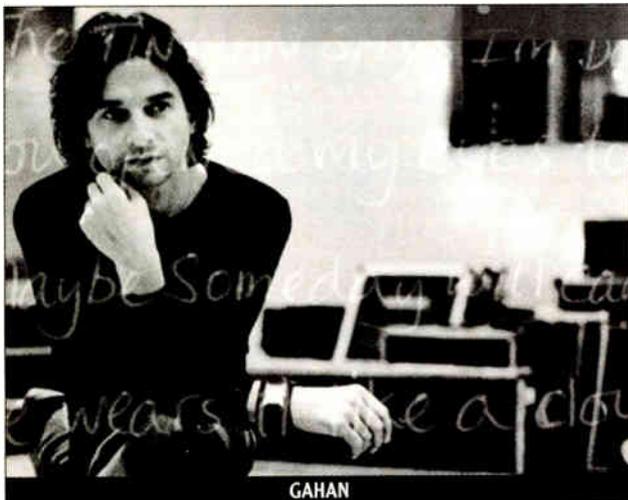
When Gahan stopped to work on Depeche Mode's *Exciter* weeks later, he had already written a dozen songs.

"He's incredibly musical," Chandler says. "He's not just a singer in a band."

After *Exciter* was finished and the accompanying tour ended, Gahan returned to his solo project. With producer Ken Thomas (Sigur Rós)

at the helm, *Paper Monsters* was recorded in 10 weeks last summer at New York's Electric Lady Studios.

The songs range from such dreamy, slow tracks as "Hold On" and "Stay" to harder, darker fare like "Black & Blue Again" and the



GAHAN

set opener and lead single, "Dirty Sticky Floors."

"The song is about somebody slowly destroying themselves," Gahan says of the single, noting that the lyrics draw on personal experience. "But there's a lot of hope in there . . . and a sense of humor as well."

VOICE OF DEPECHE MODE

Creating an identity for Gahan independent of Depeche Mode is one of the label's toughest tasks.

Reprise senior VP of marketing Craig Kostich is striving to assert a strong solo presence for the album

and Gahan without ignoring the obvious connection.

"It's not Depeche Mode but a solo record from the voice of Depeche Mode," he says.

Getting that dual message across—that this project is related to the popular group, yet distinct from the band's catalog—is a primary goal of Reprise's promotional efforts.

Web and viral marketing plans are in place, as well as a TV advertising campaign that started two weeks ahead of the album's release.

"It's going to be hard for him to do anything that's not considered a new Depeche Mode single," WBRU Providence, R.I., music director Alicia Mullin says.

Even Mullin herself cannot help comparing Gahan's first solo single to the band's earlier work.

"It's no 'Enjoy the Silence,' she says, referring to Depeche Mode's 1990 top 10 hit. "But his voice is amazing."

"Dirty Sticky Floors" is already getting airplay at triple-A and modern-rock radio. It is scheduled to expand onto hot modern-AC stations when the album hits stores. A maxi-single featuring club remixes of the song streeted May 27.

The first 25,000 albums released will include a limited-edition DVD that features the "Dirty Sticky Floors" video, footage of acoustic live performances of "Hold On" and "A Little Piece" shot in New York, a photo gallery, and a behind-the-scenes film about the making of the album.

Gahan's European concert tour starts in June, and it will cover 18 markets. After that, Gahan will return to the States for a 20-city tour, kicking off July 18 in Atlanta.

During his shows, Gahan will perform a few Depeche Mode songs—including "Personal Jesus," "I Feel You," and "Never Let Me Down"—in addition to his solo material.

Gahan is not the only Depeche Mode member pushing a solo project. *Counterfeit 2*, a collection of covers sung by Depeche Mode guitarist/songwriter Martin Gore, was released April 29, also on Reprise.

"They are being linked" in Internet marketing, Kostich says, "but we're selling two individual solo albums. To lump them in as two-thirds of Depeche Mode is not really fair to each artist."

The solo projects do not portend the end of the group, Gahan assures.

"I'm sure there will come a time when Depeche will go back in the studio and make another record. But for the moment, *Paper Monsters* is where it's at for me."

The Classical Score™

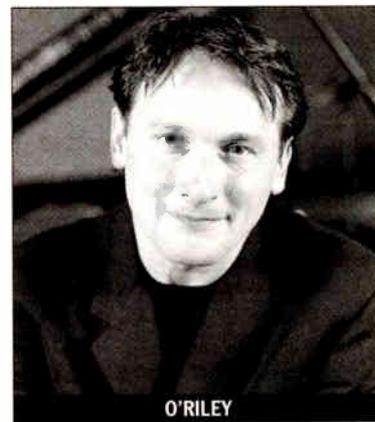


by Steve Smith

SONGS IN THE KEY OF 'KID A': Pianist Christopher O'Riley has long been one of America's most ambitious young musicians, with a vast repertoire and a small but impressive discography devoted primarily to adventurous works by Stravinsky, Scriabin, Busoni, and contemporary American composers to his credit.

Disappointingly, he has been poorly served on record in recent years, with the exception of *At the Break*, a 2001 collection of the short pieces O'Riley has performed on his popular public radio program *From the Top*, a showcase for pre-college classical musicians.

On June 10, O'Riley will make a welcome return to record stores—though



O'RILEY

not in a way that admirers unfamiliar with his radio program might have anticipated. *True Love Waits: Christopher O'Riley Plays Radiohead*, the pianist's debut release on Sony Classical's Odyssey imprint, features original solo piano transcriptions of 15 songs by the prominent and influential British alternative-rock band.

O'Riley says that he was drawn to the music of Radiohead by precisely the same qualities that attract him to all of the music he performs, from Ravel and Rachmaninoff to Piazzolla tangos.

"I'm always fascinated with texture and color, interesting harmony and narrative structure," O'Riley explains. "I think those are elements that draw a lot of people to them."

"You have at any given time three guitar players—or guitar, keyboards, and what-have-you—and each one is dedicating himself to one particular motif that makes up the whole. That has a sort of semi-orchestral [aspect]; it has a much more contrapuntal sense than most popular music."

A rock musician and jazz improviser himself before turning to classical performance in college, O'Riley made solo piano transcriptions of a handful of Radiohead songs for performance on *From the Top*—an appropriate setting, given the wide-open ears and

eclectic tastes of the young musicians he features on the show.

As recordings of those performances began to circulate among enthusiastic Radiohead fans on the Internet, O'Riley decided to make a complete disc of the band's material. He crafted thoughtful, deeply considered transcriptions of 15 songs that span the band's first five albums and a live EP.

When O'Riley's manager brought the project to the attention of Sony Classical A&R executive Lorraine Perri, the label was quick to respond. "We were very impressed by his approach to these transcriptions," Sony Classical president Peter Gelb says.

"They were extremely appealing in the way that he approached them and the way he performed them. We knew immediately that this was something we wanted to pursue." O'Riley recorded the disc with prominent engineer and producer Da-Hong Seetoo, an exacting audiophile best known for his work with the Emerson Quartet.

Gelb is quick to point out that *True Love Waits* is not being positioned as a typical classical recording, beginning with the compelling abstract cover art by renowned graphic designer Steve Byram. "It looks more like an alternative pop record than a classical release," Gelb says. "There are no liner notes, and it's on our Odyssey label, an imprint that we created to serve the purposes of a record like this, where we don't want it placed solely in classical sections of record stores."

With the band's approval, *True Love Waits* has already been widely promoted to Radiohead fan Web sites and pop-music media.

Countertop bins positioned in high-traffic areas of stores will ensure that fans flocking to buy Radiohead's own hotly anticipated *Hail to the Thief*, also out June 10, won't miss O'Riley's homage.

O'Riley will support the disc with a heavy schedule of live performances throughout the summer and fall, beginning with an after-hours recital June 16 at the Ravinia Festival and a July 10 showcase at New York's trend-setting Joe's Pub.

Although he is aware that classical purists might view his new offering as a bid for crossover success, O'Riley points out that the project is actually part of a practice nearly as old as classical music itself.

"When Mozart or Beethoven would sit down at a dinner party, they would improvise on popular music of the day. Liszt took folk melodies and turned them into grand piano fantasies. It's important to note that there's a real tradition, a pre-commercial tradition, to this kind of activity."

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LINKIN PARK

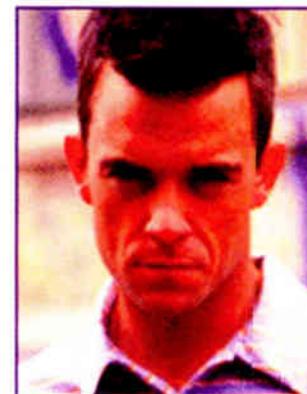
Linkin Park, Room 5 Crash Into U.K. Charts

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

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Pires Extends Global Reach

Brazilian Star's Risky Solo Career Continues To Pay Off

BY LEILA COBO

The rise and rise of Alexandre Pires can be seen as a case study of many things:

Breaking a new act in the U.S. Latin market.

Successfully crossing over a Brazilian, Portuguese-speaking singer into the Spanish-language Latin market.

Having a black Latin artist achieve great success by singing ballads, as opposed to tropical or dance music.

The second of those three accomplishments has not been achieved since Brazilian Roberto Carlos took the Latin world by storm in the 1970s. The third bears no recollection in recent memory.

"I'm a 27-year-old guy, and I do what I like—which is making music," the soft-spoken Pires says of his sophomore Spanish effort, *Estrella Guía* (*Guiding Star*). The CD was released March 18 on BMG U.S. Latin.

"My parents are musicians; my mother sings, my father is a drummer. Today, I have the opportunity to do all these things," he continues. "My mom says, 'I can't believe my son performs in Mexico!' It's a reason for pride and love."

Such sentiments might seem a bit mushy if these achievements were not so unusual.

Prior to the release of his Spanish-language debut in 2000, Pires was a superstar in his native Brazil as the lead singer of So Pra Contrariar. BMG U.S. Latin managing director Adrian Posse says the group sold 13 million albums during Pires' tenure.

So Pra Contrariar is also the 35th-highest-selling act in the history of BMG worldwide.

TAKING A SOLO RISK

That Pires would choose to leave such an exalted musical place to pursue a solo career in a different language and a different territory is rare in itself.

Successful Brazilian artists can—and often do—make a profitable living simply by selling and touring domestically. They seldom have the time or inclination to deeply mine other markets.

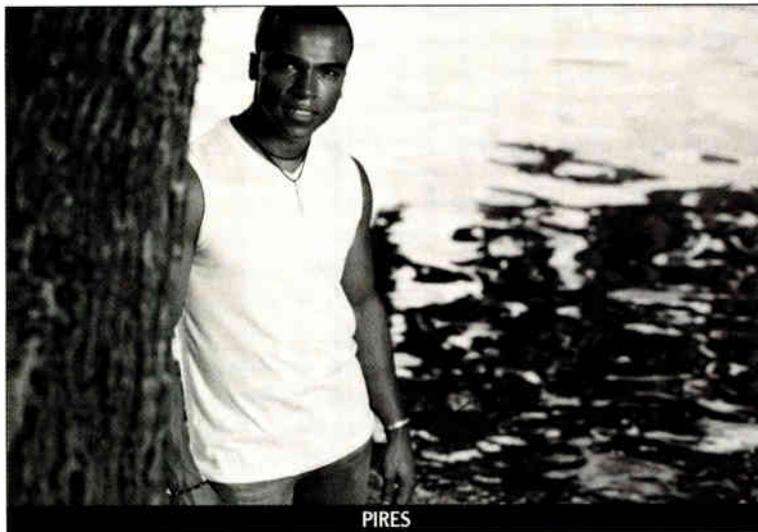
Pires not only made the effort, but he succeeded: His self-titled debut album was a finalist in the best new artist category at last year's Billboard Latin Music Awards.

This year, Pires was *Billboard's*

Hot Latin Tracks artist of the year, thanks to three singles from that album.

Now, *Amame* is No. 24 on the *Billboard* Top Latin Albums chart after eight weeks. BMG hopes to improve that position with increased radio promotion.

Pires' foray into the Latin market was not initially planned, according to his manager, Joca Ribeiro. But Pires caught the eye of several key people when he performed at the World Music Awards in Monaco in 1998.



PIRES

'Brazilian acts are used to being treated like stars, and they don't want to start again. Yes, Alexandre made less money by spending time promoting abroad. But it was like a bet he made with himself.'

—JOCA RIBEIRO, MANAGER

That followed sales of 3 million copies of a So Pra Contrariar album in Brazil.

Following that performance, Pires was asked to record the song "Santo Santo" with Gloria Estefan, which would become a resounding hit. He also recorded one track in Spanish in a BMG homage to the late José Alfredo Jiménez.

More important, as an experiment, his So Pra Contrariar album was rereleased with three tracks in Spanish. (The other So Pra Contrariar albums are all Portuguese-language.)

According to Ribeiro, the newly edited disc sold 600,000 copies outside of Brazil.

"From that point on, everyone in BMG thought Alexandre could be successful as a soloist—outside of

Brazil and singing in Spanish," Ribeiro says.

But once Pires began recording in Spanish as a soloist, his band in Brazil ground to a halt.

His brother Fernando was appointed lead singer of the group, enabling Pires to pursue his career abroad.

MAKING A KEY DECISION

Ribeiro asserts that Pires' departure from So Pra Contrariar was crucial in establishing him as an international solo star.

Although a handful of Brazilian acts have attempted to launch careers abroad, they seldom dedicate the time necessary to find true success.

"Many acts don't leave Brazil not so much because of money, but because it's such a big country and touring takes so much time," Ribeiro says. "Brazilian acts are used to being treated like stars, and they don't want to

start again. Yes, Alexandre made less money by spending time promoting abroad. But it was like a bet he made with himself."

Pires is hedging that bet with his original fans with the release of a Portuguese version of *Estrella Guía* in Brazil.

The album, which features duets with Alejandro Sanz and Rosario, has a Brazilian sound. It is also far more experimental than his more traditional Spanish-language debut.

"It's an inventive album," Pires says. "I'm not saying the other album wasn't gorgeous, but this one is a very personal album. I had the opportunity to put in my musical essence, which is Brazilian. I am a Brazilian singer."

BUILDING SALES EXPECTATIONS

BMG's Posse believes that it was essential to pick a radio single that could capitalize on Pires' previous success.

"We came from great hits, and we had to repeat that," he says. "There aren't many artists like [Pires], who are real musicians and who sing with an uncommon degree of feeling."

Posse adds that he expects to top the 2-million sales mark with *Estrella*, aided by sales of the Portuguese version of the album in Brazil.

"Our focus is the U.S., Brazil, Mexico, and Spain, in that order," he says, noting that the marketing strategy will be conventional, with radio as a focus. "What makes this project different is Pires."

Sound Tracks™



by Carla Hay

GOING 'FULL THROTTLE': The makers of the film *Charlie's Angels: Full Throttle* had the same challenge facing anyone working on a sequel project: How do you try to top the original?

For the *Charlie's Angels: Full Throttle* soundtrack (due June 24 on Columbia Records/Sony Music Soundtrax), the answer was to bring back familiar hits, put a new twist on some of them, and offer a new song as the lead single from an artist who personifies the female empowerment message of *Charlie's Angels*.

Pink was a top choice early on in the selection process, Sony Music Soundtrax president **Glen Brunman** says. "She's proved herself as a recording artist who can do many things really well."

With Pink's versatility in mind, the soundtrack makers decided to ask her to record a song that was a musical departure for her: the electronica-tinged song "Feel Good Time," featuring **William Orbit**.

As the first single from *Charlie's Angels: Full Throttle*, "Feel Good Time" has a hard act to follow. **Destiny Child's** "Independent Women Part One"—the first single from the 2000 *Charlie's Angels* soundtrack—topped The *Billboard* Hot 100 for 11 weeks and it remains the group's biggest hit.

"Pink was the perfect artist for this movie because she's a high-profile, popular artist and her appeal perfectly matches the audience for this film," Columbia senior VP of marketing/West Coast **Peter Fletcher** says. "Although the film is being marketed to males and females, the core audience is teen females."

Charlie's Angels: Full Throttle opens June 27 in U.S. theaters. The film features returning stars **Cameron Diaz**, **Drew Barrymore** (who is also one of the film's producers), and **Lucy Liu** as the high-action detective trio. Pink has a cameo in the film during a motocross scene.

In addition to the Pink single, another highlight of the soundtrack is **David Bowie's** new version of his 1974 song "Rebel Rebel." Brunman says, "We were interested in creating a new version of one of his classics, and David Bowie really liked the idea. He recorded the new version of 'Rebel Rebel' just for this soundtrack."

Also giving a new take on a 1970s song are **Nickelback** and featured artist **Kid Rock**, who do a cover version of **Elton John's** 1973 hit "Saturday Night's Alright for Fighting."

Another soundtrack highlight is a new song, "Nas' Angels... the Flyest," from **Nas** featuring the **Neptunes** producer/N.E.R.D. member **Pharrell Williams**.

Other tracks on the album include

Donna Summer's "Last Dance," **M.C. Hammer's** "U Can't Touch This," and **the Beach Boys' "Surfer Girl."**

Jack White of the **White Stripes** is the uncredited lead vocalist on **Electric Six's** "Danger! High Voltage," another of the soundtrack's songs.

The soundtrack will be cross-promoted with the film in several areas. The record label has teamed with the film studio to host *Charlie's Angels: Full Throttle* parties in several markets, with music from the soundtrack playing at the parties. Radio stations will hold contests for admission to the parties.

Sony Ericsson will make music available from the film on its phones. There will also be cross-promotions with Nestea/Coca-Cola to promote the film and soundtrack.

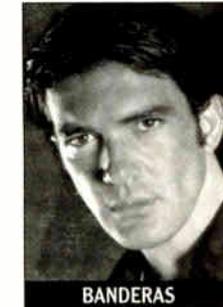
On the Internet, several partnered Web sites will provide links with information on how to buy the soundtrack. Those sites include those for *YM* magazine, *Entertainment Tonight*, *Woman's Day*, and *Elle*.

"We have a special promotion with Best Buy," Columbia director of marketing/West Coast **Bob Semanovich** adds. "Pink recorded a [spoken-word] intro to her single, and that intro will be available only at Best Buy locations for their in-store play."

In addition, moviegoers who see the film will get special *Charlie's Angels: Full Throttle* popcorn bags that will have postcards with information on the soundtrack and film.

BROADWAY SOUNDTRACKS: *Nine—The Musical* (2003 Broadway Revival Cast) will be released June 17 on P.S. Classics. The musical is nominated for eight Tony Awards (*Billboard*, May 24). *Nine* has been extended on Broadway through September.

At a May 14 Tony nominees reception in New York, *Nine* star **Antonio**



BANDERAS

Banderas said of the extension, "It doesn't have anything to do with the Tonys. It has to do with the pleasure of doing theater in the conditions in which I'm

doing it now, with the people I have surrounding me. And with the audience standing up every night, it's a beautiful experience."

Amour, which had a limited run on Broadway last year, will have a soundtrack featuring the original cast. The album will be released in July on Sh-K-Boom Records.

Pearl Jam Satisfies Pent-Up Demand With Tour

BY SUSANNE AULT

LOS ANGELES—Undeterred by a fan walk-out at its U.S. bow, the Pearl Jam 2003 tour is on a near-sellout track.

Wrapping up its 22-date first leg May 3 at the Bryce Jordan Center in State College, Penn., the 18 Pearl Jam shows reported to Billboard Boxscore grossed an average of \$434,050. Overall attendance clocked in at 80% of venues' total capacity, averaging 11,974 per concert.

Creative Artists Agency booked the tour. Clear Channel Entertainment (CCE) promoted most of the dates.

"I absolutely want them back," says John Scheck, booking manager for Denver's Pepsi Center. That

mask during the charged song.

"It will stand out as one of the hottest shows of the year," Kevin Ullestad, director of the Assembly Hall in Champaign, Ill., says of the April 23 sold-out Pearl Jam concert there. He admits to being concerned about possible fallout from the anti-Bush remarks but says, "Everything went off without a hitch."

Dan Kemer, a CCE promoter who worked the sold-out April 25 show at the Gund Arena in Cleveland, got a kick out of Pearl Jam covering "Sonic Reducer" by local act the Dead Boys.

"They played tribute to some Cleveland band. It was great. It's nice to see Eddie and the guys out onstage—and just out on the road," Kemer says. "I think fans are just hungry to see them live."

In March, New York's Madison Square Garden sold out its July 8-9 20,000-seat capacity shows in one day. The San Diego Sports Arena and Alltel Arena in North Little Rock, Ark., are anticipating sellouts at their respective June 5 and June 10 concerts.

"This is a terrific band that hasn't played the venue in a long time," Peresman says. "I thought the ticket price was low [\$35-\$40 on average] . . . but there would have been no more resistance if they had gone up significantly in price."

Regarding its relatively low ticket pricing, Curtis explains, "[Pearl Jam] has always held that tradition—it means a lot to them. We've been told a million times how much more money we could be making. But that has never been an issue for them."

Pearl Jam last toured the U.S. in support of its album *Binaural*, and several markets have not seen the band in a while. It has not played the Garden since 1998. It notched its first appearance at the First Union Center in Philadelphia April 28, a sellout that drew 15,259 people and grossed \$553,002. Another first-time play is its June 15 stop at the Fargodome in Fargo, N.D.

There were some soft spots on the tour. The April 5 show at Verizon Wireless Amphitheater in Selma, Texas, sold 12,219 of the available 20,000 seats. And 9,392 arrived April 16 for the Verizon Wireless Amphitheater show in Charlotte, N.C., which is a little less than half of its 18,800 capacity.

But for the most part, "kind of like Jimmy Buffett, no matter what album goes out, they still sell tickets," says Sean Saadeh, director of booking and marketing at the San Diego Sports Arena. "It's affordable. A lot of their fol-

lowing is now 30-something—they can afford expensive prices. So [the band] really is fan-friendly."

Projections for the next 30-date leg, which began May 28 at the Adams Center in Missoula, Mont., and ends July 14 at the PNC Center in Holmdel, N.J., are for more packed arenas and amphitheatres in primary and secondary cities.

To answer pent-up demand, Pearl Jam beefed up the second leg with more dates. It added a third Philadelphia market show July 6 at the Tweeter Center in Camden, N.J., a third Boston market show July 11 at the Tweeter Center in Mansfield, Mass., and more visits to virgin territories like Hersheypark Stadium in Hershey, Penn., July 12.

ACM Win Helps Keith's Ticket Sales

BY RAY WADDELL

NASHVILLE—Already off to a career touring year, Toby Keith can only pick up momentum with his new Academy of Country Music (ACM) entertainer of the year trophy.

Keith has been out all year, but he resumes in earnest with his Shock 'N Ya'll tour, beginning June 15 in Dearborn, Mich. The tour is sponsored by Ford as part of its launch of the new 2004 F-150 pickup truck. Blake Shelton supports on all dates.

"We've been selling really well already, but I think winning the [entertainer of the year] award will have a good impact," T.K. Kimbrell, Keith's manager, says. "I think it will do nothing but increase our ticket-selling power. We just put some hard-ticket fair dates on sale, and they're kicking ass."

Keith has already grossed more

than \$10 million and sold 253,297 tickets from 28 shows reported to Billboard Boxscore. In 2002, Keith grossed \$21.3 million, putting him in 19th

place among all touring artists. The band is also playing several indoor dates. "They're trying to eventually hit everywhere [and] they really love the arenas. It's more intimate," Curtis says. "Last time they toured, they did more sheds. But they wanted to mix things up."

Beyond a probable fall performance at annual Bay Area charity show the Bridge School Benefit, Curtis says no more dates will be scheduled for 2003. The summer tour will be capped off with three Mexico City shows July 17, 18, and 19.

He predicts that the band will then return to the studio to record and will tour the U.S., Europe, and/or Asia with the new material beginning in 2004. Pearl Jam has fulfilled its contract with longtime

label home Epic (*Billboard*, Nov. 2, 2002) and is weighing its options as a free agent.

Fans are showing a decreasing appetite for Pearl Jam's album releases, which makes the band's 2003 road results that much more impressive.

Ten, Pearl Jam's 1991 debut, sold 9.1 million copies, according to Nielsen SoundScan, compared with 457,000 copies of 2002's *Riot Act*.

Live CDs recorded during each 2003 show in Australia, Japan, and the U.S. seem to be selling well, considering they are only accessible on the Internet. By early May, 60,000 CDs from the 37 concerts that made up the overseas and first U.S. leg had been purchased.



was the venue where about two dozen people reportedly left in protest after vocalist Eddie Vedder's theatrics with a mask of President George W. Bush.

Scheck says no one asked for refunds at the April 1 show, which grossed \$463,866. He believes it was "a non-event—much ado about nothing."

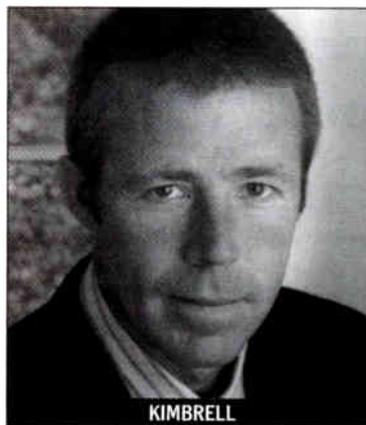
Like Scheck, Pearl Jam manager Kelly Curtis waved away the Denver incident.

"I think the band likes to engage people in talking and reacting and speaking out—not everyone agrees with them, but I think they are fine with that," Curtis says.

Though the Garden shows were filled well before the April incident, Joel Peresman—senior VP of Radio City Entertainment, a division of Madison Square Garden—is confident that on-sales for his July shows would still have produced swift sellout business after the incident.

Reviews in local papers have been glowing. Many say that a winning factor is that the shows often run two to three hours in length. Others note that no two set lists are alike. Curtis estimates that about every fifth or sixth show includes "Bush-leaguer," the song in which Vedder speaks out against the current presidential administration.

At gigs at the AmSouth Amphitheater in Nashville and Nassau Coliseum in Uniondale, N.Y., Vedder wore a Bush



place among all touring artists.

Keith is faring well in a banner year for country. Kenny Chesney is

off to a career-best year, and Dixie Chicks, Tim McGraw, Brooks & Dunn, Alan Jackson, and George Strait are also turning in solid numbers. As many as nine country artists could end up among the top 25 touring acts in what is shaping up as a record-grossing year for the genre.

Meanwhile, Keith is basking in the glow. "From now on when they introduce Toby, it's as this year's ACM entertainer of the year, which is a great accomplishment that sure won't hurt," Kimbrell admits.

Keith works the road hard until Christmas. Then, after a break, he will tour through March 2004, Kimbrell says. A new album on DreamWorks is due this fall. "Our tickets are selling faster than ever, and we're looking forward to touring as entertainer of the year," Kimbrell says.

Keith is booked by Curt Motley at Monterey Peninsula Artists.

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
Monster energy drink Hansen Beverage Co.	Vans Warped tour, June-August, 45 stops	\$225,000	Looking to gain on-premise accounts, Monster will host promotions in nightclubs, giving local bands the chance to appear on the tour. Monster will also co-title the tour's battle of the bands competition. Replaces Pepsi-Cola North America's AMP Energy Drink from Mountain Dew.	Mark Hall, senior VP; Hansen; Mark Livingston, director, strategic alliances and sponsorships, Vans.
Thermasilk Unilever Home & Personal Care	Michelle Branch tour, May-June, 12 stops	\$175,000	Running online sweeps offering trips to New York, where winners receive shopping spree, hair makeovers, tickets to a Broadway show, and a meeting with Branch; using the sweeps to compile a database of prospect names, e-mail addresses, and product preferences. Running radio station promos offering tickets, meet-and-greets, and product samples. Providing stylist for Branch.	Mary Drapp, manager, strategic alliances and sponsorship, Unilever; Jeff Rabhan, manager, and Constance Schwartz, VP of strategic marketing, the Firm.
Xbox Microsoft	Lollapalooza tour, July-August, 30 stops	\$500,000	Will run on-site promos offering fans the chance to play band members in videogame competitions. Will use on-site kiosks for sampling games and touting the multimedia functionality of the Xbox operating platform.	Mitch Koch, corporate VP of marketing, Xbox, and Bill Nielsen, director of brand marketing, Microsoft; Michael Abrams, managing director, Lollapalooza; Orly Agai, corporate sponsorship, William Morris Agency; Michael Kassin, independent entertainment and media consultant.



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

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MUSIC MIDTOWN FESTIVAL: BOB DYLAN, TONY BENNETT, GODSMACK, SHERYL CROW, LL COOL J, DEF LEPPARD, & OTHERS	Central & Renaissance Parks, Atlanta May 2-4	\$2,772,270 \$45	189,000 300,000 three days	Clear Channel Entertainment
ELTON JOHN & BILLY JOEL	Savvis Center, St. Louis May 5	\$1,964,765 \$195/\$45	18,247 sellout	Clear Channel Entertainment
DIXIE CHICKS, JOAN OSBORNE	Savvis Center, St. Louis May 11	\$1,072,595 \$65/\$35	18,029 18,449	Clear Channel Entertainment, in-house, The Messina Group
DIXIE CHICKS, JOAN OSBORNE	Kemper Arena, Kansas City, Mo. May 10	\$1,047,310 \$65	17,890 17,973	Clear Channel Entertainment, The Messina Group
CHER, DOM IRRERA	Gund Arena, Cleveland May 16	\$1,044,401 \$79.75/\$34.75	15,824 16,000	Clear Channel Entertainment
DIXIE CHICKS, JOAN OSBORNE	St. Pete Times Forum, Tampa, Fla. May 5	\$953,993 \$66.75/\$36.75	15,535 17,969	Clear Channel Entertainment, in-house, The Messina Group
DIXIE CHICKS, JOAN OSBORNE	Office Depot Center, Sunrise, Fla. May 4	\$927,560 \$66.50/\$36.50	15,470 17,924	Clear Channel Entertainment, in-house, The Messina Group
DIXIE CHICKS, JOAN OSBORNE	TD Waterhouse Centre, Orlando, Fla. May 3	\$872,525 \$65/\$35	15,726 sellout	Clear Channel Entertainment, The Messina Group
DIXIE CHICKS, JOAN OSBORNE	Hilton Coliseum, Ames, Iowa May 13	\$805,680 \$65/\$35	13,845 sellout	Clear Channel Entertainment
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Madison Square Garden, New York May 20	\$657,675 \$45	14,615 sellout	OCESA Presents, Metropolitan Talent
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Continental Airlines Arena, East Rutherford, N.J. May 19	\$650,385 \$45	14,453 sellout	OCESA Presents, Metropolitan Talent
TIM MCGRAW	Staples Center, Los Angeles May 16	\$644,770 \$75/\$39.50	10,445 16,030	Clear Channel Entertainment, The Messina Group
DIXIE CHICKS, JOAN OSBORNE	The Mark of the Quad Cities, Moline, Ill. May 14	\$611,310 \$67.50/\$37.50	10,476 sellout	Clear Channel Entertainment
TIM MCGRAW	America West Arena, Phoenix May 12	\$595,275 \$59.75/\$39.75	11,935 17,271	Clear Channel Entertainment, in-house, The Messina Group
THREE MO' TENORS	Civic Opera House, Chicago May 14, 16-17	\$514,130 \$65/\$50/\$25	9,542 three sellouts	Jam Theatricals
ALAN JACKSON, DIAMOND RIO, TERRI CLARK, JOE NICHOLS	Nissan Pavilion at Stone Ridge, Bristow, Va. May 10	\$498,523 \$58.50/\$13	21,208 22,662	Clear Channel Entertainment
BUZZFEST: GODSMACK, STONE SOUR, SEETHER, EVANESCENCE, THE USED, THE ALL AMERICAN REJECTS, MAROON 5, THE EXIES, & OTHERS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas May 10	\$489,046 \$75/\$30	15,895 16,066	Clear Channel Entertainment
TIM MCGRAW	HP Pavilion, San Jose, Calif. May 6	\$468,022 \$60.25/\$40.25	9,383 17,079	Clear Channel Entertainment
TIM MCGRAW	Charleston Civic Center, Charleston, W.Va. May 24	\$444,093 \$59.50/\$49.50	7,574 8,831	Outback Concerts, Clear Channel Entertainment, The Messina Group, Xentel
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Pepsi Arena, Albany, N.Y. May 17	\$433,838 \$37.50	11,569 sellout	Frank Prods.
JAMES TAYLOR	Smirnoff Music Centre, Dallas May 15	\$425,990 \$58/\$38	10,347 12,000	House of Blues Concerts
MATCHBOX TWENTY, SUGAR RAY, MAROON 5	FleetCenter, Boston May 12	\$386,924 \$49.50/\$29.50	9,146 17,511	Clear Channel Entertainment
GOOD CHARLOTTE & NEW FOUND GLORY, LESS THAN JAKE, HOT ROD CIRCUIT	PNC Bank Arts Center, Holmdel, N.J. May 3	\$374,071 \$25.75/\$22.75	16,643 16,944	Clear Channel Entertainment
AVRIL LAVIGNE, SIMPLE PLAN, GOB	Savvis Center, St. Louis May 9	\$352,443 \$28/\$24.50	13,192 14,761	Clear Channel Entertainment, in-house
JAMES TAYLOR	The Pyramid, Memphis May 23	\$329,770 \$47.50/\$37.50	7,012 8,500	Beaver Prods.
TIM MCGRAW	Oakland Arena, Oakland, Calif. May 7	\$303,141 \$60.25/\$43.11	10,816 13,250	Clear Channel Entertainment
BROOKS & DUNN, RASCAL FLATTS, BRAD PAISLEY, AARON LINES, JEFF BATES, CLEDUS T. JUDD	Allstate Arena, Rosemont, Ill. May 16	\$301,146 \$49.75/\$9.95	8,809 12,355	Clear Channel Entertainment
AVRIL LAVIGNE, SIMPLE PLAN, GOB	The Arena at Gwinnett Center, Duluth, Ga. May 8	\$294,580 \$30/\$25	10,306 sellout	Clear Channel Entertainment
COME TOGETHER & WORSHIP: MICHAEL W. SMITH, THIRD DAY	Tacoma Dome, Tacoma, Wash. May 21	\$285,825 \$30/\$25	10,120 12,953	Lowell MacGregor
JAMES TAYLOR	Mississippi Coliseum, Jackson, Miss. May 21	\$278,035 \$42.50	6,542 sellout	Beaver Prods.
GAITHER HOMECOMING	Target Center, Minneapolis May 16	\$272,172 \$32.50/\$17	11,411 18,526	Clear Channel Entertainment
MATCHBOX TWENTY, SUGAR RAY, MAROON 5	Nationwide Arena, Columbus, Ohio May 25	\$271,944 \$42/\$36	6,520 10,973	Jam Prods.
JAMES TAYLOR	The Cajundome, Lafayette, La. May 20	\$264,733 \$42.50	6,229 7,500	Beaver Prods.
TIM MCGRAW	Lawlor Events Center, Reno, Nev. May 9	\$262,068 \$62.25/\$42.25	6,629 10,826	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS, JENNIFER HANSON	Verizon Wireless Amphitheater, Virginia Beach, Va. May 9	\$257,459 \$50.50/\$10	8,902 20,000	Clear Channel Entertainment

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FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Venue Views™



by Ray Waddell

MORE ACCESS: A year after a debut that saw a Rolling Stones presale swamp the system, Clear Channel Entertainment's (CCE) GetAccess program has worked out the bugs and added to its features.

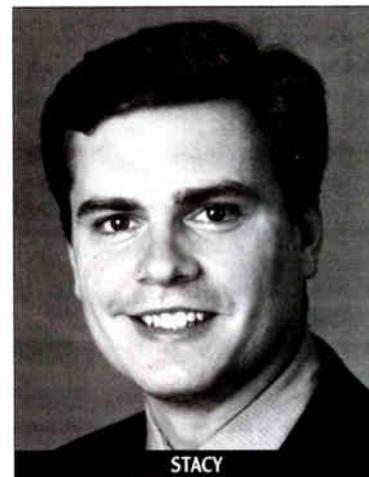
"We've come a long way in a year," says Mike Stacy, CCE senior VP of consumer marketing/GetAccess director. "The program is much different from last year at this time."

GetAccess could not have bowed

right to buy a ticket.

"We've partnered with companies that provide discounts to theme parks and lift tickets; this is a more value-driven program," Stacy says. "There is a lot more to it than just the presale. The presale is important, but we have much more to offer."

Stacy says current GetAccess membership is about 70,000. He expects a big uptick when new programs with Best Buy and Ebay are rolled out in the coming weeks.



STACY

UNIVERSALLY BUSY: Universal City, Calif.'s Universal Amphitheatre juggled three elite events over the course of 10 days: the May 14 world premiere of the Jim Carrey film *Bruce Almighty*, the two-day *American Idol* finals May 20 and 21, and the May 23 showcase of Ricky Martin's latest album, *Almas del Silencio*.

But venue executives are treating the workload, including a five-day-long load-in for the *American Idol* production, as business as usual.

"Today, we're tired," Emily Simonitsch, House of Blues (HOB) Concerts senior VP of special markets, admitted May 22, the day after Ruben Studdard was crowned the new *American Idol*. "But we would love to come in Saturday [a dark night] and just continue with getting a big show in."

Rental fees at Universal are the same whether the show takes days to set up or the concert average of six to eight hours. Because of its deluxe design, 10 hours were blocked out to raise Martin's concert, which was staged for 6,000 Hispanic Broadcasting Corp. radio listeners who had won tickets.

"There isn't a member of the staff that treats one event different from the next," says Jill Przelenski, HOB Concerts director of special events. "Every event is treated with first-class professionalism."

Przelenski says coordinating all the news operations covering *American Idol*, including 5 a.m. interviews with Studdard and runner-up Clay Aiken, was unexpectedly tricky.

However, "it's nothing that we're not accustomed to dealing with. You're always going to have surprises," Simonitsch explains. "That can happen [when] you plan a birthday [party]."

with a more high-profile, in-demand tour than the Stones. For a \$60 membership fee, fans could purchase two tickets to the Licks tour prior to general on-sale. Since several shows were at smaller-than-usual venues, including four rare theater gigs on the first leg, a sense of urgency caused CCE to be overwhelmed by the influx (*Billboard*, May 25, 2002).

Now, things have settled down considerably, and GetAccess has turned its focus toward value-added features. A member kit includes perks like four show vouchers, free lawn-chair rental at amphitheaters, buy-one-get-one-free coupons for concessions, and VIP access.

"If the consumer goes online, there are more offers, like a free subscription to *Blender*, and access to other Clear Channel events, like motorsports, as well as presale opportunities," Stacy explains. "The point is, this is much more than a presale program today. We've harnessed the assets of Clear Channel Entertainment and brought them together to offer value to our customers. The kit alone is valued at \$150."

All of this helps CCE counter critics who assert that GetAccess is basically charging people for the

Additional reporting by Susanne Ault in Los Angeles.

De Passe Speaks Out

CEO Keeps Her Finger On The Pulse And Her Ear To The Ground

She learned from one of the masters.

Suzanne de Passe, chairman/CEO of de Passe Entertainment, was Motown founder Berry Gordy's creative assistant before ascending to the Motown Productions presidency. Since then, the Emmy Award-winning executive producer has been a guiding light behind various TV series (*Lonesome Dove*, *Sister, Sister*), biopics (*The Temptations*), and specials (the NAACP Image Awards).

She still keeps a hand in music, managing such acts as Latin pop group Soluna. And last year, the Harlem, N.Y., native began executive-producing the syndicated *Showtime at the Apollo*. On the eve of producing her second Essence Awards (honoring Mary J. Blige and Mos Def June 6 at Los Angeles' Kodak Theatre), de Passe talked to *Billboard*.

What has changed about the music industry?

What I'm struck by more than anything is how the Internet has impacted so many aspects of our business. Before that became rampant, I was amazed at the change in how long it takes to do a project and the impact that technology has had in good and not-so-good ways.

I'm also struck by the waste. I see a lot of waste of time—and time, of course, is money. Back in the day, studio time was sacred. You wouldn't dream of being late for a session. Now there's a whole lot of booking a session for 8 p.m. and the producer showing up at 2 a.m.

Did you ever have the desire to run a label?

I don't know what running a label means today, I swear to God. I don't know how you quantify and evalu-

ate if you're making money or not.

You could have a hit, but now there's a whole generation of folks who don't believe in paying for music. And that can be a problem for someone running a label.



DE PASSE

Now that smaller clubs where people could practice have dried up, an artist is expected to go to an arena and excite a crowd. I'm wild about many new artists who are coming along. But many of today's artists who are capable of having hit records... some of them just don't kill me live. I don't see an overabundance of real artistry.

I've never lost my passion for music, though. I still love the creative aspects of finding and working with a great artist.

What lured you to TV?

I don't think anyone today thinks of music only. Berry Gordy really did understand how TV and film could amplify an artist's career. So I got a chance to put my toe in that water early.

Records gave me a wonderful foundation for all aspects of other media. I love the marriage of music and visuals—the storytelling aspect of film. I find TV particularly exciting, because it's another way to access the audience, make a statement, entertain, and educate.

How would you assess your first year producing *Showtime*?

I'm excited. We [in conjunction with Heritage Networks] were just given the next five years to do it. There's a certain amount of creative freedom in syndication vs. network TV. I'm enjoying that, too, in terms of other projects that may manifest at the Apollo.

One we're excited about is doing six shows this season branded by record labels—*Showtime at the Apollo: The X Records* special. We're working now to figure out those six labels. It's an opportunity to give a label an hour of time to reach [its] target audience, bring on baby and name acts, and talk about itself.

The average consumer has so many choices for leisure activity and disposable income. It's not enough to do something good. How do you let people know you're there?

Did you see the film *Standing in the Shadows of Motown*?

I saw an early version. I was very happy for the guys [the Funk Brothers]. I feel they deserve a great deal of credit.

But at same time, I feel as though some of what the process really was was lost. To wit, the producers were very much a part of how those records got made.

My recollection is it was a real team effort: musicians, producers, arrangers, engineers, executives. It's hard sometimes to get a balanced portrait. Everyone is entitled to their point of view. But when I do my movie, it will be different.

Are there other music-oriented films in your future?

Yes. I'm working on a big movie that involves many music acts. I can't talk about it now, but [I will be able to] in three to four months.

I'm also the AOL-Time Warner [endowed chair] professor at Howard University's school of communications. People come into this business extremely naïve about what's expected and what's necessary.

Thanks to Berry Gordy, I have very high standards. I want to make sure anyone I come in contact with is up to the task. For so long I've been told, "We want more minorities, but we can't find anybody." I want to help.

GAIL MITCHELL

Rhythm, Rap, and The Blues™

by Gail Mitchell



CONFAB UPDATE: Awards finalists for *Billboard's* third annual R&B/Hip-Hop Awards show will be announced in the next issue (June 14). Last year's top award winners were **Alicia Keys**, **Usher**, and **Ginuwine**.

The Aug. 8 show caps the fourth annual Billboard/AURN R&B/Hip-Hop Conference. It will be held Aug. 6-8 at Miami's Roney Palace.

HOT TIME IN THE CITY: Not only is songwriter/producer **Mike City** staying busy behind the boards, he is also working on his own singing debut.

Titled *Sing Along, Vol. 1*, the set features a singing City with a tentative guest list culled from his growing résumé.

"I'll be recording the album this year for release next year," City says.

City produced the first single on the **Nappy Roots'** Sept. 2 sophomore set, *Wooden Leather*. "Around the World" bumps with an infectious hook ("the whole damn world is country") that has the potential to become a national anthem.

His current production slate includes **Sunshine Anderson**, **Brandy**, **Blu Cantrell**, **Carl Thomas**, **LSG**, **Isyss**, **Jon B.**, and **Calvin Richardson**.

City is also juggling several independent projects, including one by former **Channel Live** member **Tuffy**.

SCREEN SCENE: In an interesting side note to last issue's cover story about brand marketing and R&B/hip-hop artists (*Billboard*, May 31), **Missy Elliott's** Reebok commercial heads the top five most-liked hip-hop- and R&B-endorsor TV spots.

Elliott—who has also done spots for Vanilla Coke and the Gap—is followed by **Jadakiss** (Reebok), **Mya** and **Common** (Coca-Cola), **Usher** (Twix), and **LL Cool J** and **Run-D.M.C.** (Dr Pepper).

This ranking comes courtesy of the Intermedia Advertising Group. The survey covers TV ads breaking between Jan. 1, 2002, and April 30, 2003.

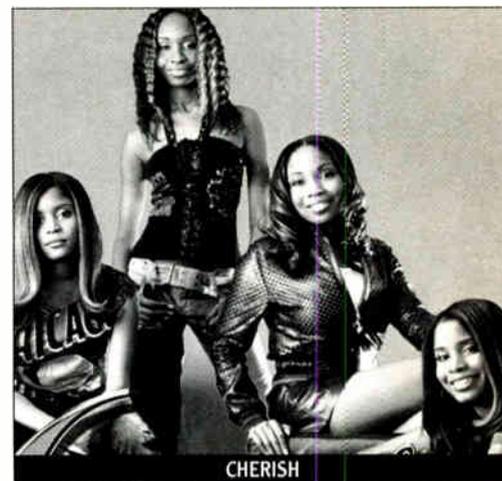
Also, last issue's story included a non-inclusive list of R&B/hip-hop artists pitching products. The act listed for MasterCard should have read **Jurassic 5**.

Mom and Pop Winans, the progenitors of the musical **Winans**

Family, join **Mary J. Blige**, **Mos Def**, and **Tom Joyner** as honorees at the 16th annual Essence Awards. **Queen Latifah** will receive the magazine's Readers Choice entertainer of the year award. The two-hour special will be taped June 6 in Los Angeles and will air June 27 on Fox.

UP AND COMING: Keep an ear out for **Cherish**, a new sister quartet on Warner Bros. Twins **Felicia** and **Fallon** (16 years old), **Neosha** (18), and **Farrah** (19) are currently represented on the charts as guests on **Da Brat's** "In Love Wit Chu."

The rapper returns the favor on the foursome's own lead single, "Miss P.," due at radio in June/July. Debut album *Cherish... The Moment* will arrive later this year.



CHERISH

Cherish possesses strong harmonies and a stage presence belying its youth. That's no doubt thanks to dad **Charles King**, former lead guitarist for veteran R&B groups **the Chi-Lites** and **the Stylistics**.

INDUSTRY BRIEFS: Three Keys Music keyboardists **Marcus Johnson** and **Bobby Lyle** join **Kevin Harewood's** L.A.-based Edclectic Entertainment for management. Johnson also doubles as CEO of Three Keys; a key investor in the label is BET founder and CEO **Robert Johnson** (no relation).

Macy Gray, **Rahsaan Patterson**, **Jamey Jaz**, and **DJ Spinna** are among the guests on Edclectic client **Jimmy Sommers' Lovelife**. The Gemini Records/Higher Octave Jazz set will be released Aug. 5.

Give soul newcomer **Raheem DeVaughn** has been selected to perform during Tanqueray's next Soul Suite tour. The trek launches in early July in New Orleans during the Essence Music Festival.



HDH Does the Rockwalk. Before receiving BMI's 2003 Icon Award, hitmakers Holland-Dozier-Holland were inducted into Hollywood's Rockwalk. The Motown songwriting pioneers were saluted by the Supremes' Mary Wilson for their "significant contribution to the rock'n'roll art form." Stopping in the name of history are, from left, Eddie Holland, Lamont Dozier, and Brian Holland.

JUNE 7
2003

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

THIS WEEK	LAST WEEK	WKS. ON CHART	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION
			TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist					TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	
			NUMBER 1				6 Weeks At Number 1	50	54	62	21 ANSWERS				Lil' Mo Featuring Free
1	1	1	21 QUESTIONS		50 Cent Featuring Nate Dogg		1	51	55	74	INTO YOU		Fabolous Featuring Tamia Or Ashanti		51
2	2	3	CAN'T LET YOU GO		Fabolous Featuring Mike Shorey & Lil' Mo		2	52	52	67	DANCE WITH MY FATHER		Luther Vandross		52
3	3	2	I KNOW WHAT YOU WANT		Busta Rhymes & Mariah Carey Featuring The Flipmode Squad		2	53	53	59	FAR AWAY		Kindred The Family Soul		53
4	6	7	MAGIC STICK		Lil' Kim Featuring 50 Cent		4	54	59	61	MAKE ME A SONG		Kiley Dean		54
5	5	9	SO GONE		Monica		5	55	47	41	STEP DADDY		Hitman Sammy Sam		41
6	7	5	PUT THAT WOMAN FIRST		Jaheim		5	56	68	63	CRUSH ON YOU		Mr. Cheeks Featuring Mario Winans		52
7	4	4	GET BUSY		Sean Paul		1	57	57	58	LOVE CALLS		Kem		57
8	8	8	SAY YES		Floetry		8	58	58	71	SIGNS OF LOVE MAKIN'		Tyrese		58
9	10	11	SNAKE		R. Kelly Featuring Big Tigger		9	59	61	—	OFFICIALLY MISSING YOU		Tamia		59
			GREATEST GAINER/AIRPLAY					60	70		HOT SHOT DEBUT				
10	15	26	CRAZY IN LOVE		Beyonce Featuring Jay-Z		10	61	62	56	ROCK YOUR BODY		Justin Timberlake		45
11	11	14	NEVER SCARED		Bone Crusher Featuring Killer Mike & T.I.		11	62	72	77	I NEED A MAN		Foxy Brown Featuring The Letter M.		62
12	12	13	ROCK WIT U (AWWW BABY)		Ashanti		12	63	64	52	HELL YEAH		Ginuwine Featuring Baby		16
13	13	16	4 EVER		Lil' Mo Featuring Fabolous		13	64	64	52	LA-LA-LA (EXCUSE ME AGAIN)		Jay-Z		65
14	14	18	WHAT WOULD YOU DO?		The Isley Brothers Featuring Ronald Isley		14	65	78	79	CAN'T STOP, WON'T STOP		Young Gunz		66
15	9	6	BEAUTIFUL		Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson		3	66	70	—	RIDIN' SPINNERS		Three 6 Mafia Featuring Lil' Flip		67
			GREATEST GAINER/SALES					67	71	—	LIGHTS OUT				Westside Connection Featuring Knoc-Turn'Al
16	22	22	PUMP IT UP		Joe Budden		16	68	85	75	ICE CREAM		JS		69
17	17	12	IN DA CLUB		50 Cent		1	69	69	73	WHAT UP GANGSTA		50 Cent		60
18	16	10	HOW YOU GONNA ACT LIKE THAT		Tyrese		3	70	73	60	PATIENTLY WAITING		50 Cent Featuring Eminem		56
19	21	25	I WISH I WASN'T		Heather Headley		19	71	74	—	THUG LUV		Lil' Kim Featuring Twista		72
20	25	39	NEVER LEAVE YOU - UH OOH, UH OOH!		Lumidee		20	72	65	54	21 QUESTIONS (AGAIN)		Debreca		42
21	29	29	P.I.M.P.		50 Cent		21	73	75	60	I WANT YOU		Thalia Featuring Fat Joe		74
22	23	20	NO LETTING GO		Wayne Wonder		14	74	66	66	HE PROPOSED		Kelly Price		58
23	20	17	IGNITION		R. Kelly		2	75	76	—	YOU ALREADY KNOW		H.A.W.K. Featuring Big T		76
24	18	15	I CAN		Nas		7	76	76	—	24'S		T.I.		77
25	33	34	GET LOW		Lil Jon & The East Side Boyz Featuring Ying Yang Twins		25	77	84	85	STOP		Jay-Z		53
26	26	23	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)		Panjabi MC Featuring Jay-Z		21	78	75	64	AMAZIN'		LL Cool J Introducing Kandice Love		79
27	27	27	I LOVE YOU		Dru Hill		27	79	79	80	DON'T WANNA TRY		Frankie J		80
28	30	31	COME OVER		Aaliyah		28	80	80	81	TRY IT ON MY OWN		Whitney Houston		81
29	19	19	EXCUSE ME MISS		Jay-Z		1	81	82	83	I STILL LOVE YOU		702		49
30	28	24	THE JUMP OFF		Lil' Kim Featuring Mr. Cheeks		8	82	86	72	X GON' GIVE IT TO YA		DMX		32
31	34	38	LIKE A PIMP		David Banner Featuring Lil' Flip		31	83	86	72	ALL I KNOW		Field Mob Featuring Cee-Lo & Jazze Pha		77
32	32	32	IN LOVE WIT CHU		Da Brat Featuring Cherish		32	84	77	78	CLOSER		Goapele		85
33	37	40	IN THOSE JEANS		Ginuwine		33	85	88	—	ROLL WIT M.V.P.		Stagg Lee		68
34	39	49	ACT A FOOL		Ludacris		34	86	83	68	TOO MUCH FOR ME		DJ Kayslay Featuring Nas, Foxy Brown, Baby & Amerie		53
35	24	21	MISS YOU		Aaliyah		1	87	81	69	DIPSET ANTHEM		The Diplomats Featuring Cam'ron & Juelz Santana		64
36	36	36	I'LL NEVER LEAVE		R. Kelly		36	88	87	87	THAT GIRL		Joe Featuring Mr. Cheeks		71
37	38	43	RIGHT THUR		Chingy		37	89	87	87	PON DE RIVER, PON DE BANK		Elephant Man		90
38	43	57	FRONTIN'		Pharrell Featuring Jay-Z		38	90	90	98	CLOSURE		Gerald Levert		57
39	31	28	EMOTIONAL ROLLERCOASTER		Vivian Green		13	91	89	82	BREATHE		Blu Cantrell Featuring Sean Paul		83
40	50	53	FLIPSIDE		Freeway Featuring Peedi Crakk		40	92	97	99	WHO RUN THIS		Roy Jones, Jr. Featuring Pastor Troy & Lil' Jon & The East Side Boyz		88
41	45	45	HOW YOU WANT THAT		Loon Featuring Kelis		41	93	94	93	YEAH YEAH U KNOW IT		Keith Murray Featuring Def Squad		50
42	41	42	STILL BALLIN'		2Pac Featuring Trick Daddy		31	94	99	92	SUPERMAN		Eminem		44
43	35	35	P***YCAT		Missy "Misdemeanor" Elliott		26	95	92	76	BLOWIN' ME UP (CALLIN' ME)		Zion		96
44	63	—	LIKE GLUE		Sean Paul		44	96	95	89	I DON'T WANNA HURT YOU		Latif		97
45	51	51	IF I CAN'T		50 Cent		45	97	98	—	IF YOU LET ME		Lou Mosley		89
46	46	37	GIRLFRIEND		B2K		19	98	95	89	BACK IN THE DAY		Missy "Misdemeanor" Elliott Featuring Jay-Z		86
47	42	33	HAIL MARY		Eminem, 50 Cent & Busta Rhymes		33	99	91	86	DOUBLE SHOTS		Mobb Deep Featuring Big Noyd		81
48	44	44	SHOULDA, WOULD, COULDA		Brian McKnight		35								
49	40	30	GET BY		Talib Kweli		29								

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the chart for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Single available. Catalog number is for. Indicates unavailable, in which case, catalog number is for. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

R&B/HIP-HOP

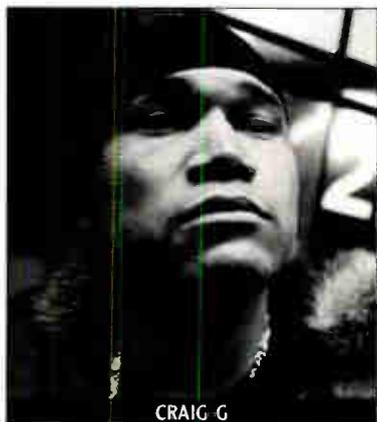
Words & Deeds

by Rashaun Hall



'NOW' IS THE TIME: Freestyle aficionado **Craig-G** recently made his D&D Records debut with his latest release, *This Is Now!!!*

Craig-G was formerly signed to Atlantic. *This Is Now!!!* is his first album in 12 years.



CRAIG G

"I feel like I have something to prove," the rapper says. "People know about my freestyle battling, but I'm 30 years old and can still do a good album. That's what motivated me to focus on the craft part of it. While I wasn't making records, I really experienced life—and that makes for the best songwriting."

Released May 20, the set features fellow veteran artists **Mr. Cheeks**, **Large Professor**, and labelmate **Krumb Snatcha**. The production team includes **DJ Premier**, **Rockwilder**, and **the Alchemist**, among others.

Craig-G also worked behind the scenes on the motion picture *8 Mile*. The rapper either wrote or coordinated all the freestyles for the MCs that **Eminem's** character battled in the film.

ENTER THE REIGN: **Reign Man** (aka **Robert Evans**) was crowned the champion of MTV's inaugural MC Battle (Words & Deeds, *Billboard*, March 1). The Philadelphia native won \$25,000, a Def Jam recording contract, an opening-act slot on the



REIGN MAN

upcoming Def Jam Vendetta summer tour, and an appearance as a character in Def Jam's upcoming *Def Jam Vendetta 2* videogame.

"To be honest, I wasn't sure if I had the chance to win," Reign Man admits. "I thought if I could make it to the final eight, that would be great by itself. But I got to the final battle, laid it all out there, and won. I still can't believe it!"

MTV's MC Battle was initially slated as the kickoff to this year's Hip-Hop Week, the network's annual celebration of the culture. However, the New York City Police Department requested the event's postponement because of possible overcrowding in front of the network's Times Square studio (Words & Deeds, *Billboard*, April 26).

HERE & THERE: **Pras** (aka **Prakazrel Pras Michel**) is getting into the label biz. The former **Fugee** is currently shopping a deal for his Guerrilla Entertainment.

Pras, who serves as senior executive of creative, founded the company with Guerrilla Entertainment executives **Richard Kromka**, **Jean Bibeau**, and **Stephane Bibeau**. The label will launch with Pras' solo set, which is still in the works. His current buzz single, "One for My Niggas," features **Sheek of Tha Lox**, who recently signed with Universal (Words & Deeds, *Billboard*, May 24).

The **Youngbloodz** has pacted with So So Def/Arista. The Atlanta-based hip-hop duo of **Sean Paul** and **J-Bo** was previously signed directly to Arista. The pair's second album, *Drunkin' Partnaz*, bows July 29.

The power of hip-hop strikes again. The term "bling bling" will soon be entered into the Oxford English Dictionary.

Madd Records is making moves. First up is the forthcoming release of **24K's** *Quotable* (July 29). Now comes word that the label has signed **Sadat X** of **Brand Nubian** fame and former **Terror Squad** member **Triple Seis**. In fact, Triple Seis is featured on the 24K album cut "Skully Remix."

Congrats to **Lil' Jon & the East Side Boyz**. The group's sophomore set, *Kings of Crunk* (TVT), was certified gold by the Recording Industry Assn. of America. The group's current single, "Get Low," features TVT labelmates the **Ying Yang Twins**.

IN REMEMBRANCE: Condolences to the family and friends of Savannah, Ga., rapper **Camoflaug** (aka **Jason Johnson**). The 21-year-old was fatally shot May 19 outside his recording studio. His third album, *Keeping It Real*, debuted last summer at No. 39 on the Top R&B/Hip-Hop Albums chart.

JUNE 7 2003

Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	26	30	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	51	54	21 Answers	LIL' MO FEAT. FREE (NOT LISTED)
2	2	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	27	26	I Love You	ORU HILL (DEF SOUL/IDJMG)	52	52	Far Away	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
3	3	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JMONARC/RMG/IDJMG)	28	21	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	53	61	Make Me A Song	KILEY DEAN (BIAT CLUB/INTERSCOPE)
4	4	Magic Stick	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	29	35	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	54	51	Dance With My Father	LUTHER VANDROSS (J/RMG)
5	6	So Gone	MONICA (J/RMG)	30	28	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	55	71	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
6	7	Put That Woman First	JAEHEIM (DIVINE MILL/WARNER BROS.)	31	29	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	56	59	Officially Missing You	TAMIA (ELEKTRA/EEG)
7	5	Get Busy	SEAN PAUL (VP/ATLANTIC)	32	34	In Those Jeans	GINUWINE (EPIC)	57	48	Step Daddy	HITMAN SAMMY SAM (COLLIPARK/UNIVERSAL/UMRG)
8	8	Say Yes	FLOETRY (ISOLAJAZ/OREAMWORKS)	33	43	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	58	57	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)
9	15	Say Yes	FLOETRY (ISOLAJAZ/OREAMWORKS)	34	36	Right Thurr	CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)	59	62	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)
10	10	Snake	R. KELLY FEAT. BIG TIGGER (JIVE)	35	38	Act A Fool	LUACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	60	73	I Need A Man	FOXY BROWN (JBL NA NA/DEF JAM/IDJMG)
11	14	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	36	25	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	61	63	Hot Damn	CLIPSE (STAR TRAK/ARISTA)
12	12	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	37	37	I'll Never Leave	R. KELLY (JIVE)	62	—	La-La-La (Excuse Me Again)	JAY-Z (BAD BOY/UMRG)
13	13	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	38	33	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	63	67	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)
14	9	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	39	39	Still Ballin'	THE FEELIN' GOOD (AMARU/DEATH ROW/INTERSCOPE)	64	58	Signs Of Love Makin'	TYRESE (J/RMG)
15	11	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)	40	41	In Love Wit Chu	DA BRAT FEAT. CHERISH (SD SO DEF/ARISTA)	65	66	Hell Yeah	GINUWINE FEAT. BABY (EPIC)
16	16	How You Gonna Act Like That	TYRESE (J/RMG)	41	53	Flipside	FREEWAY FEAT. PEEDI CRACK (ROC-A-FELLA/DEF JAM/IDJMG)	66	69	Ridin' Spinners	THREE 6 MARFA (HYPPNOTIZE MINDS/LOU/D/COLUMBIA)
17	19	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	42	32	P***ycat	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	67	—	Lights Out	WESTSIDE CONNECTION (HOO BANGIN' BABY/REB/BUNGALO)
18	17	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	43	47	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)	68	—	Candi Bar	KEITH MURRAY (DEF JAM/IDJMG)
19	23	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)	44	50	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	69	68	Ice Cream	JS (DREAMWORKS)
20	27	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	45	60	Like Glue	SEAN PAUL (VP/ATLANTIC)	70	72	What Up Gangsta	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
21	22	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	46	40	Hail Mary	EMINEM, 50 CENT & BUSTA RHYMES (NOT LISTED)	71	56	Patiently Waiting	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
22	24	Never Leave You - Uh Ooh, Uh Ooh!	LUUMIDEE (UNIVERSAL/UMRG)	47	45	Shoulda, Woulda, Coulda	BRIAN MCKNIGHT (MOTOWN/UMRG)	72	74	Thug Liv	LIL' KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)
23	20	Ignition	R. KELLY (JIVE)	48	44	Girlfriend	B2K (TU/G/EPIC)	73	64	21 Questions (Again)	DEBREA (M/SS/APPEAL)
24	31	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	49	42	Get By	TALIB KWELI (RAWKUS/MCA)	74	70	He Proposed	KELLY PRICE (DEF SOUL/IDJMG)
25	18	I Can	NAS (JBL WML/COLUMBIA)	50	55	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	75	—	I Want You	THALIA FEAT. JAY JOE (EMI LATIN/VIRGIN)

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

JUNE 7 2003

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	In Love Wit Chu	DA BRAT FEAT. CHERISH (SD SO DEF/ARISTA)	26	32	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	51	55	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
2	3	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	27	38	Flipside	FREEWAY FEAT. PEEDI CRACK (ROC-A-FELLA/DEF JAM/IDJMG)	52	—	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)
3	1	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	28	28	Be About Yours	JAY EL (POWERSOURCE/ORPHEUS)	53	46	Nice Girl, Wrong Place	GANG STARR FEAT. BOY BIG (VIRGIN)
4	4	Don't Wanna Try	FRANKIE J (COLUMBIA)	29	71	Roll Wit M.V.P.	STAGGAE LEE (M/V/ARTISTORECT)	54	—	Like Glue	SEAN PAUL (VP/ATLANTIC)
5	2	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	30	44	Dipset Anthem	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/IDJMG)	55	67	Hell Yeah	GINUWINE FEAT. BABY (EPIC)
6	16	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)	31	13	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	56	43	Come Close (Closer)	COMMON (MCA)
7	6	Who Run This	ROY JONES, JR. (BODY HEAD)	32	14	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	57	66	I Need You Now (Live)	SMOKIE NORRIL (EMI GOSPEL)
8	—	Act A Fool	LUACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	33	27	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JMONARC/RMG/IDJMG)	58	51	24's	T.I. (GRAND HUSTLE/ATLANTIC)
9	—	Candi Bar	KEITH MURRAY (DEF JAM/IDJMG)	34	23	Respect My Pimpin'	GRAFFIC INTERNATIONAL (GRAFF)	59	—	Try It On My Own	WHITNEY HOUSTON (ARISTA)
10	25	Never Leave You - Uh Ooh, Uh Ooh!	LUUMIDEE (UNIVERSAL/UMRG)	35	36	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	60	—	Show Starter	FAKTS ONE (COUP D'ETAT)
11	21	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE/P.A.L.)	36	34	Hot Damn	CLIPSE (STAR TRAK/ARISTA)	61	68	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
12	10	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	37	37	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)	62	—	What We Do	FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
13	8	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	38	33	Get Busy	SEAN PAUL (VP/ATLANTIC)	63	70	Girlfriend	B2K (TU/G/EPIC)
14	9	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	39	20	Guess What (Guess Again)	SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	64	—	Gangsta	S.A. SMASH (DEFINITE JUX)
15	11	63/64	ROEZ BOYZ (GREEN TEETH/BYASIDE)	40	49	Get By	TALIB KWELI (RAWKUS/MCA)	65	—	Any Type Of Way	BIG DADDY (KANE (FAT BEATS)
16	15	Stop/La-La-La (Excuse Me Again)	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	41	40	Throw Up	RACKET CITY (447/LANDSPEED)	66	62	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)
17	17	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	42	31	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	67	—	Ignition	R. KELLY (JIVE)
18	19	So Gone	MONICA (J/RMG)	43	29	All Life Long	MO THUGS (303/MO THUGS/RIVIERA)	68	—	All I Know	FIELD MOB (MCA)
19	45	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	44	30	Step Daddy	HITMAN SAMMY SAM (COLLIPARK/UNIVERSAL/UMRG)	69	—	Gimme The Light	SEAN PAUL (VP/ATLANTIC)
20	7	If You Let Me	LOU MOSLEY (JENSTAR)	45	52	One For Peedi Crack	PEEDI CRACK (ROC-A-FELLA/DEF JAM/IDJMG)	70	54	Pon De River, Pon De Bank	ELEPHANT MAN (VP)
21	—	Angel	AMANDA PEREZ (POWERHOUSE/VIRGIN)	46	35	Through The Rain	MARIAH CAREY (MONARC/ISLAND/IDJMG)	71	47	Choppa Style	CHOPPA FEAT. MASTER P (TAKE 5/NEW NO LIMIT/UMRG)
22	—	Can't Let You Go/Damn	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	47	26	Soldier's Heart	R. KELLY (JIVE)	72	64	Star	JOE FEAT. CLIPSE (MOTOWN/UMRG)
23	12	No Means No	NEE NEE GWYN (BASE HIT)	48	57	Make Me A Song	KILEY DEAN (BIAT CLUB/INTERSCOPE)	73	65	Sweet Misery	RASHAD (REEL/UNIVERSAL/UMRG)
24	22	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)	49	74	Right Thurr	CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)	74	—	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
25	24	Rich Man	RUSSELL FEAT. R. KELLY (R/PYRAMID/ORPHEUS)	50	42	Y'all Don't Know	JOLLY GREEN (20E POUND)	75	—	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (NICK/JIVE)

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

JUNE 7 2003

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			NUMBER 1/HOT SHOT DEBUT DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	1 Week At Number 1 Mississippi: The Album	1
2	1	1	THE ISLEY BROTHERS FEATURING RONALD ISLEY DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1
3	2	2	SO CENT SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
4			DJ KAYSLAY COLUMBIA 87048*/CRG (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	4
5	3	3	BONE CRUSHER BREAK 'EM OFF/SO SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	1
6	4	5	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
7	6	8	LIL' KIM QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
8	5	4	KELLY PRICE DEF SOUL 586777/IDJMG (12.98/18.98)	Priceless	2
9	13	16	GREATEST GAINER LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
10	9	11	SEAN PAUL VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4
11	8	10	JAHEIM DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
12	7	9	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4
13	14	12	CAM'RON PRESENTS THE DIPLOMATS ROC-A-PELLA/DEF JAM 063211*/IDJMG (12.98 CD)	Diplomatic Immunity	1
14	12	13	FABOLOUS DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
15	10	7	SO CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.95 DVD/CD)	The New Breed	1
16	15	15	GINUWINE EPIC 86960 (12.98 EQ/18.98)	The Senior	1
17	17	19	HEATHER HEADLEY RCA 69376/RMG (12.98/18.98)	This Is Who I Am	14
18	11	6	LIL' MO ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	4
19			EARTH, WIND & FIRE KALIMBA 973002 (18.98 CD)	Promise	19
20	16	14	BUSTA RHYMES J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10
21	25	26	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	21
22	20	22	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
23	18	17	SCARFACE J PRINCE 42024/RAP A-LOT (12.98/18.98)	Balls And My Word	3
24	21	20	LES NUBIANS MOTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	16
25	19	18	MOBB DEEP LANDSPEED 9222*/KDCB (14.98 CD)	Free Agents: The Murda Mix Tape	4
26	23	24	SNOOP DOGG DODGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3
27	22	23	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	6
28			DWELE VIRGIN 80919* (9.98 CD) [M]	Subject	28
29	27	27	TYRESE J 20041/RMG (12.98/18.98)	I Wanna Go There	2
30	29	29	FREEWAY ROC-A-PELLA/DEF JAM 586290*/IDJMG (12.98/18.98)	Philadelphia Freeway	3
31	28	28	VIVIAN GREEN COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	14
32			ROY HARGROVE PRESENTS THE RH FACTOR VERVE 065192*/VG (12.98 CD) [M]	Hard Groove	32
33	26	25	BRIAN MCKNIGHT MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4
34	31	39	WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10
35	42	37	B.G. CHOPPA CITY/IN THE PAINT 8465/KDCB (18.98 CD)	Livin' Legend	4
36	32	30	JUSTIN TIMBERLAKE JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
37	24	21	S4TH PLATOON FUBU 9001 (15.98 CD) [M]	All Or N.O.thin	21
38	35	35	JAY-Z ROC-A-PELLA/DEF JAM 000297/IDJMG (15.98 CD)	Blueprint 2.1	6
39	46	49	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [M]	Surrender To Love	39
40	34	33	HITMAN SAMMY SAM COLLIPARK/UNIVERSAL 000380/UMRG (12.98 CD) [M]	Step Daddy	27
41	33	32	MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2
42	41	41	NAS HILL WILL/COLUMBIA 86530*/CRG (12.98 EQ/18.98)	God's Son	1
43	47	36	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	36
44	36	34	VARIOUS ARTISTS EMU/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10
45	39	44	NELLY FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
46	30	38	SOUNDTRACK THA RDW 63053 (18.98 CD)	Dysfunktional Family	14
47	37	40	STICKY FINGAZ D3 9916/RIVIERA (18.98 CD)	Decade	37
48	38	31	B2K T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
49	43	43	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
50	40	52	WHITNEY HOUSTON ARISTA 14747 (12.98/18.98)	Just Whitney...	3

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
51	48	47	SYLEENA JOHNSON JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19
52			DONNIE GIANT STEP/MOTOWN 000324/UMRG (12.98 CD) [M]	The Colored Section	52
53	44	48	DRU HILL DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	2
54	52	55	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	11
55	45	42	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
56	55	53	JENNIFER LOPEZ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5
57	57		FIEND FIEND ENTERTAINMENT 2002 (17.98 CD)	Fiend Presents: Can I Burn? 2	57
58	56	46	HOT BOYS CASH MONEY/UNIVERSAL 860965*/UMRG (12.98/18.98)	Let 'Em Burn	3
59	49	45	KILLER MIKE AQUEMIN/COLUMBIA 86862*/CRG (12.98 EQ/18.98)	Monster	4
60	53	57	SOUNDTRACK SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
61	64	92	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
62	54	56	2PAC AMARU/DEATH ROW 49070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
63	62	58	INDIA.ARIE MOTOWN 06475/UMRG (12.98/18.98)	Voyage To India	1
64	60	51	AALIYAH BLACKGROUND/UNIVERSAL 060802/UMRG (12.98/18.98)	I Care 4 U	1
65	67	77	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43199/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37
66	51	54	VARIOUS ARTISTS SUCKA FREE/LOUD 85226/CRG (19.98 EQ CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	35
67	66	70	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
68	72	63	JAY-Z ROC-A-PELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
69	65	74	DOTTIE PEOPLES ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie	65
70	50	50	SOUNDTRACK BLOODLINE/DEF JAM 063615*/IDJMG (12.98/18.98)	Cradle 2 The Grave	3
71	70	67	LIL' WYTE HYPNOTIZE MINDS 3604*/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
72	86	72	DIRTY INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13
73	93	76	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
74	75	83	BABY CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4
75	59		YO GOTTI RAP HUSTLAZ 2490*/TVT (16.98 CD) [M]	Life	59
76	71	64	CHOPPA TAKE F/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	17
77	95	68	KIRK FRANKLIN GDSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
78	76	60	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
79	73	79	LIL' FLIP SUCKA FREE/LOUD 86521*/CRG (17.98 EQ/12.98)	Underground Legend	4
80	80		LOU MOSLEY JENSTAR 1379 (11.98 CD)	Finally	72
81	68	66	CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
82	83		SOLANGE MUSIC WORLD/COLUMBIA 86354/CRG (19.98 EQ CD)	Solo Star	23
83	61	61	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	23
84	90	84	LUTHER VANDROSS J 20007/RMG (12.98/18.98)	Luther Vandross	2
85			VARIOUS ARTISTS RAZOR & TIE 83062 (18.98 CD)	Rasta Jamz	85
86	63	62	VARIOUS ARTISTS SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	11
87	69		SANDMAN LD-END 0615 (17.98 CD)	Face Value	69
88	58	59	PRINCE PAUL RAZOR & TIE 82888* (12.98 CD) [M]	Politics Of The Business	58
89	74	71	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
90	98	78	THE CRUSADERS PRA/VERVE 060077/VG (18.98 CD)	Rural Renewal	73
91	99	98	BUJU BANTON VP/ATLANTIC 83634*/AG (16.98 CD) [M]	Friends For Life	44
92	100	88	STREETWIZE SHANACHIE 5100 (18.98 CD)	Work It!	44
93	82		CARIBBEAN PULSE IRIE 1002 (15.98 CD)	Stand Up	81
94	79	80	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35
95			SCARFACE RAP-A-LOT/NOO TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
96	92	85	ZIGGY MARLEY TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR (18.98 CD)	Dragonfly	84
97	88	69	JA RULE MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	2
98			MAGIC NEW NO LIMIT/UNIVERSAL 860993/UMRG (12.98/18.98)	White Eyes	37
99			CRAIG-G OVERNIGHT SENSATION 641251/O&D (17.98 CD)	This Is Now!!!	99
100			BAD AZZ OUT OF BOUNDS 2010/BAYSIDE (15.98 CD)	Money Run	85

JUNE 7 2003

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548908/IDJMG (12.98/18.98)	104 Weeks At Number 1 Legend	342
2	2	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	118
3	7	JAY-Z FREEZER/ROC-A-PELLA 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	279
4	4	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	231
5	10	LUTHER VANDROSS LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits	27
6	14	BONE THUGS-N-HARMONY RUTHLESS 89443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	272
7	8	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	280
8	3	2PAC DEATH ROW 63008*/KDCB (19.98/25.98)	All Eyez On Me	372
9	5	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	114
10	6	MAKAVELI DEATH ROW 63012*/KDCB (12.98/17.98)	The Don Killuminati: The 7 Day Theory	258
11	9	AL GREEN HIT/HE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	426
12	12	2PAC AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	350

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	18	MARY J. BLIGE UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	165
14	11	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	165
15	13	DONNIE MCCLURKIN VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	136
16	22	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	393
17	16	MICHAEL JACKSON EPIC 66073 (12.98 EQ/18.98)	Thriller	250
18	21	JOCELI UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	150
19	17	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	166
20	15	DR. DRE DEATH ROW 63000*/KDCB (11.98/17.98)	The Chronic	313
21	25	MARY MARY C2/COLUMBIA 63740/CRG (17.98 EQ/11.98)	Thankful	140
22		SADE EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	74
23	19	R. KELLY JIVE 41527/ZOMBA (11.98/17.98)	12 Play	203
24		MARY J. BLIGE MCA 111156* (12.98/18.98)	My Life	189
25		LAURYN HILL RUFFHOUSE/COLUMBIA 86055*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	127

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). 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 for net shipment of 200,000 units (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.



Billy Strayhorn

Composer of American Classics such as *Lush Life*, *Satin Doll*, and *Take The A Train*.

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Charmelle Cofield

Adam Gibbs

The Platinum Brothers

William "Rakim" Griffin

Chauncey "Chauncey Black" Hannibal

Darryl Anthony Hawes

Taura "Aura" Jackson

Tim Kelley

Tim & Bob

Nastacia "Nazz" Kendall

Sunny Levine

Wanya Morris

Scott "Shavoni" Parker

Buster & Shavoni

Kowan Paul

Bob Robinson

Tim & Bob

Dedrick "Mack 10" Rolison

Brenda Russell

Joshua Thompson



BBE/Rapster Enters The Artist-Album Game

BY RASHAUN HALL

BBE (Barely Breaking Even) Records, through its association with Rapster Records, is making its first foray into the artist-album game with Freddie Foxxx's *Tha Knonexion*.

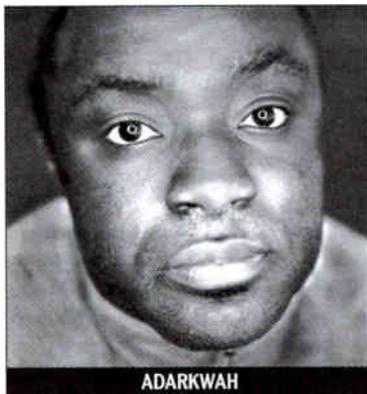
"Anytime I do anything, it's always to make history," says Foxxx, who is also known as Bumpy Knuckles. "Not in the eyes of what the industry considers history, but anytime you are the first to do anything different, you make history. [Mine is] the first MC album deal that they have ever done. I'm always doing new and different things."

Due June 3, *Tha Knonexion* is Foxxx's follow-up to the Landspeed-released *Industry Shakedown*.

The labels have had prior critical success with compilations. The album is the fourth joint venture between the two labels: DJ Jazzy Jeff, DJ Spinna, and King Britt have all released compilations on BBE/Rapster.

Company director Peter Adarkwah founded U.K.-based BBE in 1997. Prior to its association with Rapster, BBE's hip-hop releases—under its Beat Generation series—included compilations from Marley Marl, Will.i.Am of Black Eyed Peas, Pete Rock, and Jay Dee.

"The success of Peter's A&R work required a stronger and better label network than the one he had with [previous distributor] Flute," explains Horst Weidenmueller, CEO of the !K7 and Rapster labels. "We decided it



ADARKWAH

would make the most sense for BBE to license their priority artists' albums to Rapster Records and [for us to] take care of the international

exploitation of his great records."

Adarkwah says, "I had this idea to do compilations with prominent DJs. The first one was compiled by Bob Jones, a veteran soul DJ in London, and it featured a cross-section of music from the '60s right up to 1996, when the album was released. We sold them out of the back of my car . . . Eventually, people began to get in touch with me expressing an interest in the label.

"It's all about giving people a platform to be more creative with their releases," he adds. "I don't have to sell a million records; I can sell 10,000 records and make money. It would be great to sell more records, but if I don't, it doesn't mean that other records won't come out [on the label]. I can put out a soundtrack or an album of British chants without having anyone tell me what to do and what not to do."

This freedom has attracted artists like DJ Jazzy Jeff. The Philadelphia native, whose *The Magnificent* was released in 2002 on BBE/Rapster, met Adarkwah 3½ years ago.

"I might have been one of the first people he came to about doing the Beat Generation series, but I was just scared," DJ Jazzy Jeff says. "Someone giving you that much creative freedom is a little daunting. I hadn't tapped that deeply into my creative juices in a long

time. When Jay Dee did his, he set a precedent. He covered so many areas [on the album] that it made everyone feel comfortable going there. Now, [when] each person goes into his record, he's going to go deeper and deeper into his creativity. It's a shame that there aren't more avenues in the music industry where you can do that."

According to DJ Jazzy Jeff, that creativity is what fans like about BBE and the Beat Generation series.

"I know at least 100 people that like the same type of stuff that I like," DJ Jazzy Jeff says. "And I'm sure they know 100 people, so you don't always have to have millions and millions to make a record. What Peter has been able to do is focus on [those] people. He knows the type of music that's out there, but he's not necessarily trying to sell to the masses. He's gaining a larger and larger following because he is catering to the people that get sick and tired of the way things are [normally] done."

BBE's second artist-album offering will be a set by Philadelphia-based MC Baby Blak. While the label is looking into doing more artist albums, it has not stopped producing compilations. It will release compilations from Pete Rock and veteran string arranger/former MFSB member Larry Gold this fall.

EVERY MONTH IS BLACK MUSIC MONTH

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GENE MCDANIELS **JERRY PETERS**

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

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

In our 2003 salute to Black Music Month, *Billboard* spotlights a founding principle of this time-honored annual observance: heritage. The theme courses its way through diverse stories about black music's various genres. *Newfound—and overdue—recognition of veteran R&B musicians is the premise behind "Respecting Your Elders."* Second-generation artists carrying on their familial legacy are the focus of "Family Affair." Meanwhile, gospel's enduring ties are explored in our piece on catalog titles. Also on tap: a look at jazz's crossover partnership with urban-AC radio and what's ahead on the reggae horizon.

—Gail Mitchell, R&B Editor

Funds, Funk Brothers And Foundations: Respecting Your Elders

BY GAIL MITCHELL

It only took 40 years, but the Funk Brothers finally took home not one—but two—Grammy Awards at this year's 45th annual ceremony. Better than that, however, the 12-piece instrumental locomotion behind Motown's musical engine has earned something even more valuable: respect.

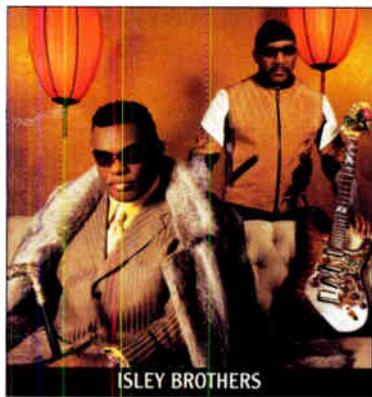
That's something many veteran R&B artists and musicians lament not receiving of late, given the popularity of contemporary hip-hop's

ting enough money, it was not playing. I've heard some [of the newer artists] say we're too old and maybe we can't play. But we're a proud bunch of musicians, almost to the point of being haughty. We'll just keep doing what we're doing."

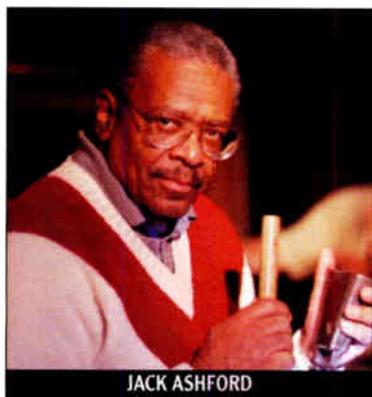
And that's no brag. Just plain, simple fact. As the Funk Brothers demonstrated during a live, post-premiere performance last year at Los Angeles' Knitting Factory. With the first lick of the drums and bass, Ashford, Joe Messina, Bob Babbitt and the other Brothers fell right back into groove

In fact, according to film co-producer/ journalist Roger Friedman, the idea for the project was sparked by the Rhythm & Blues Foundation's 1999 annual Pioneer Awards.

"I was sitting in the press room on the afternoon of the awards," recalls Friedman. "Dee Dee Warwick [Dionne's sister] came in and literally grew wide-eyed when she spotted Garnet Mimms [1963's No. 1 R&B hit "Cry Baby"]. I was watching reunions take place all over the room. I thought, 'Someone should be filming this.'"



ISLEY BROTHERS



JACK ASHFORD



EARTH, WIND & FIRE

youthful practitioners. But, thanks to Artisan's documentary *Standing in the Shadows of Motown*—chronicling the Funk Brothers' smooth-rhythmed albeit rocky odyssey—the collective is finally receiving its props. As are other "old school" artists.

Premiering in November 2002, *Standing* has spun off a Hip-0/ Motown soundtrack (which netted Grammys for Best Traditional R&B Vocal Performance ["What's Going On" with Chaka Khan] and Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media), a two-disc special edition DVD (released April 22) and the Brothers' first national tour in April. Guests on the 10-city sweep included Joan Osborne, Maxi Priest, Darlene Love and Bootsy Collins.

"From obscurity to the movie, from the movie to the accolades and the tour... the sky's the limit," says percussionist Jack Ashford. One of six remaining Funk Brothers, he'd been doing security work in Memphis before *Standing* made its mark. "We thought we'd turned the corner, that we wouldn't play anymore. The hardest part for me wasn't not get-

mode. You wouldn't have thought it was the first time the crew had played together in years, especially as you watched young and old dance and sing along with guests Gerald Levert, Teena Marie, Mary Wilson and others. And a week earlier, at a Universal Studios post-screening reception, a host of young people spent the better part of 90 minutes reverentially approaching the Funksters with a variety of questions and observations.

DEE DEE GREETSS GARNET

"I've absolutely noticed a connection between young people and heightened respect for their musical elders," says Cecilia Carter, executive director of the Rhythm & Blues Foundation. During Grammy Week in February, the organization co-sponsored a presentation of *Standing* with the Grammy Foundation. "There were a number of young people in the audience who knew the history," adds Carter. "I was surprised by that."

Miramax Film hopes to strike the same chord with the D.A. Pennebaker and Chris Hegedus-directed documentary *Only the Strong Survive*.

In its salute to '60s and '70s soul singers, *Only* pays homage to Memphis' venerable homegrown label, Stax Records. Soul's true grit comes alive by way of former Stax mates Sam Moore, Isaac Hayes and Rufus Thomas, who died shortly after taping his footage. These and other acts appear on the companion soundtrack, released May 6 by Koch Entertainment. The film bowed coast-to-coast on May 9. A subsequent DVD will include such acts as Will Bell and the Stylistics.

PALPABLE PAYBACK

No one will argue that peers' and fans' respect is undeniably gratifying. But respect as counted out in dollars and cents has eluded many black artists for years. And, in some cases, it still does. Working diligently to rectify that situation is Enex Steele, executive director of the Sound Recording Special Payments Fund.

The organization was created in 1964 under the original moniker Phonograph Record Manufacturers' Special Payments Fund. Twice yearly, record producers allot a percentage

(Continued on page 30)

Family Affair

Second-generation artists do it their way and still make parents proud.

BY RASHAUN HALL

Many parents hope their children will follow in their footsteps and enter their respective family businesses. But many musicians don't feel that way. Still, many sons and daughters of famous musicians have followed in their musical footsteps—with a variety of different results.

Legendary artists like Nat "King" Cole, Marvin Gaye, Donny Hathaway, Nina Simone and Bob Marley, among others, have all had children who have gone into the music business. More recently, rappers like Master P, Benzino and Big Pun have all had their offspring follow in their footsteps. So what does it mean to be a second-generation artist?

For Novel, who will release his eponymous Rawkus/MCA debut this month, music runs in the family. He's the son of writer/producer/Motown A&R chief Mickey Stevenson and grandson of Solomon Burke. "My mom used to teach my sisters how to sing, and I would act like I didn't want to do it," says Novel. "I was trying to be rebellious, but, at the same time, I would be watching. After awhile, it just came to me. At 13, I did my first track on a [Korg] O1W keyboard.

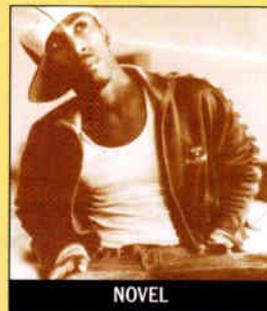
"My family knew [that I was into music], but I just did it and kept it to myself," he adds. "It took some time to get everything right. When I would finish a track, I would go back and show it to them. My dad would show me some stuff, so I would learn from him, but, before I came out to L.A., I moved back and forth a lot. So, before I got into music real tough, I had to send him a demo. That's when he really started getting interested in it."

Shawwna, daughter of blues legend and Billboard Century Award winner Buddy Guy, decided to make her mark in a different genre of music than her father.

NO FAD FOR DAD

Born Rashawwna Guy, the Chicago rapper released her Def Jam South debut, *Worth the Weight*, in April. According to Shawwna, Guy wasn't initially thrilled with his daughter's genre choice. "He has a greater appreciation for it now," says Shawwna.

"Ten years ago, when I first told him I was interested in it, it wasn't as big as it is now. We weren't getting as much acceptance as we are now. A lot of the older people, who weren't tuned in to hip-hop, felt like it was just a fad. He thought rap was going to go in and go out. A lot of people thought that. It wasn't that he was against it; he just didn't think it was going to last. Now that he's seen everything that I've done and all the accomplishments that I have made, he's behind me."



NOVEL

With a musical lineage that goes back two generations, Novel could have easily relied on the family name to jump start his career. However, he chose to go it on his own—even creating the stage name Novel.

"Novel is a name I got when I was living on the outskirts of Philly," says the young singer of the moniker. "I was in this rap group, and I had this really huge lyric book. It was the size of a family photo album. I would write rhymes in it like stories. This kid said to me once, 'Yo, you should write a book or a novel.' And that stuck with me.

"Like I said, I always rebelled," Novel adds. "It wasn't like my pops or my grandfather handed anything down to me. I had to get it on my own. My dad is a real tough kind of guy. He did everything on his own. So, I would make tracks, and I would let them know what I was doing, but I had to send my dad a demo. So, it wasn't like anything was handed down to me."

Like Novel, Shawwna chose to make a name for herself. "There are a lot of stereotypes about the children of stars," notes Shawwna. "They either never make it, get strung out on drugs, or they do make it but are following right in the footsteps of their parents. I wanted to break that norm. I'm following in his footsteps, but I'm doing my own thing."

"It's funny, because the blues industry is totally different from the rap industry," she adds. "He learned a lot about the rap side of the industry from my experiences, rather than telling me what I should and shouldn't do. The production of an album is different. I had to explain to him: 'We're not

(Continued on page 30)

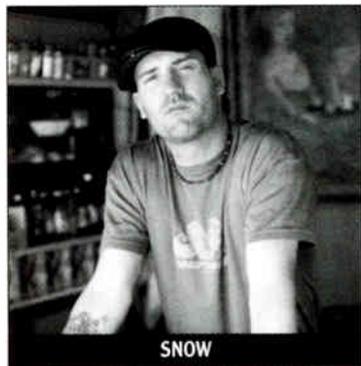
Reggae To The Rescue: Hot Release Slate For Summer

BY KWAKU

No season is better suited to the rhythm of reggae than the summer, and the months ahead will bring a wealth of releases from leading U.S. reggae labels.

VP Records, in its joint venture with Atlantic Records, has seen platinum-plus sales for Sean Paul's *Dutty Rock*, the first million-seller from a Jamaican reggae artist since Shaggy's 2000 set *Hotshot*. But the reggae-specialty label based in the other Jamaica—the one in Queens, N.Y.—isn't resting on its laurels.

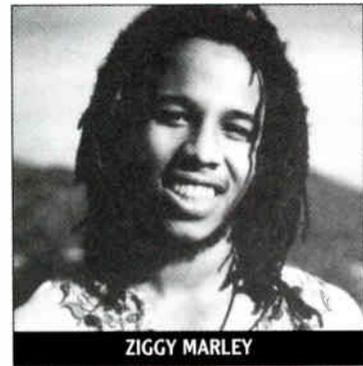
Horn-player Dean Fraser and onetime crossover star Snow drop *Sax of Life* and *Two Hands Clap-*



SNOW

ping, respectively, on VP this month. The label has scheduled July street dates for Wayne Marshall's eponymous set, Capleton's *Live* DVD and Tanto Metro & Devonte's as yet untitled follow-up to their 2001 set *The Beat Goes On*. Beres Hammond's *Best Of* is set for August, while an as-yet-unnamed sophomore CD from the dancehall group T.O.K. is penciled in for September.

Describing Fraser's *Sax of Life*, VP sales director Aaron Talbert says the CD offers "a veteran instrumentalist [delivering an] adult-oriented reading of reggae-fied pop classics and more." Of Marshall, Talbert adds, "He is a protégé of Bounty Killer. His catchy dancehall hooks make him unofficially the Nate Dogg of reggae." VP aims to re-establish Snow, first within a reggae core fan base through the use of targeted seven-inch singles and a promotional CD sampler.



ZIGGY MARLEY

S-Curve, the EMI-affiliated label that brought the Baha Men to multi-platinum status, plans to bring Mr. G, the Jamaican dancehall rapper formerly known as Goofy, to mainstream attention with the June 23 release of the single "It's So Good." S-Curve executive VP/A&R Steve Yegelwel describes the disc

simply as a "pop dancehall record." The song will have benefited from a two-month buildup via club and specialty-program radio promotion, with the goal of reaching crossover and rhythmic-urban radio programmers, says S-Curve GM Marty Maidenberg. "We have a lot of confidence in the track and the awareness we [will] have built up in the U.S. for the July 22 release [of the album]," says Maidenberg.

Ziggy Marley has been supporting *Dragonfly*, his debut solo album on the Tuff Gong/Private Music label, with a U.S. tour, which started in April and ends late this month. The album's first single, the R&B-tinged "True to Myself," has gained

radio support at Triple-A stations, which helped *Dragonfly* break into the Billboard 200 last month. Greensleeves lately has been concentrating on compilations. Its summer releases include *Ragga, Ragga, Ragga 18* and *Egyptian*, which are the next in the *Greensleeves Rhythm Album* series. However, the label also has a much-anticipated late-summer album due from Vybz Kartel. A much-touted dancehall DJ, Kartel has boosted his profile with tracks on several releases in the *Rhythm Album* series.

Tanty Records owner Kelvin R, who records under the Dub Funk Association (DFA) moniker, says late-summer release plans include the internationally sourced *Roots of Dub Funk 3: The Dub Adventure* compilation and the vinyl-only release of DFA's *Black City Dread*. Jet Star opens the summer with a trio of June releases: *By Appointment* from Gregory Isaacs, *Heart Is Willing* from Freddie McGregor and *Against the Grain* from Lloyd Brown. "We are very happy with these," says Jet Star head of sales Tony Berry. "We've been receiving some very good feedback, especially considering they are all reggae—instead of dancehall—records."

Contemporary Jazz Moves In: Urban-Adult Radio Wants Its Upper-Demo Audience

BY STEVEN GRAYBOW

More and more often, it is possible that those smooth, melodic saxophone lines and quiet-storm rhythms emanating from the radio are not coming from a smooth jazz station. As radio stations serving the urban community vie for the attention and loyalty of upper-demographic listeners, many urban adult stations are finding that a quick fix of contemporary jazz can expand their audience, making for a mix that can draw in listeners whose tastes lean toward jazz, classic soul and R&B.

ing the same songs—even when programming music from the same CD. As contemporary-jazz artists find their way onto urban-adult playlists, the trend has been for the latter to pick a song that features a vocalist, while smooth-jazz stations might be programming an instrumental track from the same release. Still, this does not necessarily mean that the urban station is programming a track that has less of a jazz feel.

"They might be looking to specifically add something to the station with a jazzy feel," says Gorov, "so the choice of song might be based on

quently heard on his station. "It doesn't necessarily have to be a vocal song, either. Some classic jazz songs, like Miles Davis' 'So What,' have no words, but the strong hook is there."

When choosing songs, Dickinson says he "looks for something that is understandable for our listeners, many of whom are not necessarily jazz fans. Jazz can be a complicated form of music, but it can be done in a way that the general public can digest. When it is, I will certainly consider playing it on the station."

Heads Up president Dave Love notes that there are difficulties inherent in a jazz label working records to urban-adult radio, particularly in the manpower department. R&B labels will often meet one-on-one with radio programmers or bring their street teams to the station to do promotions. "We don't have those resources," says Love, "so the most we can do is to call the stations to promote our records." However, there is a bonus when labels manage to get the additional airplay: Love says that having an artist played on urban-adult radio "can significantly impact sales."

NO FABRICATIONS

To work bassist Gerald Veasley's *Velvet* to urban-adult radio, Love chose a song that has both a featured vocalist and a sentimental connection to older R&B listeners, a cover of Curtis Mayfield's "Let's Do It Again," sung by neo-soul singer Jaguar Wright. A different, instrumental track was taken to contemporary-jazz radio. Love says that "urban-adult stations steer away from instrumentals, while smooth jazz stations loved 'Let's Do It Again' but said they couldn't play it."

"The adult audiences love the older, '70s-influenced soul sound that is often heard in smooth jazz," says Veasley. "There is a small segment of older R&B fans who have embraced hip-hop, but a lot of them want to hear great singers and songs that relate back to the great era of soul music. These days, there are many ways that technology can be used to manufacture music, but classic soul music has nothing to do with fabrications. When people hear something that has that older sound, they hear a kind of honesty and authenticity that instantly attracts them. It doesn't matter if it is called R&B or smooth jazz; it just sounds like good music."



DAVIS



GOROV



DUKE

"Urban-adult stations are realizing that smooth jazz radio has gained a lot of their market, and they want to get that back," explains Cliff Gorov, president of the All That Jazz radio-consulting firm. "It is not too much of a stretch for them to play a smooth-jazz artist, and doing so can expand the station's audience."

SAME CD, DIFFERENT CUTS

While the stations may be sharing artists, they are not necessarily play-

the programmer's perception that the song will draw in the same audience that listens to a smooth-jazz station."

Sometimes, however, a strong melody can be enough to capture the listener's attention, says WHUR PD David Dickinson, whose playlist includes approximately one contemporary-jazz artist an hour. "The listener needs a good hook to grab on to," says Dickinson, who names George Duke as an artist who is fre-



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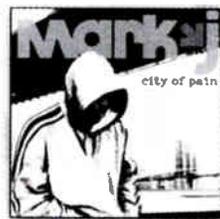
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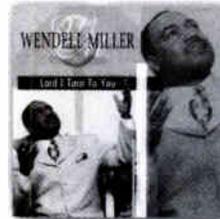
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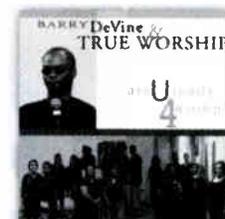
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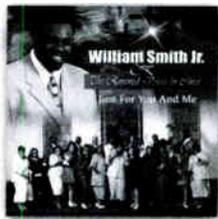
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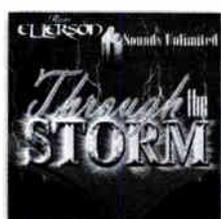
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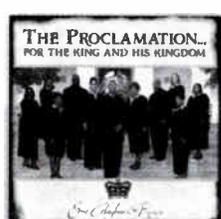
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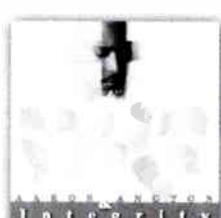
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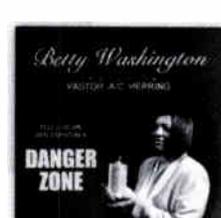
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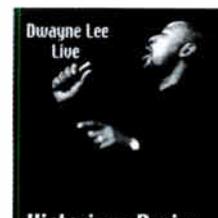
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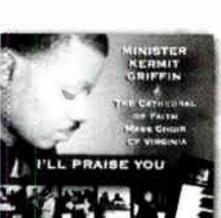
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Gospel Catalog: A Wealth Of Reissued Oldies Testifies To The Market's Enduring Value

BY LISA COLLINS

In black music, the word "legacy" is synonymous with gospel. Since the term was coined by Thomas A. Dorsey (dubbed "the father of gospel" in the early '30s), gospel has been a genre whose consumers have not just thrived on its history but fueled its market value. You can see it, hear it and feel it on a wealth of repackaged gospel goldies that—after having taken a backseat to the phenomenal success of contemporary gospel—have begun to flood the marketplace feeding a steady (if not rising) consumer demand that has most every label getting in on the act.

From pioneering labels like Savoy Records to mainstream newcomers like MCA (the owner of the prized Duke Peacock and Nashboro catalogs), executives are scouring their vaults and dusting off some of the more classic titles to repackage and reissue compilations that are generating robust profit margins.

Verity's *Gospel Great* series, which last month released its eleventh installment, *The Praise and Worship Songs of Yolanda Adams*, has scanned more than 450,000 units since debuting in 1998. Then there is the New York City-based label's top-selling *WOW Gospel* series, which—with upwards of 3 million unit sales over the last six years—has been one of the label's biggest sellers. "It's found money," says Larry Blackwell, director of national gospel sales for the Zomba Label Group. "The key titles still sell."

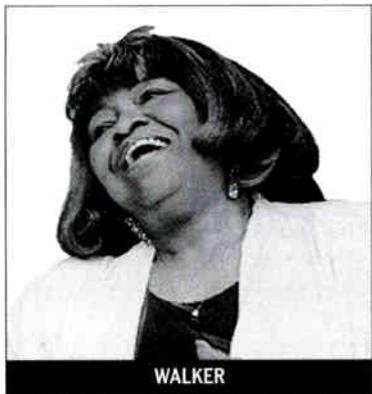
For labels like Malaco/Savoy and a recently resurrected Light Records, catalog titles not only sell, but also have become the backbone of their industry clout and the springboard for continued viability.

ART AND BUSINESS VALUE

With 50 years of titles spanning such gospel greats as Clara Ward, James Cleveland, the Caravans, Inez Andrews, Dorothy Love Coates, Alex Bradford, Roberta Martin, Rosetta Tharpe and even Thomas Dorsey singing "Precious Lord," gospel insiders rank the Savoy's catalog as the industry's most valued. "From an artistic—as well as a business—perspective, we were the only game in town for so many years that, historically, it's all there," Savoy executive director Milton Biggum says. "We are the label that started the era of live recordings, with James

Cleveland's 'Peace Be Still.' Every name in the gospel music industry—in one way or another—is in our catalog, even the newer names like Donnie McClurkin, Kirk Franklin, Yolanda Adams and Daryl Coley."

"We will put out an album on the Mississippi Mass Choir or Dorothy Norwood, and those albums will sell in excess of 70,000 to 80,000 units in



"That old music will never die," says gospel recording great Albertina Walker, whose health prevents her from taking advantage of all the offers for concert bookings that have come her way. "Contemporary music is great, but it's the message, the feeling of traditional gospel, that moves you."

the general marketplace. We can make our catalog available on TV and sell 250,000 units, and we know, from our sales, that more than just black people are buying it. In fact, our biggest volume sales come from those who either don't know where to buy the music or don't want to seek it out, but they'll sure call. We have more gospel TV specials than anything else, and our biggest product is catalog."

Classic compilations are also what drives sales at Light Records, whose catalog—featuring vintage Andrae Crouch, Commissioned, the Winans, and the Hawkins family—is ranked No. 2. "We launched our Gold Classic Line—eight new titles per month, focusing in on catalog, earlier this year, and, because of the repackaging, we've gotten better positioning in the stores and attracted younger consumers, and that's driving sales," explains Michelle Duffie, the label's marketing director.

Targeted campaigns get mixed results from radio and retail, though promotions like Light Records' "Take Me Back Tuesdays" have served to juice up airplay. And, while God's World owner Larry Robinson only sees a spike in sales when he puts it on sale, catalog is what keeps Lee Johnson, owner of two thriving, Chicago-based New Sound Gospel retail outlets, in the black.

"People aren't as familiar with the new stuff," Johnson says, "but the old names and titles they know. Now, the labels are beginning to put it out because they're finding it works." Big-ticket items include James Cleveland, Shirley Caesar, Mahalia Jackson and the Mighty Clouds of Joy.

TIMELESS SOUNDS

"New artists retail higher, and there might be just one song on the CD you really want to hear," Johnson continues. "That's why people of all ages—even the kids who grew up hearing gospel played—are going for the tried and tested favorites. They can get two or three for the price of one new one, and I know I'm not going to be stuck with it. Some of the labels don't even want the new stuff back when it doesn't sell."

"That old music will never die," says gospel recording great Albertina Walker, whose health prevents her from taking advantage of all the offers for concert bookings that have come her way. "Contemporary music is great, but it's the message, the feeling of traditional gospel, that moves you. Traditional music is the word. In place of preaching it, we sing it."

Catalog is the reason the Williams Brothers launched Blackberry Records 12 years ago, as well as the reason they signed 77-year-old gospel veteran Clay Evans last year. "We wanted to own the masters and build catalog," says CEO Doug Williams, whose catalog boasts one of the biggest-selling quartet records, *Live in Memphis*, which to date has sold nearly 400,000 units.

"Clay Evans is a living legend," says Williams. "He brings a lot of clout to the label. That is so with most of the classics in gospel. Today, there are a lot of artists who tend to sound alike, but with the older artists there's an identity. When you hear the voice, you know who it is, because no one else sounds like that. That's legacy."

Respect

Continued from page 27

of sales profits to the Fund, based on a set formula. The Fund then disburses these monies to eligible musicians every August, supplementing the scale wages musicians earn during the recording sessions. Payment for a covered work is entitled—even if the recording is never released.

"Because of their nomadic nature, everyday session players fall through the cracks," says Steele, who has helmed the Fund for three years. "The Funk Brothers is an example of session players who contributed to the very essence of the best recorded music in the world. Unfortunately, since they weren't royalty artists, they didn't necessarily get the recognition or credit. That's why this Fund is important."

OUTREACH EFFORTS

Among the artists who have benefited from the Fund is veteran drummer-for-hire Earl Palmer (Little Richard, Sam Cooke, Frank Sinatra, Ray Charles). "I've got players in my database who have been in the business since the '60s," says Steele. "We do all sorts of outreach to find musicians. A perfect exam-

ple is Bootsy Collins' brother, Phelps 'Catfish' Collins. We actually located him during a screening we did for *Standing in the Shadows of Motown*. He was owed a ton of money."

That's not to say younger artists aren't part of this mix. "Paying session musicians is more than just respect. They've earned it," says Steele. "But, too many times now, it's the younger players who don't know the ropes, accepting onetime payments or buyouts, waiving rights to pensions. We're here to represent people who are the backbone of all these great tracks. It all ties back into respect." That's something several heritage acts are banking on as they continue to indulge their musical muse. This circle includes the 50-years-and-counting Isley Brothers, whose new DreamWorks album, *Body Kiss*, debuted at No. 1 on the Billboard 200 last month. Then there's George Duke, whose "Guess You're Not the One" (from his *Face the Music* on BPM Records) is climbing the adult R&B charts. Earth, Wind & Fire's aptly titled *The Promise* on Kalimba Records/RED is the veteran group's first new studio album in six years.

The old school is back and strong as ever. As EWF founding member Maurice White emphasizes, "We've still got a few more records in us."

Family

Continued from page 27

going in there with bands. We're going in there with machines, keyboards and Pro Tools.' He wasn't used to recording like that. He goes in live with the whole band, and they do their thing. So I learned the live acoustic side from him, and he learned the studio and production side from me. We got to give each other tips."

That said, Shawna does credit her father with being one of her creative inspirations. "I have taken a lot from him in the way he writes his music," she says. "Honestly, it's very natural. The blues has always been a way of our people expressing themselves. Whether you're down, up, missing somebody or in love—it's expression. The audience appreciates somebody who can get up on stage and express that, because that's what they wanted to say but they couldn't get up there and spell it out like. My music is a lot like that. I don't write with a theme. It's whatever the music makes me feel. I know I get that from him, because that's how he writes."

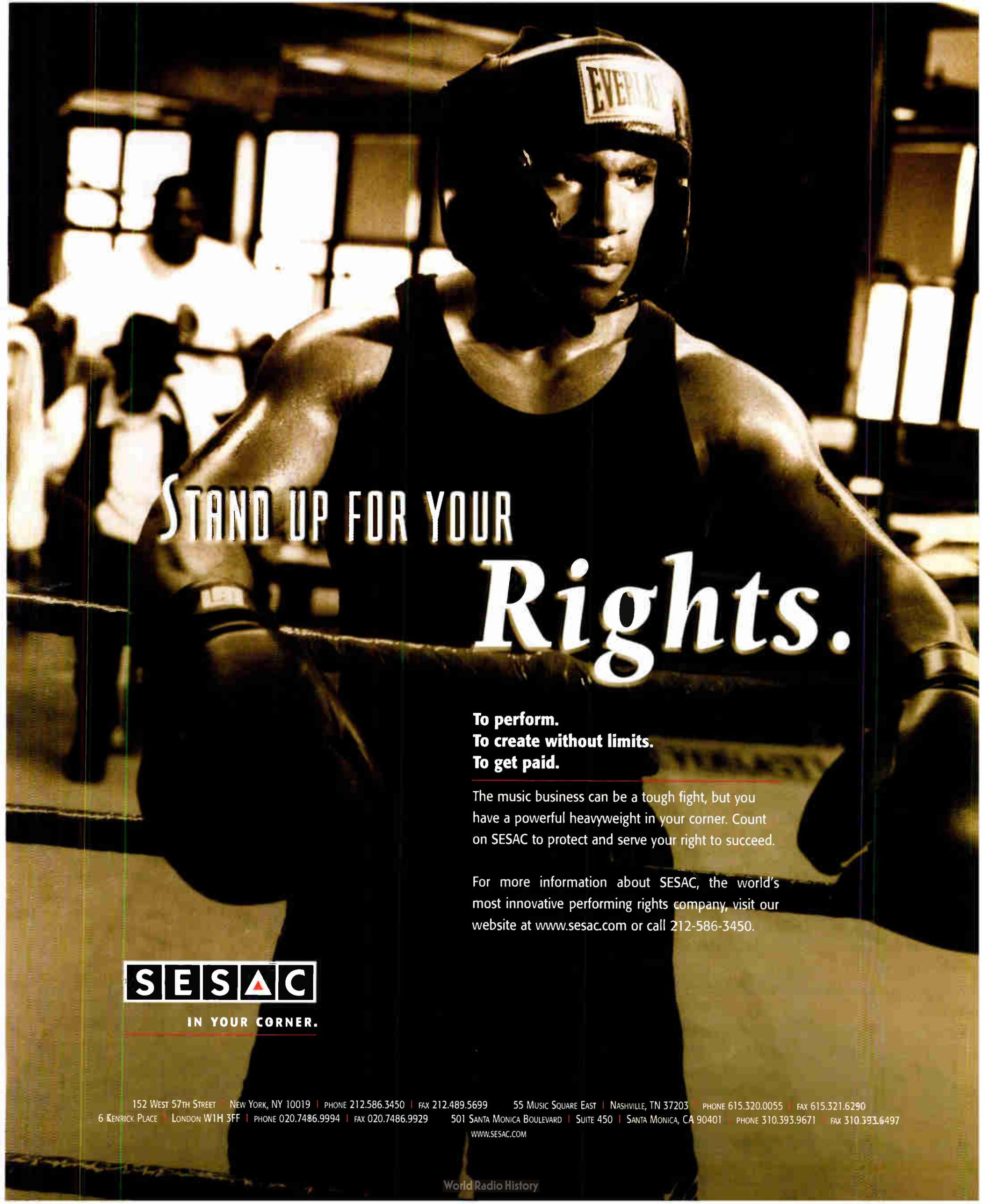
SOME FOR MOM

Novel, who credits his mother for his voice and his father for his production prowess, sees his family as his inspiration to keep its musical

tradition alive. "I have to keep it going, especially for my mother, because she never really caught a break yet," he explains. "So, I'm trying to do it for her. When I get my deal going through and blowing up, I'm going to bring her on out."

As the child of a musician, Shawna believes that one of the most valuable lessons she learned was the many ups and downs of the music industry. "[My father] took me out there and exposed me to the industry at a very early age," she says. "I got to see not just the industry and all the glitter and gold, but I also got to see it from a family perspective. From coming home off the road to the ups and downs of finances. That really helped me make my decision, for sure. Before I even came into this, I was asking myself if I was sure that I wanted to do this, because I saw the time away from the family that he had to do and the late nights. The biggest part was the amount of time he spent away from the family."

Like any proud parent or grandparent, Solomon Burke beams when he talks about his grandson's success. "To see his video for the first time was great," says Burke. "I remember how it was when we first watched Michael Jackson's 'Thriller.' That was the same way we were when we first saw his video. We had every TV and VCR on. It was one of the greatest thrills of my life."



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TV Talent Triumphs In Argentina

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—The wild and unexpected success of the 2001 Spanish TV talent show *Operación Triunfo* set high goals for the many versions that have since circled the globe.

And while not all of these spin-offs have been successful—notably Mexico's—the most recent, in Argentina, has enjoyed an auspicious start.

Operación Triunfo debuted March 30 there on national network Telefe, with a soaring 22-point rating (2.25 million viewers).

Like other versions of *Operación Triunfo*, the format consists of an "academy" where participants live and are coached on music and performance by a series of teachers.

Key players in that project include Universal Music and Warner Music. They will release albums by the four finalists when the show ends in July. However, they have already begun to release what will ultimately be a series of six compilations featuring highlights from the weekly Sunday-night TV show. Contestants sing

cover versions of popular songs.

Both companies also have the option to ink another eight finalists, even though they have been eliminated by the votes of the audience, a jury, their teachers, and the contestants themselves.



LOMBARDO

The popularity of the program seems to be growing each week. Fans gather every Sunday night in the neighborhoods of the two contestants that face elimination. More than 22,000 people turned out in the

faraway state of Chaco to support their contestant, Fernando, May 18.

Coca-Cola sponsors the Argentine edition of *Operación Triunfo*. The school where the contestants practice is dubbed Academia Coca-Cola, and bottles of the soft drink are always visible on-screen.

Coca-Cola has also been involved in the release of the albums, launching a nationwide promotion whereby three Coke bottle caps and 4 pesos (\$1.50) can be exchanged for a compilation CD.

The first compilation of 14 songs sold 120,000 units (triple-platinum) after its April 29 release. Similar figures are expected for the remaining five albums that have not yet been released. All will be distributed only in supermarkets and other food stores.

Universal Music Argentina managing director Diego Villanueva says, "The TV ratings are fantastic, and the quality of the artists is awesome. But we decided to only release six compilations—instead of repeating the weekly release formula that fared so well in Spain—because of the economic crisis."

Jose Luis Lombardo, marketing director of Warner Music Argentina, says the TV show is even more popular than the soccer games that are the traditional leaders of Sunday-night TV.

The first step in the making of *Operación Triunfo* was the lengthy national casting process. Eighteen contestants were chosen out of thousands of applicants. Only six of the finalists are from Buenos Aires; the others come from all over the country, including one girl from Uruguay.

Scenes from the academy are shown Monday through Friday, three times a day. Viewers watch the contestants rehearse Latin hits as well as local folk and rock songs and international hits by such acts as Queen, 4 Non Blondes, and Avril Lavigne.

The voting scheme for the weekly elimination of one finalist is complex: The jury chooses four to eliminate, but the teachers spare one and the finalists spare another.

One of the remaining two is eliminated by an audience phone vote. The contestant with the least elimination votes after the phone poll gains immunity from elimination for the following week.

The program ends in July, when the four winners will be announced. Their albums will be released almost immediately.

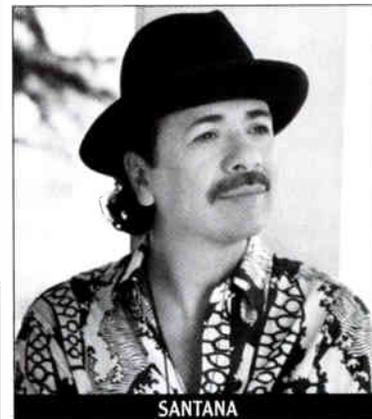
The recording costs are absorbed by the TV program, with production courtesy of two jury members: Pablo Ramirez and Oscar Mediavilla. Original material is already being selected.

Rumors suggest that concerts will follow the show's conclusion and that they will be held at a soccer stadium.



by Leila Cobo

HELLO, SPAIN: The idea that Carlos Santana could mine the Spanish-language marketplace is one that his label, Arista, and sister label BMG U.S. Latin have toyed with for years.



SANTANA

The latest effort is for "Hoy Es Adiós," a Spanish-language track featuring Alejandro Lerner from Santana's 2002 album, *Shaman*. It is being actively worked to Spanish-language radio and is currently No. 28 on the *Billboard* Hot Latin Tracks chart.

A similar route was taken in 2001 with "Primavera," a track from 1999's *Supernatural*, redone with vocals by Jerry Rivera.

Then, the notion was to sell *Supernatural* in the Latin marketplace and position Santana in the Spanish marketplace in preparation for the release of an all-Spanish album. Two years later, the goals are still the same. But it remains unclear exactly when a Spanish album will be produced.

"There's an invitation for me to work and do a CD with Latin people, and that's inviting," Santana says. "I prefer to work with women. But this [track] is a good entrance."

Conversations about that CD were reported last November (*Billboard Bulletin*, Nov. 19, 2002), at which time BMG U.S. Latin planned to release that disc in 2003 and start recording at the beginning of the year.

But Santana's plans seem different. "The Spanish album has been put off because I promised my wife I would stop for a year-and-a-half," he says. "My family is first, middle, and last. Then I work with other people."

Santana, who is Mexican, has sung in Spanish whenever the mood has struck him, since his memorable cover of Tito Puente's "Oye Como Va."

"Primavera," along with tracks recorded with Mexican rock band Maná and Los Angeles-based Ozomatli, awakened Arista to the idea that Santana could be marketed and sold specifically to Spanish speakers.

But the impetus for recording "Hoy Es Adiós," Santana says, was simply the song. "It was so beautiful."

And whether it does well may not have any bearing at all on what the 66-year-old Santana decides to do next. There are three possibilities, he says. One is the release of a jazz-oriented CD recorded with Wayne Shorter. A second is an instrumental CD.

"And of course," he says, "the next [regular] CD, which will probably be whatever God wants it to be; all-women or all-Spanish."

RICKY'S REASONS: And while we're on the subject, why did Ricky Martin decide to record an all-Spanish album?

"I did this album because I wanted to," Martin says. "I looked back at everything I'd done and I said, 'Wait a minute, I don't need to prove anything to anyone. If in 10 years someone writes the book on music history, I'll have a good chapter. So, relax, Ricky. You have to do what you want to do and forget about sales and things like that.'

"I need to return to my language for obvious reasons. Maybe it's a romantic decision. But at the same time, there's an industry to support [in Latin America] that's completely collapsed."

CERTIFICATION CHANGE: In yet another Latin American nod to the effects of piracy, Colombia—once one of the strongest markets in Latin America—has reduced the number of units needed to garner a gold or platinum record.

Colombia's Assn. of Record Producers (Asincol), backed by the country's record labels, has agreed to award a gold record for sales of 10,000 units, down from 15,000, and a platinum record for sales of 20,000, down from 30,000.

Asincol president Orlando Parra says that record sales in Colombia have declined alarmingly because of the economy, piracy, and Internet downloading: "Any act that sells more than 10,000 copies in Colombia is now regarded as extraordinary."

FOR THE RECORD: The Christian market sales data quoted in a story about Exploit 2003 in the May 31 issue is culled by ChristianScan, a joint venture between Nielsen SoundScan and the Christian Music Trade Assn. ChristianScan data is utilized not only for Top Gospel Albums and Top Contemporary Christian, but for all *Billboard* sales charts, with the exception of the R&B/Hip-Hop sales lists.

Additional reporting by Gustavo Gomez in Colombia.

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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	NUMBER 1/HOT SHOT DEBUT RICKY MARTIN SONY DISCOS 78419 (17.98 EQ CD)	Almas Del Silencio	1	30	43	1	30	GERMAN LIZARRAGA DISA 72767 (14.98 CD)	Su Historia Musical: 32 Pegaditas	30
2	1	30	3	MARCO ANTONIO SOLIS FONDISA 350240/UG (16.98 CD)	Tu Amor D Tu Desprecio	1	51	48	52	11	INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1
3	2	1	3	LOS BUKIS/LOS TEMERARIOS FONDISA 350632/UG (14.98 CD)	20 Inolvidables	1	52	38	33	33	THALIA EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
4			1	HECTOR & TITO VI MUSIC 450583 (15.98 CD) [M]	La Historia Live	4	53			1	VARIOUS ARTISTS UNIVISION 310116 (11.98 CD)	Parranda Tequilera: 25 Exitos	53
5	6	8	3	JUANES ² SURCO 017532/UNIVERSAL LATIN (16.98 CD) [M]	Un Dia Normal	2	54	39	36	37	LOS TIGRES DEL NORTE FONDISA 350671 (14.98 CD)	La Reina Del Sur	1
6	9	11	3	GREATEST GAINER GRUPO MOJADO UNIVISION 310112/UG (14.98 CD) [M]	30 Inolvidables	6	55	43	67	17	CHAYANNE ² SONY DISCOS 84806 (16.98 EQ CD) [M]	Grandes Exitos	1
7	3	3	17	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4	56	74	—	2	WISIN Y YANDEL FRESH #0112 (13.98 CD)	Mi Vida...My Live	56
8	4	6	9	CONJUNTO PRIMAVERA FONDISA 350706 (16.14.98 CD) [M]	Nuestra Historia	4	57	42	50	3	LIBERACION DISA 727035 (14.98 CD)	Las Canciones...Que Esperabas	19
9			1	GRUPO BRYNDIS DISA 726995 (18.98 CD/DVD) [M]	Memorias	9	58	47	64	22	LIMITE UNIVERSAL LATIN 066373 (8.98/13.98) [M]	Soy Asi	8
10	5	5	9	BRONCO FONDISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3	59	58	—	18	LOS REHENES FONDISA 350671/UG (13.98 CD)	Otro Vino, Otra Copa	46
11			1	LOS TUCANES DE TIJUANA UNIVERSAL LATIN 036202 (14.98 CD) [M]	Imperio	11	60	51	58	11	LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10
12	14	16	22	PANCHO BARRAZA MUSART 2713/BALBDA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12	61	52	59	11	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12
13	10	10	15	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3	62	53	68	24	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5
14	11	20	3	INDUSTRIA DEL AMOR UNIVISION 310114/UG (14.98 CD) [M]	30 Inolvidables Vol. 2	11	63	63	—	24	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25
15	8	4	9	PEPE AGUILAR UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	1	64			1	GRUPO BRYNDIS DISA 727040 (14.98 CD)	Memorias	64
16	16	13	40	MANA ² WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	65	54	62	1	LOS ACOSTA FONDISA 350749/UG (13.98 CD)	Nostalgias	30
17	13	12	29	SHAKIRA ² SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1	66	49	55	7	BANDA EL LIMON FONDISA 350671/UG (14.98 CD)	Nuestra Historia	36
18	12	9	10	IBRAHIM FERRER WORLD CIRCUIT/NDNESUCH 79650/AG (18.98 CD) [M]	Buenos Hermanos	6	67	59	69	20	KUMBIA KINGS EMI LATIN 42016 (12.98/11.98)	All Mixed Up: Los Remixes	3
19	15	14	4	VARIOUS ARTISTS FONDISA 350837/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14	68	68	66	9	CONTROL EMI LATIN 81116	Controlandote	32
20	17	19	13	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7	69	57	74	13	VARIOUS ARTISTS DISA 727039 (13.98 CD)	Historia Musical Grupera	18
21	7	2	2	JOSE FELICIANO UNIVERSAL LATIN 008863 (17.98 CD)	Senor Bolero 2	2	70	61	51	11	ALEJANDRO FERNANDEZ SONY DISCOS 70363 (16.98 EQ CD)	Nina Amada Mia	22
22			1	LOS ANGELES DE CHARLY FONDISA 350872/UG (13.98 CD)	Recuerdos	22	71	60	73	13	MOLOTOV SURCO 066661/UNIVERSAL LATIN (14.98 CD)	Dance & Dense Denso	19
23	24	17	9	ALEXANDRE PIRES RCA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12	72	67	44	11	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40
24	20	23	4	BANDA EL RECODO/BANDA MACHOS UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	20	73	62	54	1	DAVID BISBAL VALE 066090/UNIVERSAL LATIN (13.98 CD)	Corazon Latino	54
25	18	35	4	LOS RAZOS RCA 50631/BMG LATIN (13.98 CD) [M]	Hierbabuena	12	74	70	57	12	LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
26	19	15	10	LOS BUKIS FONDISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1	75	73	70	3	LOS PALOMINOS FONDISA 350826/UG (8.98/13.98)	Tocame	46
27	23	26	17	VARIOUS ARTISTS UNIVISION 310098/UG (13.98 CD)	30 Gruperas De Coleccion	6							
28	21	21	17	RY CODDER MANUEL GALBAN PERRO VERDE/NDNESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1							
29	22	28	14	SELENA ² EMI LATIN 42096 (16.98 CD)	Dnes	4							
30	29	25	9	RIGO TOVAR FONDISA 350788/UG (14.98 CD) [M]	30 Inolvidables	15							
31	25	31	13	LOS REHENES DISA 727034 (14.98 CD) [M]	Historia Musical: 30 Pegaditas	10							
32			3	JOAN SEBASTIAN MUSART 12887/BALBDA (8.98/13.98)	Coleccion De Dro	32							
33	32	38	11	VARIOUS ARTISTS FONDISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27							
34	27	22	9	LOS RIELEROS DEL NORTE FONDISA 350794/UG (14.98 CD) [M]	En Vivo	16							
35	26	18	24	INDIA ² SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7							
36			1	DUELO UNIVISION 310116/UG (14.98 CD)	Desde Hoy	36							
37	34	27	9	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4							
38	45	24	7	JACI VELASQUEZ SONY DISCOS 87652 (16.98 EQ CD)	Milagro	24							
39	35	41	22	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	31							
40	33	48	3	NAPOLEON UNIVISION 310120/UG (14.98 CD)	30 Inolvidables	33							
41	37	40	4	EL PODER DEL NORTE DISA 724071 (13.98 CD)	Querer Es...22 Poderosos Exitos	30							
42	46	45	30	ENRIQUE IGLESIAS ² UNIVERSAL LATIN 064385 (11.98/18.98)	Quizas	1							
43	28	39	7	LOS ASKIS DISA 726999 (15.98 CD/DVD)	Ritmo Y Sabor	28							
44	44	45	7	TIZIANO FERRO EMI LATIN 82884 (13.98 CD)	Rojo Relativo	43							
45	40	56	11	ANTONIO AGUILAR MUSART 127089/BALBDA (5.98/12.98)	Con Tambora	40							
46	36	32	8	VARIOUS ARTISTS UNIVISION 310110/UG (16.98 CD)	Arcoiris Musical Mexicano Vol. 3	12							
47	31	34	24	RICARDO ARJONA ² SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3							
48	66	61	4	PACESETTER VARIOUS ARTISTS INTEGRITY 18629/TIME LIFE (18.98 CD)	Songs 4 Worship En Espanol: Canta Al Senor	2							
49	41	53	8	CUISILLOS DE ARTURO MACIAS MUSART 2789/BALBDA (6.98 CD)	Las Romanticas De Cuisillos	41							

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

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

Los Tucanes: Drugs, Music, Lawsuits

Los Tucanes de Tijuana have made a name for themselves as a versatile band that alternates among romantic music, dance music, and *corridos*, while remaining within the regional Mexican genre. It has become one of the best-selling bands in the market and has been nominated for Grammy Awards. On the eve of the release of the act's newest corrido album, *Imperio*, on Universal Music Latino, lead singer/composer Mario Quintero talked to *Billboard*.

Does the fact that a lot of corridos don't get airplay affect you?

No. Corridos have never had major presence at a mainstream level. They're listened to in parties, in cars. But not on the radio. If radio stations ban them, I agree to a certain point. Corridos don't affect people's mentality. They are a consequence of drug dealing, for example—not a cause. There are very vulgar corridos, and those I'm completely against. What I do with Tucanes is deal with a lot of double-entendre. And I try to write about topics that people can deal with in a joking way.

What kind of stories do you use for your corridos?

I take the most relevant news [from] TV. History that's become news—for example, the escape of [notorious Mexican drug lord] El "Chapo" Guzmán. All of that inspires me, and I try to pay attention to our audience, which asks

6 Questions



QUINTERO

us for this type of stuff.

Do you think that, as many say, the public is idolizing drug traffickers and drug trafficking?

I think that as an entertainer, you shouldn't judge. You only repeat what's been published. I'm not pro or con. I only try to entertain my audience. But these people have opened schools, have provided electricity, have helped people in the fields. So I try to mention this without turning them into heroes.

Do you see different markets opening up to your music?

Very much. Areas like Michigan, the Carolinas. We were in Boston, where

there's a lot of South and Central Americans but hardly any Mexicans. Yet they're still passionate about corridos. Every once in a while, you'll find one or two Americans or African-Americans. But mostly, it's Mexicans, or children of Mexican parents.

Would you agree that the popularity of regional Mexican music in general is on the rise?

Yes. Corridos, for example, are now hugely popular. Before, they used to be regional, heard only in parts of Sinaloa. But the corrido has grown, especially among people who used to say that it was music for drunks. That was painful to me. But now I'm proud that what sells the most is our genre. We're trying to conserve our culture and our *norteño* music.

What's happening with the lawsuit filed against Los Tucanes by Joel Higuera? (Higuera, formerly accordionist for Los Tucanes, filed a lawsuit one year ago alleging fraud and breach of fiduciary duty, among other things.)

That's in the hands of our attorneys. We tried to resolve that in the best possible way. And we're not fighting. We simply want to defend ourselves. I think it's a foolish move on my cousin's part—my cousin, because we grew up together. I always thought we were the model band. We're working well with our new band members. And if we owe him something, we'll pay him. But we'll pay him what's fair. **LEILA COBO**

Cubadisco Showcases Multiple Genres

BY HOWELL LLEWELLYN

HAVANA—A strong display of multi-genre Cuban music at the seventh Cubadisco trade fair May 14-18 offset the disappointment of a low turnout from guest country Germany, the first non-Latin country to be invited to the event.

As usual, Spain provided the main foreign input with the presence of Spanish authors and publishers society SGAE and various concerts.

Labels, promoters, and agents from 17 countries attended the fair, which featured debates on the music industry in the 21st century.

As usual at Cubadisco, cassettes and some domestic-label CDs were sold in Cuban pesos at an equivalent price of 50 cents: The street price of \$15-\$17 per CD is way beyond the average monthly wage and is chiefly for tourists. The bulk of the Cuban music market is still cassettes.

Luis Francisco García, director of SGAE nonprofit labels Sello Autor and Factoría Autor, arrived from the U.S. and Mexico, where he signed distribution deals for his 300 titles.

García says that in the U.S., albums will be distributed by BMG U.S. Latin and indie label Salmusic. These will include *Siete*, the first



GALINDO

record on Factoría by Cuba's leading rock star, Carlos Varela.

In Mexico, Sello Autor and Factoría Autor will distribute their own records through their Mexico City office, with four releases planned this year. García plans to expand distribution this year to Brazil, Argentina, and Venezuela.

Susana García Amorós, director of the newly formed government-sponsored Cuban Rap Agency (*Billboard*, Feb. 1), says the agency's first compilation album will be released in June on Asere Producciones.

"Rap has invaded all forms of music and even TV in Cuba," García

says. "It is part of our reality."

SGAE-organized concerts included Spain's pioneer electronic pop duo OBK, a blend of flamenco guitar with chamber music from Victor "Serranito" Monge and Cuba's all-female Camerata Romeu, and Spanish singer/songwriter Pablo Abraira.

The main German act present at the fair was electronic duo Rechenzentrum. Hans-Jürgen Ploenes, director of Music Export Cologne—the only official German presence at Cubadisco—explains that the decision to invite Germany was made last year because of close relations between Cubadisco and Cologne-based German music trade fair PopKomm.

But managerial shake-ups at PopKomm brought organizational problems and a reduced German presence.

SGAE GM Paco Galindo revealed that SGAE's presence at PopKomm this year would be downgraded because of the "industry crisis" but confirmed that its large presence at Cubadisco would not be affected next year.

"We have a social as well as artistic commitment to Cuba, as we have 900 members here," Galindo says.

Beat Box™

by Michael Paoletta



COME TOGETHER: Club/mix-show DJ promotion company PK Productions and lifestyle marketing firm Passionate Marketing have linked to form M.I.X.

Breaking genre-bending artists will be the name of the game at M.I.X. Both Passionate president Benjamin Kosman and PK founder Peter Knego speak of "cross-pollinating" the landscape.

M.I.X. campaigns encompass marketing (lifestyle, retail, street, and digital), promotion (club DJs and radio), and special events.

Additionally, M.I.X. provides consulting services (remix, A&R, and production) to labels and artists.

CHART SUCCESS: Norty Cotto has been honing his craft for 18 years.

In the '80s, he engineered numerous projects for DJ/producers Tony Humphries and Masters at Work.



COTTO

For the past 10 years, Cotto has been providing the same service to Latin and hip-hop artists, including India and the Notorious B.I.G.

These days, Cotto's career is taking a turn. His remixing schedule is at an all-time high.

In this issue, he has three songs on the Hot Dance Music/Club Play chart: Lisa Stansfield's "All Around the World," Jung Featuring Hope's "You Mean the World to Me" (which he also co-produced), and Anastacia's "Love Is a Crime," which recently topped the chart.

Recently completed remixes include Wayne Wonder's "No Letting Go."

Pink Featuring William Orbit's "Feel Good Time" (from the *Charlie's Angels: Full Throttle* soundtrack) is next on his plate.

"For a long time, people associated me only with Latin house music," Cotto says.

Of course, this could be because

of his decade-long association with such Spanish-language radio stations as WSKQ and WCAA, both in New York.

For the past year, Cotto, along with his radio partner Johnny Famolari, has been hosting four weekly mix shows on WCAA. They consist of two lunch-hour jams and two nightly programs.

"But I've been doing my best to break out of what people expect from me," Cotto says.

He began this process last year with his restructurings of *Tweet's* "Oops (Oh My)" and "Boogie 2nite."

Cotto acknowledges that these two mixes opened many doors, including that of Hosh Gureli, VP of A&R at J Records. He hired Cotto to remix the Stansfield track.

"I loved his 'Oops' remix," Gureli says. "He took a soulful track and married it with a harder edge. And he did this without losing the integrity of the original track."

Reflecting on his musical journey, Cotto says all the years of working with other artists has kept him grounded and realistic. "It's also taught me to rely on my own beliefs and instincts"—which isn't always an easy thing to do in this industry.

Cotto is managed by James Folise of Third Millennium Entertainment in Brooklyn, N.Y.

A MUSICAL TOAST: Hotel Byblos in Saint-Tropez, France, opened its doors May 28, 1967.

In the years since, the hotel and its festive nightclub, Les Caves du Roy, has attracted an international flock of stars, from Brigitte Bardot and Mick Jagger to George Michael and Sean "P. Diddy" Combs.

Now, to celebrate its 36th birthday, the Mediterranean resort issues its first compilation. *Hotel Byblos Saint-Tropez* is a cool mix of vintage and recently released tracks.

Disc one, subtitled *Dinner at Bayader* (for the hotel's new restaurant), was compiled by Jean-Yves Leloup and features a groovy mix of cocktail-ready tracks, including Nicola Conte's "Bossa Per Due" and Arling & Cameron's "Weekend."

Disc two, mixed by DJ Jack E., is subtitled *Live at Les Caves du Roy*. Here, sunny, soulful peak-hour club jams like Kathy Brown's "Happy People" and Sharam Jey Presents James Douglas' "Out of Your Mind" are spotlighted.

Hotel Byblos Saint-Tropez is available from Les Caves du Roy/BMG France, which is distributed in the U.S. by Musicrama.

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2003

Billboard HOT DANCE MUSIC

THIS WEEK	LAST WEEK	WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			NUMBER 1		1 Week At Number 1
3	4		ROCK YOUR BODY (REMIXES)	JIVE PROMO	Justin Timberlake
1	3		AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
4	6		IF THAT'S LOVE (REMIXES)	ATLANTIC PROMO	Laura Pausini
8	16		LOVE THAT MAN (DANCE MIXES)	ARISTA 52395	Whitney Houston
5	9		IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)	ISLAND 000243/DJMG	Daniel Bedingfield
2	2		SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN	India
9	11		DUST.WAV	RADIKAL 99159	Perpetuous Dreamer
13	18		STUCK IN A GROOVE	MCA 27781/V2	Puretone
14	19		RELIGHT MY FIRE	SONY IMPORT	Martin Featuring Loleatta Holloway
16	20		NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES)	INTERSCOPE PROMO	t.A.T.u.
11	13		HEAVENLY LIGHT	SLAAG 002	Dawn Tallman
19	28		GETAWAY	UNIVERSAL PROMO/UMRG	Becky Baeling
20	25		NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
7	5		I AM READY	STAR 69 12521	Size Queen
12	7		I'LL BE THERE	MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
18	22		ELEFANTS	STAR 69 12571	Friburn & Urik
10	1		LOVE IS A CRIME	DAYLIGHT PROMO/EPIC	Anastacia
22	29		NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
6	10		PEOPLE ARE PEOPLE	TOPAZ IMPORT	30 Dirty Junkies
15	8		MONTANA	MCA PROMO	Venus Hum
23	26		THE 15TH	CAPITOL PROMO	Fischerspooner
29	36		EASY	JIVE ELECTRO 40095/JIVE	Groove Armada Featuring Sunshine Anderson
21	12		RAINY DAY	ROBBINS 72084	Renee Stacey
			POWER PICK		
33	—		PLAY YOUR PART (REMIXES)	J PROMO/RMG	Deborah Cox
30	37		I'M GLAD (P. OAKENFOLD & FORD MIXES)	EPIC PROMO	Jennifer Lopez
31	35		YOU MEAN THE WORLD TO ME	CUTTING 458	Jung Featuring Hope
24	27		WILLING & ABLE	DEE VEE PROMO/MUSICRAMA	Aubrey
17	14		WALKING ON THIN ICE (REMIXES)	MINOTRAIN/TWISTED 82669/THE RIGHT STUFF	Dno
25	23		GUIDE ME GOD	RASA/TOMMY BOY SILVER LABEL 2386/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
38	45		I TRY	STAR 69 PROMO	Made By Monkeys
37	—		REAL LOVE	EMERGE 30070/CENTAUR	Deborah Cooper
			HOT SHOT DEBUT		
			SO GONE (SCUMFROG MIXES)	J PROMO/RMG	Monica
40	42		SOMNAMBULIST	NETTWERK 33190	BT
34	39		ALL AROUND THE WORLD (NORTY COTTO REMIX)	BMG HERITAGE PROMO	Lisa Stansfield
46	—		INTUITION (REMIXES)	ATLANTIC 88122	Jewel
			ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
27	24		SEXY NORTHERNER	SANCTUARY PROMO	Pet Shop Boys
41	46		I LOVE YOU (REMIXES)	DEF SOUL 000305/DJMG	Dru Hill
28	17		SHAKE IT	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
36	32		BOTTLES & CANS (GUIDO OSORIO MIXES)	J PROMO/RMG	Angie Stone
35	34		I'LL BE YOUR ANGEL	NU LIFE 98845/LOGIC	Kira
32	21		WITHOUT YOU	CURB 77101	Mary Griffin
43	26		GOSSIP FOLKS (FATBOY SLIM MIXES)	THE GOLD MIND/ELEKTRA 67387/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
39	38		BIG ROOM DRAMA	JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel
			I DO	HEART 82002	Tina Ann
			CLOCKS (REMIXES)	CAPITOL PROMO	Coldplay
			BANG ON	NERVOUS 20524	Purple Kitty Featuring Latanza Waters
43	41		SERIOUS	JVM 014	Vernessa Mitchell
47	43		DAVID	MOONSHINE PROMO	GusGus
42	31		BEAUTIFUL (P. RAUHOFFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES)	RCA 5135/RMG	Christina Aguilera

Club Play		Dance Singles Sales	
1	MUSIC REVOLUTION The Scumfrog EFFIN	1	MEMORIES Rockik TOMMY BOY SILVER LABEL/TOMMY BOY
2	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX) Tori Amos SONY IMPORT	2	MR. BARTENDER (IT'S SO EASY) Sugar Ray ATLANTIC/AG
3	DIRTY STICKY FLOORS (REMIXES) David Gahan MUTE/REPRISE	3	I DO Tina Ann HEART
4	LET ME BE YOUR ANGEL Krista HENRY STREET	4	GENEVIEVE Greyboy UBIQUITY
5	BRASS IN POCKET Ultra Nate BLUFIRE	5	WE DON'T CARE Audio Bullys SOURCE/ASTRALWERKS

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.

Dance Singles Sales and Sales Breakouts data compiled by



THIS WEEK	LAST WEEK	WKS. AGO	Dance Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		8 Weeks At Number 1
1	1		IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/DJMG	Daniel Bedingfield
3	3		THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCI/ISLAND 063793/DJMG	Mariah Carey
2	2		AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
			INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel
4	4		BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011	Panjabi MC
			I WANT MY ISLAND GIRL	ALOHA 1	Darrell Labrado
5	5		CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
6	10		WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Dno
7	8		NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
11	12		NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
8	7		EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
10	9		DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
13	11		AGAIN	TVU/PYRAMID 91010/DRPEUS	Fantasy
9	6		MAKE ME SMILE (COME UP AND SEE ME)	MUTE 9208	Erasure
12	14		SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN	India
			ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
14	13		ALONE	ROBBINS 72074	Lasgo
			SOMNAMBULIST	NETTWERK 33190	BT
15	15		IN YOUR LIFE	LOGIC 98814	La Bouche
17	16		WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42496	Cher
			MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
			SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
			ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
18	21		THRIVE (IS THAT JAMES DANCING? MIX)	SPARROW 77951	Newsboys
			AFTER ALL	NETTWERK 33194	Delerium

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

JUNE 7
2003

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK	LAST WEEK	WKS. AGO	TOP ELECTRONIC ALBUMS		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		1 Week At Number 1
			SOUNDTRACK	TOMMY BOY 1568	Queer As Folk: The Third Season
2			VARIOUS ARTISTS	MADACY 4981	30th Anniversary Collection: Ultimate Disco
3			TIESTO	NETTWERK 30314 [M]	Nyana
1			LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	Dance Divas
			DAVID WAXMAN	ULTRA 1165	Ultra.Trance:2
5			JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra.Dance:03
6			THALIA	EMI LATIN 81595 [M]	Thalia's Hits Remixed
8			THE POSTAL SERVICE	SUB POP 595 [M]	Give Up
4			GOLDFRAPP	MUTE 8884 [M]	Black Cherry
			ELECTRIC SIX	XL 4010/BEGGARS GROUP	Fire
7			MASSIVE ATTACK	VIRGIN 81720*	100th Window
			DJ IRENE	SURGE 002/WARLOCK	Fearless
10			THE STREETS	VICE 93181*/ATLANTIC [M]	Original Pirate Material
9			THE RIDDLER	TOWERY 8017 1564	Dance: Mix NYC — Vol. 3
			BABY ANNE	MOONSHINE 88020	Mixed Live
			VARIOUS ARTISTS	BMG HERITAGE 51927/ARISTA	Ultimate Dance Divas
11			THE HAPPY BOYS	ROBBINS 75236	Techno Party (Volume 1)
14			CHRISTIAN DWIGGINS	MOONSHINE 88220	Trance Classics
19			THIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 060* [M]	The Richest Man In Babylon
18			EVERYTHING BUT THE GIRL	SIRE/ATLANTIC 73228/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain
12			FISCHERSPOONER	CAPITOL 42838 [M]	#1
15			LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
17			DAVID VISAN	GEORGE V 71094	Buddha-Bar V
16			GOTAN PROJECT	XL 164/BEGGARS GROUP	La Revancha Del Tango
19			VARIOUS ARTISTS	ROBBINS 75205	Best Of Trance Volume Three

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold); 1 million units (Platinum); 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro); ● Certification for 200,000 units (Platino); ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

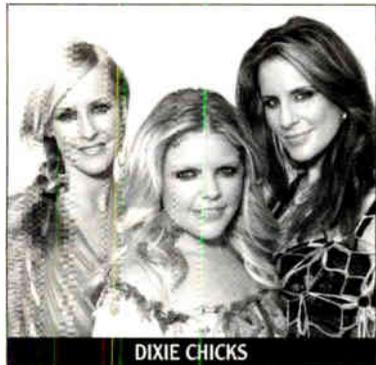
Nashville Scene™

by Phyllis Stark



MORE RUFFLED FEATHERS: Just as the controversy appeared to be dying down after the Dixie Chicks' Natalie Maines mildly ridiculed President Bush before the start of the Iraq war, country radio programmers are disappointed in the group once again.

This time, they take issue with the fact that Maines apparently chose to take a shot at fellow country musician Toby Keith during her May 21 performance at the Academy of Country Music Awards. Maines wore a sleeveless shirt with the letters F.U.T.K. on the front (*Billboard*, May 31).



DIXIE CHICKS

Most viewers, including awards show presenter Vince Gill, interpreted the letters as an expletive aimed at Keith. After opening the envelope that revealed Keith had won the night's biggest award—entertainer of the year—Gill quipped, "I think his name was on someone's shirt tonight."

For WXTU Philadelphia assistant PD/music director Cadillac Jack, Maines' shirt was the show's only disappointment. "With all the patriotism in the air that night, it was a downer and completely unnecessary," he says. I was disappointed with them yet again."

"Just when you think it's safe to add the Chicks back into rotation," KZKX Lincoln, Neb., PD Brian Jennings says. "Oh, Natalie, why do you make it so hard to love you?"

KSCS Dallas assistant PD/music director Chris Huff calls the awards show "a perfect opportunity for the Chicks to showcase their music, and unfortunately it's now all overshadowed by four letters. No one's talking about the song they performed. They're talking about the four letters Natalie chose to wear on her shirt. How anyone could believe such an act would be a prudent move is totally beyond me."

KTEX Brownsville, Texas, PD Jo-Jo Cerda says, "I was hoping that sometime soon we would be able to put this Dixie Chicks thing behind us. Unfortunately, the can of worms has

just been reopened. I know a lot of KTEX listeners were ready to move on, but now [there has been a] national display against one of the more popular performers in our format. [Maines] might as well have taken another jab at Bush."

Dr. Bruce Nelson Stratton, PD of KFTX Corpus Christi, Texas, calls Maines "toast."

KNIX Phoenix music director Gwen Foster is "disgusted with certain artists who just cannot see that the world doesn't revolve around them and their pettiness all the time."

"I think it was most distasteful for a national TV audience," WTQR Greensboro, N.C., PD Bill Dotson says. "This is giving country music a black eye. For God's sake, let it go."

The spat between Maines and Keith goes back to his single "Courtesy of the Red, White and Blue (The Angry American)," which Maines criticized in the media last year. Keith responded with public comments that Maines wasn't in his league as a songwriter. In his concerts, Keith has been showing on big screens behind the stage the doctored photo of Maines and Saddam Hussein that began circulating on the Internet a few months ago after Maines criticized Bush.

"This format is no stranger to squabbles among its children," Huff says. "But we move on. Nothing is to be gained by turning it into a game of public one-upmanship on one of the few nights of the year where our format enjoys such broad national exposure."

ON THE ROW: In news first broken in *Billboard Bulletin* May 2, Mark Wright has officially been named executive VP of Sony Music Nashville, reporting to new company president John Grady. Wright previously was executive VP of A&R at MCA Nashville.

ARTIST NEWS: Gene Watson has signed with Intersound Records, a division of Nashville-based Compendia Music Group. His first album for the label is due in September. Since charting his first single, "Bad Water," on the *Billboard* Hot Country Singles & Tracks chart in 1975, Watson has gone on to score 21 top 10 singles, including the No. 1 hit "Fourteen Carat Mind" in 1981. He most recently recorded for RMG Records.

Guitarist Eddie Perez joins the recently re-formed Mavericks. The group is recording an album for Sanctuary Records, due in September (*Billboard*, March 29). Perez previously played lead guitar with Kim Richey, Jim Lauderdale, and Gary Allan.

Vincent Exceeds Expected Sales To Keep 'One Step Ahead'

BY JIM BESSMAN

Buoyed by her biggest ever album debut, bluegrass artist Rhonda Vincent is also buoyant over the opportunities that are opening up for her alongside the release of *One Step Ahead*.

According to Vincent, the album—which Rounder issued April 29—doubled anticipated first-week sales. It has sold 12,000 copies to date, according to Nielsen SoundScan. It is No. 5 on the *Billboard* Top Bluegrass Albums chart this issue.

"It used to be for bluegrass that there was a wall that you couldn't go beyond, but now those doors are opening for us," she notes.

"The Internet is the greatest contributor: You can go online and listen to authentic acoustic music 24 hours a day, and people are following up by coming to concerts."

But Rounder sales and marketing VP Sheri Sands says Vincent herself deserves much of the credit for *One Step Ahead's* impressive start.

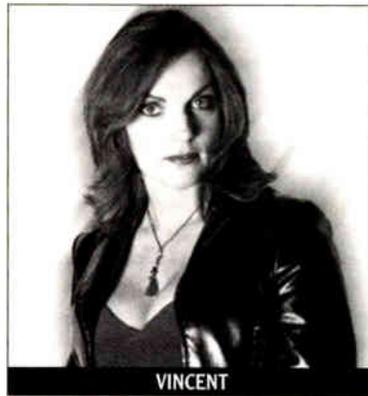
"We had a strong setup out of the box at retail, and we'll continue it through the fall," says Sands, who further cites Vincent's work ethic—which includes performing 300 concert dates per year—as contributing to the success.

Pre-album release roadwork also involved retail promotion.

"She went to Borders [Books & Music's] headquarters in early April and performed for the office staff, and we're looking to have her and her band do in-store performances with numerous retailers during the summer," Sands continues. But she also singles out early CMT exposure for bringing Vincent to "a whole new audience."

The video for first single "You Can't Take It With You When You

Go," which was lensed in Big Sur, Calif., was added into medium rotation on CMT. "That, combined with upcoming TV appearances and press, will put her at a much higher sales level," Sands says.



VINCENT

Rounder has a TV advertising campaign on the network to buttress the video play. Meanwhile, the single is being worked both at Americana and country radio stations.

"We're following airplay as it develops in each market," Sands says. "Our plan is to work her core audience with traditional bluegrass marketing, and she's continuing to do all the major bluegrass festivals. But her touring includes more major cities as well as the secondary markets that she's already done, so the goal is to grow her audience."

FLOUR POWER

The self-managed Vincent notes that she has been booked through Creative Artists Agency since last July—"another one of those opportunities that wouldn't have happened without the explosion in acoustic music." Another key benefit is her tour sponsorship by venerable Grand Ole Opry sponsor Martha White flour company.

"We did the Martha White jingle from the '50s on the last album [*The Storm Still Rages*]," says Vincent, a BMI-affiliated writer with Sally Mountain Publishing. "Then me and [co-writer and award-winning bluegrass broadcaster Terry Herd] were discussing how baking techniques had changed since then, so we wrote a new song reflecting that."

"The Martha White Song" closes *One Step Ahead*. The album derives its title from "One Step Ahead of the Blues," another co-write with Herd that features Alison Krauss on back-up vocals.

Other noteworthy cuts include the gospel classic "Walking My Lord up Calvary's Hill," recorded as a tribute to bluegrass pioneer Wilma Lee Cooper. (Vincent also paid tribute to Cooper on her last album with "Each Season Changes You.") Also of note is the instrumental "Frankie Belle," in which Vincent's virtuoso mandolin playing matches that of the tune's composer, fiddle prodigy Molly Cherryholmes.

'CUTTING-EDGE BLUEGRASS'

"It's a cutting-edge bluegrass album in the sense that it's still traditional, but [it] deals with modern themes," says Kerry Fly, Handleman's product manager for country and bluegrass. He notes that the disc well serves the rackjobber's strategy in servicing the adult demographic.

"Bluegrass seems to be the hot taste for that adult demo right now, and we're taking advantage of it where we can," Fly says. "It's got a lot of little marketing drivers that will keep it going strong."

Rounder has additional marketing drivers of its own for retailers, including a featured-artist campaign at Borders and an Americana program with Hastings. A new-release program is being targeted at the Coalition of Independent Music Stores in June, and Sands reports "dotcom-side support" from amazon.com through a past-buyer mailing.

"We're also concentrating on truck stops because of favorable press on [trucking album track] 'Ridin' the Red Line,'" says Sands, adding that the label is tying in with major truck stop supplier B&B Sales.

Vincent, however, looks like anything but a truck-stop queen on the *One Step Ahead* cover shot, which shows the glam-garbed artist crossing a busy New York street, mandolin in hand.

"It's unheard-of for bluegrass," she says, falling back on her album title. "We're trying to be one step ahead and show that acoustic music can be hip and cool and change the stereotype image of overalls and missing teeth and a piece of straw in your mouth."



Military Man. Tim McGraw performed a free show for more than 20,000 military personnel and their families at Pershing Field at Fort Carson in Colorado. McGraw picked up the tab for the concert, bringing in special outdoor staging that took four days to construct. Fort Carson troops provided security and even worked the spotlights. At the end of the show, two officers presented McGraw, center, with a plaque in appreciation of his support of the troops.

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2003

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			1	JO DEE MESSINA	CURB 78730 (18.98 CD)	NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1 Greatest Hits	1
2	1	2	44	TOBY KEITH ^{▲2}	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	GREATEST GAINER Unleashed	1
3	2	1	4	DARRYL WORLEY ●	DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1
4	3	4	27	SHANIA TWAIN	MERCURY 170314/UMGN (11.98 CD)	Up!	1
5	4	3	79	DIXIE CHICKS ^{▲6}	MONUMENT/COLUMBIA 868407/CRG (12.98 EQ/18.98)	Home	1
6	6	8	27	KENNY CHESNEY ^{▲2}	BNA 67028/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
7	11	6	11	MARTINA MCBRIDE ^{▲2}	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
8	10	10	24	RASCAL FLATTS [▲]	LYRIC STREET 185031/HOLLYWOOD (12.98/18.98)	Melt	1
9	5	5	24	TIM MCGRAW ^{▲2}	CURB 70746 (11.98/18.98)	Tim McGraw And The Dancehall Doctors	2
10	7	7	29	JOHNNY CASH ●	AMERICAN 063339/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	4
11	9	9	33	KEITH URBAN ●	CAPITOL 32936 (10.98/18.98)	Golden Road	3
12	14	14	40	DIAMOND RIO ●	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
13	8	11	33	RANDY TRAVIS	WORD CURB 85236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
14			1	JEFF BATES	RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14
15	17	16	13	GEORGE STRAIT ●	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
16	15	18	44	JOE NICHOLS ●	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	9
17	21	22	71	ALAN JACKSON ^{▲4}	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
18	13	13	4	JESSICA ANDREWS	DREAMWORKS 450356/INTERSCOPE (12.98/18.98)	Now	4
19	12	15	1	CHRIS CAGLE	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1
20	16	12	25	ELVIS PRESLEY ^{▲3}	RCA 68079/FRMG (12.98/19.98)	Elvis: 30 #1 Hits	1
21	22	25	29	MONTGOMERY GENTRY	COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3
22	18	21	11	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [M]	I Love It	18
23	20	19	5	TOBY KEITH	MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
24	23	24	29	ALISON KRAUSS + UNION STATION ●	ROUNDNER 610515 (19.98 CD)	Live	9
25	19	17	24	FAITH HILL ^{▲2}	WARNER BROS. 48001/WARN (12.98/18.98)	Cry	1
26	35	34	4	BILLY GILMAN	EPIC 86954/SONY (12.98 EQ/18.98)	Music Through Heartstrings: Songs Based On The Poems Of Mattie J.T. Stepanek	15
27	26	28	8	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY (25.98 EQ CD)	The Essential Willie Nelson	24
28	24	20	8	GEORGE JONES	BANDIT/BNA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19
29	45	43	100	LONESTAR [▲]	BNA 67011/RLG (12.98/18.98)	PACESETTER I'm Already There	1
30	33	32	41	GEORGE STRAIT	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
31	27	30	10	ALABAMA	RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4
32	32	35	80	TERRI CLARK	MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5
33	29	31	15	TRACE ADKINS ●	CAPITOL 30618 (10.98/17.98)	Chrome	4
34	30	33	19	RODNEY CARRINGTON	CAPITOL 36579 (18.98 CD)	Nut Sack	14
35	25	23	18	VINCE GILL	MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4
36	28	27	14	BLAKE SHELTON	WARNER BROS. 48233/WARN (12.98/18.98)	The Dreamer	2

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
37	38	38	11	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2
38	31	29	4	CLEDUS T. JUDD	MONUMENT 89223/SONY (9.98 EQ CD) [M]	A Six Pack Of Judd (EP)	19
39	36	36	8	GARY ALLAN ●	MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4
40	44	40	11	TOBY KEITH ^{▲2}	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
41	39	41	29	MARK WILLS	MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16
42	42	44	1	SOUNDTRACK	WARNER BROS. 48424/WARN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
43	37	—	1	VARIOUS ARTISTS	VANGUARD 79735 (16.98 CD)	It'll Come To You... The Songs Of John Hiatt	37
44	43	55	1	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 90104/HOLLYWOOD (18.98 CD) [M]	Live At The Charleston Music Hall	32
45	34	26	1	SOUNDTRACK	COLUMBIA 87169/SONY (12.98 EQ CD)	Nashville Star: The Finalists	25
46	40	37	9	ROSANNE CASH	CAPITOL 37751 (18.98 CD)	Rules Of Travel	16
47	46	45	1	BRAD PAISLEY [▲]	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
48	49	47	30	VARIOUS ARTISTS ●	EPIC/WEA/UNIVERSAL/RLG 86520/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5
49	50	46	1	ALISON KRAUSS + UNION STATION ●	ROUNDNER 610495 (11.98/17.98)	New Favorite	3
50	41	39	4	RHONDA VINCENT	ROUNDNER 610497 (18.98 CD) [M]	One Step Ahead	30
51	51	48	11	GEORGE STRAIT [▲]	MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1
52	47	42	10	DEANA CARTER	ARISTA NASHVILLE 67054/RLG (11.98/18.98)	I'm Just A Girl	6
53	52	54	13	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
54	54	52	34	LEANN RIMES ●	CURB 78747 (12.98/18.98)	Twisted Angel	3
55	53	53	1	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
56	—	—	1	THE OAK RIDGE BOYS	SPRING HILL 21042/WARNER BROS. (14.98 CD)	Colors	56
57	—	—	1	TIM WILSON	CAPITOL 37886 (17.98 CD)	Super Bad Sounds Of The '70s	57
58	—	—	1	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
59	48	—	2	MARCEL	MERCURY 170303/UMGN (10.98/12.98)	You, Me And The Windshield	48
60	72	70	29	TRICK PONY	WARNER BROS. 48236/WARN (12.98/18.98)	On A Mission	13
61	58	56	4	VARIOUS ARTISTS	MADACY CHRISTIAN 1429/MADACY (12.98 CD)	Country Gospel	56
62	63	58	4	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2
63	60	65	19	BLAKE SHELTON ●	WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3
64	—	—	1	WAYLON JENNINGS	RCA/BMG HERITAGE 5185/RLG (19.98 CD)	Waylon Live: The Expanded Edition	64
65	56	50	39	PHIL VASSAR	ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4
66	55	49	31	ANNE MURRAY	STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13
67	65	63	1	VARIOUS ARTISTS	MADACY 1424 (13.98 CD)	Best Of Country	63
68	61	60	3	BILLY RAY CYRUS	MERCURY 170165/UMGN (12.98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
69	73	66	4	VARIOUS ARTISTS	WALT DISNEY 860083 (18.98 CD)	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	51
70	69	67	33	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
71	62	61	72	GARTH BROOKS ^{▲3}	CAPITOL 31330 (10.98/18.98)	Scarecrow	1
72	57	51	3	CHARLIE ROBISON	COLUMBIA 86787/SONY (18.98 EQ CD)	Live	51
73	66	—	31	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
74	59	57	4	VARIOUS ARTISTS	DUALTONE 01137/RAZOR & TIE (17.98 CD)	Lonesome, On'ry And Mean: A Tribute To Waylon Jennings	47
75	75	69	15	BERING STRAIT	UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17

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

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2003

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	RASCAL FLATTS [▲]	LYRIC STREET 185011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	155
2	2	KENNY CHESNEY ^{▲3}	BNA 67976/RLG (12.98/18.98)	Greatest Hits	139
3	3	TIM MCGRAW ^{▲3}	CURB 73778 (12.98/18.98)	Greatest Hits	131
4	4	DIXIE CHICKS ^{▲7}	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	278
5	5	SOUNDTRACK ^{▲7}	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/18.98)	O Brother, Where Art Thou?	129
6	6	SHANIA TWAIN ^{▲19}	MERCURY 53620/UMGN (12.98/18.98)	Come On Over	290
7	7	DIXIE CHICKS ^{▲10}	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	195
8	8	JOHNNY CASH [▲]	LEGACY/COLUMBIA 86973/SONY (7.98 EQ/11.98)	16 Biggest Hits	216
9	9	WILLIE NELSON [▲]	LEGACY/COLUMBIA 86322/SONY (7.98 EQ/11.98)	16 Biggest Hits	246
10	10	BROOKS & DUNN ^{▲3}	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	297
11	11	PATSY CLINE [▲]	MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	782
12	17	TIM MCGRAW ^{▲2}	CURB 78711 (12.98/18.98)	Set This Circus Down	109

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	18	ALAN JACKSON ^{▲5}	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	396
14	12	HANK WILLIAMS ●	MERCURY 53629/UMGN (11.98/17.98)	20 Of Hank Williams Greatest Hits	114
15	14	HANK WILLIAMS JR. ^{▲4}	CURB 71638 (5.98/9.98)	Greatest Hits, Vol. 1	460
16	15	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	249
17	16	FAITH HILL ^{▲8}	WARNER BROS. 47373/WARN (12.98/18.98)	Breathe	185
18	20	SOUNDTRACK ^{▲3}	CURB 78703 (11.98/17.98)	Coyote Ugly	147
19	21	TOBY KEITH ^{▲2}	MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	234
20	19	THE JUDDS ●	CURB 77965 (7.98/11.98)	Number One Hits	144
21	9	TIM MCGRAW ^{▲4}	CURB 77986 (7.98/11.98)	Everywhere	251
22	—	BROOKS & DUNN [▲]	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	105
23	—	ROY ORBISON	LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	63
24	—	LEE GREENWOOD [▲]	CAPITOL 98568 (11.98 CD)	American Patriot	44
25	—	WILLIE NELSON [▲]	LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	360

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks titles 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 (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						Artist	TITLE	PRODUCER (SONGWRITER)		IMPRINT & NUMBER/PROMOTION LABEL
1	1	4	27	NUMBER 1 2 Weeks At Number 1			1	31	34	42	8	SHE ONLY SMOKES WHEN SHE DRINKS B. ROWAN (C. HARRINGTON, T. MARTIN, T. NICHOLS)			Joe Nichols UNIVERSAL SOUTH 000157	31
2	2	1	22	I BELIEVE M. D. CLUTE (S. EWING, D. KEES)			1	32	37	44	3	HELP POUR OUT THE RAIN (LACEY'S SONG) C. BLACK (B. JEWELL)			Buddy Jewell COLUMBIA PROMO	32
3	5	8	21	THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)			1	33	35	36	11	SOMEDAY V. GILL (V. GILL, R. MARK)			Vince Gill MCA NASHVILLE 000123	33
4	6	7	20	BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)			3	34	36	40	12	THREE MISSISSIPPI B. GALLIMORE (H. LINSEY, T. VERGES, ANGELO)			Terri Clark MERCURY 172262	34
5	4	6	20	LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)			4	35	48	60	4	REAL GOOD MAN B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREN)			Tim McGraw CURB ALBUM CUT	35
6	8	9	13	WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)			4	36	38	43	7	HEAVY LIFTIN' B. BRADDOCK (R. RUTHERFORD, B. H. ROBERT, G. TEREN)			Blake Shelton WARNER BROS. ALBUM CUT/WRN	36
7	3	5	22	MY FRONT PORCH LOOKING IN D. HUFF (R. MCDONALD, F. MYERS, D. PFRIMMER)			6	37	42	46	8	YOU'RE STILL HERE B. GALLIMORE, F. HILL (A. MAYO, M. BERG)			Faith Hill WARNER BROS. ALBUM CUT/WRN	37
8	7	3	14	RAINING ON SUNDAY D. HUFF, K. URBAN (D. BRDWN, R. FOSTER)			3	38	41	45	10	ONLY GOD (COULD STOP ME LOVING YOU) J. KING, J. STROUD, R. MARX (R. J. LANGE)			Emerson Drive DREAMWORKS 450788	38
9	11	11	11	HAVE YOU FORGOTTEN? F. ROGERS, J. STROUD (D. WADLEY, W. VARBLE)			1	39	47	52	4	WALK A LITTLE STRAIGHTER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)			Billy Currington MERCURY ALBUM CUT	39
10	9	2	21	STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)			9	40	51	56	3	I'M JUST A GIRL D. CARTER, D. HUFF (D. CARTER, B. MANN)			Deana Carter ARISTA NASHVILLE ALBUM CUT	40
11	13	13	24	SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. JAMES, A. LERNER)			2	41	45	51	3	I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)			Rushlow LYRIC STREET ALBUM CUT	41
12	12	12	31	SPEED B. CHANCEY (J. STEELE, C. WALLIN)			11	42	44	50	8	LOVE CHANGES EVERYTHING C. FARREN (A. LINES, C. FARREN)			Aaron Lines RCA ALBUM CUT	42
13	14	16	23	ALMOST HOME C. MORGAN, P. DONNELL (C. MORGAN, K. K. PHILLIPS)			12	43	50	49	8	THIS FAR GONE J. HANSON, G. DROMAN (M. NESLER, T. MARTIN)			Jennifer Hanson CAPITOL ALBUM CUT	43
14	15	22	7	THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)			13	44	39	32	20	COUNTRY AIN'T COUNTRY B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)			Travis Tritt COLUMBIA ALBUM CUT	26
15	10	10	21	RED DIRT ROAD K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)			14	45	33	30	14	WHY AIN'T I RUNNING A. REYNOLDS (K. BLAZY, T. ARATA, G. BROOKS)			Garth Brooks CAPITOL ALBUM CUT	24
16	19	21	9	BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)			2	46	53	55	4	DAYS LIKE THIS C. LINDSEY (R. PROCTOR, D. BLACKMAN)			Rachel Proctor BNA ALBUM CUT	46
17	17	17	13	TELL ME SOMETHING BAD ABOUT TULSA T. BROWN, G. STRAIT (R. LANE)			16	47	46	47	13	SUDDENLY D. CHILD, P. AMATO, G. PAGANI (D. CHILD, A. CARLSSON)			LeAnn Rimes ASYLUM-CURB ALBUM & SOUNDTRACK CUT	43
18	16	15	33	THE TRUTH ABOUT MEN B. J. WALKER, JR., T. JOHNSON, R. LEE, D. PEVERSTREET			17	48	54	53	8	IT DOESN'T MEAN I DON'T LOVE YOU B. ROWAN (B. PINDSON, T. WILLIAMS, J. SPILLMAN)			McHayes UNIVERSAL SOUTH 000329	48
19	21	27	18	BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)			1	49	57	—	2	WAVE ON WAVE D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)			Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	49
20	23	24	9	CELEBRITY F. ROGERS (B. PAISLEY)			19	50	58	59	7	EVERY LITTLE THING K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)			Jamie D'Neal MERCURY ALBUM CUT	50
21	24	26	14	FOREVER AND FOR ALWAYS R. J. LANGE (S. TWAIN, R. J. LANGE)			20	51	49	39	20	I WANT MY MONEY BACK R. LANDIS (D. BERG, S. TATE, A. TATE)			Sammy Kershaw AUDIUM ALBUM CUT	33
22	25	28	11	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)			21	52	55	54	8	ONE OF THOSE DAYS B. CANNON, B. CHANCEY (C. WISEMAN, T. JAMES)			Brad Martin EPIC ALBUM CUT/EMN	50
23	27	33	1	THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)			22	HOT SHOT DEBUT								
24	26	29	10	WHAT THE WORLD NEEDS D. HUFF, WYNNONNA (H. LAMAR, B. JAMES)			23	53	59	—	1	FOUR-WHEEL DRIVE S. HENDRICKS, J. M. MONTGOMERY (K. HARRIS)			John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	53
25	29	37	7	BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, LINDSEY A. MAYO, T. VERGES)			24	54	59	—	2	I'M MISSING YOU K. ROGERS, J. GUESS, J. CHEMAY (B. KIRSCH, S. WARINER)			Kenny Rogers DREAMCATCHER ALBUM CUT	54
26	31	31	12	A FEW QUESTIONS J. RITCHEY, C. WALKER (P. MOORE, R. SCOTTA, WHEELER)			25	55	52	48	10	A BOY LIKE YOU C. HOWARD (H. NEWFIELD, T. SHAPIRO, R. RUTHERFORD)			Trick Pony WARNER BROS. ALBUM CUT/WRN	47
27	30	34	14	ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)			26	56	43	38	10	HEY MR. PRESIDENT B. GALLIMORE, T. MCGRAW (T. DOUGLAS)			The Warren Brothers BNA ALBUM CUT	28
28	40	57	3	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, T. MILLER, B. BAKER)			27	57	60	—	2	LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)			Josh Turner MCA NASHVILLE ALBUM CUT	57
29	31	35	10	NO SHOES, NO SHIRT, NO PROBLEMS N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)			28	58	—	—	1	WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)			Keith Urban CAPITOL ALBUM CUT	58
30	32	41	8	WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)			29	59	—	—	1	GODSPEED (SWEET DREAMS) DIXIE CHICKS, L. MAINES (R. FOSTER)			Dixie Chicks MONUMENT ALBUM CUT/EMN	59
31	32	41	8	WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)			30	60	—	—	14	THE LUCKY ONE A. KRAUSS + UNION STATION (R. L. CASTLEMAN)			Alison Krauss + Union Station ROUNDER ALBUM CUT	46

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓝ Cassette Single available. Ⓟ Vinyl Maxi-Single available. Ⓠ Vinyl Single available. Ⓡ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

JUNE 7
2003

Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
1	1	29	NUMBER 1 29 Weeks At Number 1			Live
2	2	45	NICKEL CREEK SUGAR HILL 3941			This Side
3	4	9	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M]			Live At The Charleston Music Hall
4	5	34	ALISON KRAUSS + UNION STATION ROUNDER 610495			New Favorite
5	3	4	RHONDA VINCENT ROUNDER 610497 [M]			One Step Ahead
6	7	8	VARIOUS ARTISTS WALT DISNEY 060703			0 Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
7	9	7	VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY			Best Of Bluegrass Gospel
8	8	24	THE NITTY GRITTY DIRT BAND CAPITOL 40177			Will The Circle Be Unbroken, Volume III
9	6	2	MIKE MARSHALL & CHRIS THILE SUGAR HILL 3967			Into The Cauldron
10	10	44	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE			Time-Life's Treasury Of Bluegrass
11	11	40	PATTY LOVELESS EPIC 85651/SONY			Mountain Soul
12	13	43	DOLLY PARTON BLUE EYE 3946/SUGAR HILL			Halos & Horns
13	12	14	VARIOUS ARTISTS KING 318			Legends Of The Fiddle: 20 Bluegrass Classics
14	14	20	VARIOUS ARTISTS CMH 0002			The Fantastic Pickin' On Series: Bluegrass
15	14	20	VARIOUS ARTISTS TIME LIFE 18861			The Time-Life Treasury Of Bluegrass: America's Music

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

JUNE 7
2003

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS IN CHART	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
1	1	28	NUMBER 1 28 Weeks At Number 1			
2	2	3	PICTURE UNIVERSAL SOUTH 172274			Kid Rock Featuring Allison Moorer
3	3	19	STAY GONE DREAMWORKS 000345/INTERSCOPE			Jimmy Wayne
4	4	12	LANDSLIDE MONUMENT/COLUMBIA 79857/CRG			Dixie Chicks
5	5	10	SPEED COLUMBIA 79864/SONY			Montgomery Gentry
6	6	31	WHAT WAS I THINKIN' CAPITOL 77963			Dierks Bentley
7	7	10	GOD BLESS THE USA CURB 73128			Lee Greenwood
8	8	14	BEAUTIFUL GOODBYE CAPITOL 77816			Jennifer Hanson
9	9	14	CAN'T FIGHT THE MOONLIGHT CURB 73116			LeAnn Rimes
10	10	10	LOVE WON'T LET ME EPIC 79865/SONY			Tammy Cochran
11	11	14	IT DOESN'T MEAN I DON'T LOVE YOU UNIVERSAL SOUTH 000329			McHayes

ALBUMS

Edited by Michael Paoletta

POP

► SUGAR RAY

In the Pursuit of Leisure

PRODUCERS: David Kahne, Stan Frazier, Steve Fox

Atlantic 83616

RELEASE DATE: June 3

In the Pursuit of Leisure doesn't waste any time getting to the good stuff. It's front-loaded with a quartet of perfect pop-rock tunes that weasels its way into your head. The set opens with the head-bobbin' "Chasin' You Around" (which seems destined for radio play), a cover of Joe Jackson's "Is She Really Going Out With Him?," and the sunny "Heaven" (with supporting vocals by Esthero). Lead single "Mr. Bartender (It's So Easy)" is a zippy dance number that samples Sweet's "Love Is Like Oxygen" and borrows lyrics from, of all places, Midnight Star's funk classic "No Parking (On the Dance Floor)." The album's second half is populated by melancholy pop grooves, including the Shaggy-assisted "56 Hope Rd." Unsurprisingly, the album is home to numerous potential radio smashes.—**KC**

► TRAIN

My Private Nation

PRODUCER: Brendan O'Brien

Columbia 86593

RELEASE DATE: June 3

A lot has changed in music since Train's 2001 Grammy Award-winning smash "Drops of Jupiter (Tell Me)." Earnest, pop-sweetened rock has become a tougher sell to radio programmers and consumers, who currently are more inclined toward harder-edged jams. Seemingly aware of that quandary, the band and producer Brendan O'Brien have undeniably worked overtime to create a downright irresistible set of songs. *My Private Nation* overflows with instantly memorable hooks, clever lyrics, and vibrant performances. Frontman Pat Monahan is particularly strong here, deftly darting between dewey-eyed Romeo and worldly commentator on humanity with palpable flair and confidence. His vocal transforms the single "Calling All Angels" into an anthem waiting to be embraced by the masses, while he breathes "Jupiter"-like sensitivity into the lovely, piano-driven ballad "When I Look to the Sky."—**LF**

► O.A.R.

In Between Now and Then

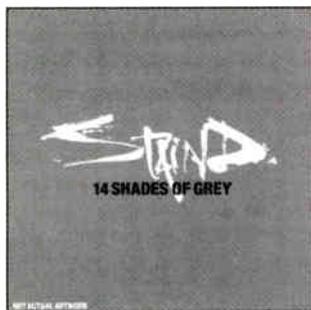
PRODUCER: John Alagia

Everfine/Lava 83643

RELEASE DATE: May 27

O.A.R. (Of a Revolution) is one of those do-it-yourself success stories. It has built a devoted following and sold a bunch of albums through its own sweat and determination. *In Between Now and Then* is the quintet's major-label debut, and it won't do O.A.R.'s burgeoning reputation any harm at all. At once earnest and sportive, it has echoes of Dave Matthews Band (the disc was produced by occasional DMB helmsman John Alagia) but glides off on more tangents than Matthews and

SPOTLIGHTS



STAIND

14 Shades of Grey

PRODUCER: Josh Abraham

Flip/Elektra 62882

RELEASE DATE: May 20

The multi-platinum success of Staind's last set, *Break the Cycle*, has surely set the bar high for follow-up *14 Shades of Grey*. So high, in fact, that fans may be initially shocked upon hearing such new tunes as "How About You" and "Yesterday." Both are radio-friendly modern rock pieces—quite the opposite of the band's signature dark, throbbing sounds. These songs work, though, especially "So Far Away," where vocalist Aaron Lewis takes a new lyrical direction by singing a message of hope (instead of despair). Unfortunately, *14 Shades of Grey* stumbles going into its second half. Here, too many tracks sound formulaic. But the band rocks with "Blow Away" and "Fill Me Up"; the latter should be sent to radio ASAP. Staind's tribute to the late Layne Staley, "Layne," is done in classic Alice in Chains style. Ultimately, *14 Shades of Grey* delivers, making it a worthwhile purchase.—**CLT**

LED ZEPPELIN

How the West Was Won

PRODUCER: Jimmy Page

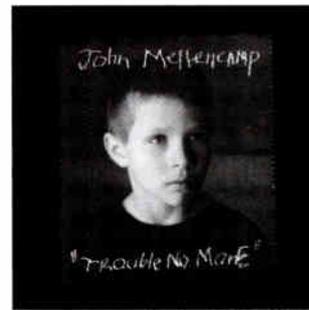
Atlantic 2-83587

RELEASE DATE: May 27

The band practically invented the genre, but to call Led Zeppelin a heavy metal band is an insult. The brute force of Zeppelin was unprecedented, spawning countless imitators—ranging from the inspired to the laughably silly—but as this three-CD compilation from two 1972 performances demonstrates, the band created much more than over-the-top blues. True, Zeppelin played



the blues like no one before them, as several tracks here attest, among them "Heartbreaker," "Since I've Been Loving You," "Whole Lotta Love," and "Bring It on Home." But the band's sonic, lyrical, and mystical explorations were equally innovative ("Dazed and Confused," here pushed to an epic 25 minutes). Concurrent with this release is *DVD*, featuring more than five hours of rare concert footage, TV appearances, and interviews.—**CW**



JOHN MELLENCAMP

Trouble No More

PRODUCER: John Mellencamp

Columbia CK 90133

RELEASE DATE: June 3

For whatever reason, many wrote John Mellencamp off a good decade ago, as his enormous '80s success began to subside. Yet, after so many abandoned him, Mellencamp cranked out album after album that, without fail, included a hit or two, however minor, such as "Dance Naked." With this thoroughly pleasing covers set, it becomes readily apparent that Mellencamp is deserving of much more respect than he has been paid. By covering the likes of Robert Johnson and Hoagy Carmichael, Mellencamp oddly seems more vital than he has in years. He completely owns the dirt-floor blues cuts "Stones in My Passway" (Johnson) and "Death Letter" (Son House). Sounding classic and contemporary, the '50s cut "Tear-drops Will Fall" is a hit in waiting. Recalling the classic *Scarecrow* album, *Trouble No More* seems to be Mellencamp's first step toward winning back all of us who've gone astray, whether he intended to or not.—**WO**

his chums. A folk-rock-reggae-jazz-everything swirl, the sonic synergy inhabits unusual and blissful places. The best examples of this are the conga-line pop of "Hey Girl" and the eight-minute cocktail of tempos and styles that is "Whose Chariot." The good-time lyrics of Mark Roberge and the sublime sax of Jerry DePizzo redefine "easy listening."—**AZ**

★ ED HARCOURT

From Every Sphere

PRODUCER: Tchad Blake

Astralwerks 40505

RELEASE DATE: May 20

Like a fairy tale, Ed Harcourt's follow-up to his critically acclaimed debut, *Here Be Monsters*, strikes first as whimsical musing but becomes more meaningful after repeated listening. Harcourt's rambling piano melodies and sprawling vocals slowly but surely reveal their hooks. The sexy, boozy jazz of "Bittersweetheart" perfectly captures the conflicted emotions of a damaged relationship. And Harcourt's unexpectedly angry take on "Watching the Sun Come Up" is refreshing. Eclectic swings, from bouncy pop ("All Your Days Will Be Blessed") to modern electronic ("Ghostwriter"), keep the proceedings interesting. And Harcourt's velvet voice is a real treat.—**SA**

★ KAKI KING

Everybody Loves You

PRODUCER: Kaki King

Velour 0302

RELEASE DATE: June 3

Kaki King is a dazzling guitarist. She's an inventive, pensive, explosive player whose technique is miles beyond her 23 years. She authored every tune on *Everybody Loves You*, and every number (all instrumentals) is a singular journey into the sonic wonders of the acoustic guitar. Early comparisons to Michael Hedges don't capture her vibe. She's more anarchic, more rock-informed. King has the technical knack, though not yet the experience, of Al DiMeola and the lyricism of Spaniard Gerardo Nuñez. But these comparisons aren't meant to diminish King. She's a wholly special player; a subway-platform virtuoso who sounds like two guitarists when she gets her groove on. *Everybody Loves You* is one sweet piece of work. Racked by RED.—**PVV**

THE SWIMMING POOL Q'S

Royal Academy of Reality

PRODUCERS: Phil Hadaway, Jeff Calder

Bar/None 145

RELEASE DATE: May 20

It's difficult to believe that this pioneering Atlanta new-wave band hasn't

issued a new album in 14 years. The Q's return to indie-label turf (after on-and-off associations with the majors) with no loss in song or sonic quality. Core members Jeff Calder, Bob Elsey, and Billy Burton receive assists from a host of guest players, including one-time Q's singer-turned-solo artist Anne Richmond Boston. The pop-tilting, sometimes lightly eccentric songwriting is of uniformly high caliber, with "Light Arriving Soon," the Beatlesque "Out of Nothing," and "The Radio in Memphis" standing out on this elegantly produced collection. There's little not to love over the course of *Royal Academy's* generous 70-minute running time.—**CM**

BETTY BLOWTORCH

Last Call

PRODUCERS: various

Foodchain 7

RELEASE DATE: May 20

"We're Betty Blowtorch and we . . . don't . . . give . . . a . . . fuck!" That shout-out at the beginning of *Last Call's* opening live track "Rock My World" pretty much says it all. Betty Blowtorch consisted of four Hollywood chicks who knew how to rock hard 'n' sleazy with the worst of 'em. In 2001, the group was on the cusp of stardom, when lineup changes were followed by

the car-crash death of singer/bassist and bitch-in-heat icon Bianca Butthole. Fortunately, this 29-track sortie of out-takes, demos, live performances, fan faves, and interview clips documents the band's wild, three-year ride. All raucous metal-punk and red-meat hard rock that invites countless comparisons, the Betty girls were, nevertheless, distinctive—and slashing cuts like "Party 'Til Ya Puke," "Shut Up and Fuck," and the anti-anthem "Hell on Wheels" prove it. Occasionally tongue-in-cheek, always completely brazen, this is true rock-'n-roll in its purest impurity.—**AZ**

DANCE/ELECTRONIC

★ BLOW-UP

Exploding Plastic Pleasure

PRODUCERS: Paolo Cilione,

Claudio Camaione

Electrovenus 2468

RELEASE DATE: June 3

A few months ago, Blow-Up's overseas release, *In Technicolor*, was embraced by the global electroclash scene. Now retooled for the U.S., the disco/electropop album arrives stateside with a new title. Los Angeles-based Blow-Up (DJs/producers Paolo Cilione and Claudio Camaione) has altered the track list with a few new tunes, including a cover of the Human League's "Don't You Want Me." Debbie Harry supplies vocals for the hypnotic "Uncontrollable Love," while Lydia Lunch sings on the driving "On the Prowl." The glorious "Fly With Me"—with invigorating vocals and disco strings—demands nonstop club play. With accessible songs like this, Blow-Up could easily (pardon the pun) blow up big.—**KC**

R&B/HIP-HOP

► SOUNDTRACK

2 Fast 2 Furious

PRODUCERS: various

Def Jam South 7348

RELEASE DATE: May 27

Def Jam South slips into the driver's seat for the soundtrack to *2 Fast 2 Furious*. Ludacris, Def Jam South's franchise artist and one of the street-racing film's stars, kicks things into high gear with lead single "Act a Fool." Like many of his previous hits, this single scores with a combination of witty lyrics, an ultra-catchy hook, and a muscular bassline. Although much of the set has a Southern feel, the East Coast is well-represented by Fat Joe and red-hot newcomer Joe Budden. Budden's "Pump It Up," which is already making noise on the charts, fits the high-octane set. For R&B fans, Tyrese, another one of the film's stars, and R. Kelly team with Ludacris for the infectious "Pick Up the Phone." An adrenaline rush from beginning to end, the *2 Fast 2 Furious* soundtrack is an apt aural complement to the film.—**RH**

★ DWELE

Subject

PRODUCERS: various

Virgin 80919

RELEASE DATE: May 20

For those schooled in contemporary R&B, here's a new subject to study.

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Keith Caulfield, Leila Cobo, John Diliberto, Larry Flick, Ben French, Rashaun Hall, Jason MacNeil, Gail Mitchell, Chris Morris, Wes Orshoski, Christa L. Titus, Philip van Vleck, Ray Waddell, Chris Walsh, 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)

Newcomer Dwele already has a national hit under his belt. His guest stint last year on Slum Village's "Tainted" climbed to No. 31 on the Hot R&B/Hip-Hop Singles & Tracks chart. Now, the Detroit native comes into his own on this solo debut. Dwele's easygoing, talk-sing groove subtly powers the album's momentum, especially on such tracks as the sparkling midtempo single "Find a Way." While his voice may not fall under the category of a Marvin Gaye or Luther Vandross, Dwele makes his mark through distinctive phrasing and timing. The way his interpretive tenor weaves in, around, and under the soulful melodies stays with you long after the last note has sounded. So do the lyrically rich songs, especially the standard-in-the-making ballad "Kick Out of You." Here's to hoping Dwele's *Subject* becomes a core course. —**GM**

COUNTRY

★ JEFF BATES

Rainbow Man

PRODUCERS: Kenny Beard, Scott Hendricks, David Malloy

RCA 67071

RELEASE DATE: May 20

RCA newcomer Jeff Bates has done some livin', and it shows in both his muscular baritone and his strong songwriting. From such boisterous midtempo as "Country Enough" and "Lovin' Like That" to such soulful, well-rendered ballads as debut single "The Love Song" and powerful, Twitty-esque cuts like "Your Lovin' Talks to Me," Bates comes off like a veteran. He is that rare singer that sounds familiar on first listen, a trait that serves him well on the cool-as-hell "My Mississippi," working man swamp-rocker "Already Spent," and the powerful title cut, a heartfelt bio that's too real to be fiction. Finishing touches like a white-trash honk in "My Inlaws Are Outlaws" and the tender "The Wings of Mama's Prayers" wrap up one of the year's best country albums. —**RW**

LATIN

► LA OREJA DE VAN GOGH

Lo Que Te Conté Mientras Te Hacías La Dormida

PRODUCERS: La Oreja de Van Gogh, Nigel Walker

Sony Discos LAK 70451

RELEASE DATE: April 29

La Oreja de Van Gogh's third album (the one often viewed as decisive in a band's career) takes over the listener slowly. Initially, there's the familiar Oreja sound, a mix of feel-good pop and acoustic and electronic elements—all anchored by Amaia Montero's distinctive vocals, both girly and seductive. It's almost too familiar, both in content and delivery; the single "Puedes Contra Conmigo" is lovely enough, and yet, didn't we hear this last time? But as the album progresses, La Oreja expands into both acoustic, electronic, and stylistic territories. Highlights are the bluesy "Vestido Azul," which allows Montero to show vocal grit, and the final "Historia de Un Sueño," a haunting yet uplifting take on a visit from the dead. Following this song, remain tuned for the instrumental bonus track. —**LC**

WORLD

SERART

Serart

PRODUCERS: Serj Tankian, Arto Tunçboyacıyan

Tunçboyacıyan

Serjical Strike/Columbia CK 87184

RELEASE DATE: May 20

Serj Tankian, frontman of nü-metal band System of a Down, takes a hard-left turn into avant-global electro-funk with this Arto Tunçboyacıyan collaboration. Tunçboyacıyan is a Turkish-born musician who has played with Night Ark, Al DiMeola, and new-age pioneer Paul Winter. He sings in an imaginary supralingua dialect and is as likely to beat on your trash can as play the many exotic Middle Eastern stringed and percussion instruments he has at his command. Tankian places those sounds in a fractured mix of electronica jungle grooves, eclectic samples, metal guitar stabs, and shattered rhythm structures. Across this often blasted landscape, Tunçboyacıyan calls out in poignant yearning ("Love Is the Peace") and shouts lunatic rants ("Cinema"). The political polemics of System of a Down remain, but Tankian casts them in a joyfully chaotic mosaic that's given visual reign in a psychedelic, 14-minute bonus DVD. —**JD**

BLUES

★ BOB MARGOLIN

All-Star Blues Jam

PRODUCER: Bob Margolin

Telarc 83579

RELEASE DATE: May 27

Muddy Waters Band vet Bob Margolin learned the Chicago blues from the master. In the 20 years since Waters' passing, Margolin has done his bit to keep the art form alive. For this session, Margolin pulled together Pinetop Perkins, Mookie Brill, Hubert Sumlin, Carey Bell, and Willie "Big Eyes" Smith. The tunes they cut are memorable, beginning with Pinetop's piano/vocal performance on "Sweet (Little) Black Angel," a song he used to play behind Robert Nighthawk. Margolin's guitar work on this tune is sublime. His chops are so sweet at this point that he's got absolutely nothing to prove when he picks up his axe. He just plays and the groove appears. From the acoustic blues "Last Time" to the classic shuffle "One Day You're Gonna Get Lucky," *All-Star Blues Jam* amounts to one of the top records of the year in the genre. —**PVV**

JAZZ

► THE JOHN SCOFIELD BAND

Up All Night

PRODUCERS: John Scofield, Joe Ferla, Avi Bortnick, Jason Olaine

Verve 440 065 596

RELEASE DATE: May 20

The last time guitarist John Scofield pulled his band into the studio to cut an album, the result was the 2002 funk-jazz monster *Überjam*, which earned a Grammy Award nomination. Now, Scofield and his bandmates—Avi Bortnick, Andy Hess, and Adam Deitch—return with *Up All Night*, another terrifically imaginative jazz trip. Funk rhythms are dear to Scofield, and the last track on the CD, "Every Night Is Ladies Night," dips into that jazz-funk groove. The majority of the tunes, however, have a more edgy feel. And there's a fair amount of electronica

involved, mainly from samples and signal processing. "Philiopiety," the opening track, buzzes with samples and sizzling, distorted guitars. "Thikhathali" cooks in an Afrobeat groove, while "Like the Moon" showcases Scofield's most pensive, lyrical, extended solo on the album. —**PVV**

VITAL REISSUES

MILES DAVIS

In Person Friday Night at the Blackhawk, Complete

REISSUE PRODUCERS: Michael Cuscuna, Bob Belden

Columbia/Legacy 87097

RELEASE DATE: May 20

Continuing its exhaustive Miles Davis archiving, Columbia/Legacy drops this two-CD set—along with *In Person Saturday Night at the Blackhawk, Complete*—devoted to an April 1961 performance at the titular San Francisco club. Captured here between the pensive *Kind of Blue* and *Sketches of Spain* sessions of 1959-1960 and the debut of his great '60s quintet, the trumpeter returns to his hard-bop roots. Davis is partnered in the front line with rough-and-tumble tenorist Hank Mobley; the rhythm section—pianist Wynton Kelly, bassist Paul Chambers, and drummer Jimmy Cobb—cooks hot and funky. The reissue reinstates the original performance order, restores previously edited numbers, and adds unreleased tracks. It's a bonanza for Davis connoisseurs and tough stuff for unreconstructed bop addicts. —**CM**

NINA SIMONE

Four Women: The Philips Recordings

REISSUE PRODUCER: Bryan Koniarz

Verve 440 065 021

RELEASE DATE: May 20

This elegantly packaged, four-CD boxed set pays handsome tribute to the singer/pianist, who died April 21 in France. *Four Women* brings together seven albums—recorded between 1964 and 1966 for Philips Records—that lifted the artist's commercial profile and expanded her artistic ambitions. Simone's bold eclecticism is revealed here: jazz, pop, blues, folk, R&B, and gospel are all seamlessly essayed across 75 tracks. Several career-making numbers are included, including "I Put a Spell on You," "Trouble in Mind," "Nobody Knows You When You're Down and Out," and the affecting title cut. Even when the arrangements sound dated or overblown, Simone's nerve and intransigence shines through. The thrill of her sonorous voice and the luster of her interpretive skills remain undimmed. This classy homage is rounded out by a smart Ashley Kahn essay. Complementing this collection is *Nina Simone—Live at Ronnie Scott's* (Music Video Distributors, due June 3); this DVD spotlights a Nov. 17, 1985, performance at jazz club Ronnie Scott's London. —**CM**

Billboard.com

Also reviewed online this week:

- Drive-By Truckers, *Decoration Day* (New West)
- Dean Wareham & Britta Phillips, *L'Aventura* (Jetset)
- Essential Logic, *Fanfare in the Garden* (Kill Rock Stars)

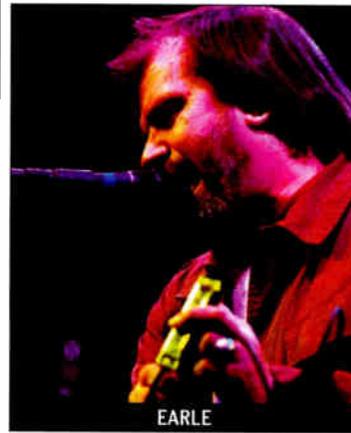
I N C O N C E R T

STEVE EARLE & THE DUKES, May 16 Kool Haus, Toronto

Having released six studio albums and a B-sides collection since his recovery from a drug-riddled downward spiral, Steve Earle seems to be making up for lost time. He's also working hard to establish a reputation as a politically opinionated artist.

Earle's latest Artemis album, *Jerusalem*, pulls no punches on his views of American foreign policy in the Middle East. With that in mind, the charged start of his two-hour, 30-song set on May 16 in Toronto shouldn't have come as much of a surprise. The intensity and rabid pace with which he did it was another story.

Backed by a stellar supporting cast in the Dukes, a fit-looking Earle opened with "Amerika V. 6.0 (The Best We Can Do)." Changing one lyric to, "Let's blow up Iraq or Iran or Afghanistan or Syria," the singer set the tone for the evening, steamrolling through the early portion of the show with songs from the new album. Making little small talk in his between-song ban-



ter, Earle spoke of his opposition to the U.S. government. "Paranoia is defined as fear not based in reality," he said. "So, my definition of paranoia and my government's are poles apart."

Earle made it somewhat of a family affair as son Justin took lead guitar for "Ashes to Ashes" and brother Patrick Earle added percussion on "Conspiracy Theory." From there, the band rolled out a series of crowd favorites for most of the next hour. For most musicians, such signature songs as "Guitar Town," "Copperhead Road," or "Somebody" would be left for the encore, or at least the homestretch. But as Earle's catalog grows, it appears the amount of crowd-pleasers does as well.

Guitarist Eric Ambel and longtime bassist Kelly Looney shined during the poignant death-row narrative "Billy Austin" and the toe-tapping bluegrass of "Mystery Train Part II" from Earle's comeback record *Train A-Comin'*. Opening act Garrison Starr provided harmony vocals for the pretty "I Remember You."

Throughout his performance, numbers Earle would describe as "songs about girls" meshed nicely with social or political messages. The bouncy "Oh Amanda" preceded the highlight of the evening, "John Walker Blues." With the spotlight shining solely on him, Earle sang the controversial track written from the perspective of captured American Taliban member John Walker Lindh. It received one of the biggest ovations from the near-capacity crowd.

Wrapping up the main portion of the show with a series of hard-rock tracks like "N.Y.C. (New York City)" and "The Unrepentant," Earle returned for seven more songs in two encores, the latter boasting more political numbers. "I Ain't Ever Satisfied" gave way to a cover of the Nick Lowe-penned Elvis Costello hit "(What's So Funny 'Bout) Peace, Love, and Understanding."

Prior to leaving the stage, Earle said he'd be back on another tour in the fall before returning to the studio. "I've got another album to make," he said. Thankfully for fans, it seems he'll never be satisfied. —**JM**

SASQUATCH FESTIVAL, May 23 The Gorge, George, Wash.

Located 150 miles east of Seattle in central Washington, the outdoor Gorge Amphitheatre sits high on a rocky hill overlooking the gorge with the Columbia River flowing through, wowing even the bands called to play in its presence. "The best part of this show is behind us," noted Flaming Lips frontman Wayne Coyne during his group's outlandish 10-song set at the Sasquatch festival, performed as the sun set in the distant mountains.

Flanked on all sides by people dressed in animal costumes and offering the crowd a limitless supply of confetti and overblown balloons, the group provided the day's most memorable performance, drawn mainly from its two most recent albums, 2002's *Yoshimi Battles the Pink Robots* and 1999's *The Soft Bulletin*. Highlights included a crowd sing-along on the former's title track, the Lips' 1994 hit "She Don't Use Jelly," and a rendition of "Happy Birthday" performed in the spirit of the group's grade-school birthday party atmosphere.

After giving props to the Lips for "the best concert performance ever," lead singer Chris Martin and the other members of headliners Coldplay launched into a spectacular set of their own. The best moments came during songs from its 2002 album, *A Rush of Blood to the Head*, including a blistering version of "God Put a Smile Upon Your Face."

Coldplay illustrated just what has made it such a bi-continental success. Martin's impressive vocal range, Jon Buckland's piercing guitar work, and Will Champion's powerful drums were all brought to vivid life by the venue's impeccable sound and heavenly location.

Beyond highlights from its two studio albums, the group unveiled a new song, "Moses," the B-side "One I Love," and even tacked on a shout-out to the Lips during "Everything's Not Lost."

Equally impressive was the hour-long set by Los Angeles natives Jurassic 5, whose call-and-response tactics and jaw-dropping DJing prompted the warmest reception of the festival.

Former indie rock mistress Liz Phair also performed songs from her forthcoming self-titled album, due June 24 from Capitol. Playing the set's first single, "Why Can't I?," Phair sounded uncharacteristically romantic, even sappy.

But on "Rock Me," as well the other Phair staples she performed ("Supernova," "Johnny Feelgood," and "Divorce Song"), the singer resembled her usual provocative self. —**BF**

SINGLES

Edited by Chuck Taylor

POP

► **JUNIOR SENIOR** *Move Your Feet* (3:02)

PRODUCERS: Thomas Troelsen, Junior Senior
WRITERS: Junior Senior
PUBLISHER: not listed
Atlantic Records (CD promo)

One of Europe's biggest, best, and most daring hits of 2003 lands stateside just in time to splash across the summer airwaves. Danes Jepper Mortensen and Jeppe Bream's "Move Your Feet" is instantaneously memorable, oozing with frolicking beats, marshmallow rhythms, and a melody that hits with one kitschy surprise after another. There's a madcap chorus, playful rap, echo callouts, scorching synthesizers, even bells ringing. Here's an instant-reaction record that stands markedly in contrast to today's dark, heavy top 40 radio (we should clue into Euro-pop more often). "Move Your Feet" is a hands-down smash.—CT

► **LIZ PHAIR** *Why Can't I?* (3:27)

PRODUCER: the Matrix
WRITERS: L. Christy, S. Spock, G. Edwards, L. Phair
PUBLISHERS: various
Capitol Records 17771 (CD promo)

Liz Phair has wowed music critics for a decade without lighting up the mainstream radar screen. With new single "Why Can't I?"—from her upcoming self-titled set on Capitol—the indie princess should scrub up and prepare for her pop culture breakthrough. No doubt, Phair is reaching for widespread acceptance here, collaborating with hit machine the Matrix, which produced and co-wrote the mature, melodic adult pop/rocker. The result is a knock-out, stand-out, break-out record that adult top 40 should take right home. It's nice to see Phair at last get her just rewards.—CT

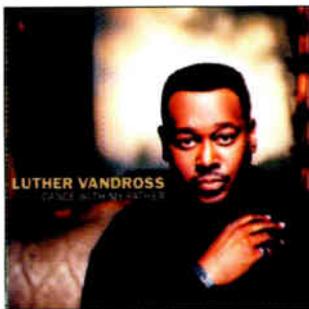
R&B

► **PHARRELL FEATURING JAY-Z** *Frontin'* (3:58)

PRODUCERS: the Neptunes
WRITERS: P. Williams, C. Hugo, S. Carter
PUBLISHER: not listed
Star Trak/Arista (CD promo)

Having achieved commercial success as a producer with the Neptunes and critical success as an artist with N.E.R.D., Pharrell (né Pharrell Williams) steps out on his own—for a minute—with "Frontin'." The lead single to forthcoming compilation *Star Trak Presents... Clones* puts Pharrell's trademark falsetto center stage with a synthed-out midtempo track. Like Jay-Z's "Excuse Me Miss," the infectious vibe will have fans quickly singing along. Jay-Z, who is currently featured on singles from the Pan'jabi MC and Beyoncé Knowles—in addition to his own music—finds time to lend a few bars to the effort, which fit well within the theme of the song. With the Neptunes' signature sounds in full effect, "Frontin'" should check out at mainstream R&B. Chalk up another hit for Virginia's finest.—RH

SPOTLIGHTS



LUTHER VANDROSS *Dance With My Father* (4:08)

PRODUCER: Luther Vandross
WRITERS: L. Vandross, R. Marx
PUBLISHERS: Uncle Ronnie's/EMI April/Chi-By, ASCAP
J Records 21261 (CD promo)

Before suffering his stroke nearly two months ago, Luther Vandross was referring to "Dance With My Father" as his career song. J Records is proceeding with plans to release its accompanying album, his 15th, June 10. The fact that the evocative ballad is so explicitly sentimental and reflective makes it all the more of an emotional journey, as Luther implores God to bring his daddy back to have one last dance with his mom. Vandross wrote the song with Richard Marx, who has yet to come up with a melody that doesn't ably pluck the heartstrings. Luther's production is appropriately subtle, with just a piano and quiet beat carrying the tender prayer to its peak. It's hard to hear "Father" without feeling great sadness for Vandross; but on its own, this is indeed a moment of glory for the timeless artist.—CT



MICHELLE BRANCH *Are You Happy Now?* (3:49)

PRODUCER: John Shanks
WRITERS: M. Branch, J. Shanks
PUBLISHERS: I'm With The Band/WB/Line One/EMI-Virgin, ASCAP
Maverick/Warner Bros. (CD download)

With four solid hits to her name and Santana as a buddy, singer/songwriter Michelle Branch can claim to be a charter member of the current girls-who-rock phenom. "Are You Happy Now?" is a can't-miss youth-angst anthem, rife with grimacing guitars, a bitter break-up lyric, and a whoa!-that's-good chorus that shouts out for instant radio penetration. Vocally, Branch soars, easily transitioning from pouty discard to defiant chick singer—and she demonstrates her range as a singer and scribe like never before. "Happy" also offers a flash of distortion and an overall amp increase—but it's still well within the realm of both soccer moms and their offspring. This branch has taken root; no danger of a sophomore slump here.—CT

COUNTRY

★ **DARYLE SINGLETARY** *Kay* (3:35)

PRODUCER: Greg Cole
WRITER: H. Mills
PUBLISHER: Johnny Binstock Music, BMI
Audiium 8151B (CD promo)

This is one of the best cuts from Daryle Singletary's outstanding album, *That's Why I Sing This Way*. Extremely under-rated, Singletary is one of the country format's finest traditional voices. This is a youngster whose talent should place him in the company of George Jones, Merle Haggard, and other legends, as he can provoke a tear with the best of them. Here, he puts that evocative baritone to excellent use on a finely crafted song that originally peaked at No. 9 for John Wesley Ryles in 1968. It's great to see Singletary revive this worthy song about a guy who brings his girlfriend to Nashville to pursue her music career. While she climbs the charts, he's enduring myriad experiences as a Nashville cab driver: "Kay, I'm livin' yet I'm dyin', staring out at Music City from my cab." The lyric describes the cast of characters that passes through his cab, from an unwed teenage mother rushing to the doctor to a rowdy drunk dising his singing girlfriend to a young man whose love is dying in the hospital. It's

one of country's memorable classics. As a bonus, this single is going out with an additional track, "Old Vioiin," Singletary's take on the Johnny Paycheck chestnut. Paycheck joins him on the tune for what would become his last performance. Potent stuff.—DEP

AC

► **THE EAGLES** *Hole in the World* (4:18)

PRODUCERS: the Eagles, Bill Szymozky
WRITERS: the Eagles
PUBLISHER: not listed
Eagles Recording Co. 001 (CD promo)

With Fleetwood Mac, the Isley Brothers, and Cher all riding the upper reaches of The Billboard 200, it appears many adults are retreating to another time and place for their musical needs. Perfect timing, then, for the return of the mighty Eagles, with a song that will evoke memories of such evergreen '70s' classics as "Take It to the Limit" and "Lyn' Eyes," thanks to its easygoing pop/country feel. With Don Henley on lead vocals and his compatriots handling prominent harmonies, the Eagles sound like time has stood still. "Hole in the World" will appear on the band's new album, which is still in progress. Fans can hear it throughout the summer during the group's elaborate Farewell I tour.—CT

DVD REVIEWS

CHARLIE'S ANGELS: THE COMPLETE FIRST SEASON

Columbia TriStar 1030
RELEASE DATE: May 27

The original *Charlie's Angels* exuded strength and intelligence at a time when powerful female role models were scarce. In the late 1970s, the exploits of Sabrina (Kate Jackson), Jill (Farrah Fawcett), and Kelly (Jaclyn Smith) showed a whole generation of young girls that they could outwit men and still be feminine and glamorous. Unlike the present-day *Angels* trio, these gals seemed

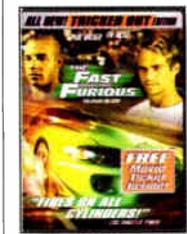


genuine. They needed their minds more than their brawn to get themselves out of a jam. Revisiting the series' first year (1976) on this five-disc set is a fun journey back to the days of predictable yet exciting TV. Though most of these episodes follow a familiar formula, the show stands the test of time: Witness the many fans who participated in the "Angels Forever" featurette on the fifth disc. It's interesting that the theme of career vs. relationships, which fans point out as one of the constant dilemmas the *Angels* faced, has become even more prevalent today.—JK

THE FAST AND THE FURIOUS—TRICKED OUT EDITION

Universal 22949 (widescreen), 23090 (full frame)
RELEASE DATE: June 3

Though *The Fast and the Furious* has been out on DVD before, this "tricked out" edition should attract new and established fans of the film. The reasoning is simple: It includes extra features, and buzz for the upcoming theatrical sequel, *2 Fast 2 Furious*, is beyond high.



Most notable on the new DVD is the preview of the sequel (in theaters June 6), which is presented as a short film rather than a traditional

trailer. Fans will find out that Brian O'Connor (Paul Walker) becomes an AWOL police officer who races cars around the country. The DVD also includes the "Tricking Out a Hot Import Car" feature, which tracks the transformation of a 2003 Mitsubishi Lancer Evolution into a custom race car. The film's technical advisor, Craig Lieberman, walks viewers through the entire six-week, \$50,000 process. Additionally, some deleted scenes are included that give a bit more background to Vin Diesel's and Jordana Brewster's characters. This DVD is certainly one fun ride.—JK

THE RECRUIT

Touchstone/Spyglass 29124
RELEASE DATE: May 27

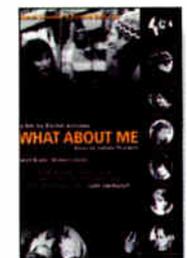
A CIA agent masters the art of espionage in an intense training program at the Farm, a top secret facility that is the center of this DVD's special features. "Spy School: Inside the CIA Training Program" takes viewers into the reality of officer training and relates it to sections of the movie. Real-life CIA agent Chase Brandon discusses how recruits are chosen and what specific skills they are taught. He reveals that the most difficult skill for CIA agents to master is the manipulation of people,



which is the cornerstone of an agent's job. Viewers will find out more background information by listening to the audio commentary with director Roger Donaldson and lead actor Colin Farrell. For example, the film was originally going to be called *The Farm*, and photos of Farrell's character in the film's opening sequence are real photos of the actor as a child with his father. Look out for the cocktail party sequence in the deleted scene section; it is used several times to explain points in the "Spy School" extra. Perfect for those interested in the intricacies of deceit and trickery.—JK

WHAT ABOUT ME
Eclectic DVD EDD02036

RELEASE DATE: May 20
Rachel Amodio's *What About Me* is as much a bohemian time capsule as it is film art. A gritty story about one woman's decay on the streets of New York's Lower East Side, it features a small pantheon of crooked edge-dwellers: legendary guitarist and junkie Johnny Thunders, the similarly dissipated and departed Dee Dee Ramone, Thunders' New York Dolls bandmate Jerry Nolan, beat poet and Kerouac associate Gregory Corso, and East Village legend Rockets Redglare. Thunders provided much of the soundtrack, including his heart-piercing ballad "Can't Put Your Arms Around a Memory." The DVD's extras are two



short, dialogue-free films by Amodio, both perfectly mimicking the silent genre. "Rest in Peace" depicts a deceased woman haunting the sister who violated her coffin, while "Pierre Paolo" is an introspective biographical portrait shot in Amodio's home town of Ter-ravecchia, Italy. *What About Me* is a 90-minute ride through an American nether-culture in which art foreshadows life.—AZ

CONTRIBUTORS: Deborah Evans Price, Rashaun Hall, Jill Kipnis, Chuck Taylor, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to

Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

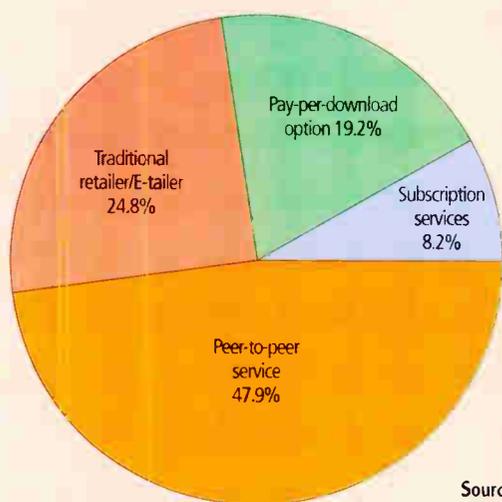
MERCHANTS & MARKETING

How U.S. Downloaders Would Obtain Music

A new study by market research firm Ipsos Insight finds that consumer interest in paying for digital music is growing. In a breakdown of how the downloading population in the U.S. wants to obtain music, those surveyed who were willing to pay for digital files expressed a preference for pay-per-download services like Apple's iTunes Music store.

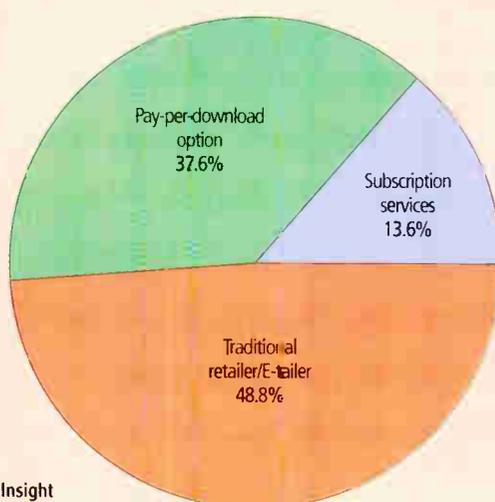
Simulated Market Scenario #1

With Peer-to-Peer (P2P) Service



Simulated Market Scenario #2

With No Peer-to-Peer (P2P) Service



Source: Ipsos Insight

If You Sell It, They Will Buy

Ipsos Insight Reports Consumers Willing To Pay For Digital Music

BY CATHERINE APPLEFELD OLSON

Although the unauthorized sharing of music files continues to spiral in the U.S., indicators are growing that digital music consumers are increasingly more open to paying for music downloads—if the service meets their expectations.

Surprisingly, users aged 12 to 17, the youngest and most rapidly growing segment of downloading consumers, may be the most willing to embrace a pay service, particularly if that service follows a pay-per-download model, according to a new study.

The findings by Ipsos Insight, a global market-research firm, complement the successful launch of Apple's new iTunes Music Store, which reported more than 1 million paid downloads in its first week.

"For the longest time, the industry has questioned whether there was a way to make money selling music online, especially in light of P2P [peer-to-peer services]," says Matt Kleinschmit, a director with Ipsos in Minneapolis. "Apple is the first real success in a true market sense."

Despite industry efforts to quell file sharing over P2P networks, half of U.S. teens and one-fifth of all consumers aged 12 and older report having downloaded a music file from a file-sharing service. This makes a total of 61 million people, according to Ipsos' latest Tempo quarterly digital music study.

So why would anyone opt to pay for a music service?

"The primary drivers of any online commerce are selection, convenience, flexibility, and price," Kleinschmit says. "With a legit service, you don't have to worry about viruses or problems with incomplete downloads. There's a growing hassle factor for people who use P2P networks."

Indeed, according to the Tempo data, "older" U.S. con-

sumers—ages 25 and older—registered a decrease in their downloading activities between April 2002 and December 2002. Conversely, the 12- to 17-year-old and 18- to 24-year-old populations showed substantial increases.

"What's especially encouraging is that our research suggests that teenagers have increased willingness to pay for online music," Kleinschmit says. "This group has grown up accustomed to having online music, so it is not as much of a thrill to get something for free. They are becoming realistic in their approach to online music: it's a viable channel if the result is worth paying for."

Ipsos reports, however, that the majority of U.S. consumers do not believe that file sharing by using a P2P network is hurting music artists.

In a recent survey, only one in five downloaders aged 12 and older agreed that free downloading and file trading negatively affects artists.

To determine consumer preferences in downloading, Ipsos presented three options, which basically mimicked the then-current offerings of Pressplay, MusicNet, and Rhapsody.

Researchers also offered an option of an à la carte service, priced at 99 cents per download, as well as the options of obtaining music using a P2P network or a traditional retail channel.

More than one-quarter, or 27%, of current downloaders surveyed indicated a preference for a service. Of that group, more than two-to-one—19% compared with 8%—said they would prefer a pay-per-download model.

"Ultimately, the real question is what effect the adoption of à la carte downloads is going to have on overall revenue for industry," Kleinschmit says. "In the short term, I think they will cannibalize album sales to a degree. But in the long term, they will increase the options [for] a wider range of people who might not have known about the album at all."



KLEINSCHMIT

Hastings Posts Loss, Higher Sales

BY MATTHEW BENZ and BRIAN GARRITY

Hastings Entertainment posted both higher sales and a net loss for its fiscal first quarter, which ended April 30.

Its net loss was \$1.1 million or 9 cents per diluted share. Of that amount, \$500,000 was the result of a new standard of accounting for consideration received from vendors. Adoption of the same standard recently led Trans World Entertainment to restate its annual results, changing them from a profit to a net loss (*Billboard Bulletin*, April 30).

Amarillo, Texas-based Hastings had a profit of \$569,000, or 5 cents per share, in the same period last year.

Revenue during the quarter rose 3.5% to \$116.8 million; comparable-store sales (comps) of music dipped 11.8%.

The company attributes the dip in music comps to a decline of approximately 10% in units shipped by the music industry during the first three months of the calendar year and the continuing growth of online and physical music piracy.

Hastings' overall rise in revenue was primarily the result of an increase in comparable-store revenue for rental video, which was up 9.5%. The number of stores in operation also increased. As of April 30, Hastings had 146 stores, compared with 141 stores as of the same date last year.

Overall merchandise comp-store sales were basically flat at 0.1% for fiscal first-quarter 2003 when compared with fiscal first-quarter 2002.

Comparable-store sales for books were also down 5.4%.

"We also believe that the war in Iraq and general economic conditions contributed to our lower-than-planned merchandise comps," Hastings president/CEO John Marmaduke said in a statement.

Hastings attributes the increase in rental video comps to a better release schedule. Titles released during the fiscal first quarter of 2003 had significantly stronger box-office revenue than video titles

released during the fiscal first quarter of 2002, which resulted in higher rental transactions.

Videogames remained the fastest-growing product category on a percentage basis. Gross revenue increased 98.2% for the first three months of fiscal 2003 compared with the first three months of fiscal 2002.

"Despite videogame industry groups releasing disappointing sales for the first three calendar months of 2003, the focus on our new '3-Across' layout for new and remodeled stores allows us to position ourselves for gamers to turn to Hastings as their complete source for games and entertainment," Marmaduke said.

DVD sales also continued to increase during the first quarter of fiscal 2003. Gross revenue for the category was up 47.2% from the same quarter one year ago. In addition, Hastings reports DVD sales increased 56.3% for the three months ended April 30, compared with the same time period in 2002.

As a percentage of total revenue, gross profit decreased slightly

to 32.9% for the first quarter of fiscal 2003 compared with 33.3% for the first quarter of fiscal 2002. The company says the drop was a result of an increase in freight expense, which was \$1.4 million higher than the first quarter of fiscal 2002. But Hastings says freight expense was in line with its internal projections.

Selling, general, and administrative expenses for the quarter ended April 30 increased \$2.4 million to \$39 million, or 33.4% of total revenue—up from \$36.6 million, or 32.4% of total revenue for the quarter in the same time frame last year.

A \$1.5 million increase in advertising costs during the first three months of fiscal 2003 partially drove the rise in costs. Expenses associated with the remodeling and expansion of superstores also fueled higher costs.

The chain says it will open five superstores in 2003 and will continue to remodel existing stores. So far this year, Hastings has closed one superstore (*Billboard*, May 3).



MARMADUKE

Classical Goes Virtual

London Symphony Orchestra Scores Latest 'Tomb Raider' Videogame

BY STEVE TRAIMAN

Original music from name acts is playing a larger role in the booming videogame industry, but pop, rock, and hip-hop performers aren't the only ones profiting from the trend. Classical orchestras and composers are also getting in on the act.

games, licensed merchandise, and special retail displays.

It is also being used to help build interest in the upcoming Lara Croft Tomb Raider film, *Lara Croft & The Cradle of Life: Tomb Raider 2*, due in theaters this July from Paramount Pictures.

Eidos cannot release the London

Sony Computer Entertainment America marketing on a multimillion-dollar joint ad/promotional campaign for the PS2 version of the new Tomb Raider game.

The promotion will include four spots by Skip Films for TV and the company's first in-theater trailer that will highlight the game and the London Symphony Orchestra's music.

Eidos is hoping to sustain momentum in a franchise that has enjoyed strong success both with gamers and movie-goers.

According to Eidos, the Lara Croft Tomb Raider games, which comprise five titles, have sold more than 28 million copies worldwide. The series is one of the best-selling lines in gaming history.

Lara Croft also holds the mark as the top-grossing movie based on a videogame to date. The 2001 release, *Lara Croft: Tomb Raider*, topped \$131 million in U.S. box office sales for Paramount.

Total worldwide gross is more than \$500 million, including initial home video releases, according to Paramount Home Entertainment publicity VP Martin Blythe.

Baldwin says the game will carry a specially created trailer for the Paramount sequel, and in return, all movie ads will also plug the game.

More cross-promotional plans are in the works for the anticipated DVD and video version this holiday season.

Major pre-sell programs were set up with the two leading game retailers and several other chains.

Electronics Boutique had an exclusive DVD with game footage, TV commercials, a "making-of" documentary, the new Paramount movie trailer, and Lara Croft ads for the Tomb Raider games going back to 1996.

GameStop stores, formerly Babbage's and Software Etc., have exclusive Lara Croft bobble heads, and Target is offering a free movie ticket worth up to \$10 with each game purchase.

"We hope to emulate the success of Activision for its Spider-Man games and Electronic Arts for the Harry Potter releases," Baldwin adds.

Licensed merchandise—everything from calendars to comic books to novelizations—is another key component of the marketing blitz.

Warner Bros. Consumer Products is acting as licensing agent in Spain, Italy, Germany, South America, and Central America.

"Although we had to take an extra six months to be sure the games were just right," Baldwin adds, "we expect that Lara Croft will dominate [the games sector] in-store at retail to kick off the summer."



Keeping Time. Model Jill de Jong as "Lara Croft" conducts the London Symphony Orchestra at a recording session for the game *Tomb Raider: Angel of Darkness* held at Abbey Road in London. With games emerging as an attractive source for both revenue and promotion, classical performers are lending their music to new game releases. (Photo: Steve Traiman)

With games emerging as an attractive source for both revenue and promotion, classical performers are lending their names to new game releases. One such example is award-winning composer/conductor John Williams, who scored the popular LucasArts *Star Wars* games with symphonic backgrounds.

Now the London Symphony Orchestra is providing a game soundtrack recording for the latest installment of the Lara Croft Tomb Raider franchise from Eidos Interactive, *Lara Croft Tomb Raider: Angel of Darkness*.

The game, which is available for PlayStation 2 (PS2) and PCs, is due in stores June 16.

A special CD with excerpts of the 150-minute-plus London Symphony Orchestra game soundtrack is being offered to Best Buy, which is one of the retailers that will have the soundtrack as a promotional gift-with-purchase for those who buy the game.

"The surround sound of the London Symphony will add a new dimension to our Tomb Raider games, and we see retail as a key partner in our success," Eidos VP of marketing Paul Baldwin says.

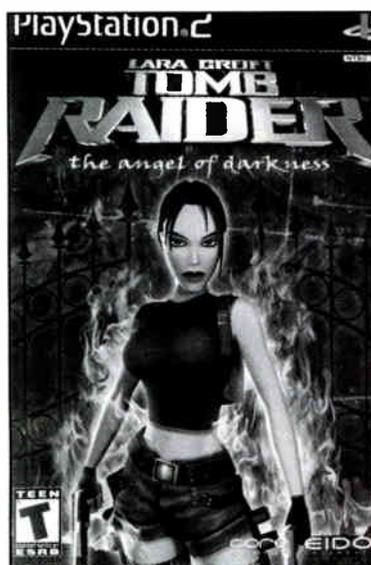
Music merchants are doing an increasing volume of videogame business and figure to be key partners in such retail promotion.

The CD is part of a massive marketing program involving the new

Symphony Orchestra game soundtrack as a commercial album because of a multi-movie agreement with Paramount, Baldwin explains.

That is why the company is instead distributing the soundtrack as a value-add to retail and radio for interactive promotions and giveaways.

Eidos is also working closely with



Dark Angel. Music merchants figure to be key partners in the upcoming summer promotion of the Lara Croft Tomb Raider franchise. The latest version of the videogame, above, hits stores June 16. A second feature film based on the title arrives in July.

Declarations Of Independents™

by Chris Morris

PARTY DOWN: ATP Recordings—the label arm of the left-field, bi-continental All Tomorrow's Parties Festival—is branching out with releases by individual artists.

In the past, the label, which is operated by festival organizer **Barry Hogan**, has issued compilations pegged to the annual event containing individual tracks by participating artists. (The U.S. and U.K. versions contained different tunes.)

But this year, ATP is offering full-blown albums by **the Magic Band**, which includes original members of **Captain Beefheart's** avant-rock lineups, and Denver psychedelic warriors **Bardo Pond**.

The Magic Band's *Back to the Front* arrives Aug. 19. The album comprises newly recorded versions of Beefheart's classic repertoire, featuring **John "Drumbo" French**, **Mark "Rockette Morton" Boston**, **Denny "Feelers Reebo" Walley**, and **Gary "Mantis" Lucas**. Bardo Pond's *On the Ellipse* debuts Aug. 26.

The Magic Band will appear during this year's West Coast All Tomorrow's Parties fest, scheduled for June 20-22 at three Hollywood venues.

Mask Replica is going to love this. They still have the spirit of the music."

He says that when the group—which features French standing in for Beefheart on vocals—played its April ATP debut at Camber Sands in East Sussex, England, "they blew everyone away."

ATP Recordings is distributed by Touch & Go in Chicago.

ROLLING ON: Omaha, Neb.-based American Gramophone Records has struck a new distribution deal with Select-O-Hits in Memphis. Navarre had handled the label since the late '90s.

The first release under the agreement was released May 20. *American Spirit* is a collection of patriotically themed tracks co-billed to American Gramophone's longtime instrumental stars **Mannheim Steamroller** and **C. W. McCall**. McCall cut the big 1975 hit "Convoy"; that tune was written by Mannheim's leader/drummer, American Gramophone chief **Chip Davis**. A new version of "Convoy" appears on *American Spirit*.

SIMPLE MATH: A couple of recent, related phenomena should not pass without comment here.

Phenomenon No. 1: The Recording Industry Assn. of America's most recent consumer profile, released in mid-May, noted that in 2002, consumers aged 45 and older accounted for 25.5% of all sales.

Phenomenon No. 2: Albums by three veteran artists debuted in the top 10 of the *Billboard* Top Independent Albums chart the issue of May 24: **John Hiatt & the Goners' *Beneath This Gruff Exterior*** (New West) at No. 3, **Richard Thompson's *The Old Kit Bag*** (Cooking Vinyl) at No. 5, and **Boz Scaggs' *But Beautiful*** (Gray Cat) at No. 10. (The same issue, those albums debuted on *The Billboard* 200 at Nos. 73, 121, and 167, respectively.)

Scaggs released his first solo album in 1965; Thompson's first was in 1972 (after four years with **Fairport Convention**), and Hiatt's was in 1974.

Other artists with long careers have recently made their presence known on the Top Independent Albums chart. But this most recent incursion is a strong indication that an active and loyal record-buying audience consistently under-served by the major labels is looking wherever it can to find the music it wants.

You don't have to be **Albert Einstein** to formulate a simple equation from the data above:

Disenfranchised upper-demo consumers + gifted but graying musicians + feisty independent labels = potential indie-sector bonanza.



'SIMPSONS' CREATOR MATT GROENING

Matt Groening, creator of *The Simpsons* and *Futurama*, Captain Beefheart über-fan, and all-around music nut, is the festival's guest curator this year. (Past curators have included **Tortoise**, **Shellac**, **Belle & Sebastian**, and **Sonic Youth**.) Groening has contributed a blurb to the Magic Band's album.

"I was in the right place at the right time," Groening says of the group's ATP reunion gig. "They were ready to get back together."

The cartoonist adds, "When I heard them rehearse in Palmdale [Calif.] a few months ago, it brought tears to my eyes. Anyone who has ever loved [Beefheart's 1969 magnum opus] *Trout*

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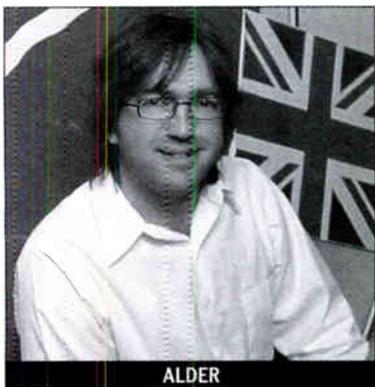


by Ed Christman

VIRGIN CENTRAL: The Virgin Entertainment Group (VEG) is switching its 22-unit U.S. Megastore chain to a centralized automated replenishment system.

VEG tested the system in its Burbank, Calif., store. Afterward, the roll-out of the new replenishment scheme began in early May for stores in the Southern California region close to the company's Los Angeles headquarters. It is now moving eastward. VEG plans to have the entire chain using the system by October.

VEG, like upstate competitor Tower Records, has long prided itself on having local buyers in each superstore purchase and manage inventory. But the need to create operating efficiencies that reduce overhead has both chains searching for ways to achieve that objective without compromising the



ALDER

distinct flavor of their stores, thanks to having locally tailored inventories. Also, they say the system will improve the chain's in-stock status.

"We will never be a cookie-cutter retailer," Dave Alder, senior VP of product and marketing for VEG North America, said in a statement. "This system will allow us to quickly pick up on regional trends and tastes through communication with our knowledgeable field teams. We will continue to offer a unique product profile in every single Megastore."

The system uses sales history and other programmed parameters to suggest an order for specific titles, which are reviewed by the chain's central replenishment team. According to internal VEG documents, each store will continue to have input regarding product being bought through the centralized replenishment system. Local store personnel can request additions to the parameter range for their stores, as well as bump up orders that the system generates.

To help keep the localized flavor, store staff will also retain discretionary control over some of each store's merchandising space. More important, Virgin says the system will enable local buyers to spend more time on the floor,

using their product knowledge to generate incremental sales.

Virgin is assembling a central replenishment team in its home office. It has hired **Scott Leibow** as senior replenishment manager; replenishment analyst **Sherri Brown** and associate replenishment analyst **Mark Hoder**, formerly the southern California classical regional inventory coordinator; and **Chris Fargis**, formerly the Times Square store music shift manager.

Virgin began using centralized buying on new releases for most of the chain about a year ago. Its A-stores, like the two locations in New York, the one in Chicago, and the one in Disney World in Orlando, Fla., continue to buy new releases locally but will switch to centralized purchasing by year's end.

In its latest initiative, Virgin is following in the footsteps of Tower Records, which went to a centralized automated replenishment system last year (*Billboard*, April 27 and Sept. 28, 2002). But major-label sources say the Virgin rollout is going more smoothly, because the chain "has the luxury of doing it more strategically."

Tower, on the other hand, had to implement its centralized replenishment system under the pressure of an overall company restructuring. The savings were quickly needed—and successfully achieved—to stave off what could have been a Chapter 11 filing.

TOWER TIDBIT: In an unrelated development, sources say that Tower Records is making a change in its finance department. According to sources, **DeVaughan Searson**, formerly Tower Records senior VP/CFO, is returning to the chain. He is replacing **Jim Bain**, the man who succeeded him. Searson originally left the chain because of health reasons.

Bain says, "The entire Tower team has accomplished a great deal over the past few years, including improving the company's cost structure and dramatically cutting debt."

He says he is proud of his role in the restructuring and wishes the Tower staff "all the best as they clear the final hurdle in this turnaround process."

The chain is negotiating with bondholders to restructure its \$110 million in outstanding debentures. If those negotiations are successful, the bondholders would convert the Tower bonds to equity or possibly some combination of equity and new notes.

As part of those negotiations, Tower delayed an interest payment that was due May 1. If the negotiations are not completed by June 1, look for Tower to ask for a further delay in that payment.

Madacy Adds Color To Audio

BY MOIRA McCORMICK

Madacy Kids has signed a deal with the parent company of Crayola crayons to produce a line of Crayola-branded audio titles.

The pact is the latest in a series of agreements the Toronto-based label (distributed by Madacy Entertainment Group) has entered into with other companies looking to extend their brands into the music business.

Madacy Entertainment also recently signed audio licensing deals with *Life* magazine and the painter Thomas Kinkadee.

"Our company as a whole is always looking to add licenses," says Sandy Gardner, VP of sales and marketing for Madacy Kids. "Consumers have less time on their hands, so offering product with brand recognition really helps them [make efficient purchasing decisions]."

The licensing partnership with Binney & Smith, maker of Crayola crayons, links the label with one of the longest-standing and most recognizable children's brand names.

Crayola celebrates its 100th anniversary this year. It has 85% penetration in houses with children and does \$500 million per year in sales, according to Gardner.

"Crayola is a unique and strong brand with multi-generational appeal: Great-grandparents colored with them, all the way down to the current youngest generation," Gardner says. "Parents know Crayola stands for quality and creativity."

Gardner says the link between Madacy and Crayola is part of an effort to transform Crayola from an art brand to a lifestyle brand.

Additional Crayola-branded products are rolling out now, including apparel, books, room decorations, games, gift baskets, and bath accessories.

The inaugural Madacy Crayola audio release, *Crayola Music Box*, streeted May 27.

The two-CD set comprises 49 classic children's songs, plus the leadoff track, an original called "Color My World Crayola." It also contains a lyric book, a 50-page coloring book whose illustrations are tied into the songs' themes, and a pack of eight crayons. It has a list price of \$9.98 (\$14.98 in Canada.)

Four more single-CD Crayola releases are due July 8: *Animal Songs*, *Silly Songs*, *Storybook Favorites*, and *Toddler Songs*. The titles carry a \$5.98 list price. A pair of Christmas CDs will street in August, titled *Christmas Magic* and *Kids' Christmas Favorites*.

All tracks are sung by the Countdown Kids, child vocalists featured on previous Madacy albums.

"These are kids who sound like kids," Gardner says, "not like grown women trying to sound like children."

In an effort to build awareness of the new Crayola line, Madacy is launching a national media campaign, including print, radio, TV, and online ads.

The label has also designed custom Crayola merchandisers for

Retailers already signed to carry the Crayola audio line include Wal-Mart, Kmart, Borders Books & Music, Trans World, and Burlington Coat Factory.

Madacy is also targeting such alternative retailers as drug and grocery stores and military PXs.

"Brand awareness of Crayola is so high that it's been no problem placing the product at retail," Gardner says. "We're working with individual retailers on their internal co-op programs."

Madacy executives say that their Crayola audio line also stands to benefit from Binney & Smith's 100th-anniversary promotions for Crayola.

A 40-foot Greyhound bus promoting Crayola has been traveling the country since February (and will continue through October) on the Crayola Art-rageous tour, hitting 26 major markets.

"We're looking to have the bus play our audio, and we're also looking to put it on their Web site," Gardner says.

Other festivities include a name-that-crayon contest and a joint program with Kraft Foods, which is also celebrating its 100th anniversary.



GARDNER

retailers, including a 24-count floor-standing/sidekick display, a 12-count counter display, and a 16-count floor display, as well as bin-divider cards and clip strips.

Gardner adds that the company is also producing custom packages for some retail accounts, such as carry bags and blister packs.

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PREMIUM RADIO: Microsoft's MSN service has launched a premium version of its radio service.

The feature, which bowed quietly the week of May 12, offers access to 250 commercial-free radio channels for an annual subscription of \$29.99.

Other features of MSN Radio Plus include improved audio quality and the ability to use Microsoft "sounds alike" technology, which enables subscribers to find recommendations about similar artists.

The company also continues to offer a free radio service that includes advertising and more limited features.

MSN group product manager **Lisa Gurry** says the premium radio venture marks MSN's first foray into subscription offerings.

She says other music-related subscription music features are in the works. Additional details were not disclosed.

In other Microsoft-related news, amazon.com will begin using the company's Windows Media 9 technology for streaming song samples.

Windows Media 9 enables high-speed online streaming and effectively eliminates buffering delays for broadband Web users.

BRIAN GARRITY

BEGGARS' CHOICES: Beggars Group is licensing its content to listen.com and EMusic.

Listen is offering Beggars Group music through its Rhapsody subscription service. Material by **Bauhaus, the Prodigy, Badly Drawn Boy,** and others will initially be available for streaming only; CD burning will be offered in the coming months.

Rhapsody, which has tracks from all five majors and 150 indies, offers



unlimited streams for \$9.95 per month. Burns cost 99 cents per track.

Beggars has a similar deal with EMusic's download subscription service. EMusic offers unlimited MP3 files for \$9.99-\$14.99 per month, depending on the duration of the subscription. The service has material from 900 independent labels.

BRIAN GARRITY

(IMPORT)ANT NEWS: Microsoft has unveiled an accessory to its Xbox videogame system that enables users to

import music and photo files from a PC.

The \$39.99 Xbox Music Mixer will be available this fall. Users can transfer audio files and digital photos to create personal and karaoke playlists, customized soundtracks, and special visual effects that can be viewed on a TV screen.

ERIK GRUENWEDEL

THE 'QUEST' IS CALLING: Sony Music's mobile products division, which focuses on the cell-phone market, is offering ring tones of music from the score of the *EverQuest* videogame.

The Web-based fantasy game is a property of sister division Sony Online Entertainment.

The ring tones are available for \$1.99 each to U.S. subscribers of AT&T Wireless, Sprint PCS, T-Mobile, and Cingular Wireless who have ring-tone-capable handsets.

BRIAN GARRITY

FANS ARE 'THANKFUL': More than 25% of the fans who purchased **Kelly Clarkson's** album *Thankful* (RCA) have downloaded software embedded on the CD that enables them to access bonus content, technology provider Arcavista reports.

New York-based Arcavista—which makes a software application that

delivers news, music, video, and other content directly to consumers' desktops—cut a deal with RCA to include the software on the *American Idol* winner's debut, which streeted April 15.

Once the software—branded *The Kelly Clarkson Connection*—is installed, fans can view the video to Clarkson's hit song "A Moment Like This" directly on their desktops.

They also receive continuous information from RCA, including exclusive music and video content and advance concert information.

The application is also being used to promote the RCA soundtrack *American Idol Season 2: All-Time Classic American Love Songs*. Arcavista plans to include its software on other major-label releases.

BRIAN GARRITY

EXEC UPDATE: As expected, Roxio has named **Mike Bebel** president/COO of its Napster division, reporting to Roxio chairman/CEO Chris Gorog.

Bebel had been president/CEO of Pressplay, which the software maker



BEBEL

recently acquired.

In addition, Roxio COO **Tom Shea** becomes president/COO of the Santa Clara, Calif.-based company's software division. He also reports to Gorog.

Roxio stock slumped 12.5% May 22 to \$6.35, after the company forecast lower sales of its CD-burning software and other products in the current quarter.

Roxio also reported a net loss for the year ended March 31 of \$9.9 million, or 51 cents per share, as revenue fell 16% to \$120.4 million.

Last year, the company had a profit of \$2.3 million, or 14 cents per share.

MATTHEW BENZ

EXPANDING TIES: Loudeye will handle digital fulfillment and distribution for EMI through the major's 20 retail partners in Europe. Terms of the multi-year deal were not disclosed. Seattle-based Loudeye has a similar arrangement with EMI in the U.S.

Loudeye president/CEO **Jeff Cavins** says the relationship could be expanded to other parts of the world later this year.

MATTHEW BENZ

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A FAMILY-OWNED SUCCESS

Long since its very first sale of a 75-cent record, Norwalk Distributors has spent the past 20 years growing into the industry's third-largest one-stop, now with revenue of \$85 million a year.

BY ED CHRISTMAN

After 20 years in existence and coming off its biggest revenue year ever, Norwalk Distributors knows the most important ingredient to its success and longevity is its relationship with independent retailers.

With a customer base comprised almost solely of independent merchants, Kim Campbell, VP of the family-owned business in Anaheim, Calif., says, "It is very important to us that we do the best we can for our customers. We want them to survive, because we feel that they are the link that will keep the industry going. They are very on top of music and very adamant about what they carry."

She notes that Norwalk has more than 1,500 customers and mentions that she has personally talked to more than 1,000 of them. With the industry going through tough times, things might be better if the major labels followed her lead and paid closer attention to the independents.

NORWALK IS YOUR BUDDY

"The industry regularly issues albums that only have two good songs, and yet they expect people to pay \$18 for them," Campbell says. "That approach works if you are expecting an act to have the longevity of two weeks. Instead of doing this, labels should look at quality and price, and they should look at the

independents, who are very important, and be aware that all this links together."

For its part, Norwalk has been paying attention to independents and has emerged as the third-largest one-stop in the industry, *Billboard* estimates, with revenues of some \$85 million last year.

"Your reputation is one of the most important things. If you put your name on something, it means a lot. So [you] don't do it unless you can follow through."

—Kim Campbell, VP

One thing that has helped the company grow, concedes founder Dave Shropshall, has been the tough business environment in the music industry. A lot of the competition has fallen by the wayside, "so we benefit by it in a certain way," he notes. On the other hand, Alliance Entertainment Corp., the industry's largest one-

stop, "got tremendous advantages" when its debt was forgiven by the bankruptcy court in the mid-1990s, he says.

Nevertheless, today, Norwalk's warehouse facilities take up three buildings—with a combined space of 34,000 square feet—filled with 186,000 music SKUs and 30,000 DVD SKUs. Employees now total 85.

That's a long way from the days when the family-run business got its start through a predecessor company, Norwalk Record Sales Partners, in 1963 in Norwalk, Calif. The first day that store opened, things didn't go so well. "We sold one record—a 45—for 75 cents," remembers Yvonne Shropshall, treasurer of the company.

That solitary sale didn't deter the Norwalk Record Sales Partners, Richard and Lillian Sneed and Dave and Yvonne Shropshall, the two married couples who ran that company for 20 years. (Dave and Lillian are siblings.) At its peak, the firm had five stores and a small wholesale business and regularly sold music at swap meets.

In 1983, the company split, with the Sneeds taking the retail component—which now consists of one store on Front Street in Norwalk, Calif.—and the Shropshalls taking the wholesale business and starting Norwalk Distributors.

The new Norwalk operation began life in

Continued on page 54



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Norwalk Distributors has carved a unique niche for itself in the DVD-Video distribution business by focusing on catalog titles and stellar customer service. As DVDs continue to pick up steam amongst customers, the company is poised to expand its video offerings 100% and build new relationships with more studios and retailers in the coming years.

GROWING APPEAL

Norwalk's foray into the video business began about 12 years ago, in the era of laserdiscs. Kim Campbell, the company's VP, says that 90% of its customers wanted the one-stop to begin carrying the discs at the time the format debuted. Norwalk had never distributed VHS tapes, however, because the market had already been oversaturated with one-stops.

When DVDs were introduced in 1997, Campbell says, Norwalk was "immediately on board. There were very

DEVOTED TO DVD

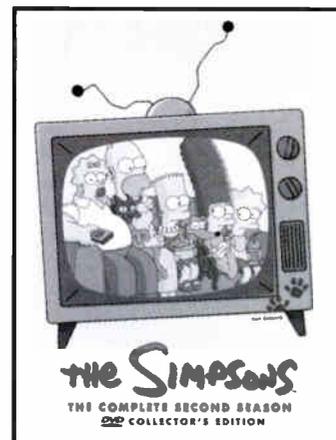
By stocking a wide variety of titles, Norwalk is building an even better bond with retailers and studios.

BY JILL KIPNIS



few companies initially distributing DVDs. When studios started advertising the format on television, with a full, supportive campaign behind it, that really brought our customers to the format. Many of the laser stores we worked with transferred to DVD, and many audio stores also began carrying DVDs."

From the outset, Norwalk's goal was to carry as many DVD titles as possible. It built DVD relationships with major companies such as Twentieth Century Fox Home Entertainment, Buena Vista Home Entertainment and Paramount Home Entertainment, as well as with independents such as Artisan Home Entertainment, Anchor Bay Entertainment and Image Entertainment. The company currently works with more than 100 studios.



best-sellers on DVD are such diverse titles as *Donnie Darko* (Fox), *Mallrats* (Universal Studios Home Video), *Straw Dogs* (Criterion), *A Chorus*

Norwalk also carries approximately 25,000 individual DVD titles and has a separate building completely devoted to its DVD stock. This is one of the factors that separates Norwalk from other distributors. As Campbell says, "We are one of the only one-stops or distributors that fully carries everything."

By stocking a variety of DVD product, Norwalk has been able to appeal to a growing client base of independent retailers. "Our retailers can't compete against the big boys. What they do is fill their customers' needs in other ways," Campbell explains. "Consumers may buy *The Lion King* from Best Buy or Costco, but they are going to buy catalog from other stores."

Thus, Norwalk carries a variety of DVD categories such as horror, musicals and TV boxed sets to help position its clients in the marketplace.

KEPT WELL-STOCKED

Among the company's
 Continued on page 50



thanks **Norwalk Distributors** for **20 years** of great **One-Stop service.**

Special thanks to Dave Sr. & Yvonne Shropshall along with Kim Campbell and Darrell Shropshall and everyone at Norwalk.

DEVOTED TO DVD

Continued from page 49

Line (MGM Home Entertainment) and boxed sets of *The Simpsons* (Fox). Norwalk also carries top theatrical hits and Campbell says that big sells are typically in the 2,000 to 10,000 copy range.

"Our relationship with Norwalk has been very positive," says Steve Bicksler, owner of the Pasadena, Calif.-based Penny Lane store.

"Their fill has been very good, compared to a lot of other suppliers.

They go pretty deep on catalog, and our customers really like the oddball movies and the independent films. We can rely on Norwalk to get these types of DVDs to us."

For retailers, there are a number of advantages to working with Norwalk. Due to the company's on-site stock of DVDs, retailers can receive last-minute orders quickly, since products are shipped out six days a week. "We have shipping, depending on where you are, that can go overnight," Campbell says. "In California, we can take orders till up to 5 o'clock at night and still get them there the next day."

Additionally, Norwalk keeps individual titles available, no matter how they are selling. Camp-

bell says that even if only one copy of a title sells every six months, the company will continue to carry it in order to satisfy its customers.

The company offers multi-structured discounts to retailers as well, instead of the typical flat-rate structure of other one-stops.

Further, Norwalk sends out a weekly DVD mailer to more than 1,500 of its retail clients via e-mail or regular mail.

The mailer includes a synopsis of each new film that is available, details about the project's stars, its year of release, running time and rating.

Retailers can easily fax back an order list based on the mailer and can look at an order list online at the company's Web site, norwalkdist.com. A special "A" list form, which includes only the expected big sellers, is also available.

Norwalk also keeps in mind upcoming holidays when stocking DVDs. For example, it was sure to have black history-oriented titles available prior to February, and also had Easter-appropriate titles available prior to that holiday.

A CONFIDENT FUTURE

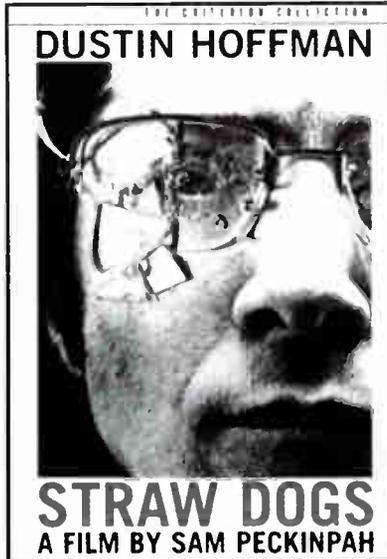
Looking ahead, Campbell says that Norwalk should be doubling its DVD business and adding another building strictly to house its DVD stock. She is extremely positive about DVD's potential because, she says, it is a much different medium than audio product. "Audio

comes and goes very fast" she says. "With a lot of these DVDs, you have a window that just stays open because it is constantly selling."

However, she is concerned about three issues: pricing, high-definition DVD and a DVD-rental model. She sees incremental price drops from the studios as good for business, though she hopes that this will not change when a high-definition format is introduced. "I think the studios are moving in the right direction with high-definition," Campbell notes. "I don't think they will come into it and try to overprice them to where they are not affordable."

For Norwalk, the fact that DVDs were introduced as day-and-date rental/sell-through products has proven invaluable. However, any changes back to the VHS policy—which saw tapes released solely as rentals first—could be problematic. "To flip flop would be tragic," Campbell says. "That would be a huge concern to us, because we've never dealt with rental."

Campbell is confident that, despite these issues, Norwalk is ready to become an even bigger player in the DVD business. "Thanks to all of our clients, our account base has grown by word-of-mouth," she says. "People are claiming their territory with DVD niche product, which will continue to be our focus." ■



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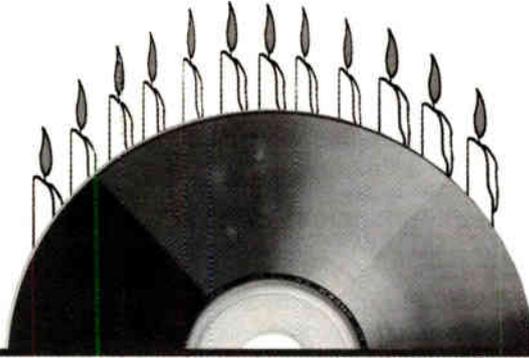
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RETAILERS SING THEIR PRAISE

Norwalk's personal touch has established close relationships with many indies.

With the consolidation of the one-stop sector leaving many an independent searching for new suppliers, some indies feel they have found a partner in Norwalk Distributors.

Jim Stephens, the owner of Record Alley, a 25-year-old store in Palm Desert, Calif., reports that he had been buying from Pacific Coast One-Stop forever, until its liquidation in 2001. "The transition was seamless; [Norwalk] offered the same personal, friendly, owner-operated business," Stephens says. "I have been down there, and they treat you good; they make you feel like you are part of the family."

Stephens adds that his salesperson is likely to go into Norwalk's warehouse and look around—something that rarely happens at other one-stops nowadays—if there is a problem finding a title. "They are not so corporate and are more personal," he says. "You don't get a lot of that anymore." He also says the company is helpful with advertising funds and adds that their pricing is better than most.

Record Roundup owner Bob Schecker simi-

larly found Norwalk after stops elsewhere. "We had gone to Pacific Coast, but they went under, so we went to Valley [Media], and then they went under," he reports. "Finally, we went to Norwalk and found that their prices were much better than Valley and the same as Pac Coast. They offer really good service, they have good fill [on orders], they back order, and I have a very knowledgeable service rep."

For Pat Evans, owner of the 21-year-old World Records in Bakersfield, Calif., it was loyalty to his salesman at Pacific Coast that led him to Norwalk. "Dave Holtje is my mentor. When I opened my store, he sold me my inventory, and he came in and sat on the floor and helped me alphabetize it," he says. Holtje convinced Evans that Norwalk was the place to go, and, when Evans started doing business with them, he found that the owners displayed the same characteristics that had won his loyalty to Holtje. Evans relates that early on he had a problem with returns credits at Norwalk—there was a discrepancy of about \$850—saying, "I got on the phone, explained it to Kim [Campbell], and I

could hear her typing and taking notes. Then she said, 'Done. It's taken care of.' I thought, 'Wow, she never even met me.'

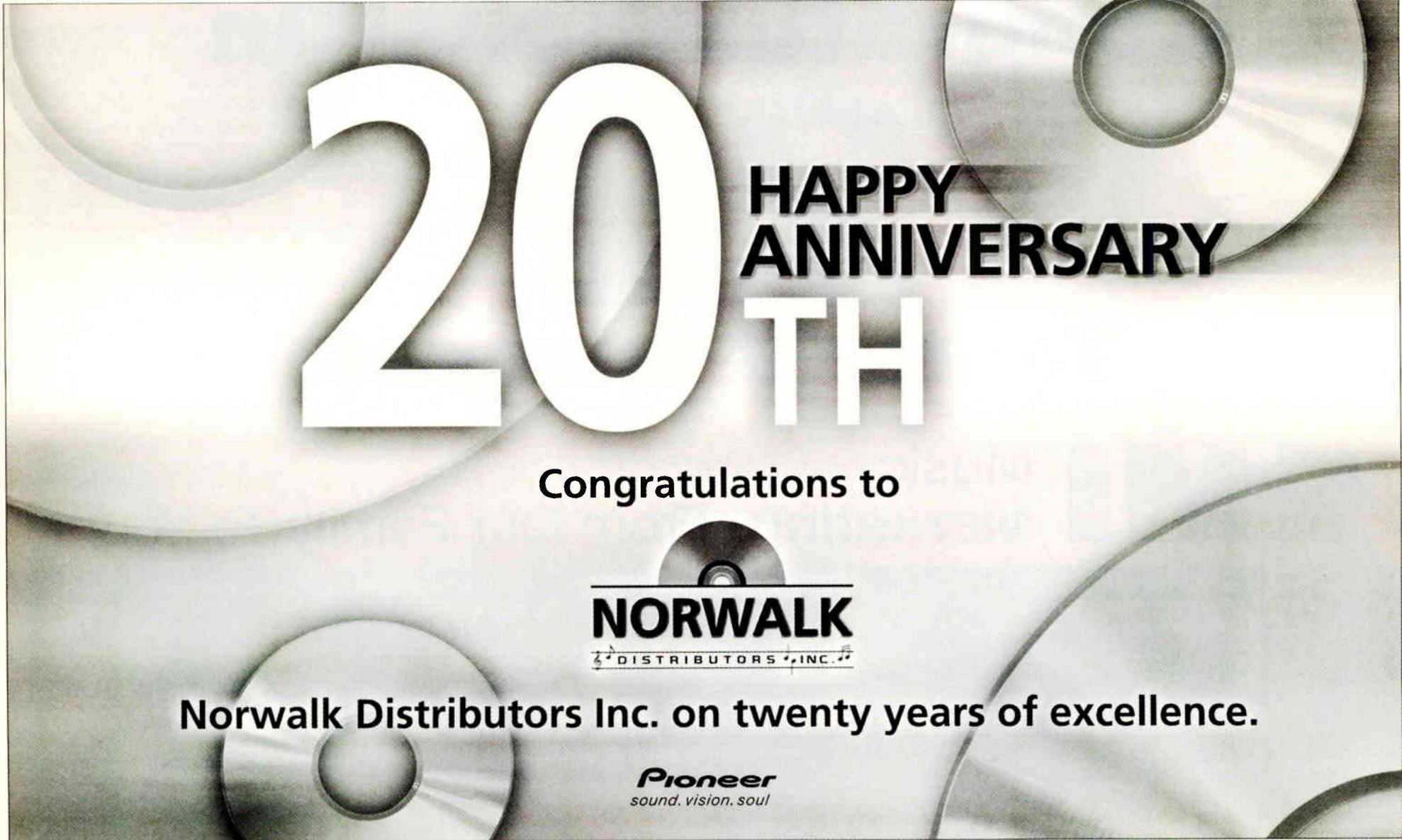
"They are very much a family-run business," Evans continues. "[Kim] is there anytime I want to talk to her. That personal touch can be the difference between success and failure in business."

Carl Lackey of Slip Disc CDs in Birmingham, Ala., says he also likes his relationship with Norwalk. "The best thing is that I feel like I am not a number, that I count," he says. "Pricing is competitive. I sell a lot of indie rock and weird esoteric stuff, and I have been surprised by their fill."

Michael Vincent, who owns CD Warehouse in Springfield, Mo., explains why he uses Norwalk exclusively, after first doing business with the one-stop five years ago. "They have been instrumental in our success," Vincent says. "When we started dealing through them, our business took off. Their personal service is what helps. Our business depends on that. I have seen them work for an hour to find a CD that our customer was looking for."

Vincent says that Norwalk's deep inventory results in a "really solid fill rate." He also points out that they "stay on top of new releases and pick out stuff that we overlook."

Laurel Polson, VP of field sales for the western region of Sony Music Distribution, says Norwalk's customer service to independent stores helps the company remain competitive. "They seem to focus on strong personalized customer service," Polson notes. "I know Kim often puts product in her car and drives it somewhere on her way home." —E.C.



20 HAPPY ANNIVERSARY TH

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Norwalk Distributors Inc. on twenty years of excellence.

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We look forward to another twenty years by your side.

To Our Vendors:

The family of Norwalk Distributors, Inc. would like to thank all of the vendors we have worked with over the past twenty years. Major labels/studios and independents alike in the audio and video industries have all played a role in Norwalk's success. Thank you, friends!

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FAMILY-OWNED SUCCESS*Continued from page 47*

Orange, Calif., in April 1983, sharing a small space—less than 1,000 square feet—in a building owned by a friend who also ran a business out of it. “I did the advertising and the mailers, and my husband took care of customers,” Yvonne Shropshall says. Soon they were joined by sons Dave, who left Norwalk in 1994, and Darrell, who serves as VP and oversees the warehouse, and daughter Kim Camp-



Family legacy: Dave and Yvonne Shropshall



Son Darrell oversees the warehouse

bell, VP, who oversees, according to her, “everything else,” including purchasing.

Of the 85 employees, close to 20 have been with the company for many years, Yvonne Shropshall reports, adding that employees are like family. And everyone is into music, Darrell Shropshall points out. In fact, some of the employees are in a band called Buddy.

“If you’re really interested in getting to know Norwalk, you should come to one of their shows; we are usually there,” he says. Indeed, the band Buddy and the company’s support for it has come to symbolize Norwalk’s relationship with its retail customers and vendors, as well as between employees, Darrell Shropshall asserts.

The company has plenty to celebrate at those shows. In addition to its best annual sales volume, Norwalk has just marked its 20th year, and its founders are celebrating their 50th wedding anniversary.

LEAN, MEAN FAMILY MACHINE

“When I think of Norwalk, I think of a ‘lean and mean family machine’,” says Laurel Polson, VP of field sales for the western region of Sony Music Distribution. “In this current environment, it is particularly refreshing to see a family business thrive. How do they do it? The old-fashioned way: customer service,

*To the Shropshall Family
And Norwalk Dist.*

**Congratulations on your
20th anniversary**

*You have always shown
your dedication to the
music industry!*

From your friends at

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DISTRIBUTION

commitment and passion have carried Norwalk for many years, and has earned them the loyalty that their customer base repeatedly acknowledges."

Michael Vincent, who owns CD Warehouse in Springfield, Mo., confirms that. "We started using Norwalk about five years ago," he says, "and now I use them exclusively. I got rid of everyone else; that's how much I love Norwalk."

At its inception, however, Norwalk had only one customer, Jazzercise Records, which it inherited from Norwalk Record Sales Partners. That company had a unique business model. Its owner, Judy Ritter, worked up dance rou-



Staffers Dave Rayburn and Caroline Gomez are buddy Buddy

tines to hit songs, recorded them on video and sold them to dance instructors around the country.

Initially, she had a customer base of some 300 dance instructors and built it up to 2,500. Each customer would get a package of videos and singles.

When Norwalk Record Sales Partners split up, "I stayed with my uncle [Richard Sneed] for about three more years and worked the swap meets for him. At that time, we did about 10 different swap meets," Darrell Shropshall recalls. "In the beginning, I was doing everything, from picking orders, packaging orders and doing the buying and stocking. After all, at that time, there were only five of us."

To build the business, Yvonne Shropshall says, "I just kept sending out mailers and calling people, mostly indie retailers, and built our business from that." That approach worked and the business grew, moving twice to larger spaces in the town of Orange and then moving to Anaheim in 1987 to take 10,000 square feet of space—when it had about \$7 million a year in business and between 10 and 15 employees. But like others in the industry, Norwalk's growth would continue, because, as Campbell puts it, "At that time, the CD was just pulling in."

So it began expanding into the new format, while still carrying the cassette and vinyl. That is the company's philosophy: to be a full-line one-stop, carrying all titles in all configurations. But crunch time came when the majors made vinyl non-returnable. "We had been selling huge amounts of it, but, when they made it non-returnable, it became a null format," Campbell says. "That scared everybody away from it."

As Norwalk was moving out vinyl, it was bringing another big format in: laserdiscs. Movies, first in that format and then on DVD, would also help fuel the company's growth, which meant more space was needed. So Nor-

Continued on page 56

Congratulations
to Norwalk on their 20th Anniversary

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DISTRIBUTION

Norwalk Distribution
Happy 20th From Your Friends At 20th

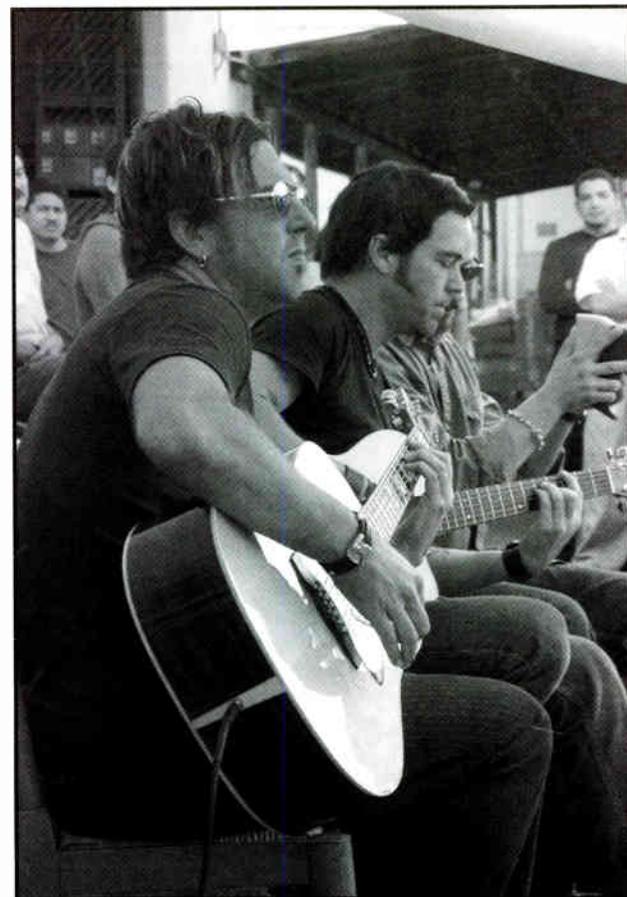
20th
CENTURY
FOX

All The Best From Fox Home Entertainment

FAMILY-OWNED SUCCESS*Continued from page 55*

walk took the building next door, knocking down a wall and building a mezzanine in the first building. Then it took a third building across the way, putting up an awning between the buildings. The company's complex now takes in about 34,000 square feet.

The first building houses CDs, with two hit walls holding about 50 titles each, and the rest of the warehouse is grouped by 10 major suppliers and then the independents in alphabeti-



Dishwalla performs live, 2002

cal order. The second building stocks DVDs, while the third holds 12-inch, cassettes, some CDs, accessories and processes returns. Inventory includes approximately 186,000 music titles and 30,000 DVD titles. Revenues break out 55% music, 45% movies.

In order to make sure inventory moves out the door, Norwalk employs a sales staff of 17, including a satellite office in Pennsauken, N.J., with three people, while the warehouse has about 50 people, reports Darrell Shropshall. "We have four buyers: a DVD buyer, a hits buyer, a catalog buyer and I fill in for whatever else needs purchasing," he says.

While the warehouse is not automated, the company scans in all product. Its computer does all the thinking for the pickers, and orders show whether a title is available. In addition to having an extensive inventory, Norwalk allows its customers to download its database free of charge. It also has a business-to-business site, allowing customers to place orders through EDI (electronic data interchange) and track them. New release information is available through the site, as well as availability of POP (point-of-purchase) materials, and customers can access the majors to get artwork through the site. In addition, the one-stop can take modem orders and regularly e-mails its customer base, alerting them to deals and promotions.

INDIES MEAN EVERYTHING

Norwalk's overriding philosophy is the belief that "taking care of the customers is the most

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important thing," Campbell states. "That's why we don't shmooze with vendors that much, because we are taking care of our customers in every aspect, whether it be pricing, POP or returns."

Consequently, the company passes on every deal offered by the majors to its customers. "If the majors offer a midline deal, we pass it on to our customers," Campbell says, adding that,



Former staffer Eugene Edwards (left) of the Majestics

recently, a title at a developing-artist price point was raised to \$18.98. "We still had product from the original deal, but we sold it at the lower price until we ran out."

"My parents taught us that a gentleman's handshake is very important, and your reputation is one of the most important things," Campbell says. That's why Dave Shropshall says he makes sure the company has never missed, or even fallen behind, in making a payment with the majors in all of Norwalk's years of doing business.

Similarly, Campbell says her parents taught her that "If you put your name on something, it means a lot. So don't do it unless you can follow through. It's the same philosophy we use with all of our customers, employees and vendors."

She believes her support of independent retail has helped Norwalk survive what the Shropshall family initially feared would be a major business setback for the company. Last year, Universal Music & Video Distribution, the largest U.S. music supplier, decided to stop selling to about 15 one-stops, including Norwalk.

"It was very traumatic," Campbell says, "but we have been able to overcome it because we work with the indie retailers as partners. In return, we got the support and loyalty of our customers. It showed how many people cared about us. It showed that we made a difference when we didn't know it."

She also acknowledges that other majors have gone out of their way to support Norwalk. While she appreciates that support, she wishes all majors would do more for the independent merchants, instead of catering so much to the discounters. "The indies make or break records; the chains sell hits," Campbell says. "And the way records become hits has a lot to do with the independent stores."

"How many times do the independents break a record, then, when the second album comes out, the majors give all the tools to the big boxes [discounters] and forget about the independents?" she asks. After helping to break the record, the independents should be getting credit on the second record, and, instead, they lose the sale to the big boxes. "I am very adamant about indies and their survival," she says. "If they go, the industry is in trouble." ■

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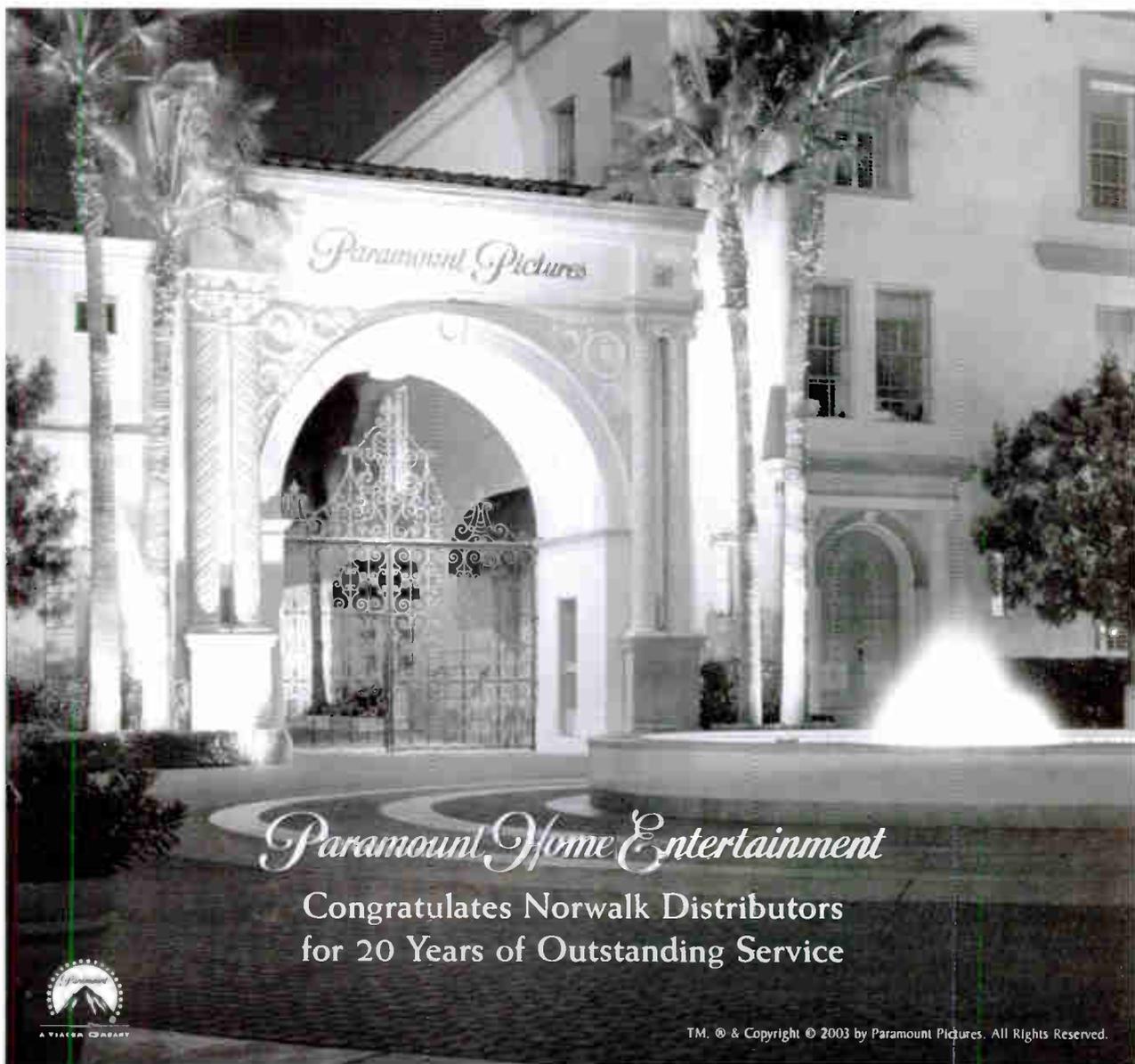
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As Norwalk Distributors, Inc. celebrates twenty years of service in the audio/video wholesale one-stop industry, it's impossible to think that it all could have been accomplished without forging long-lasting relationships with everyone from vendors, to employees, to retail customers. Each and every one of them has been crucial in making us who we are today. Without any of them, we could not have come this far.

Specifically, we can not begin to express how grateful we are for the support of all of our customers. We have had one of the greatest opportunities to not only build businesses, but also friendships. We have watched customers grow with us over the years, even in changing times.

You have shown us that great service, fill and pricing do make a difference. You have shown us that when we work together, we can overcome anything.

Thank you again for all your loyalty and support. You deserve this tribute as well. Because of you... we are here.

"Norwalk is your buddy"

**NORWALK
DISTRIBUTORS
INC.**

JUNE 7 2003		Billboard TOP KID VIDEO™	
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan	
		NUMBER 1 2 Weeks At Number 1	
1	1	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	2003 14.95
2	2	THE WIGGLES: WIGGLES BAY HIT ENTERTAINMENT 2592	2003 14.95
3		BARNEY'S OUTDOOR FUN HIT ENTERTAINMENT 2088	2003 14.95
4	3	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	2002 14.95
5	4	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2000	2003 12.98
6	6	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2000/7000	2003 12.98
7	21	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001 9.98
8		BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003 12.95
9	10	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003 12.95
10		ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54288	2002 9.98
11	13	MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002 12.95
12	11	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002 12.95
13	9	BARNEY'S READ WITH ME DANCE WITH ME HIT ENTERTAINMENT 2080	2003 14.95
14	8	JUSTICE LEAGUE: JUSTICE ON TRIAL WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 24746	2003 14.95
15	15	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001 12.95
16	5	BABY NEPTUNE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003 14.95
17	12	SESAME STREET: ZOE'S DANCE MOVES SONY WONDER/SONY MUSIC ENTERTAINMENT 50200	2003 12.95
18		ELMO'S WORLD: HEAD TO TOE WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 50191	2003 9.95
19	18	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875653	2002 12.95
20	24	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22971	2003 26.95
21	17	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000 14.99
22	7	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	2003 19.95
23		DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	2003 12.95
24	19	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998 9.95
25	22	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002 14.95

JUNE 7 2003		Billboard RECREATIONAL SPORTS™	
THIS WEEK	LAST WEEK	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan	
		NUMBER 1 5 Weeks At Number 1	
1	1	WWE: NO WAY OUT 2003 SONY MUSIC ENTERTAINMENT 59357	16.95
2	3	WWE: ROYAL RUMBLE 2003 SONY MUSIC ENTERTAINMENT 59355	14.95
3	2	WWE: DIVAS-DESERT HEAT SONY MUSIC ENTERTAINMENT 59385	14.95
4	4	WWE: DIVAS UNDERESSED SONY MUSIC ENTERTAINMENT 59345	14.95
5	16	ULTIMATE X BUENA VISTA HOME ENTERTAINMENT 362066	22.95
6	5	WWE: RAW TENTH ANNIVERSARY SONY MUSIC ENTERTAINMENT 59381	12.95
7		SUPER BOWL XXXVII WARNER HOME VIDEO 37855	19.95
8	10	WWE: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375	19.95
9	6	WWE: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 59321	19.98
10	9	ENTERTAINER'S BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON VENTURA DISTRIBUTION 1416	14.95
11	7	WWE: SURVIVOR SERIES 2002 SONY MUSIC ENTERTAINMENT 59351	19.95
12	15	STREETBALL: THE AND1 MIX TAPE TOUR VENTURA DISTRIBUTION 14463	19.95
13	8	AND1 MIXTAPE TOUR 2002 VENTURA DISTRIBUTION 3413	14.98
14	12	WWE: NO MERCY SONY MUSIC ENTERTAINMENT 59325	19.95
15	14	AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250	14.98
16		THE BEST OF BACKYARD WRESTLING: VOL. 5 VENTURA DISTRIBUTION 26989	19.99
17	17	TONY HAWK: GSTP 2001 REDLINE ENTERTAINMENT 77025	14.98
18		BACKYARD BABES BACKYARD VIDEO 8969	19.95
19		WWE: KING OF THE RING SONY MUSIC ENTERTAINMENT 59617	14.95
20	19	TONY HAWK'S TRICK TIPS: VOL. II REDLINE ENTERTAINMENT 77020	14.98

JUNE 7 2003		Billboard HEALTH & FITNESS™	
THIS WEEK	LAST WEEK	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan	
		NUMBER 1 5 Weeks At Number 1	
1	1	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99
2	2	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
3	3	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.95
4	6	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.95
5	5	METHOD ALL IN ONE CURRENT WELLNESS 906	12.98
6	4	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	9.95
7	8	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.95
8	7	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790	24.98
9	9	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
10	10	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
11	13	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368	9.95
12	11	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
13	12	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
14	14	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 81294	19.98
15	15	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS GOODTIMES HOME VIDEO 20156	9.95
16	16	FIRM: BODY SCULPTING SYSTEM GOODTIMES HOME VIDEO 2210	9.95
17	17	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 22114	12.95
18	18	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499	14.98
19	16	LESLIE SANSONE: WALK THE WALK-FIRM WALK GOODTIMES HOME VIDEO 1791	9.95
20		CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99

HOME VIDEO

New Format May Perplex DVD Buyers

BY JILL KIPNIS

LOS ANGELES—Retailers predict that a new line of limited-play DVDs may find little acceptance this summer and could confuse consumers in the burgeoning DVD market.

Flexplay Technologies' EZ-Ds will be introduced in test markets in August with eight films from Buena Vista Home Entertainment. The EZ-Ds become unreadable by DVD players two days after being opened. The DVDs do not contain any extra features.

"This will allow consumers who have become disenchanted with the rental process to re-enter the marketplace," Flexplay CEO Alan Blaustein says.

"There are no late fees, no returns, and discs won't be scratched."

But many retailers believe that the rental process is sound and that EZ-Ds will only confuse consumers. Some



BLAUSTEIN

say the discs are revisiting the failed concept of Divx, limited-play DVDs that were introduced in the late 1990s. Unlike Divx, EZ-Ds play in conventional DVD players.

"If the rental process is as bad as people make it out to be, there wouldn't be tens of millions of rentals," says Zane Plsek, director of video for the Torrance, Calif.-based Warehouse Entertainment chain. "Flexplay has a mountain to climb."

Indeed, the Video Software Dealers Assn. reports that DVDs accounted for 49% of rental revenue in first-quarter 2003, up from 26% in first-quarter 2002. Spending on DVD rentals increased 83% over first-quarter 2002 (*Billboard*, April 26).

EZ-Ds are expected to be carried in supermarkets and convenience stores. Many traditional video chains will need a lot of convincing to add EZ-Ds to their stock.

"We think this is a bad idea," says Karen Raskopf, spokeswoman for the Dallas-based Blockbuster chain. "Obviously, consumers like being able to purchase or rent movies."

The price point for EZ-Ds has not been disclosed, though it is expected to be slightly more than a DVD rental. The first titles include *The Recruit*, *25th Hour*, *Frida*, and *Signs*.

EZ-Ds are not expected to jeopardize DVD's current business model, which sees new titles available for sale and rent on the same date. Buena Vista president Bob Chapek has said that EZ-D's window will begin after films are already out on home video.

Blaustein says Flexplay is shopping the concept to other major studios. A formal rollout date has not been set.

JUNE 7 2003		Billboard TOP MUSIC VIDEOS™		
THIS WEEK	LAST WEEK	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
		Sales data compiled by Nielsen SoundScan		
		NUMBER 1 6 Weeks At Number 1		
1	1	THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108	50 Cent	19.95 DVD/CD
2	3	THE BEATLES ANTHOLOGY ▲ ¹³ CAPITOL VIDEO 90190	The Beatles	149.95/69.95
3	2	WHEN THE LIGHTS GO DOWN WARNER MUSIC VIDEO 38579	Faith Hill	16.95 DVD
4	NEW	MEMORIAS DISA/EMI LATIN VIDEO 726995	Grupc Bryndis	17.98 DVD/CD
5	4	LIVE IN NEW ORLEANS ▲ ² BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.95 DVD
6	5	JOSH GROBAN IN CONCERT ● WARNER REPRISE VIDEO 48413	Josh Groban	27.98 CD/DVD
7	18	AUSTRALIAN HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44510	Galther Vocal Band	29.95/24.95
8	NEW	MTV UNPLUGGED: STAIND ● ELEKTRA ENTERTAINMENT 40231	Staind	24.99 DVD
9	6	HELL FREEZES OVER ▲ ⁸ GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
10	27	GOING HOME SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44667	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95
11	19	HEAVEN SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44666	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95
12	NEW	EVERYONE'S A STAR RAZOR & TIE/BMG VIDEO 89065	Kidz Bop Kids	12.99/16.99
13	7	AN EVENING WITH THE DIXIE CHICKS ▲ ⁷ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	Dixie Chicks	14.95/19.95
14	9	FOR THE LAST TIME: LIVE FROM THE ASTRODOME ● MCA/MASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17081	George Strait	19.95 DVD
15	12	LA HISTORIA EMI LATIN VIDEO 80819	Intocable	14.98 CD/DVD
16	10	MTV UNPLUGGED V2.0 ▲ VAGRANT 378	Dashboard Confessional	18.99 CD/DVD
17	11	SECRET WORLD LIVE Geffen Home Video/Universal Music & Video Dist. 433594	Peter Dinklage	24.95/19.95
18	NEW	LET FREEDOM RING: LIVE FROM CARNEGIE HALL SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44668	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
19	NEW	LOSING GRIP ARISTA RECORDS INC./BMG VIDEO 51025	Avril Lavigne	7.99 DVD
20	17	I'M WITH YOU/SK8ER BOI ● ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne	7.99 DVD
21	13	ANY GIVEN THURSDAY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.95/19.95
22	8	THE MADRIGALS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 89083	Howie Day	9.99 CD/DVD
23	16	LET'S GET LOUD ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95
24	21	ALIVE IN SEATTLE IMAGE ENTERTAINMENT 9559	Heart	19.95/24.95
25	15	THE ULTIMATE VIDEO COLLECTION EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55735	B2K	14.95 DVD
26	20	BACK IN THE U.S. LIVE 2002 ▲ ³ CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
27	14	I AM TRYING TO BREAK YOUR HEART ● PLEXIMUSIC 007	Wilco	19.95/24.95
28	23	DRIVE-THRU RECORDS DRIVE THRU VIDEO 60080	Various Artists	16.95 DVD
29	24	THE DANCE ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
30	25	LIVE IN CONCERT HBO HOME VIDEO/WARNER MUSIC VISION/WARNER HOME VIDEO 91583	Cher	19.98/24.98
31	NEW	TRY IT ON MY OWN ARISTA RECORDS INC./BMG VIDEO 50538	Whitney Houston	7.99 DVD
32	36	LOVERS LIVE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
33	22	LIVE AT FOLSOM FIELD, BOULDER, COLORADO ▲ BMG VIDEO 65042	Dave Matthews Band	19.98/24.98
34	33	LIVE FROM AUSTIN, TEXAS ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Steve Ray Vaughan And Double Trouble	14.95/19.97
35	26	HANDS UP ● LA FACE VIDEO/BMG VIDEO 51157	TLC	9.99 DVD
36	28	LIVE SHIT: BINGE & PURGE ▲ ¹² ELEKTRA ENTERTAINMENT 5194	Metallica	59.98 DVD
37	30	ONE NIGHT ONLY: LIVE ▲ ² EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
38	37	THE BEST OF 1990-2000 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 62611	U2	12.95/19.95
39	NEW	PULL OVER ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
40	29	GLOBAL MUTE 9201	Paul Van Dyk	19.98 CD/DVD

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003. VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

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JUNE 7 2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	1 Week At Number 1		
1		THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13	29.99
2	5	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
3	1	CATCH ME IF YOU CAN (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89532	Leonardo DiCaprio Tom Hanks	PG-13	29.95
4		ANALYZE THAT (WIDESCREEN) WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	R	27.99
5	2	CATCH ME IF YOU CAN (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90332	Leonardo DiCaprio Tom Hanks	PG-13	29.95
6	3	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG	29.95
7		ANALYZE THAT (PAN & SCAN) WARNER HOME VIDEO 30020	Robert De Niro Billy Crystal	R	27.99
8	4	TWO WEEKS NOTICE (PAN & SCAN) WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	PG-13	27.98
9	7	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.95
10		EQUILIBRIUM DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26695	Christian Bale Taye Diggs	R	29.99
11	6	TWO WEEKS NOTICE (WIDESCREEN) WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13	27.95
12	8	HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.95
13	22	ANALYZE THIS WARNER HOME VIDEO 16988	Robert De Niro Billy Crystal	R	24.98
14		THE MISSION (WIDESCREEN) WARNER HOME VIDEO 23497	Robert De Niro Jeremy Irons	PG	26.99
15	12	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13	27.98
16	10	X-MEN 1.5 FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.95
17		COMEDIAN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30389	Jerry Seinfeld	R	29.99
18	11	MAID IN MANHATTAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
19	15	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29781	Animated	PG	29.99
20	13	DARKNESS FALLS (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13	26.95
21	9	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91953	Nia Vardalos John Corbett	PG	27.95
22	36	GOOD WILL HUNTING: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 10005	Matt Damon Ben Affleck	R	39.99
23	17	DRUMLINE (WIDESCREEN) FOXVIDEO	Nick Cannon Zoe Saldana	PG-13	27.98
24	16	DRUMLINE (PAN & SCAN) FOXVIDEO 2007634	Nick Cannon Zoe Saldana	PG-13	27.98
25	20	FAMILY GUY VOLUME ONE FOXVIDEO 2006951	Animated	NR	49.98
26		PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	PG-13	29.99
27	35	PRETTY WOMAN: 10TH ANNIVERSARY EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 19408	Richard Gere Julia Roberts	R	19.95
28		THE X-FILES BOX SET: VOL. 7 FOXVIDEO 2006977	David Duchovny Gillian Anderson	NR	149.98
29		ARMAGEDDON TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 10008	Bruce Willis Ben Affleck	PG-13	29.99
30	21	JACKASS: THE MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
31		FULL METAL JACKET WARNER HOME VIDEO 21154	Matthew Modine Adam Baldwin	R	19.99
32		THE SIXTH SENSE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 18307	Bruce Willis Haley Joel Osment	PG-13	29.99
33	19	BIGGIE & TUPAC VENTURA DISTRIBUTION 1108	The Notorious B.I.G. Tupac	NR	19.95
34	29	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R	27.95
35		TOMBSTONE (WIDESCREEN) HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 13078	Kurt Russell Val Kilmer	R	19.99
36		ROUNDERS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 10015	Matt Damon Edward Norton	R	29.98
37	27	JACKASS: THE MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56614	Johnny Knoxville Steve-O	R	29.95
38		THE MATRIX/THE MATRIX REVISITED WARNER HOME VIDEO 22211	Keanu Reeves Laurence Fishburne	R	39.99
39	14	THE EMPEROR'S CLUB (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22740	Kevin Kline	PG-13	26.95
40	25	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95

JUNE 7 2003

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1	3 Weeks At Number 1			
1		TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.95
2	3	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
3	2	TWO WEEKS NOTICE WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.99
4		ANALYZE THAT WARNER HOME VIDEO 23001	Robert De Niro Billy Crystal	2002	R	15.99
4		SCOOBY-DOO MEETS THE HARLEM GLOBE TROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scooby-Doo	2003	NR	14.95
6	6	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98
7	8	THE WILD THORNBERYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
8	5	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91953	Nia Vardalos John Corbett	2002	PG	22.95
9	7	X-MEN: THE LEGEND OF WOLVERINE BUENA VISTA HOME ENTERTAINMENT 28594	Animated	2003	NR	14.95
10	9	THE WIGGLES: WIGGLES BAY HIT ENTERTAINMENT 2502	The Wiggles	2003	NR	14.95
11		THE MATRIX (COLLECTOR'S EDITION) WARNER HOME VIDEO 16985	Keanu Reeves Laurence Fishburne	1999	R	19.98
12	12	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
13	13	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29782	Animated	2002	PG	19.99
14		BARNEY'S OUTDOOR FUN HIT ENTERTAINMENT 2988	Barney	2003	NR	14.95
15	15	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
16	18	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
17	10	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
18	17	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
19	11	X-MEN FOXVIDEO 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
20	14	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
21	16	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
22	20	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2006934	Strawberry Shortcake	2003	NR	12.98
23		CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	Ellen Barrett	2002	NR	9.95
24	21	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	Leslie Sansone	2002	NR	9.95
25	25	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98

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JUNE 7 2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	2 Weeks At Number 1	
1	1	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89582	Leonardo DiCaprio Tom Hanks	PG-13
2	2	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
3		ANALYZE THAT WARNER HOME VIDEO 23300	Robert De Niro Billy Crystal	R
4		THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
5	3	DARKNESS FALLS COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13
6	4	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
7	5	DRUMLINE FOXVIDEO 2007625	Nick Cannon Zoe Saldana	PG-13
8	7	GHOST SHIP WARNER HOME VIDEO 23410	Julianne Margulies Gabriel Byrne	R
9	6	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG
10	8	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13

JUNE 7 2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	2 Weeks At Number 1	
1	1	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89582	Leonardo DiCaprio Tom Hanks	PG-13
2		ANALYZE THAT WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	R
3		THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
4	2	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
5	3	DARKNESS FALLS COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13
6	4	THE TRANSPORTER FOXVIDEO 2007429	Jason Statham	PG-13
7	6	THE EMPEROR'S CLUB UNIVERSAL STUDIOS HOME VIDEO 22740	Kevin Kline	PG-13
8	5	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	PG-13
9	8	GHOST SHIP WARNER HOME VIDEO 23293	Julianne Margulies Gabriel Byrne	R
10	7	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13

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Words & Music™



by Jim Bessman

NO SOS FOR L&S: After the company's sale of indie catalogs Trio Music Co. and Quartet Music to Windswept Classics and Japanese conglomerate Itochu (*Billboard*, May 17), Leiber & Stoller Music Publishing is still in business.

President **Randy Poe** says, "It's now a boutique operation representing the songs of **Jerry Leiber** and **Mike Stoller**—some of the most recognizable songs in the world of independent music publishing." He notes that the firm retains such L&S classics as "Stand by Me," "Yakety Yak," "Kansas City," "Charlie Brown," and "Jail House Rock."



POE

"When they decided to sell their catalog of songs that they didn't write, I asked attorney **Jeff Sacharow**, who ironically worked at Windswept prior to its sale to EMI a few years ago, to implement the transaction," Poe continues. "He brought in **John Rudolph** of Music Analytics, who handled all of the financial issues. Neither of them got much sleep in the last few weeks prior to closing!"

Poe also credits the legal contributions of Loeb & Loeb law firm co-chairman **John Frankenheimer** and **Moshe Kupietzky** of Sidley Austin Brown & Wood as "extremely important assets" to the deal-making team.

JUNE'S 'FIRE': Yes, she was Mrs. **Johnny Cash**. But **June Carter Cash**, who died May 15, was so much more than that, both as an artist and human being.

"The most discussed thing at the funeral was that no one ever heard her say anything bad about anybody," says **Merle Kilgore**, who's particularly well-versed in the many aspects of Carter Cash's career. "Come to think about it, she never did."

Kilgore, of course, co-wrote Cash's signature hit "Ring of Fire" with Carter Cash.

The pair started writing when Carter Cash first toured with Cash in 1962. Kilgore, who would become **Hank Williams Jr.**'s longtime manager, was on the tour then as a singer/songwriter whose big score had come that year as co-writer with **Claude King** of King's hit "Wolverton Mountain."

"She played a solo show, doing comedy and playing autoharp and [Opry legend] **Uncle Dave Macon's** banjo," Kilgore says, lovingly recalling his experiences with the keeper of the **Carter Family** music heritage. "There was a period when we were on the road together and wrote every day. She had that Carter Family background and a million melodies."

Originally titled "(Love's) Ring of Fire," the tune was first recorded in 1962 by Carter Cash's sister **Anita Carter**.

"The first version had the word 'mire'—'I fell in the deepest mire,'" Kilgore says, singing the long-gone lyric. "I said, 'June, what is 'mire'?' And she said, 'Kilgore! When you're stuck and mired!' Now, I'm from the city—and I never heard the word! 'Stuck on somebody? Mired? In the mud?'"

"So we called it quits for the day, but she called me back about 4 o'clock and said, 'Get here real quick, Kilgore, because Anita needs one more song for her session, and we just knocked it right out!'"

Carter cut it as a folk song, Kilgore remembers. "Then Johnny had a dream about it where it had Mexican trumpets on it," he says. "I remember at his session he took out 'mire' and said, 'Don't tell June!'"

Kilgore wrote "20 or so" songs with Carter Cash, including "Happy to Be With You" for Cash, "Oohin' and Aahin'" for **Rex Allen**, and "Promised to John," which **Hank Snow** recorded with Carter. Kilgore singles this one out.

"We wrote it in my Falcon station wagon—with no air—going to a show with **Tex Ritter** at Fort Polk, La.," he says. "It was my first inkling of a strong attraction between June and John."

Assessing his late partner's talent, Kilgore concludes, "The first ingredient of a hit song is it's got to sound familiar, and all the songs we wrote and recorded have that flavor," he says. "June used to dig back and get those old Carter Family melodies and not exactly copy them, but every song is a touch of another melody—a combination, really, of favorite melodies."

Hank Williams Musical Emphasizes Influences

BY JIM BESSMAN

NEW YORK—Randal Myler's acclaimed off-Broadway musical *Hank Williams: Lost Highway* extends the director's artful juxtaposition of Williams' classic country music and its pronounced blues roots.

The show—which recently moved to the bigger Little Shubert Theater following a sold-out run at the Manhattan Ensemble Theater—also depicts the fascinating personal and musical relationship between Williams and his acknowledged mentor Rufus Payne, the black street singer who was known as Tee-Tot.

In doing so, it explores the interplay between traditional country music and blues that engendered one of the most enduring song catalogs in American popular music.

Tee-Tot appears onstage throughout the show, interacting with Williams early on during his formative years, then sitting off to the side, almost like a member of the audience.

"He doesn't say much but serves as a sort of Greek chorus," says Myler, who co-wrote the show with Mark Harelik. "Like he says, 'I can't teach you much while I talk.'"

When he is not directly involved, Tee-Tot (played by Michael W. Howell) underscores the action from the fringe with humming and singing.

"They first meet in the beginning, when Hank's a little kid and Tee-Tot teaches him to sing 'Long Gone Lonesome Blues,'" Myler recounts. "Then, after the fishing scene in the second act—when Hank's famous—he says from the stage of the Grand Ole Opry, 'I'm going to sing a song that I learned from an old fishing buddy of mine, and you see Tee-Tot off to the side singing a bit of it with Hank as he listens to him on the radio.'"

This theatrical contrivance works as a "tip of the hat to all the unknown black street singers that were so influential—and that the white music executives used up [without recognition or compensation] through the '50s and probably the '60s," Myler says. "It's saying, 'This is where Hank learned.'"

The device also "creeps into other shows," continues Myler, who also wrote the off-Broadway Janis Joplin musical *Love, Janis*. "We used snippets of worn-out records by Bessie Smith and Odetta, because they

were the two Janis played as a high school kid—and Bessie was in an unmarked grave until Janis bought a marker for it."

Myler says he has always been interested in the cross-pollination of black music, "especially in the segregated South. Jimmie Rodgers was another hero of mine, and he learned a lot of his singing from black railroad workers in the South. Even my [Tony Award-nominated 1999 Broadway blues historical musical] *It Ain't Nothin' but the Blues* touched a little on artists like Hank Williams and even Peggy Lee. That's what I mean by cross-pollination."

Myler points out that Williams swiveled his hips and sang what was widely considered "race music"—

sense seeped into Hank's music right away—especially his style of guitar playing, which was very rhythmic, [with] so much [focusing] on blues tone."

But Petty notes that opinions vary about Tee-Tot's influence on Williams. "I heard people say he only saw Tee-Tot maybe three or four times, total," he says. "But then I got stories—that may have been embellished—that Hank had him over for dinner, which to me is hard to believe of a Southern white family in the '30s."

Some of Tee-Tot's descendants actually attended a touring show of *Lost Highway* in Alabama. "They were very happy with his portrayal but said that he never

dressed as a pauper but in a three-piece suit to be more presentable," Petty says. "But he basically lived off the street—though he also played private functions. I can't verify any of this, but I heard he schooled himself at the feet of New Orleans musicians and then moved back to South Alabama."

Myler says that Tee-Tot remained "on the sidelines" throughout Williams' life.

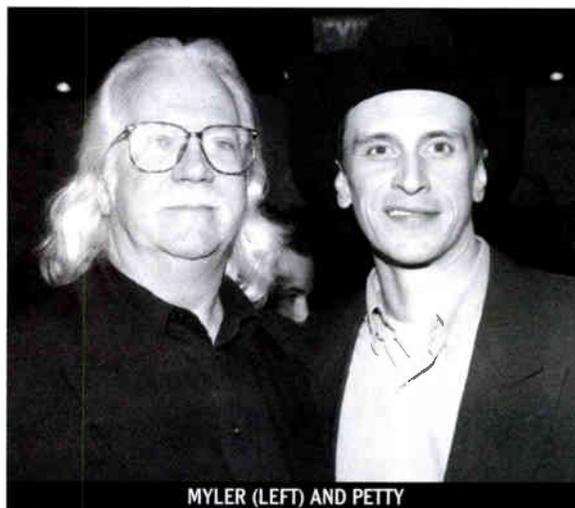
"He used to say Tee-Tot taught him to sing and write what he knows—and he clearly did," Myler says.

"I hear people say he stole the blues from Tee-Tot, but you can't steal anything," Petty notes. "You take what's out there, and back in the '30s, you learned directly from people in your neighborhood: That's where the influence came from."

Citing the "simplicity" of Williams' lyrics, Myler adds that they "come out of a real point in his life. We still chunk a quarter in the roadhouse [jukebox] and Hank sings 'I'm So Lonesome I Could Cry,' [because] those stark lyrics are real."

But Petty stresses that Williams was also influenced heavily by church and gospel music, as well as country and cowboy songs.

"We put the Tee-Tot character in there," Petty says of *Lost Highway*, "but if you had to divvy it up, maybe 15% of it was influences and the rest was solely from Hank. The lonesomeness in his music couldn't have been learned but could only come from within. It can be reflected as blues or gospel or any type of music, but it's what makes him special and transcend time."



MYLER (LEFT) AND PETTY

blues—"probably because he thought it was the most interesting music there was."

To test his theory, he went to Nashville during the creation of *Lost Highway*.

"I talked to people who were still alive when Hank was, and they said, 'Just put on the records and spin them, and that's where you'll find Hank.' But the truth is that he hung out and learned as much as he could from Tee-Tot."

Jason Petty, who reprises the role of Williams that he first played during the show's prior run at Nashville's Ryman Auditorium, delved deeper into the relationship between Williams and Tee-Tot by interviewing Williams' friends, family, and band members.

"Obviously, research into Hank goes through Tee-Tot," Petty says, relating conversations with Williams' relatives and those who knew him when he was a youngster in Montgomery, Ala.

"They remembered that Hank basically bugged the hell out of the guy to learn guitar," Petty says, "and in doing so a lot of Tee-Tot's blues

Crush Reborn As Blink Digital DVD Authoring House

BY CHRISTOPHER WALSH

NEW YORK—Whether the traditional recording studio can survive these days is debatable, but facilities that provide integrated video services along with audio production are most likely to stay in business. Judging by its popularity, the convergence of media offered on DVD is here to stay, regardless of the lifespan of the format itself.

DVD authoring facility Blink Digital provides an example of the contemporary production and post-production environment, applying elements of traditional and new-media production in an entity that has authored more than 1,000 DVDs—including DVD-Audios (DVD-A)—in the music, TV, and film genres.

Managing director Jeff Stabenau has forged a thriving new-media facility despite the demise of its original parent company, Crush Digital.

That company, a pioneering independent DVD authoring facility he founded in 1996, was reborn as Blink, now a subsidiary of the Ascent Media Group.

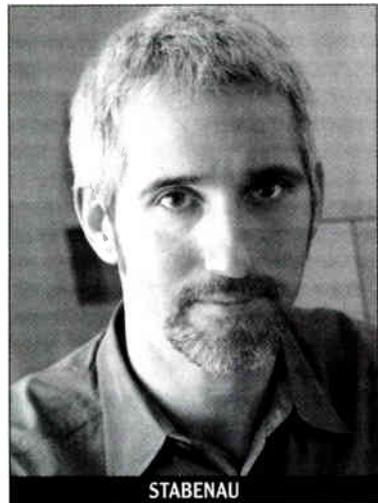
The unprecedented consumer acceptance of DVD “seemed stunningly obvious,” recalls Stabenau, a video editor prior to founding Crush.

“I don’t feel smart about it, I just

read the news like everybody else. It just seemed obvious.

“I was always interested in the computer-based applications of video and audio,” Stabenau adds, “so it was a natural area of my interest, if not expertise.

“I set out to create a company that



STABENAU

split the difference between a post-production company and what I was calling a multimedia company, or a new-media company.

“I wanted to combine the production values that you get at a real audio or video studio with the attitude and

working style of a multimedia company, which is project-based.

“I saw that multimedia companies didn’t pay enough attention to quality and production value, and that high-end production companies weren’t good enough at customer service and left too much up to the client. Instead, we formed a company around project managers who become extensions of the client.”

With high-resolution audio and video, surround sound, and Dolby Digital, DTS, and MLP encoding, DVD can carry plenty of information.

Presenting this high-density product in a compelling manner and with an easy-to-navigate menu is a skill for which demand continues to grow. “It’s too complicated a format to leave it up to everybody individually,” Stabenau says.

In addition to such recent projects as the *Homicide* TV series, a Capitol Records sampler, and the DVD-A of Staind’s *14 Shades of Grey*, Blink is providing DVDs that are bundled with CDs, a tactic labels are increasingly employing to add value to the latter format.

Stabenau says, “We’re doing 40, 50 DVDs a month. A lot of companies just give us their work: They’ll say, ‘We’ve got six per month, just do them.’”

Studio Monitor™



by Christopher Walsh

STILL ROLLIN’: There can be no doubt that surround sound is finally achieving its long-expected prominence in music production. The evolution from 2-channel mixes to multichannel—usually 5.1—has been a slow one, but the format gains new adherents, as well as titles, with ever-greater frequency.

The accelerating push to create multichannel mixes, or, in the case of catalog masters, remixes, is a phenomenon audio professionals can exploit to enjoy a new source of revenue, as the DVD-Audio and Super Audio CD (SACD) formats gain greater visibility and acceptance.

Music-related DVD-Video (DVD-V), however, has already proved to be a great success, offering consumers an experience the videocassette—by comparison a most archaic format—cannot convey.

Producer/engineer **James Guthrie** remixed **Pink Floyd’s** *Dark Side of the Moon* for its recent SACD release. More recently, original engineer **Nick Griffiths** remixed **Roger Waters’** *The Wall: Live in Berlin* for DVD-V and SACD, due June 24.

Whatever the ultimate format, surround is coming on strong. Engineer **Ed Cherney**, who has several years’ experience recording and mixing the **Rolling Stones** in the studio and onstage, recently created a 5.1-channel mix of the Stones’ January concerts at Madison Square Garden (Studio Monitor, Feb. 8), at the Record Plant in Hollywood, Calif.

With a growing list of mix-to-picture and/or surround projects for artists including the Stones (their

Jan. 18 concert was broadcast live on HBO), **Bonnie Raitt**, **Dave Matthews Band**, and **Lenny Kravitz**, as well as the soundtrack to *A Mighty Wind*, Cherney’s multichannel mixing skills are a hot commodity.

“These [concerts] were recorded to digital multitracks and transferred to Pro Tools,” Cherney recalls of the Madison Square Garden concerts that he recorded in the Silver Studio, Remote Recording Services’ mobile recording truck.

“Then we went to the Hit Factory in New York and tweaked the show for re-broadcast [Jan. 26],” he adds. “I brought the drives [to Los Angeles] and went into the Record Plant, spent 10 days there, and split them out and mixed them in 5.1. I remixed the stereos, too.”

Cherney mixed from Pro Tools through a Solid State Logic 9000 J Series console in Record Plant’s SSL III studio, which is fully outfitted for surround mixing. “The 9000 has the 5.1 monitor section,” Cherney says. “They have Augspurger [speakers] set up. I used them a couple of times, but I mostly used my KRK E8s with the KRK subwoofer.

“I’ve been to so many shows,” he continues. “I absolutely know what the Stones’ live show sounds like, and I really tried to recreate the experience of being there. I think the perspective is where [front of house engineer] **Robbie McGrath** sits, at the mixing position. I was bound and determined to make that perspective happen.

“Then when the B stage came up, I really dried it up and [recreated] that perspective and put the band 50 feet from you instead of 300 feet. It worked really well.”

As the Stones have issued a live album after every U.S. tour since 1981, a DVD release seems a natural evolution for the 2002-2003 Licks tour, which resumes June 4 in Europe. Though an eventual release is unconfirmed, Cherney will record the Stones in July in Paris, along with several other performances in Europe.

“In Paris, we will be using the Pro Tools rig that we put together for the band,” he says.

“In Amsterdam, we will be broadcasting a live show, in addition to recording, and at this moment we will be using [chief engineer/managing director] **Peter Brandt** and [Netherlands-based remote recording company] Eurosound—they have done a bunch of shows with me—for the recording and live broadcast mix. The format will be Pro Tools HD.”



CHERNEY

PHOTO: DAVID GOGGIN

JUNE 7 2003 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 31, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE/CLUB PLAY	MODERN ROCK
TITLE Artist/ Producer (Label)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	I BELIEVE Diamond Rio/ M.D. Clute (Arista Nashville)	AMERICAN LIFE Madonna/ Mirwais (Maverick/Warner Bros.)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	SOUND KITCHEN (Nashville, TN) Michael D. Clute	SONY SARM (London) Mark "Spike" Stent	CELLO (Los Angeles, CA) David Schiffman
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	API Legacy	SSL 9000 K	Neve 8078
RECORDER(S)	Pro Tools	Pro Tools	Fairlight MSX	Pro Tools	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools	Pro Tools	Fairlight MSX	Pro Tools	EMTEC 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	CLUTE'S PLACE (Nashville, TN) Michael D. Clute	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent	CELLO (Los Angeles, CA) Rich Costey
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Nuendo	SSL G Series	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Nuendo	Ampex ATR 100	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Nuendo	Quantegy GP9	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERFONICS (Nashville, CA) Benny Quinn	METROPOLIS (London) Tim Young	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UMVD	UMVD	BMG	WEA	SONY

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INTERNATIONAL

Retailers Push Labels To Deliver On Marketing

BY LARRY LeBLANC

TORONTO—Against a background of continually diminishing music sales and ever-tighter inventory control, Canadian retailers are adopting a more aggressive stance with their suppliers to ensure that labels deliver on their marketing promises for major new releases.

"Retailers have begun to look beyond the launch," Warner Music Canada senior VP/managing director Steve Kane says. "If they assign a chunk of store space to you, they want to know there's something going on beyond the first week of release.

"The first question retailers now ask is, 'What's the TV campaign?' It's no longer: 'Will there be a TV campaign?' When did TV advertising become the norm?"

Universal Music Canada president/CEO Randy Lennox says, "The level of detail in conversations with retailers has changed quite dramatically. You have to talk to them now about what an album is going to look like in six months. They know what television is 'real' and are able to target purchases to specific demographics."

Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, says, "I need to know when a record comes out that I'm going to see sales. I don't want a record sitting on our shelves for four to seven weeks before we sell anything. If I don't sell an album within the first three weeks, I'm bringing it back. I want to see some TV advertising other than [music TV channels] MuchMusic and MuchMoreMusic. Don't come with a secondary single as the first single."

While retailers press labels to fully support their marketing pledges, the record companies are continuing to lose merchandising space and sales at retail outlets to film-related DVD product and videogames.

"We really have to sing for our dinner, because we are competing for space that used to be solely dedicated to music," EMI Canada president Deane Cameron says. "It does seem more and more that we are having to 'buy' an order in."

Music specialists have traditionally judged label priorities on the basis of a combination of discounted dealer price, determined spends on in-house retailer and consumer marketing campaigns, and favorable rebate programs. Now, however, they are also keen to have extra information on key releases.

"It is important for labels to have a genuine belief and knowledge with certain projects," HMV Canada VP of product Jonathan Rees says. "For non-domestic releases, we look for labels

to provide information on sales performances around the world. Also [we ask]: 'Will the act be coming to Canada? Will it perform in more [places] than Toronto? Will it be playing to a paying audience rather than a showcase? What has been its performance at radio to date?'"

Lane Orr, VP of purchasing at the A&B Sound chain—which has 22 stores in Western Canada—adds, "Even if all of the ducks are in a row these days, it doesn't mean an album is going to sell."

Retailer decision-making is also greatly shaped by the use of Nielsen SoundScan sales data, introduced to Canada in 1997. This enables both label sales reps and retailers to be

more accurately informed about initial purchases of music throughout the retail sector. But several label executives argue that the industry

but if you can prove there is depth to an album, there will be patience by retailers and radio stations."

Cameron agrees. "Not every record has to have a strong chart debut. Not every record has the same sales timetable."

Retailers acknowledge that pricing has become more aggressive by both their competitors and their suppliers. Major labels' new titles generally sell for \$16.99-

\$18.99 Canadian (\$12.33-\$13.78), with major retailers paying \$13.99-\$15.29 Canadian (\$10.15-\$11.09) dealer price. Retailers sometimes pay an introductory price of \$7.99-\$10.99 Canadian (\$5.80-\$7.97) for

some debut titles by newcomers that sell for \$10.99-\$14.99 Canadian (\$7.97-\$10.88). In contrast, retailers pay \$14.49-\$15.99 Canadian (\$10.51-\$11.60) for "superstar" titles that sell from \$17.99-\$19.99 Canadian (\$13.05-\$14.50).

Several retailers have criticized the shifting this year of certain major labels' "superstar" pricing to a \$15.99 Canadian dealer cost.

"If [Universal Music artist] Shania Twain can be \$14.49 or \$14.99 Canadian, why are some artists at a dealer cost of \$15.99 [Canadian]?" Rees asks. "Superstar pricing above \$14.99 [Canadian] is inappropriate in this market."

BMG Music Canada VP of sales and distribution Stephen Simon counters: "Pricing is not marketing. It's part of marketing; it's the easiest lever to pull. I would sooner add value to my product cost than drop my price."



LENNOX



CAMERON



REES

has often overblown the importance of first-day sales.

"We used to have to wait a semester for a [sales] report card," Lennox notes. "Now we only have to wait six days. Day one is still the barometer of success."

JASRAC Sees Collections Increase

New Revenue Streams Help Animate Annual Figures For Japanese Rights Society

BY STEVE McCLURE

TOKYO—Despite a marked fall in revenue from mechanical rights, the Japanese Society for Rights of Authors, Composers, and Publishers (JASRAC) registered a marginal increase in collections for the year ended March 31, thanks in part to healthy revenue from the expanding mobile-phone ring-tones sector.

The drop in mechanical collections reflects the ongoing decline in record sales in the world's second-largest music market. According to a report from SoundScan Japan published earlier this year (*Billboard*, March 8), the retail value of over-the-counter sales of recorded music in the country's music market totaled 452.4 billion yen (\$3.8 billion) in 2002, down 11.8% from 2001. As a result, mechanical royalties collected by JASRAC fell 7.4% to 44.8 billion yen (\$384.1 million) in 2002.

"The declining trend of mechanical collections in general is inevitable," BMG Funhouse Music Publishing managing director Kazuo Munakata says. "Hopefully, this decline will [continue to] be covered by increased income from other areas, such as broadcasting, synchronization, ring tones, and so on."

Munakata says JASRAC should further prioritize collections from broadcasting and new-media sources, but it also suggests it should lower its

commission charges.

Performance-right royalty collections rose 2.5% to 41.5 billion yen (\$355.8 million) in the year, helping JASRAC's total collections for the year to rise 0.7% to 106.1 billion yen (\$909 million).

The latter figure included 1.7 billion yen (\$14.8 million) in fees from sales of printed music, down 13.4% from 2001; 3.8 billion yen (\$32.9 million) in fees from CD and video rentals, down 3.2% from 2001; and 13.2 billion yen (\$113.6 million) in "compound use" income from downloadable ring tones and online karaoke service operators, up 42.2%.

JASRAC

Ring tones accounted for 95.6% of the latter sum.

Mamoru Murakami, president of independent music publisher Nichion, says he expects royalties from "ring tones" (actual samples of recordings downloaded via mobile phones, rather than the simplified versions used as ring tones) to increase steadily and add to the "compound use" figure in future.

The use of music in internationally popular Japanese animation TV series/video releases led to performing-right royalties from overseas copyright societies rising 24.7% over the 2001 figure to 129.5 million yen (\$1.1 million). Mechanical royalties from overseas sources increased 300.3% to 538.7 million yen (\$4.6 million), largely attributed to sales of Japanese animation on DVD.

In a statement, JASRAC says that in the past year, it has stepped up its efforts to promote intellectual property protection and surveillance of copyright infringements, based on improving its

cooperation with rights management bodies in Asia, international rights management bodies, and the Japanese government.

Murakami also suggests that JASRAC should "increase its cooperation with Asian music copyright societies." He notes that JASRAC hopes to reach a royalty collection agreement with South Korean authors society KOMCA in the near future.

On May 21, JASRAC also unveiled the winners of its performance-related annual awards for the year ended March 31. The background music for director Hayao Miyazaki's animated feature film *Sen to Chihiro no Kamikakushi*, written by Jo Hisaishi and published by Tokuma Shoten/Wonder City, won the JASRAC Gold Prize for garnering more copyright royalties than any other composition in Japan during the year. It is the first time the JASRAC Gold Prize has gone to an instrumental work.

Singer/songwriter Utada Hikaru was awarded the JASRAC Silver Prize for the second consecutive year for her single "Traveling," released on Toshiba-EMI label Eastworld and published by EMI Music Publishing/You Three Music.

The Bronze Prize went to lyricist Jun Hashimoto and composer Koichi Sugiyama for "Ama Iro no Kami no Otome," a song they wrote in the '60s, published by Seven Seas Music/Venus Tone. It was covered in 2002 by female vocalist Hitomi Shimatani (Avex).

The Foreign Work prize, awarded to the non-Japanese composition that collected the most royalties in Japan during the year, also went to Utada for her song "Hikari," which was used as the theme song for a Sony PlayStation 2 videogame. The track was considered a foreign work because its main publisher is Walt Disney Music; its Japanese sub-publisher is Yamaha Music Publishing.



MURAKAMI



Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Each chart shows singles and albums with their respective chart positions and artist names.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Each chart shows singles and albums with their respective chart positions and artist names.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse™

Edited by Nigel Williamson

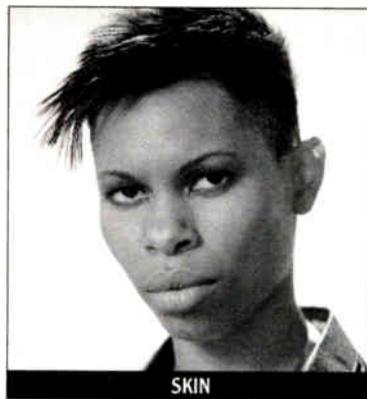


THEY SHALL NOT WIN: Terrorism failed to halt the 2003 Mawazine Rhythms of the World festival May 16-24 in Rabat, the royal capital of Morocco. On the opening day, Al-Qaeda-linked suicide bombers struck just 50 miles from the festival, in Casablanca, Morocco. Many of the event's stars were scheduled to arrive at Casablanca International Airport, but only Brazil's **Carlinhos Brown** and Cuba's **Ibrahim Ferrer** refused to travel. Among those who defied the terrorists to perform were **Salif Keita**, **Baaba Maal**, the **Mahotella Queens**, and **Orchestra Baobab**, all of whom flew in from other African countries, as well as Colombia's **Yuri Buenaventura**, Peru's **Tania Libertad**, and Cuba's **Orchestra Aragon**. "It was vital for us to go ahead with the festival," artistic director **Cherif Khaznader** says. "To have canceled would have been to let the terrorists win." Several artists, including Keita and Buenaventura, made statements from the stage emphasizing music's power to unite people from different backgrounds. "We wanted an international festival that opens a window on other cultures from around the world," Khaznader added. "We felt it was an important statement to do that in an Islamic country at this difficult time." **NIGEL WILLIAMSON**

KOREAN WAR ON PIRACY: More than 30,000 screaming K-pop fans filled the soccer stadium in Olympic Park, Seoul, May 17 for South Korea's biggest pop concert of the year. The show was dubbed **F***—not indicating an expletive but instead standing for Freedom, Fever, Future. The event was dedicated to cracking down on music piracy. Ribbons, balloons, and posters filled the stadium reading: "No more illegal music" and "No more illegal sites." Sponsoring companies also donated money to children orphaned and needy as a result of the war in Iraq. Many of Korea's biggest music stars performed during the three-hour show, including pop acts **BoA**, **Kangta**, and **g.o.d** and hip-hop group **Drunken Tiger**. The Korea Entertainment Producers Assn. launched the event in 1995. Before this year, it was known as the Dream Concert, but a change in sponsors led to the name change. This year's show was co-sponsored by the Korea Cultural Contents Assn., a division of the Ministry of Culture and Tourism. **MARK RUSSELL**

PLAYING HOUSE: After nine years as lead singer of experimental Italian pop group **Bluvertigo**, **Morgan** (real name **Marco Castoldi**) has completed his first solo album. Columbia Sony released *Canzoni Dell'appartamento* (Songs From the Apartment) May 6. The apartment in question is in Milan, where Morgan lived for two years while he worked on the project. Morgan says, "I guess you could define it as a concept album. I wrote and recorded some of the album in the flat. Seeing as my concentration is poor, I would leave the TV on as I was trying to work. Things that came up on the news would thus get a mention in the songs, which is why there are references to **Paul McCartney** and **Michael Douglas**." The environment also influenced the recording. "At times, you can hear trams and bird-song in the distance." **MARK WORDEN**

EURO-RAP: A bunch of European rappers has been recruited by **Robert Diggs**—better-known as **RZA**, leader of American rap group **Wu-Tang Clan**—to bring a European flavor to his *The World According to RZA* (Virgin). The rappers include Sweden's **Petter**, France's **Saian Supa Crew**, Germany's **Curse**, and singer **Xavier Naidoo**. "What the European artists are saying lyrically is very similar to how I feel: the love for hop-hop, their desires, how they see the world, lots of political lyrics," RZA says. Following the mid-May release of the Naidoo-featured single "So Schön Wie Du," an English version—"I've Never Seen"—is set for release June 23 in the rest of Europe. Virgin Music Continental Europe director **Steve Lee** says, "RZA definitely wanted the world to take notice of how international hip-hop really is." **KWAKU**



SKIN

which will be released June 2 across Europe through EMI. Recorded in Belgium and written in the South of France, *Fleshwounds* is a dramatic departure from the singer's former style. The softer, more melodic approach of first single "Trashed" has already won considerable European airplay and network priority on MTV. "I feel like I've really written an album that is representative of who I am," Skin says. "You have to be as honest as possible. I found it very therapeutic making a record like this." **CHRISTOPHER BARRETT**

Music & Media EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 05/28/03
1	1	IN DA CLUB 50 CENT INTERSCOPE
2	73	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
3	3	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
4	4	IGNITION K. KELLY JIVE
5	6	FUR DICH YVONNE CATTERFELD HANSA
6	2	CHIHUAHUA DJ BOBO HANSA/RCA/DJ BOBO/BMG
7	5	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCARTNEY WIND-UP/EPIC
8	NEW	SUR UN AIR LATINO LORIE SONY/EPIC
9	9	FAVOURITE THINGS BIG BROTHERZ EPIC
10	NEW	HEARTBEAT DANIEL K. HANSA
HOT MOVER SINGLES		
11	NEW	WE WILL ROCK YOU QUEEN TRIBUTE ULM
13	48	NOT GONNA GET US T.A.T.U. INTERSCOPE
14	NEW	ICH KENNE NICHTS RZA FEATURING XAVIER NAIDOO EDEL/VIRGIN
15	NEW	MADAME HELGA STEREOPHONICS V2
19	29	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY J-SUBDIVISION
ALBUMS		
1	4	EVANESCENCE FALLEN WIND-UP/EPIC
2	1	MARILYN MANSON THE GOLDEN AGE OF GROTESQUE INTERSCOPE
3	2	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
4	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	5	JUSTIN TIMBERLAKE JUSTIFIED JIVE
6	NEW	DEFTONES DEFTONES MAVERICK/WARNER BROS.
7	7	THE WHITE STRIPES ELEPHANT XL RECORDINGS
8	18	SOUNDTRACK THE MATRIX RELOADED WARNER BROS.
9	6	LINKIN PARK METEORA WARNER BROS.
10	10	SIMPLY RED HOME SIMPLYRED.COM

THE NETHERLANDS

(MEGA CHARTS BV) 05/26/03

THIS WEEK	LAST WEEK
1	1
2	2
3	22
4	10
5	4

SINGLES

- 1 **TELL HER**
JIM BMG
- 2 **STEP RIGHT UP**
JAMAI BMG
- 22 **IK WOU DAT IK JOU WAS**
VELTHUS & KEMPER CAPITOL
- 10 **I KNOW WHAT YOU WANT**
BUSTA RHYMES FEATURING MARIAH CAREY BMG
- 4 **IN DA CLUB**
50 CENT INTERSCOPE

ALBUMS

- 1 **ILSE DE LANGE**
CLEAN UP WEA
- NEW **LIVE**
BIRDS OF PREY UNIVERSAL
- 2 **NORAH JONES**
COME AWAY WITH ME BLUE NOTE
- 5 **SIMPLY RED**
HOME V2
- 3 **JAN KEIZER**
GOING BACK IN TIME 2 MERCURY

NORWAY

(VERDENS GANG NORWAY) 05/26/03

THIS WEEK	LAST WEEK
1	NEW
2	1
3	4
4	9
5	3

SINGLES

- NEW **THINGS ARE GONNA CHANGE**
CHRISTIAN INGEBRIGTSEN UNIVERSAL
- 1 **BLI HOS MEG**
DINA UNIVERSAL
- 4 **IN DA CLUB**
50 CENT INTERSCOPE
- 9 **COME DOWN HERE**
FENRIK LANE LLOY
- 3 **ANYONE OF US (STUPID MISTAKE)**
GARETH GATES RCA

ALBUMS

- 1 **VARIOUS ARTISTS**
100% BMG
- 2 **OZZY OSBOURNE**
THE ESSENTIAL EPIC
- NEW **DANDY WARHOLS**
WELCOME TO THE MONKEY HOUSE PARLOPHONE
- 3 **TURBONEGRO**
SCANONIAVIAN LEATHER BURNING HEART
- NEW **LIVE**
BIRD OF PRAY—LTO UNIVERSAL

SWEDEN

(IGLF) 05/22/03

THIS WEEK	LAST WEEK
1	1
2	2
3	19
4	6
5	9

SINGLES

- 1 **ALIVE**
OA BUZZ BONNIER
- 2 **IN THE SHADOWS**
THE RASMUS PLAYGROUND
- 19 **WITHOUT YOU/SHE SAID**
ANDERS JOHANSSON MARIANN
- 6 **IN DA CLUB**
50 CENT INTERSCOPE
- 9 **ANTHEM**
MGS BONNIER

ALBUMS

- 1 **ROBERT WELLS**
RHAPSODY IN ROCK—COMPLETE COLLECTION VIRGIN
- NEW **ALCAZAR**
ALCAZARIZED RCA
- NEW **EDDIE MEDUZA**
LIVE(S)! MARIANN
- NEW **MARILYN MANSON**
THE GOLDEN AGE OF GROTESQUE INTERSCOPE
- 3 **VARIOUS ARTISTS**
FAME FACTORY—VOLYM 5 MARIANN

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 05/26/03

THIS WEEK	LAST WEEK
1	2
2	1
3	3
4	5
5	NEW

SINGLES

- 2 **IN DA CLUB**
50 CENT INTERSCOPE
- 1 **BORN TO TRY**
DELTA GOODREM EPIC
- 3 **IF YOU'RE NOT THE ONE**
DANIEL BEDINGFIELD POLYDOR
- 5 **SCANDALOUS**
MIS-TEED WARNER BROS.
- NEW **BEAUTIFUL**
SNOOP DOGG FEATURING PHARRELL WILLIAMS CAPITOL

ALBUMS

- NEW **JACK JOHNSON**
ON AND ON CAPITOL
- 1 **NORAH JONES**
COME AWAY WITH ME BLUE NOTE
- 2 **BIG RUNGA**
BEAUTIFUL COLLISION COLUMBIA
- 13 **AUDIOSLAVE**
AUDIOSLAVE EPIC
- NEW **SOUNDTRACK**
THE MATRIX RELOADED WARNER BROS.

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 05/27/03

THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	6
5	4

SINGLES

- 1 **PLEASE PLEASE**
FJEL CAPITOL
- 3 **STEEPIN OUT**
LAZE SONY
- 2 **IN DA CLUB**
50 CENT INTERSCOPE
- 6 **IF YOU'RE NOT THE ONE**
DANIEL BEDINGFIELD POLYDOR
- 4 **THE SEED (2.0)**
THE ROOTS FEATURING CODY CHESNUTT MCA

ALBUMS

- 1 **DIVERSE**
M:SP: 2002—DE UNGES MELODI G UNIVERSAL
- 2 **SHU-BI-DUA**
200 CMC
- 3 **SVEDBANKEN**
CHRIS OG CHOKOLADE FABRIKKEN PLAYGROUND
- 5 **JUSTIN TIMBERLAKE**
JUSTIFIED JIVE
- 4 **LARS H.U.G.**
SAVE ME FROM THIS ROCK'N ROLL CAPITOL

PORTUGAL

(PORTUGAL/APFI) 05/28/03

THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	13
5	4

SINGLES

- 1 **LOSE YOURSELF**
EMINEM INTERSCOPE
- 3 **ALL THE THINGS SHE SAID**
T.A.T.U. INTERSCOPE
- 2 **RISE & FALL**
CRAIG DAVID & STING WILOSTAR
- 13 **SORRY SEEMS TO BE THE HARDEST WORD**
BLUE & ELTON JOHN INNOCENT/VIRGIN
- 4 **SUNRISE**
SIMPLY RED UNIVERSAL

ALBUMS

- 1 **SUPER DRAGOES**
PORTO CAMPEAO VOISCO
- 3 **SERGIO GODINHO**
O IRMAO DO MEIO CAPITOL
- 2 **DAVID FONSECA**
SING ME SOMETHING NEW MERCURY
- NEW **DEFTONES**
DEFTONES MAVERICK/WARNER BROS.
- 4 **MARILYN MANSON**
THE GOLDEN AGE OF GROTESQUE INTERSCOPE

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
DEFTONES Deftones (W)	2		7	8		1				
EVANESCENCE Fallen (S)	4		3	2		5	8	6		8
NORAH JONES Come Away With Me (E)	7			4		6		2		3
MADONNA American Life (W)				6	9					6
MARILYN MANSON The Golden Age of Grotesque (U)				5				5	1	
SOUNDTRACK The Matrix Reloaded (W)	6			7		2		7		

ARGENTINA

(CAPIF) 05/20/03

THIS WEEK	LAST WEEK
1	7
2	1
3	3
4	2
5	5
6	4
7	13
8	16
9	10
10	8

ALBUMS

- 7 **BANDANA**
VIVIR INTENTANDO BMG
- 1 **ERREWAY**
TIEMPO SONY
- 3 **MANÁ**
REVOLUCION DE AMOR WEA LATINA
- 2 **MADONNA**
AMERICAN LIFE MAVERICK/WARNER BROS.
- 5 **PINON FIJO**
POR LOS CHICOS... VIVO CENTRALIZA/BMG
- 4 **ALEX UBAGO**
QUE PIES TU? WARNER BROS.
- 13 **DIEGO TORRES**
UN MUNDO DIFERENTE RCA
- 16 **NORAH JONES**
COME AWAY WITH ME BLUE NOTE
- 10 **RICARDO ARJONA**
SANTO PECAADO COLUMBIA
- 8 **BERSUIT VERGARABAT**
DE LA CABEZA CON BERSUIT UNIVERSAL

Italians Aim To Score With '9'

Industry Hopes That BMG's Ramazzotti Will Boost Market

BY MARK WORDEN

MILAN—The Italian record industry is hoping that 9 will be its lucky number this summer.

The May 29 release here of 9—the new album by BMG's biggest Italian artist, Eros Ramazzotti—has been long-awaited. Industry insiders hope it will boost sales in a sluggish music market. Ramazzotti himself expresses the hope that the release “will help draw people into record stores, where they will also buy other artists' albums.”

The album will be released worldwide outside Italy June 2. According to BMG Ricordi international development manager Sabrina Gallone, “The project is a worldwide priority for BMG.”

The album title refers to the fact that this is Ramazzotti's ninth original studio set—though there have also been two live collections and a greatest-hits album in his 20-year career. Soccer fan Ramazzotti adds that the number also refers to that traditionally allocated to players who adopt the center-forward role, the player “who has to attack when the going gets tough.”

Italian retailers also believe the album will enliven a flat market. Paola Figlios, manager of Ricordi Media Store's Milan flagship outlet, says: “Theoretically, this should be the one to bring in customers between now and the Christmas season.”

“Judging by the amount of money it is investing in promotion, BMG Ricordi believes in the Ramazzotti album. We're also pretty upbeat: Our initial order is the same as that for his last one, which, after a sluggish start, went on to sell in huge numbers.”

That album, *Stilelibero*, was released in October 2000. According to BMG, *Stilelibero* has shipped 4 million units worldwide to date, and Ramazzotti has so far shipped 30 million units throughout his career.

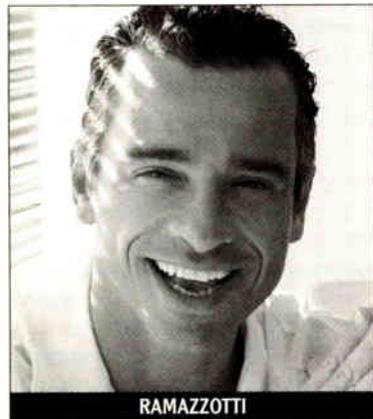
Ramazzotti, who turns 40 in October, notes that the subject matter on the new self-penned set is “a little on the heavy side. Music has always been therapeutic for me, but I hope to be able to write about more cheerful events next time around.” The songs' subjects range from memories of his late mother to the effects of his recent divorce.

The album's prerelease single, “Un'emozione Per Sempre,” which went to Italian radio April 25, is also tinged with tragedy. Ramazzotti originally wrote the ballad for another BMG Ricordi artist, Alex Baroni, who recorded a demo of it in 2002 shortly before his death in a motorbike crash.

Luca Viscardi, director of programming for national top 40 network RTL 102.5 Hit Radio, calls the single “Eros at his best. He appears to have returned to his musical roots, not to mention his original production team. If this album doesn't sell the same numbers as in the past, then it will

purely be a reflection on the state of the record industry rather than on the quality of Eros' work.”

“Un'emozione Per Sempre,” which has already made airplay charts in Italy, the Benelux countries, and the



RAMAZZOTTI

Germany/Switzerland/Austria region, is a key part of the album's promotion strategy, Gallone says.

Ramazzotti's personal involvement is also vital. “The campaign calendar is intense,” she says. “We've started with Italy and Europe in May and June and, by the end of that period, we will have visited each [Continental] European territory at least twice. In the case of

France and Germany, we will have been there four times.”

An equally hectic schedule is planned for Latin America in July, while the album's Italian and international promotional concert tour will kick off in October. Ramazzotti says, “I've always invested heavily in tours, and I'm sure it's one of the reasons for my strong sales abroad.”

As always, there will be Italian and Spanish versions of the album but no English-language version. Ramazzotti admits, “I find it hard to express myself in that language.”

Gallone points out that “the combined total for the Spanish and Italian versions of his last album was over half-a-million units in the U.S. That may not sound like a lot for that market, but it's a significant figure for us.”

Both the artist and his label are convinced that even in a shrinking market, the classic melodic pop formula is still the right one for Italian exports. Ramazzotti says, “The big sellers abroad continue to be myself, Laura Pausini, and Nek, who play a type of music that can only be found in Italy. There are also great rock artists like Vasco Rossi and Ligabue, but they don't sell outside Italy, as the local markets tend to have their own equivalents.”

IFPI Provides Guide To Legal Downloads

BY JULIANA KORANTENG

LONDON—A new Web site launched by the International Federation of the Phonographic Industry (IFPI) provides guidance for consumers who want to legally acquire music online as downloads.

The interactive site, pro-music.org, is the latest move in the IFPI's ongoing fight against digital piracy. The site's stated aim is “Promoting and Protecting Music Online.” It features a comprehensive listing of more than 100 legitimate online music retailers and an area outlining what is legal and illegal when accessing digital music online, with an explanation of relevant copyright laws.

IFPI chairman/CEO Jay Berman says pro-music.org is a retort to critics who argue that illegitimate peer-to-peer services thrive because there are not sufficient legitimate alternatives in the market.

The site's launch follows Apple Computers' recent unveiling of its iTunes Music Store, but Berman insists that “pro-music.org was in the making long before the Apple

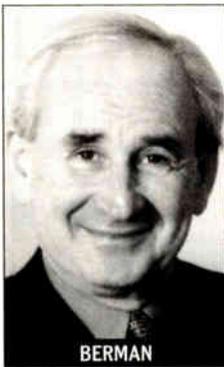
announcement.

“Because there are many legitimate services,” he adds, “we felt it would be very useful to centralize them, now that there's a critical mass. It's our effort to publicize the legitimate services and bring to the debate some level of understanding of what goes into the complicated music-making process.”

Among the other organizations supporting pro-music.org are the International Federation of Musicians and the Global Entertainment Retail Assn. of Europe.

London-based Universal Music International president/COO John Kennedy suggests that the value of the site lies in educating the public about where to find authorized digital music, while discouraging it from illicit activities is vital for the music sector.

“I don't think we should make the assumption that people know the background, and even at the risk of repetition, we need to let people know what the true position is,” he says. “Pro-music.org can bring some specific focus for people to go somewhere and educate themselves to get legitimate music online.”



BERMAN

NEWSLINE...

The members of **Coldplay** were named songwriters of the year May 22 at the 48th annual Ivor Novello Awards in London. The 14-category awards are presented by the British Academy of Composers and Songwriters (BACS) and sponsored by the Performing Right Society (PRS). The band could not attend the ceremony because of touring commitments. Other winners included Brian Wilson, who received the special international award; U2, which won outstanding song collection; Bryan Ferry, who won the PRS prize for outstanding contribution to British music; and UB40, which won the international achievement prize. Cathy Dennis, who won three trophies last year, took home the honor for best-selling U.K. single with “Anything Is Possible” (EMI Music Publishing-Warner/Chappell), co-written with Chris Braide and performed by Will Young (S/BMG). The awards are judged either by a panel of BACS members or on sales and broadcast performance.

LARS BRANDLE

Japanese rap group Rip Slyme (Organon/Warner Music Japan) collected the video of the year and best group video awards for its hit single “Rakuen Baby” at the second annual MTV Video Music Awards Japan May 25 in the city of Saitama, near Tokyo. Other key winners at the 15-category event included Avril Lavigne (Arista/BMG Funhouse), who won the best new artist in a video award for “Complicated.” Craig David (Telstar/Victor Entertainment) and Utada Hikaru (Eastworld/Toshiba-EMI) received the awards for best male and female artists, respectively, on the strength of the videos for David's “What's Your Flava” and Utada's “Sakura Drops.” Held at the Saitama Super Arena in front of a 10,000-member audience, the awards were voted for by MTV Japan viewers and a committee of staffers and industry experts.

STEVE MCCLURE

BMG Germany/Switzerland/Austria president Thomas M. Stein says the decline of the German record market in 2002 continued during the first three months of 2003. Speaking at the company's recent annual sales and marketing meeting in Munich, Stein said the volume of the German record market shrank by 26% compared with first-quarter 2002. German record industry association BPW reports figures for the territory only on an annual basis; in 2002, according to BPW, shipments declined by 7.6% to 223.7 million units, down from 242 million in 2001. Stein claims that Munich-based BMG Germany/Switzerland/Austria achieved revenue growth of more than 25% during the quarter, with 81% of its net shipments being domestic repertoire.

WOLFGANG SPAHR



HUI

Hong Kong singer Jacky Cheung has extended his relationship with Universal Music Southeast Asia by signing a new three-album deal. Cheung's previous deal with subsidiary What's Music expired in 2002 with the release of the *Where Is He?* album. His relationship with Universal began in 1985, when the company was known as PolyGram. At his career peak, he was named best-selling Asian artist in the world at the World Music Awards in Monaco in 1995 and 1996. Harry Hui, president of Universal Music Southeast Asia, says, “Jacky and Universal have had a strong alliance in the past. I'm looking forward to an even more promising future ahead as we move into more exciting and challenging times.”

CLARENCE TSUI

The launch of a new all-music cable and satellite TV channel in Israel has been delayed. Last year, Tel Aviv-based Israel Music Group (IMG) won a government tender for a 10-year license as the Israeli and Mediterranean Music Channel, with a pledge that 100% of its broadcasting hours would be devoted to local music (*Billboard*, July 20, 2002). But state regulator the Council for Cable and Satellite Television (CCST) has agreed to a request by IMG to delay the launch of the channel by six months. It was due on air by May 26. IMG blamed difficulties in striking copyright agreements as a key reason for the delay. The CCST will enable the round-the-clock broadcast of music video clips from July 1, on condition that the owners launch a full schedule by Nov. 30.

SASHA LEVY

U.K. supermarket chain Asda, a subsidiary of Wal-Mart, has upped the stakes in the local CD price war. Asda has applied an “all-time low” price of £9.87 (\$16.17) to its top 70 single-disc albums at its 259 U.K. outlets that sell music. Asda accounted for 5.1% of albums and 11% of singles sold in the U.K. during 2002, according to research company Taylor Nelson Sofres. The move comes at a time of fierce competition among British retailers. The British Phonographic Industry recently cited downward pressure on pricing as a key factor in an overall 13.2% value drop in U.K. trade shipments during first-quarter 2003 (*Billboard Bulletin*, May 16). Asda says that the latest pricing strategy forms part of a series of discounts across its non-food categories and is part of a renewed commitment to extending its entertainment range. The British Assn. of Record Dealers declines to comment on the pricing policies of its members, which include Asda.

LARS BRANDLE

Labels, Managers Team For Australian Initiative

Indigenous Natives To Benefit From Plan By Domestic Trade Bodies To Boost Profile At Retail And Radio

BY CHRISTIE ELIEZER

SYDNEY—Two domestic trade bodies have joined forces to assist artists and labels from Australia's indigenous music community in raising their industry presence at home and overseas.

Indigenous music-makers here have long had a low profile at metropolitan retail and radio and have suffered from a lack of access to management skills, funding, and contact with taste-makers.

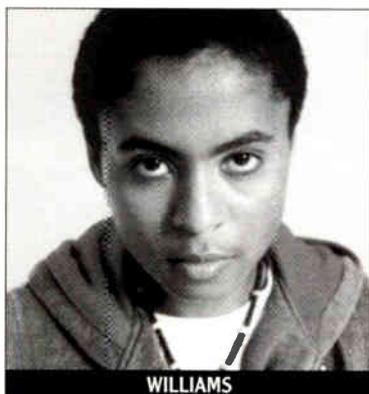
The Assn. of Independent Record Labels (AIR) and the Music Managers Forum (MMF) Australia hope to tackle some of these problems by jointly funding an "indigenous project officer."

Sydney-based Ebony Williams, a 23-year-old hip-hop singer signed to Australian indie label Mother Tongue

Records, has been appointed to that role. Her job is to liaise with indigenous artists, labels, and managers scattered around the country.

"There's a lack of knowledge in the indigenous community about funding and the type of organizations that can help [artists] get their music out there and make contacts," Williams says. "A major problem indigenous musicians and labels face is that they're put into a box of how they should sound, rather than being celebrated for their diversity, from country and reggae to R&B and hip-hop."

There are some pockets of black entrepreneurial strength. The Central Australian Aboriginal Media Assn. in Alice Springs has a radio station, a record label, and a recording studio. But insiders argue that a national organization is needed, which could publish a directory of contacts and set



WILLIAMS

up a resources Web site.

Melbourne-based Songlines, an association funded by the state and commercial sectors, aims to "provide employment and training opportunities to maximize Aboriginal peoples' and Torres Strait Islanders' development within the music industry."

Earlier this year, its CEO, Grant Hansen, told *Billboard* that Songlines hoped to set up a "Motown-type" label and studio (*Billboard*, March 1).

That, Williams agrees, would be "the ultimate dream." But, she cau-

tions, "the logistics would make it difficult in Australia, and the funding would have to be substantial."

AIR offers its 280 member companies access to a variety of deals, ranging from cheap CD pressing to discounted air fares, and also helps with preparing applications for funding from government departments.

The body believes indigenous labels could benefit their cause considerably by taking advantage of its expertise. "The issue is about empowering Aborigine artists," AIR executive officer Julie Owens says.

AIR also has plans to organize compilations of indigenous music targeted at consumers in metropolitan markets. It will organize a presence January 2004 at the MIDEM trade fair in Cannes, France, aimed at attracting overseas deals for indigenous labels.

The few indigenous acts to have enjoyed chart success in Australia—such as rock act Yothu Yindi, balladeer Jimmy Little, R&B singer Christine Anu, and pop duo Shakaya—have done so under white management.

The MMF Australia is now encouraging indigenous artist managers to join the monthly self-help seminars it holds around the country for young managers. It plans to organize such seminars in rural areas, where acts can often be 500 miles from the nearest recording studio or venue.

MMF Australia national coordinator Selena Quintrell was formerly Web coordinator at AIR. She says, "What the MMF does best is education. [The indigenous sector] needs the education, like every artist, to build up their knowledge of how the music industry works and how they fit in on a state, national, and international level."

Williams says her previous work on such projects as the annual Survival Day concerts (a festival of Aboriginal and Torres Strait Islander music, performance, art, and culture), the opening and closing ceremonies of the Sydney 2000 Olympic Games, and with the indigenous Bangarra Dance Theatre company has established her community presence: "Culturally, it'll be easier for an indigenous person to discuss issues with another indigenous person."

Taiwan Remains On Watch List

BY TIM CULPAN

TAIPEI, Taiwan—Taiwan remains "one of the largest sources of pirated optical media products in the world," according to a report released May 1.

Failure to enforce intellectual property rights (IPR) has kept Taiwan on the annual U.S. Trade Representative's (USTR) Special 301 Priority Watch List for the third consecutive year.

The Taiwan government declared 2002 the "action year for IPR," but it failed to follow through with implementation of intellectual property protection strategies. "Official raids are hampered by lack of expertise and poor inter-agency co-ordination; resulting penalties are neither timely nor strong enough to deter infringement," the USTR report says.

According to the Taiwan office of the International Federation of the Phonographic Industry (IFPI), piracy has been the main contributor to the 54% fall in CD album sales in the territory since 1999.

During 2002, the Taiwan government sent to legislature bills aimed at tightening the existing gaps in IPR protection. Those laws are also designed to bring Taiwan into line with international IPR standards and help it fulfill its commitments to the trade-related aspects of intellectual-property-rights agreement, to which it is a signatory.

However, those bills have yet to become law, and significant gaps remain in existing legislation that enable pirates to continue their activities almost unchecked. Sources say that if the bills become law, they could go into effect as soon as July or August.

"The industry [has noted] a trend among the optical media pirates toward using juveniles or even having 'unmanned' stands at which customers could put

money into a drop box," says John Eastwood, a noted intellectual property lawyer for Taiwan-based Winkler Partners. "The gangs distributing the music, movies, and software had gotten very creative in seeing the technical cracks in the law and had [revamped] distribution methods aimed especially at these."

While Taiwan's position on the Priority Watch List came as no surprise to the business community, IFPI Taiwan says it was not specifically pushing for the listing. "IFPI Taiwan has no policy on Special 301," IFPI Taiwan chairman Samuel Chou tells *Billboard*. "Our job is to reflect what is happening. Special 301 is between the U.S. government and the Taiwan government."

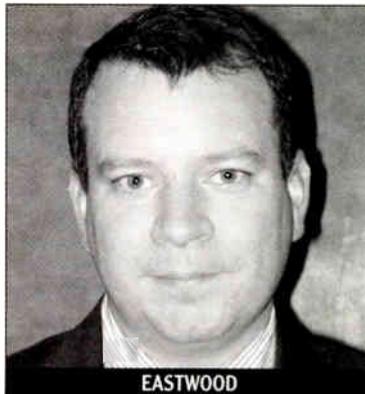
Chou gives guarded praise to the work being done by the Taiwan government. He points to the expansion to 200 staffers of an IPR task force and the drafting of the new bills.

Under the new Copyright Law, which is with Taiwan's parliament, the fine for unauthorized copyright will be increased from 200,000 Taiwan dollars (\$5,800) to 750,000 Taiwan dollars (\$21,600). The maximum fine for reproduction for sale or rent will rise from 300,000 Taiwan dollars (\$8,700) to 1 million Taiwan dollars (\$29,000).

The most significant part of the new legislation is Article 100, which will make illegal optical-media reproduction and sales a public offense in Taiwan—the equivalent of a criminal, as opposed to a civil, offense in the States—removing the need for a rights holder to file a complaint.

This will free up the anti-piracy task force to clamp down on night markets and factories without specific paperwork from record companies.

"They're doing something—that's really good," Chou says about the government. "But they're pushing it too slowly."



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Music Biz Mergers Lose Gloss

Continued from page 1

and media visionaries," Sanford C. Bernstein analyst Michael Nathanson says.

And that sad realization will have a profound effect on the value of any future music or media deals.

"You are going to have a hard time convincing anyone on a convergence deal right now," Nathanson says. "It's back to consolidation around vertical and horizontal integration, where basically you can take out a ton of costs."

Three years after the AOL-Time Warner and Vivendi-Universal megamergers, executives appear intent on unbundling the assets of those media giants, which include Warner Music Group and Universal Music Group.

Nathanson says he expects to see deals in the coming months where there is consolidation between rival music companies, rather than the acquisition of media assets by a technology or a telecommunications company.

Sources familiar with the matter recently disclosed that Vivendi had been negotiating with Apple Computer about a possible sale of its music business.

But Apple distanced itself from such talk, and analysts say that the possibility of a deal between the two companies has been all but ruled out.

The stock market expressed its opinion of what would have been a clear convergence merger by driving down Apple's stock by 8% when word leaked about the talks.

"I don't think consolidation will be this vision of A plus B equals synergy this time," Nathanson says.

Indeed, much of the mergers and acquisitions activity facing the music industry is related to correcting visions of a convergence-driven future that have not worked out.

Sources confirm that Vivendi Universal is conducting presentations to potential buyers of its entertainment assets. The company is looking to unload assets after being saddled with massive debt in the wake of the merger.

Vivendi Universal found itself unable to realize synergies between its media and telecom businesses.

Ditto for AOL Time Warner, which amassed similar debt, hoping that envisioned synergies would make the deal pay.

AOL Time Warner CEO Richard Parsons has ordered a reduction in the company's \$26 billion in debt to \$20 billion by the end of the fiscal year.

As a result, the company is looking to reduce its exposure to music, which has been in a state of steady decline.

AOL Time Warner confirmed in April that it is considering a sale of the Warner Music Group's disc-manufacturing unit.

Morgan Stanley is understood to be shopping the unit, which could fetch \$1 billion. WEA Inc. CEO Jim Caparro is among those believed to be bidding on the assets.

And talk continues to increase about

a potential merger deal between the recorded music divisions of Warner Music Group and BMG Entertainment.

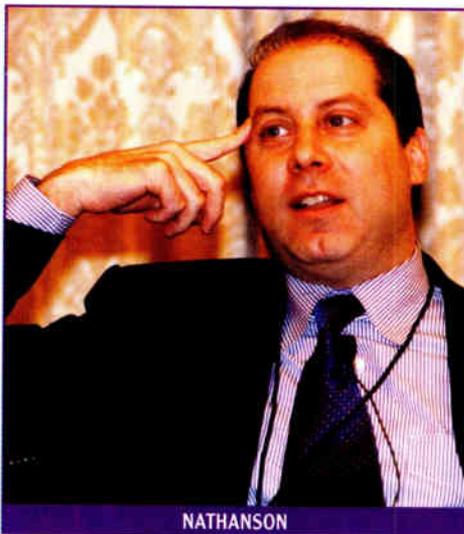
Published reports indicate that the companies would each have 50% of the new entity, which would likely exclude their publishing holdings.

So what went wrong?

Industry sources and music analysts say convergence deals have not worked out because of the slow timing of technology shifts.

"It's kind of a chicken-and-egg thing," says Lee Black, an analyst with Jupiter Research.

"Consumers don't change their



habits that quickly," he adds, "and when you have large companies that have very established business models—such as major labels and TV companies and movie studios—they are not going to change as quickly to meet changes in consumer demand, either."

What's more, music watchers point out that the ability to run two distinct types of businesses, like a media company and Internet company, and integrate those assets is an extremely rare skill set.

The music industry is no stranger to watching owners with outside interests struggle to maximize synergies between music and tangentially related businesses.

Sony has had only limited success in using its content to sell consumer electronics devices.

Previous combinations like MCA-Matsushita and PolyGram-Philips also floundered in attempts to use software to move hardware.

That is why mergers of like businesses, such as CBS and Viacom, get high marks from the financial community, while such proposed pairings as Apple and Universal Music Group are not so readily received.

"Until otherwise proved, taking two similar businesses and combining them is going to be the preferred method of consolidation," Nathanson says, "because you have common understanding between managers."

But for all the problems surrounding the combinations of AOL Time Warner and Vivendi Universal, Black says it is hard to blame the companies for thinking the way they did—especially with regard to the music aspects of the deals.

"Look at the explosion we've seen online in the demand for music. How can you think you are not going to make any money doing that?" Black says. "Supply is supposed to meet demand. That's what they teach you in business school. But it didn't."

Black calls that failure a cross to bear for companies that are overly consolidated with very established business processes.

"They're just not going to change that fast," he says.

But Phil Leigh, an analyst with Ray-

Two Latin Labels Get New Leaders

Continued from page 5

Top Latin Albums label of the year. It has held that title since 1998.

But for the first time in recent memory, another label, Univision Music Group—with the added clout of acquired label Fonovisa—significantly closed in on Sony's market share.

Although representatives at Sony Music Entertainment (SME) declined to give a reason for Lord's departure, it was widely speculated that more issues than performance were at stake.

Lord, who took over the helm of Sony Discos in 1996 and is largely credited with having a successful regime, was a controversial figure.

While he signed and developed such acts as Elvis Crespo and Son by Four, he also had a series of personal ventures that—known to Sony—intertwined with the company's business.

Most visibly, Lord owns a publishing company, Ventura Music Group, which holds the publishing rights of many of the songs recorded by Sony Discos acts.

He also owns a studio where many Sony Discos artists record.

But these ventures were not an issue before. More likely, according to some sources, executives in New York were ready for a change following SME chairman/CEO Tommy Mottola's departure.

Ironically, that change came the day after Ricky Martin's album *Almas del Silencio*—in whose sales and marketing Lord played a key role—became the biggest-selling Spanish album debut on the *Billboard* charts (see story, page 1).

"We made more hits and crossover success stories, established more chart records, and produced more profits than any other Latin label in U.S. music history," Lord said in a statement. "We made history once again with Ricky Martin's new album . . . Working with some of the greatest artists and most passionate people in the business is very gratifying."

Although Sony Discos will remain in existence as an imprint, the new

mond James & Associates, maintains that the concept can still work, even though current experiments with convergence have failed.

Leigh argues that should the music industry fail to right itself in the current round of consolidation, guidance from a third party like Apple Computer—which is showing success in selling music over the Internet—may be necessary.

"To avoid shrinking further, something radical may have to be done to the major-label system," Leigh says. "If the labels can do it themselves, then that's great. But if they can't, an outsider has to come in. And the outsider that's most likely to lead them in the right direction is a company that could provide a convergence capability."

That said, much of the pending consolidation activity looks to be more of a back-to-basics strategy where the parts of companies are viewed as greater than their whole.

One source says it is possible that Vivendi Universal could receive bids on its entertainment assets—which include Universal Music Group and Vivendi Universal Entertainment (VUE), its film, TV, and theme-park group—by mid-June.

Oil billionaire Marvin Davis and Vivendi Universal vice chairman Edgar Bronfman each lead a group that has publicly declared an interest in the assets (*Billboard Bulletin*, Nov. 22, 2002). Sources close to the Davis and Bronfman camps say both are still in discussions with Vivendi Universal.

Other potential bidders for certain VUE assets could include NBC, MGM, Viacom, Liberty Media, and Barry Diller, according to sources.

A price tag for the assets as a whole is commonly thought to be around \$15 billion.

Additional reporting by Matthew Benz in New York.

Sony Norte structure mirrors that of Sony's offices in the Latin region.

They include Sony Music CEV (Colombia, Ecuador, and Venezuela), Sony Music Sur (Argentina, Chile, Perú, Bolivia, Uruguay, and Paraguay), and Sony Music Brazil.

In the latter, managing director José Eboli was recently replaced by Millard Engleka. Like Lawrie, Engleka has a strong financial background.

Although no confirmation was available at press time, sources say Gil's successor at EMI will be Marco Bissi, currently president of Universal Music in Mexico. Bissi is credited with Paulina Rubio's success.

"I'm leaving happily and on good terms," said 30-year EMI veteran Gil. He will stay with the company for a few weeks to help with the transition to the new administration. "Even though I'm retiring, I'll also do musical things, but the kind that produce pleasure and not stress."

Gil is a prolific songwriter under the pseudonym Ray Girado, whose songs have been recorded by such artists as Julio Iglesias, Dyango, Santa Barbara, and Aleks Syntek. He plans to return to that arena.

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- 1 SO CENT, 21 QUESTIONS
- 2 DAVID BANNER, LIKE A PIMP
- 3 BONE CRUSHER, NEVER SCARED
- 4 MONICA, SO GONE
- 5 JAHEIM, PUT THAT WOMAN FIRST
- 6 JENNIFER LOPEZ, I'M GLAD
- 7 LIL' MO FEAT. FABOLOUS, 4 EVER
- 8 B2K, GIRLFRIEND
- 9 FLOETRY, SAY YES
- 10 JOE BUDDEN, PUMP IT UP
- 11 LIL' KIM, THE JUMP OFF
- 12 BUSTA RHYMES, I KNOW WHAT YOU WANT
- 13 FABOLOUS, CAN'T LET YOU GO
- 14 LUDACRIS, ACT A FOOL
- 15 NELLY, PIMP JUICE
- 16 DA BRAT, IN LOVE WIT CHU
- 17 HEATHER HEADLEY, I WISH I WASN'T
- 18 NAS, I CAN
- 19 CHINGY, RIGHT THURR
- 20 BABY, BABY YOU CAN DO IT
- 21 SNOOP DOGG, BEAUTIFUL
- 22 WAYNE HONSTON, NO LETTING GO
- 23 WHITNEY HOUSTON, TRY IT ON MY OWN
- 24 TALIB KWELL, GET BY
- 25 THE ISLEY BROTHERS, WHAT WOULD YOU DO
- 26 DRU HILL, I LOVE YOU
- 27 SEAN PAUL, GET BUSY
- 28 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 29 TAMIA, OFFICIALLY MISSING YOU
- 30 R. KELLY, IGNITION
- 31 JAY-Z, EXCUSE ME MISS
- 32 TYRESE, HOW YOU GONNA ACT LIKE THAT
- 33 KELLY PRICE, HE PROPOSED
- 34 SATH PLATOON, SHE LIKE
- 35 HITMAN SAMMY SAM, STEP DADDY
- 36 TLC, DAMAGED
- 37 NOVEL PEACH
- 38 R. KELLY, SNAKE
- 39 SO CENT, MANY MEN
- 40 LIL' JON & THE EAST SIDE BOYZ, PLAY NO GAMES

- 1 SHANIA TWAIN, FOREVER AND FOR ALWAYS
- 2 TOBY KEITH, BEER FOR MY HORSES
- 3 BRAD PAISLEY, CELEBRITY
- 4 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS
- 5 BROOKS & DUNN, RED DIRT ROAD
- 6 MONTGOMERY GENTRY, SPEED
- 7 KID ROCK, PICTURE
- 8 KEITH URBAN, RAINING ON SUNDAY
- 9 DARRYL WORLEY, HAVE YOU FORGOTTEN
- 10 RASCAL FLATTS, LOVE YOU OUT LOUD
- 11 CHRIS CAGLE, WHAT A BEAUTIFUL DAY
- 12 KEITH URBAN, SOMEBODY LIKE YOU
- 13 ALISON KRAUS, THE LUCKY ONE
- 14 TRACE ADKINS, THEN THEY DO
- 15 FAITH HILL, WHEN THE LIGHTS GO DOWN
- 16 MONTGOMERY GENTRY, MY TOWN
- 17 LISA MARIE PRESLEY, LIGHTS OUT
- 18 ALAN JACKSON, DRIVE FOR DADDY GENE
- 19 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 20 DIXIE CHICKS, LONG TIME GONE
- 21 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- 22 DWIGHT YOAKAM, THE BACK OF YOUR HAND
- 23 UNCLE KRACKER, DRIFT AWAY
- 24 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
- 25 BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE
- 26 MARCEL, TENNESSEE
- 27 KENNY CHESNEY, BIG STAR
- 28 JIMMY WAYNE, STAY GONE
- 29 TERRI CLARK, THREE MISSISSIPPI
- 30 RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU
- 31 TOBY KEITH, WHO'S YOUR DADDY
- 32 JOHNNY CASH, HURT
- 33 FRANKY PEREZ, SOMETHING CRAZY
- 34 DIAMOND RIO, I BELIEVE
- 35 JOE NICHOLS, BROKENHEARTSVILLE
- 36 JENNIFER HANSON, THIS FAR GONE
- 37 LONESTAR, MY FRONT PORCH LOOKING IN
- 38 DIERKS BENTLEY, WHAT WAS I THINKIN'
- 39 RASCAL FLATTS, THESE DAYS
- 40 NEW ON'S

- 1 SO CENT, 21 QUESTIONS
- 2 KELLY CLARKSON, MISS INDEPENDENT
- 3 JOE BUDDEN, PUMP IT UP
- 4 JENNIFER LOPEZ, I'M GLAD
- 5 BUSTA RHYMES, I KNOW WHAT YOU WANT
- 6 AVRIL LAVIGNE, LOSING GRIP
- 7 ROOTS, THE SEED
- 8 EVANESCENCE, BRING ME TO LIFE
- 9 FABOLOUS, CAN'T LET YOU GO
- 10 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 11 PINK, FEEL GOOD TIME
- 12 ROONEY, BLUE SIDE
- 13 NAS, I CAN
- 14 FOO FIGHTERS, TIMES LIKE THESE
- 15 FLOETRY, SAY YES
- 16 WAYNE WONDER, NO LETTING GO
- 17 WHITE STRIPES, SEVEN NATION ARMY
- 18 CHRISTINA AGUILERA, FIGHTER
- 19 STAINED, PRICE TO PLAY
- 20 TRAPT, HEADSTRONG
- 21 A.F.J., GIRL'S NOT GREY
- 22 MONICA, SO GONE
- 23 COLD, STUPID GIRL
- 24 LUDACRIS, ACT A FOOL
- 25 P.O.D., SLEEPING AWAKE
- 26 HILARY DUFF, WHY NOT
- 27 LILLIX, IT'S ABOUT TIME
- 28 GINUWINE, HELL YEAH
- 29 SEAN PAUL, GET BUSY
- 30 DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE
- 31 LINKIN PARK, SOMEWHERE I BELONG
- 32 BONE CRUSHER, NEVER SCARED
- 33 FRANKIE J, DON'T WANNA TRYNA NO ES IGUAL
- 34 QUEENS OF THE STONE A, GO WITH THE FLOW
- 35 DEFTONES, MINERVA
- 36 SUM 41, HELL SONG
- 37 JEWEL, INTUITION
- 38 GOOO CHARLOTTE, THE YOUNG AND THE HOPELESS
- 39 FINCH, WHAT IT IS TO BURN
- 40 DAVID BANNER, LIKE A PIMP

- 1 R. KELLY, IGNITION
- 2 JENNIFER LOPEZ, I'M GLAD
- 3 MATCHBOX TWENTY, UNWELL
- 4 KELLY CLARKSON, MISS INDEPENDENT
- 5 EVANESCENCE, BRING ME TO LIFE
- 6 JEWEL, INTUITION
- 7 TRAIN, CALLING ALL ANGELS
- 8 SUGAR RAY, MR. BARTENDER (IT'S SO EASY)
- 9 LISA MARIE PRESLEY, LIGHTS OUT
- 10 SNOOP DOGG, BEAUTIFUL
- 11 CHRISTINA AGUILERA, FIGHTER
- 12 COLDFPLAY, CLOCKS
- 13 EMINEM, SING FOR THE MOMENT
- 14 WHITNEY HOUSTON, TRY IT ON MY OWN
- 15 CELINE DION, I DROVE ALL NIGHT
- 16 AUDIOSLAVE, LIKE A STONE
- 17 MADONNA, AMERICAN LIFE
- 18 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 19 JASON MRAZ, THE REMEDY (I WON'T WORRY)
- 20 SHANIA TWAIN, FOREVER AND FOR ALWAYS
- 21 ALL-AMERICAN REJECTS, SWING SWING
- 22 JOHN MAYER, WHY GEORGIA
- 23 UNCLE KRACKER, DRIFT AWAY
- 24 FRANKY PEREZ, SOMETHING CRAZY
- 25 DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE
- 26 BLUE MAN GROUP, SING AROUND
- 27 SANTANA, THE GAME OF LOVE
- 28 FOO FIGHTERS, TIMES LIKE THESE
- 29 MAROON 5, HARDER TO BREATHE
- 30 KID ROCK, PICTURE
- 31 AVRIL LAVIGNE, I'M WITH YOU
- 32 NORAH JONES, COME AWAY WITH ME
- 33 CHANTAL KREVIATZUK, IN THIS LIFE
- 34 NO DOUBT, UNDERNEATH IT ALL
- 35 PINK, DON'T LET ME GET ME
- 36 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 37 NO DOUBT, HELLA GOOD
- 38 SHERYL CROW, SOAK UP THE SUN
- 39 3 DOORS DOWN, WHEN I'M GONE
- 40 PINK, JUST LIKE A PILL

- NEW ON'S**
- 1 LIL' JON & THE EASTSIDE BOYZ, GET LOW
 - 2 MYA, MY LOVE IS LIKE WHOAH
 - 3 SEAN PAUL, LIKE GLUE
 - 4 FREEWAY, FLIPSIDE
 - 5 BOO & GOTTLI, AIN'T IT MAN

- NEW ON'S**
- 1 FAITH HILL, YOU'RE STILL HERE

- NEW ON'S**
- 1 MICHELLE BRANCH, ARE YOU HAPPY NOW?
 - 2 MONICA, SO GONE

- NEW ON'S**
- 1 MICHELLE BRANCH, ARE YOU HAPPY NOW?
 - 2 GOO GOO DOLLS, SYMPATHY
 - 3 JOHN MELLENCAMP, TEAROPRS WILL FALL

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 7, 2003

fuse
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- NEW**
- JACK JOHNSON, THE HORIZON HAS BEEN DEFEATED
THE STARTING LINE, BEST OF ME
- [OVEN FRESH]**
- NADA SURF, INSIDE OF LOVE
BRENDAN BENSON, METARIE
THALIA, I WANT YOU
BOYSETS FIRE, LAST YEAR'S BEST
COUNT THE STARS, TAKING IT ALL BACK
JUNIOR SENIOR, MOVE YOUR FEET
ROB DOUGAN, FURIOUS ANGELS

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- THE DIRTYMITS, GET ON (NEW)
LINKIN PARK, SOMEWHERE I BELONG
SIMPLE PLAN, ADDICTED
EMINEM, SING FOR THE MOMENT
SEAN PAUL, GET BUSY
AVRIL LAVIGNE, LOSING GRIP
THE WHITE STRIPES, SEVEN NATION ARMY
R. KELLY, IGNITION
SUM 41, THE HELL SONG
EVANESCENCE, BRING ME TO LIFE
GOB, GIVE UP THE GROUND
JUSTIN TIMBERLAKE, ROCK YOUR BODY
SO CENT, 21 QUESTIONS
SHAWN DESMAN, SPREAD MY WINGS
IN ESSENCE, I.E.

h
Continuous programming
404 Washington Ave., Miami Beach, FL 33139

RICKY MARTIN, TAL VEZ
MANA, MARIPOSA TRACIONERA
JUANES, MALA GENTE
SHAKIRA, QUE ME QUEDÉS TU
DAVID BISBAL, DIGALE
ENRIQUE IGLESIAS, PARA QUE LA VIDA
CHRISTINA AGUILERA, BEAUTIFUL
MOLOTOV, FRIJOLERO
NATALIA LAFORCAUDE, EN EL 2000
THALIA, A QUIEN LE IMPORTA?

2
Continuous programming
1515 Broadway, New York, NY 10036

- JUSTIN TIMBERLAKE, ROCK YOUR BODY
MADONNA, AMERICAN LIFE
CHRISTINA AGUILERA, FIGHTER
LINKIN PARK, SOMEWHERE I BELONG
SO CENT, 21 QUESTIONS
BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
AVRIL LAVIGNE, I'M WITH YOU
EVANESCENCE, BRING ME TO LIFE
THICKE, WHEN I GET UP ALONE
THE WHITE STRIPES, SEVEN NATION ARMY
THE CARDIGANS, YOU'RE THE STORM
LINKIN PARK, FAINT
EMINEM, SING FOR THE MOMENT
RADIOHEAD, THERE THERE
RICKY MARTIN, JALEO
DANNI MINOQUE, I BEGIN TO WONDER
JENNIFER LOPEZ, I'M GLAD
SYNE FACTORY, LOSING OUT
SKIN, THRASHED
CRAIG DAVID, RISE & FALL

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- THE ATARIS, IN THIS DIARY
THE STARTING LINE, BEST OF ME
POWERMAN 5000, FREE
COUNT THE STARS, TAKING IT ALL BACK
JET, TAKE IT OR LEAVE IT
WAKEFIELD, SAY YOU WILL
FICTION PLANE, HATE
ENON, IN THIS CITY
CAVE IN, ANCHOR
GODSMACK, STRAIGHT OUT OF LINE
BLUR, CRAZY BEAT
SUNDAY DRIVER, FOREVER AGAIN
THE ROCKET SUMMER, SKIES SO BLUE
A18, BROKE THE BLUE
SOMEHOW HOLLOW, KANLOOPS
THE REUNION SHOW, TELEVISION
NADA SURF, INSIDE OF LOVE
MOTOGRAFER, DOWN
PORCH GOULDS, BLUFF CITY RUCKUS
CALIA, STRANGLER

EUROPE
Continuous programming
Hawley Crescent, London NW18TT

- THE ANDROIDS, DO IT WITH MADONNA
ENON, IN THIS CITY
BLUR, CRAZY BEAT
NEW FOUND GLORY, UNDERSTATEMENT
SHANIA TWAIN, FOREVER AND FOR ALWAYS
EMINEM, SING FOR THE MOMENT
JEWEL, INTUITION
ZVARI, LYRIC
MEMENTO, NOTHING SACRED
PLAY, I MUST NOT CHASE THE BOYS
SUNDAY DRIVER, FOREVER AGAIN
KINGS OF LEON, RED MORNING LIGHT
BABY, BABY YOU CAN DO IT
MADONNA, AMERICAN LIFE
THE WHITE STRIPES, SEVEN NATION ARMY
CHALEE TENNISON, EASY LOVIN' YOU
TRENT SUMMNER, I'M COUNTRY
TALIB KWELL, GET BY
REVIS, CAUGHT IN THE RAIN

EUROPE
Continuous programming
Hawley Crescent, London NW18TT

- JUSTIN TIMBERLAKE, ROCK YOUR BODY
MADONNA, AMERICAN LIFE
CHRISTINA AGUILERA, FIGHTER
LINKIN PARK, SOMEWHERE I BELONG
SO CENT, 21 QUESTIONS
BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
AVRIL LAVIGNE, I'M WITH YOU
EVANESCENCE, BRING ME TO LIFE
THICKE, WHEN I GET UP ALONE
THE WHITE STRIPES, SEVEN NATION ARMY
THE CARDIGANS, YOU'RE THE STORM
LINKIN PARK, FAINT
EMINEM, SING FOR THE MOMENT
RADIOHEAD, THERE THERE
RICKY MARTIN, JALEO
DANNI MINOQUE, I BEGIN TO WONDER
JENNIFER LOPEZ, I'M GLAD
SYNE FACTORY, LOSING OUT
SKIN, THRASHED
CRAIG DAVID, RISE & FALL

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- THE ATARIS, IN THIS DIARY
THE STARTING LINE, BEST OF ME
POWERMAN 5000, FREE
COUNT THE STARS, TAKING IT ALL BACK
JET, TAKE IT OR LEAVE IT
WAKEFIELD, SAY YOU WILL
FICTION PLANE, HATE
ENON, IN THIS CITY
CAVE IN, ANCHOR
GODSMACK, STRAIGHT OUT OF LINE
BLUR, CRAZY BEAT
SUNDAY DRIVER, FOREVER AGAIN
THE ROCKET SUMMER, SKIES SO BLUE
A18, BROKE THE BLUE
SOMEHOW HOLLOW, KANLOOPS
THE REUNION SHOW, TELEVISION
NADA SURF, INSIDE OF LOVE
MOTOGRAFER, DOWN
PORCH GOULDS, BLUFF CITY RUCKUS
CALIA, STRANGLER

EUROPE
Continuous programming
Hawley Crescent, London NW18TT

- THE ANDROIDS, DO IT WITH MADONNA
ENON, IN THIS CITY
BLUR, CRAZY BEAT
NEW FOUND GLORY, UNDERSTATEMENT
SHANIA TWAIN, FOREVER AND FOR ALWAYS
EMINEM, SING FOR THE MOMENT
JEWEL, INTUITION
ZVARI, LYRIC
MEMENTO, NOTHING SACRED
PLAY, I MUST NOT CHASE THE BOYS
SUNDAY DRIVER, FOREVER AGAIN
KINGS OF LEON, RED MORNING LIGHT
BABY, BABY YOU CAN DO IT
MADONNA, AMERICAN LIFE
THE WHITE STRIPES, SEVEN NATION ARMY
CHALEE TENNISON, EASY LOVIN' YOU
TRENT SUMMNER, I'M COUNTRY
TALIB KWELL, GET BY
REVIS, CAUGHT IN THE RAIN

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CHRIS CAGLE, WHAT A BEAUTIFUL DAY
RANDY TRAVIS, THREE WOODEN CROSSES
TOBY KEITH & WILLIE NELSON, BEER FOR MY HORSES
MONTGOMERY GENTRY, SPEED
KEITH URBAN, RAINING ON SUNDAY
TRACY BYRD, THE TRUTH ABOUT MEN
TRACE ADKINS, THEN THEY DO
CLEUDUS T. JUDD, WERE'S YOUR MOMMY?
BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE
BRAD PAISLEY, CELEBRITY
TERRI CLARK, THREE MISSISSIPPI
DARRYL WORLEY, HAVE YOU FORGOTTEN?
KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS
JENNIFER HANSON, THIS FAR GONE
LEANN RIMES, SUDDENLY
EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU

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Tuned In: Radio

by Marc Schiffman

THE INDIES SAGA CONTINUES: The debate continues about the effect of independent promoters on radio.

Until recently, Radio One's Alfred Liggins had failed to publicly answer the question of whether that group would keep its independent promotion deals in the wake of Clear Channel's decision to sever its indie ties.



LIGGINS

Radio One's Mary Catherine Sneed had previously cited the existence of such deals at other companies as one of the reasons Radio One had chosen to pursue independent promotion revenue.

But in early May, *Billboard* sister *Airplay Monitor* reported that while some Radio One pop deals had indeed gone by the wayside, the station's rhythmic top 40 deals had now been consolidated under the same independent who works with its R&B stations.

During a recent Radio One financial conference call, Liggins said, "We don't see any particular reason to change the relationship today. It works fine for us."

Liggins suggested that because of the synergies with its concert business, Clear Channel was a "lightning rod" for scrutiny in a way that his company was not.

He also raised the possibility that independent promotion "may go away altogether" in a few years because of the music business "free fall" that had prompted labels to reduce their indie spending.

There have also been renewed rumors that Infinity would sever ties with independent promoters. But at press time, Infinity PDs were saying that nothing had changed, echoing Infinity spokesman Dana McClintock.

What had taken place, apparently, was a group conference call following the Clear Channel announcement reiterating Infinity policy that deals with indies could

not be exclusive and could not be in writing.

While Infinity's stance has always been that it does not have exclusivity deals, it does have some relationships with independents who provide regular income to stations and who are thought of as having a relationship with that station.

AT THE FCC: While the Federal Communications Commission (FCC) is scheduled to vote on ownership rules June 2, another senator has asked FCC chairman Michael Powell to postpone the vote on media cross-ownership. Sen. Russ Feingold, D-Wis., continues to voice his opposition to the proposed rules, this time in a letter to Powell, saying that too few companies control too much of the airwaves.

Chairman Powell has more on his plate than just ownership deregulation. He plans to form a Diversity Committee to advise the FCC on new ways to create opportunities for minorities and women in communications. Currently in its planning stages, the committee will comprise professionals within the communications, financial, and technology sectors. It will advise the FCC on issues ranging from education to regulation.

DO YOU COMMUTE? Arbitron has released commuting profiles based on current census data for the top 286 metros. Topping the list of commuters with the longest trip to work were residents of Sussex, N.J. Their average hour-or-longer commute scored three times the national average. The report is available in its entirety at arbitron.com.

IN BRIEF: Infinity VP of programming Eric Logan unexpectedly resigned May 14 after only a few months on the job... Off the air again is WQHT (Hot 97) New York morning duo Star & Buc Wild, although management will not say why.

Unlike the duo's previous suspension, this time none of the show's members (Prozac Girl, Miguel, and Crossover Negro Reese) have been on-air, and promos for the show weren't being aired.

Star's voicemail says he's "suspended again," and Emmis senior VP/market manager Barry Mayo had no comment. Filling in until further notice are MTV's Sway and part-timer Mocha.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

MIXED SIGNALS: With **Staind** and **Deftones** bowing in the top two slots on The Billboard 200 and a **Led Zeppelin** boxed set warming up in the bullpen, it's tempting to tout a rock revival. Take a closer look at the tea leaves, though, and that message seems less clear.

Following the April 26 issue, when **Godsmack** and **Linkin Park** were parked in the top two slots, this is the second week in 2003 that a pair of rock albums have led the chart. Guess what? There were two weeks at the start of last year when **Creed's Weathered** and the first **Linkin Park** album led the chart.

Mind you, it didn't happen again until the Aug. 17 issue of 2002, when **Bruce Springsteen** bowed at No. 1 ahead of **Linkin's** remix album, but we haven't seen a third such week yet this year, either.

There were two more weeks later in 2002 when rock held the big chart's top two spots, but rather than young, strapping bands, the players in those parlays were anthologies from **Elvis Presley** and the **Rolling Stones** and the latest **Bon Jovi** set.

The weeks at No. 1 figure states a stronger case for rock's vitality. There were 10 weeks in 2002 when a rock album ruled The Billboard 200, but only three of those occurred during the first six months of the year.

By contrast, if **Led Zeppelin's** live three-disc *How the West Was Won* indeed starts at No. 1 next week—as first-day sales suggest—that will mark rock's sixth chart-topping week in 2003, with the rest of June to come.

ROCK SLIDES: Rock looks strong on the album charts, but the numbers behind the numbers are iffy, as **Staind** and **Deftones** each posted larger sales weeks last time out.

The former's *14 Shades of Grey* opens with 221,000 copies, the largest total The Billboard 200 has seen in four weeks. Still, this is a sharp decline from the 716,000 first-week sales that greeted its last album, *Break the Cycle*. In fact, that 2001 title beat this week's sum in each of its first four weeks.

While the No. 2 start by **Deftones** represents a new chart peak for the band (167,000), its last album sold 11,000 more copies when it bowed at No. 3 in 2000.

Perhaps even more troubling are the fast fades seen by **Marilyn Manson** and **Cold**. True, it's not unusual to see an album experience a

large second-week decline after it starts high on the chart. But because each had relatively light sums when they opened among the big chart's top three slots, **Manson's** 62% drop and **Cold's** 63% fade knock both of them out of the top 20.

Even in a year when album sales are down 8% from the prior one, the soft numbers posted by each of these four acts seem to underline the notion that the rock genre is susceptible to digital copying, whether by peer-to-peer file swapping or CD burning.

IDOLS, BOOTS, AND HOME SHOPPING: In a prime-time battle, *American Idol* wallops the CBS telecast of the Academy of Country Music Awards (ACMs) in the TV ratings and on the sales charts.

Following three consecutive nights of Fox's franchise series, including its May 21 finale, *Idol's* first-year winner, **Kelly Clarkson**, gathers The Billboard 200's largest unit increase (7-3, up 34%), while the album by the second season's finalists jumps just shy of the top 10 (14-11, up 17%).

The last *Idol* was the week's most-watched show, while the ACMs, which also aired May 21, ranked 22nd in the Nielsen Media Research TV ratings. Even so, the country showcase impacts our charts, including eight bullets on The Billboard 200 (Nos. 26, 64, 69, 77, 102, 118, 126, and 143) and wins both sales awards on this issue's Top Country Albums list.

Changing channels, a QVC visit brings **Bon Jovi** back to The Billboard 200 (No. 53, 23,000), while a stop on Home Shopping Network puts guitarist **Esteban** on Top Pop Catalog (No. 3, 11,000).

Also shopping at home: **Phish** fans place four of the band's live sets on Top Internet Albums. There are eight new entries in the top 10, a record for this 4-year-old chart—but, believe it or not, 14 new titles on this 25-deep Internet list is not a high-water mark.

NUMERO UNO: **Ricky Martin** now owns the records for the largest Nielsen SoundScan week and highest Billboard 200 rank by a Spanish-language album (see story, page 1).

While **Luis Miguel's** 1995 album *Romances* held the previous high marks for a Spanish recording, the largest week by any title on Top Latin Albums belongs to the posthumous **Selena** set *Dreaming of You*. That collection sold 331,000 copies when it bowed at No. 1 on the big chart in 1995, but about half its tracks were in English.



Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

DOUBLE DIAMOND: As "I Believe" caps Hot Country Singles & Tracks for a second week, **Diamond Rio** becomes the only group in the modern era to hold each of its chart-toppers at No. 1 for more than one week.

"I Believe" is the group's fifth No. 1 single. All have led the chart for at least two weeks; one title, "How Your Love Makes Me Feel," reigned for three weeks in 1997. **Lonestar** has the next-best profile atop the chart among country groups, landing multiple weeks at the top of the list with six of their seven No. 1 titles.

Diamond Rio's feat marks the third consecutive week that spiritual themes have dominated the country chart, following a week at No. 1 for **Randy Travis'** "Three Wooden Crosses." Travis' single shows unusual tenacity for a former No. 1 by bulleting at No. 2 for the second consecutive week following its chart peak.

Meanwhile, **Dixie Chicks** bow at No. 59 with "Godspeed (Sweet Dreams)," which was officially serviced to country stations May 22. The new single collects detections at 31 monitored stations. It is the trio's first appearance on the chart since lead singer **Natalie Maines** launched a national controversy with a negative comment she made about President **George W. Bush**.

With 24 plays to date, the airplay leader for "Godspeed" is Clear Channel's KCCY Colorado Springs, Colo. Its PD, **Travis Daily**, says he had no reservations about adding the track. "It was easy for us to step out on this single, because we've never stopped playing their music and we don't want to lose them [as a core act] in the format," he explains.

The Chicks performed the lullaby during the May 21 Academy of Country Music Awards. Three of its spins are from the live audio lifted from the awards show. The other 92 of its 95 detections are the version that is on the album.

JEWEL CASE: **Jewel's** "Intuition" earns Greatest Gainer/Sales honors on the Hot 100 as it rises 43-30. The title's 34% gain is because of the release of the maxi-CD, which joins the CD single at retail this week. The maxi-CD scans 1,900 units, while the CD single moves 5,500 pieces, matching last week's total.

"Intuition" holds at No. 3 on Hot 100 Singles Sales and is Jewel's highest charting single on that chart of her career, besting the No. 6 peak of the double-sided "Foolish Games/You Were Meant for Me" in March of 1997.

The label leading the way on the Hot 100 Sin-

gles Sales chart this issue is Arista. It places eight titles (all in the top 50) on the chart; none of them are vinyl-only releases. Arista has been at the forefront in DVD singles releases, with five titles currently on the sales chart and four recent releases certified gold by the Recording Industry Assn. of America for sales of 25,000 units.

GET CRUNKED UP: Crunk—which is both an emerging style of rap and a word that has multiple meanings in the hip-hop lexicon—is ever-present on the Hot R&B/Hip-Hop Singles & Tracks chart, as all such titles post increases.

"Never Scared," the first offering by **Bone Crusher Featuring Killer Mike & T.I.**, holds at No. 11. Meanwhile, one of the premier crunk music progenitors, **Lil Jon**, takes his latest offering to a career peak, as "Get Low" with the **East Side Boyz Featuring the Ying Yang Twins** moves 33-25, with an increase of 3 million in R&B audience.

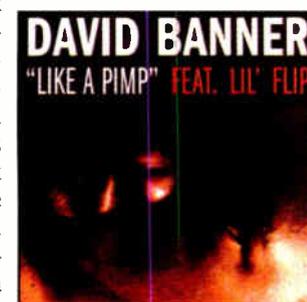
"Low" is the fourth single from the album *Kings of Crunk*. The set re-enters the top 10 of the Top R&B/Hip-Hop Albums chart as the Greatest Gainer, 13 weeks after last appearing in that portion of the chart.

Although he spent a week on the Top R&B/Hip-Hop Albums chart in 1999 as one half of the duo **Crooked Lettaz** with *Grey Skies* (No. 75), **David Banner** transforms into the incredible crunk hulk as his latest release, *Mississippi: The Album* bows at No. 1 on this chart and at No. 9 on The Billboard 200.

His lead single, "Like a Pimp," featuring **Lil' Flip**, advances 34-31 on Hot R&B/Hip-Hop Singles & Tracks.

Other notable crunk listings on Singles & Tracks include "Right Thurr" by **Chingy** (No. 37), "Ridin' Spinners" by **Three 6 Mafia Featuring Lil' Flip** (No. 67), and "24's" by T.I. (No. 77).

EXCUSES: In its ninth chart week, the remix of **Jay-Z's** former chart-topper "Excuse Me Miss" sees a boost on the Hot R&B/Hip-Hop Singles & Tracks chart, moving back to its previous peak of No. 65 as it exchanges promotional hands. Initially titled "Excuse Me Miss Again" and worked by Roc-a-Fella/Def Jam, it is now called "La-La-La (Excuse Me Again)" and is the lead single from the forthcoming *Bad Boys II* soundtrack. Roc-a-Fella relinquishes label credit for the title from this issue onward to **Bad Boy/Universal**, which is releasing the soundtrack July 15.



Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1			50	33	28		50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19 95 DVD/CD)	The New Breed	2
1	NEW		1	STAIN'D FLI/ELEKTRA 62882/EGG (18 98 CD)	14 Shades Of Grey	1	51	42	49		SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1
2			1	DEFTONES MAVERICK 48350/WARNER BRDS (18 98 CD)	Deftones	2	52	43	42		GINUWINE EPIC 86960 (12 98 EQ/18 98)	The Senior	6
				GREATEST GAINER			53				BON JOVI ISLAND 063055/IDJMG (12 98/18 98)	Bounce	2
3	7	9	6	KELLY CLARKSON ▲ RCA 68159/RMG (18 98 CD)	Thankful	1	54	47	47		TRAPT WARNER BRDS 48296 (18 98 CD) [M]	Trapt	42
4	4	6	12	EVANESCENCE ▲ WIND-UP 13063 (18 98 CD)	Fallen	4	55	56	57		THE ALL-AMERICAN REJECTS ● DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18 98 CD) [M]	The All-American Rejects	25
5	2	5	16	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12 98/18 98)	Get Rich Or Die Tryin'	1	56	46	31		DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86640*/CRG (12 98 EQ/18 98)	Home	1
6	5	8	3	SOUNDTRACK WARNER SUNSET/MAVERICK 48411/WARNER BRDS (19 98 CD)	The Matrix Reloaded: The Album	5	57	45	38		JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG (17 98 EQ/18 98) [M]	Room For Squares	8
7	6	2	43	NORAH JONES ▲ BLUE NOTE 88888 (18 98 CD) [M]	Come Away With Me	1	58	49	41		3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064333/UMRG (12 98/18 98)	Away From The Sun	8
8	8	10	3	SOUNDTRACK WALT DISNEY 88888 (18 98 CD)	The Lizzie McGuire Movie	8	59	39	21		SOUNDTRACK ▲ EPIC 87018 (18 98 EQ CD)	Chicago	2
9	NEW		1	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12 98/18 98)	Mississippi: The Album	9	60	54	50		AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9 98 CD)	Sing The Sorrow	5
10	9	4	3	CHER GEPHEN/MCA/WARNER BRDS 73852/WARNER STRATEGIC MARKETING (18 98 CD)	The Very Best Of Cher	4	61	44	30		JAMES TAYLOR WARNER BRDS 73833/WARNER STRATEGIC MARKETING (18 98 CD)	The Best Of James Taylor	11
11	14	11	4	SOUNDTRACK RCA 51168/RMG (18 98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2	62	NEW			THE THORNS AWARE/COLUMBIA 86558/CRG (12 98 EQ CD)	The Thorns	62
12	NEW		1	RICKY MARTIN SDNY DISCS 70439 (17 98 EQ CD)	Almas Del Silencio	12	63	51	51		NELLY ▲ FD REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1
13	11	12	9	LINKIN PARK ▲ WARNER BRDS 49199 (18 98 CD)	Meteora	1	64	63	76		KENNY CHESNEY ▲ B/A 87000 (12 98/18 98)	No Shoes, No Shirt, No Problems	1
14	NEW		1	JO DEE MESSINA CURB 87996 (18 98 CD)	Greatest Hits	14	65	41	27		KELLY PRICE DEF SOUL 52677*/IDJMG (12 98/18 98)	Priceless	10
15	13	3	3	JACK JOHNSON MOONSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG (18 98 CD)	On And On	3	66	50	53		SIMPLE PLAN ● LAVA 83534/AG (17 98/12 98) [M]	No Pads, No Helmets...Just Balls	36
16	10	1	3	THE ISLEY BROTHERS FEATURING RONALD ISLEY DREAMWORKS 450409/INTERSCOPE (12 98/18 98)	Body Kiss	1	67	57	65		DANIEL BEDINGFIELD ISLAND 065113*/IDJMG (17 98 CD)	Gotta Get Thru This	41
17	NEW		1	WEIRD AL YANKOVIC WAX 7109/YOLCANO 31294/ZOMBA (18 98 CD)	Poodle Hat	17	68	55	52		JAHEIM ● DIVINE MILL 48214/WARNER BRDS (18 98 CD)	Still Ghetto	8
18	15	7	9	CELINE DION ▲ EPIC 87185 (12 98 EQ/18 98)	One Heart	2	69	88	67		MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5
19	17	17	3	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12 98/18 98)	Dutty Rock	9	70	52	43		LIL' MO ELECTRA 62849/EGG (18 98 CD)	Meet The Girl Next Door	17
20	16	14	9	VARIOUS ARTISTS ▲ EMI/UNIVERSAL SDNY/ZOMBA 82344/CAPITOL (12 98/18 98)	Now 12	3	71	53	54		FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	19
21	1	—	2	MARILYN MANSON NOTHING (OHIO) INTERSCOPE (18 98 CD)	The Golden Age Of Grotesque	1	72	58	60		JENNIFER LOPEZ ▲ EPIC 86201 (18 98 EQ CD)	This Is Me...Then	2
22	NEW		1	DJ KAYSLAY COLUMBIA 87048*/CRG (12 98 EQ/18 98)	The Streetsweeper: Vol. 1	22	73	20	—		ALKALINE TRIO VAGRAUNT 361 (12 98 CD)	Good Mourning	20
23	18	16	14	R. KELLY ▲ JIVE 41812/ZOMBA (18 98 CD)	Chocolate Factory	1	74	75	88		LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	15
24	22	26	9	COLDPLAY ▲ CAPITOL 40504* (12 98/18 98)	A Rush Of Blood To The Head	5	75	87	104		JASON MRAZ ELEKTRA 62829/EGG (12 98 CD) [M]	Waiting For My Rocket To Come	75
25	19	18	8	THE WHITE STRIPES ● THIRD MAN 27148*/V2 (18 98 CD)	Elephant	6	76	67	81		CHEVELLE ● EPIC 86157 (9 98 EQ CD)	Wonder What's Next	14
26	27	29	4	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1	77	79	86		RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12 98/18 98)	Melt	5
27	NEW		1	POWERMAN 5000 DREAMWORKS 450433/INTERSCOPE (18 98 CD)	Transform	27	78	NEW			MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776 (16 98 CD)	American Spirit	78
28	NEW		1	LIVE RADIOACTIVE 000374/MCA (18 98 CD)	Birds Of Prey	28	79	NEW			VARIOUS ARTISTS EPITAPH 86573 (7 98 CD)	Punk -0- Rama 8	79
29	3	—	2	COLD FLIP/GEFFEN 000096/INTERSCOPE (18 98 CD)	Year Of The Spider	3	80	68	71		HEATHER HEADLEY RCA 69376/RMG (12 98/18 98)	This Is Who I Am	38
30	NEW		1	LYNYRD SKYNYRD SANCTUARY 84610 (18 98 CD)	Vicious Cycle	30	81	60	58		TIM MCGRAW ▲ CURB 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2
31	23	19	19	KID ROCK ▲ LAVA 83482*/AG (12 98/18 98)	Cocky	3	82	61	64		CAM'RON PRESENTS THE DIPLOMATS ● ROC-A-FELLA/DEF JAM 063211*/IDJMG (12 98 CD)	Diplomatic Immunity	8
32	29	20	4	JIMMY BUFFETT ▲ MAILBOAT/MCA 067781/UME (25 98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	83	62	66		BUSTA RHYMES ● J 20043*/RMG (12 98/18 98)	It Ain't Safe No More...	43
33	21	13	9	FLEETWOOD MAC REPRISE 48394/WARNER BRDS (18 98 CD)	Say You Will	3	84	64	78		SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12 98 CD)	Lizzie McGuire	31
34	28	36	12	LIL' KIM ● QUEEN BEE ATLANTIC 83572*/AG (12 98/18 98)	La Bella Mafia	5	85	66	75		JOHNNY CASH ● AMERICAN 063339*/LOST HIGHWAY (18 98 CD)	American IV: The Man Comes Around	45
35	25	23	7	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12 98/18 98)	Faceless	1	86	72	79		SOUNDTRACK ▲ SHADY 493508*/INTERSCOPE (12 98/18 98)	8 Mile	1
36	30	33	10	CHRISTINA AGUILERA ▲ RCA 68037*/RMG (12 98/18 98)	Stripped	2	87	65	69		SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Bo\$\$	12
37	24	24	6	BONE CRUSHER BREAK EM OFF/SD SO DEF 50995*/ARISTA (18 98 CD)	AttenCHUN!	11	88	80	94		SOUNDTRACK WALT DISNEY 860092 (18 98 CD)	Holes	80
38	32	34	7	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18 98 EQ CD)	Audioslave	7	89	NEW			EARTH, WIND & FIRE KALIMBA 973007 (18 98 CD)	Promise	89
39	34	37	12	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EGG (12 98/18 98)	Street Dreams	3	90	78	84		KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10 98/18 98)	Golden Road	11
40	35	35	29	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2	91	77	70		PETE YORN COLUMBIA 86922*/CRG (9 98 EQ CD)	Day I Forgot	18
41	38	40	33	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12 98/18 98)	The Eminem Show	1	92	69	46		JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BRDS (18 98 CD) [M]	Josh Groban	8
42	48	45	27	MATCHBOX TWENTY ▲ MELISMA ATLANTIC 83612/AG (12 98/18 98)	More Than You Think You Are	6	93	76	82		KIDZ BOP KIDS ● RAZOR & TIE 89060 (11 98/17 98)	Kidz Bop 3	17
43	36	32	31	AVRIL LAVIGNE ▲ ARISTA 14740 (17 98 CD)	Let Go	2	94	59	—		MARCO ANTONIO SOLIS FONOVISA 350840/UG (16 98 CD)	Tu Amor O Tu Desprecio	59
44	37	22	6	DARRYL WORLEY ● DREAMWORKS (NASHVILLE) 003640/INTERSCOPE (12 98/18 98)	Have You Forgotten?	4	95	90	68		LIONEL RICHIE MOTOWN/UTV 068140/UME (18 98 CD)	The Definitive Collection	19
45	NEW		1	LESS THAN JAKE SIRE 48459/WARNER BRDS (14 98 CD)	Anthem	45	96	101	117		STACIE ORRICO FOREFRONT 32559/VIRGIN (12 98/18 98) [M]	Stacie Orrico	59
46	12	—	2	THIRD EYE BLIND ELEKTRA 62783/EGG (18 98 CD)	Out Of The Vein	12	97	83	80		THIRD DAY ESSENTIAL 10706/ZOMBA (18 98 CD)	Offerings II: All I Have To Give	18
47	31	25	7	LISA MARIE PRESLEY ● CAPITOL 95658 (11 98/18 98)	To Whom It May Concern	5	98	92	48		SOUNDTRACK HIP D 006231/UME (18 98 CD)	American Dreams: 1963-1964	48
48	40	39	24	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (18 98 EQ CD)	The Young And The Hopeless	7	99	71	62		VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE (19 98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
49	26	15	3	MADONNA MAVERICK 48429/WARNER BRDS (18 98 CD)	American Life	1	100	74	83		MISSY ELLIOTT ▲ THE ODIO MIND/ELEKTRA 62813*/EGG (12 98/18 98)	Under Construction	3

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	
														IMPRINT & NUMBER/DISTRIBUTING LABEL
101	84	61	10	VARIOUS ARTISTS ●	WOW Worship (Yellow)	44	151	122	119	16	SOUNDTRACK ●	Daredevil: The Album	9	
102	113	103	34	DIAMOND RIO ●	Completely	23	152	122	119	16	SOUNDTRACK ●	WIND UP 13079 (18 98 CD)		
103	82	55	31	ROD STEWART ▲	It Had To Be You ... The Great American Songbook	4	153	139	160	27	SAMMY AND THE WABOS	Sammy And The Wabos Live: Hallelujah	152	
104	93	90	31	FOO FIGHTERS ●	One By One	3	154	131	115	27	MUDVAYNE	The End Of All Things To Come	17	
105	70	44	3	NOFX	The War On Errorism	44	155	145	123	31	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12	
106	97	98	44	RED HOT CHILI PEPPERS ▲	By The Way	2	156	154	158	41	MICHAEL W. SMITH ●	Worship Again	14	
107	94	110	22	TALIB KWELI	Quality	21	157	156	175	18	MERCYME ●	Almost There	67	
108	85	74	7	LUCINDA WILLIAMS	World Without Tears	18	158	151	130	6	KEM	Kemistry	156	
109	86	89	11	BEN HARPER	Diamonds On The Inside	19	159	140	139	24	TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45	
110	91	77	9	BRIAN MCKNIGHT ●	U Turn	7	160	125	—	5	THE ROLLING STONES ▲ 4	Forty Licks	2	
111	99	116	12	WAYNE WONDER	No Holding Back	29	161	114	56	3	ROBBIE WILLIAMS	Escapology	43	
112	73	87	13	RANDY TRAVIS	Rise And Shine	73	162	164	154	27	BLUR	Think Tank	56	
113	89	72	25	ELTON JOHN ▲ 2	Greatest Hits 1970-2002	12	163	134	114	18	ALISON KRAUSS + UNION STATION ●	Live	36	
114	95	93	23	TYRESE ●	I Wanna Go There	16	164	133	109	15	DONNIE MCCLURKIN	Donnie McClurkin... Again	31	
115	NEW	1	1	REVIS	Places For Breathing	115	165	135	124	14	YANNI	Ethnicity	27	
116	96	101	24	NAS ▲	God's Son	12	166	142	151	20	VARIOUS ARTISTS ●	WOW Gospel 2003	29	
117	NEW	1	1	JEFF BATES	Rainbow Man	117	167	157	170	24	DISTURBED ▲	Believe	1	
118	127	108	15	GEORGE STRAIT ●	For The Last Time: Live From The Astrodome	7	168	147	133	24	THE DONNAS	Spend The Night	62	
119	81	63	3	MOBB DEEP	Free Agents: The Murda Mix Tape	21	169	195	—	14	VARIOUS ARTISTS	Got Hits!	73	
120	120	125	7	PINK ▲ 4	M!ssundaztood	6	170	153	134	41	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116	
121	104	91	15	JOHN MAYER ●	Any Given Thursday	17	171	144	148	13	MICHAEL W. SMITH ▲	Worship	20	
122	118	129	5	JOE NICHOLS ●	Man With A Memory	72	172	129	180	23	FREEWAY	Philadelphia Freeway	5	
123	119	126	5	T.A.T.U. ●	200 KM/H In The Wrong Lane	13	173	NEW	1	1	WHITNEY HOUSTON ▲	Just Whitney...	9	
124	100	95	34	B2K ▲	Pandemonium!	10	174	143	153	24	SOUNDTRACK	Queer As Folk: The Third Season	173	
125	107	100	23	VIVIAN GREEN ●	Love Story	51	175	130	132	4	AALIYAH ▲	I Care 4 U	3	
				🚦 PACESETTER 🚦				176	170	—	3	YEAH YEAH YEAHS	Fever To Tell	67
126	158	146	27	ALAN JACKSON ▲ 4	Drive	1	177	155	106	21	MAROON 5	Songs About Jane	170	
127	103	99	7	JAY-Z	Blueprint 2.1	17	178	141	155	22	THE MONKEES	The Best Of The Monkees	51	
128	108	120	11	THE ATARIS	So Long, Astoria	24	179	146	135	24	SALIVA ●	Back Into Your System	19	
129	102	95	13	AMANDA PEREZ	Angel	73	180	150	118	32	COUNTING CROWS ●	Hard Candy	5	
130	105	97	6	JESSICA ANDREWS	Now	34	181	160	164	11	FAITH HILL ▲ 2	Cry	1	
131	116	140	14	THE ROOTS	Phrenology	28	182	175	159	4	RELIENT K	Two Lefts Don't Make A Right...But Three Do	38	
132	106	112	14	FINCH	What It Is To Burn	99	183	162	142	14	ZIGGY MARLEY	Dragonfly	138	
133	98	105	3	CHRIS CAGLE	Chris Cagle	15	184	159	186	24	SHERYL CROW ▲	C'mon, C'mon	2	
134	112	85	7	NEWSBOYS	Adoration: The Worship Album	33	185	NEW	1	1	SEETHER	Disclaimer	92	
135	115	113	11	SANTANA ▲ 2	Shaman	1	186	149	—	2	ROY HARGROVE PRESENTS THE RH FACTOR	Hard Groove	185	
136	NEW	1	1	VARIOUS ARTISTS	Worship Together: Be Glorified	136	187	191	199	7	VARIOUS ARTISTS	ESPN Presents: Stadium Anthems Music For The Fans	149	
137	NEW	1	1	VARIOUS ARTISTS	Rasta Jamz	137	188	152	157	3	SWITCHFOOT	The Beautiful Letdown	85	
138	136	147	19	UNCLE KRACKER	No Stranger To Shame	43	189	168	169	4	BLUE MAN GROUP	Complex	60	
139	126	92	15	ELVIS PRESLEY ▲ 3	Elvis: 30 #1 Hits	1	190	NEW	1	1	HITMAN SAMMY SAM	Step Daddy	116	
140	123	131	27	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	191	NEW	1	1	DWELE	Subject	190	
141	NEW	1	1	ROONEY	Rooney	141	192	166	172	13	SOUNDTRACK	Down With Love	191	
142	110	111	3	VICKIE WINANS	Bringing It All Together	110	193	165	152	9	BOWLING FOR SOUP	Drunk Enough To Dance	129	
143	161	162	23	MONTGOMERY GENTRY	My Town	26	194	NEW	1	1	AVALON	The Very Best Of Avalon: Testify To Love	112	
144	132	145	6	CRAIG MORGAN	I Love It	132	195	186	136	4	B.G.	Livin' Legend	21	
145	109	73	3	JOHN HIATT & THE GONERS	Beneath This Gruff Exterior	73	196	163	171	13	POINT OF GRACE		24	
146	138	143	5	BLACK LABEL SOCIETY	The Blessed Hellride	50	197	172	168	16	VARIOUS ARTISTS	Grammy Nominees 2003	6	
147	121	59	35	BEE GEES ▲	Their Greatest Hits—The Record	49	198	181	190	20	SUM 41 ●	Does This Look Infected?	32	
148	111	107	7	SCARFACE	Balls And My Word	20	199	NEW	1	1	STEVIE WONDER	The Definitive Collection	35	
149	128	127	9	LES NUBIANS	One Step Forward	79	200	148	149	14	ASHANTI	Ashanti: The 7 Series (EP)	199	
150	124	102	18	MICHAEL BUBLE	Michael Buble	80					SOUNDTRACK ●	Craille 2 The Grave	6	

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes RIAA Latin awards: Certification for net shipment of 100,000 units (Oro) 2 Certification of 200,000 units (Platino) 3 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 2 1/2 other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan		Billboard TOP BLUES ALBUMS™	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	1	ETTA JAMES	PRIVATE MUSIC 1163/RCA VICTOR	ETTA JAMES	PRIVATE MUSIC 1163/RCA VICTOR
2	2	2	2	JIM BELUSHI DAN AYKROYD	HAVE LOVE 80200 [M]	JIM BELUSHI DAN AYKROYD	HAVE LOVE 80200 [M]
3	3	3	3	SUSAN TEDESCHI	TONE COOL 751146/ARTEMIS [M]	SUSAN TEDESCHI	TONE COOL 751146/ARTEMIS [M]
4	4	4	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	THE ESSENTIAL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 8433/PIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	THE ESSENTIAL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 8433/PIC
5	5	5	5	MARCIA BALL	ALLIGATOR 1981 [M]	MARCIA BALL	ALLIGATOR 1981 [M]
6	6	6	6	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL 37114 PRODUCTIONS 112648/UMRG	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL 37114 PRODUCTIONS 112648/UMRG
7	7	7	7	DELBERT MCCLINTON	NEW WEST 6642	DELBERT MCCLINTON	NEW WEST 6642
8	8	8	8	ANTHONY GOMES	33RD STREET 33313	ANTHONY GOMES	33RD STREET 33313
9	9	9	9	ROOMFUL OF BLUES	ALLIGATOR 1981 [M]	ROOMFUL OF BLUES	ALLIGATOR 1981 [M]
10	10	10	10	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 1163/RCA VICTOR	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 1163/RCA VICTOR
11	11	11	11	BOBBY "BLUE" BLAND	MALACO 7512	BOBBY "BLUE" BLAND	MALACO 7512
12	12	12	12	GEORGE THOROGOOD & THE DESTROYERS	EAGLE 2807	GEORGE THOROGOOD & THE DESTROYERS	EAGLE 2807
13	13	13	13	RONNIE EARL	STONY PLAIN 1289	RONNIE EARL	STONY PLAIN 1289
14	14	14	14	SONNY LANDRETH	SUGAR HILL 3964	SONNY LANDRETH	SUGAR HILL 3964
15	15	15	15	VARIOUS ARTISTS	ALLIGATOR 114	VARIOUS ARTISTS	ALLIGATOR 114

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan		Billboard TOP REGGAE ALBUMS™	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	1	SEAN PAUL	VP/ATLANTIC 83620/AG	SEAN PAUL	VP/ATLANTIC 83620/AG
2	2	2	2	WAYNE WONDER	VP/ATLANTIC 83628/AG	WAYNE WONDER	VP/ATLANTIC 83628/AG
3	3	3	3	VARIOUS ARTISTS	RAZOR & TIE 89062	VARIOUS ARTISTS	RAZOR & TIE 89062
4	4	4	4	ZIGGY MARLEY	TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR	ZIGGY MARLEY	TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR
5	5	5	5	BUJU BANTON	VP/ATLANTIC 83634/AG [M]	BUJU BANTON	VP/ATLANTIC 83634/AG [M]
6	6	6	6	SHAGGY	BIG YARD 11070/MCA	SHAGGY	BIG YARD 11070/MCA
7	7	7	7	CARIBBEAN PULSE	IRIE 1002	CARIBBEAN PULSE	IRIE 1002
8	8	8	8	PAPA SAN	GOSPO CENTRIC 70049/ZDMBA	PAPA SAN	GOSPO CENTRIC 70049/ZDMBA
9	9	9	9	BEENIE MAN	SHOCKING VIBES/VP 13134/VIRGIN	BEENIE MAN	SHOCKING VIBES/VP 13134/VIRGIN
10	10	10	10	VARIOUS ARTISTS	VP 1679	VARIOUS ARTISTS	VP 1679
11	11	11	11	EASY STAR ALL-STARS	EASY STAR 1012	EASY STAR ALL-STARS	EASY STAR 1012
12	12	12	12	VARIOUS ARTISTS	GREENLEAVES 271	VARIOUS ARTISTS	GREENLEAVES 271
13	13	13	13	BOB MARLEY AND THE WAILERS	TUFF GONG/SLAND 586714/DJMG	BOB MARLEY AND THE WAILERS	TUFF GONG/SLAND 586714/DJMG
14	14	14	14	MORGAN HERITAGE	VP 1656	MORGAN HERITAGE	VP 1656
15	15	15	15	THIRD WORLD	SHANACHIE 45056	THIRD WORLD	SHANACHIE 45056

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan		Billboard TOP WORLD ALBUMS™	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	1	SOUNDTRACK	MILAN 36010	SOUNDTRACK	MILAN 36010
2	2	2	2	IBRAHIM FERRER	WORLD CIRCUIT/NOISESUICH 79650/AG [M]	IBRAHIM FERRER	WORLD CIRCUIT/NOISESUICH 79650/AG [M]
3	3	3	3	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 89928	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 89928
4	4	4	4	RY CODDER MANUEL GALBAN	PERRO VERDE/NOISESUICH 79691/AG	RY CODDER MANUEL GALBAN	PERRO VERDE/NOISESUICH 79691/AG
5	5	5	5	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP
6	6	6	6	MARIZA	TIMES SQUARE 9033/SILVA AMERICA	MARIZA	TIMES SQUARE 9033/SILVA AMERICA
7	7	7	7	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY
8	8	8	8	DAVID VISAN	GEORGE V 71034	DAVID VISAN	GEORGE V 71034
9	9	9	9	DANIEL O'DONNELL	DP TV MEDIA 8004	DANIEL O'DONNELL	DP TV MEDIA 8004
10	10	10	10	ASHLEY MACISAAC	DECLA 4540	ASHLEY MACISAAC	DECLA 4540
11	11	11	11	AFROCELTS	REAL 3004/211/REGNY	AFROCELTS	REAL 3004/211/REGNY
12	12	12	12	DANIEL O'DONNELL	DPTV MEDIA 9550	DANIEL O'DONNELL	DPTV MEDIA 9550
13	13	13	13	NATACHA ATLAS	BE95ARS BANQUET 81039/BEGGARS GROUP	NATACHA ATLAS	BE95ARS BANQUET 81039/BEGGARS GROUP
14	14	14	14	PAOLO CONTE	ATLANTIC 79816	PAOLO CONTE	ATLANTIC 79816
15	15	15	15	BAHA MEN	S CURVE 4250/CAPTOL	BAHA MEN	S CURVE 4250/CAPTOL

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan		Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	1	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]
2	2	2	2	THIRD DAY	ESSENTIAL 10706/PROVIDENT	THIRD DAY	ESSENTIAL 10706/PROVIDENT
3	3	3	3	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT
4	4	4	4	VARIOUS ARTISTS	EMI CMG/WDRD 80158/PROVIDENT	VARIOUS ARTISTS	EMI CMG/WDRD 80158/PROVIDENT
5	5	5	5	RANDY TRAVIS	WDRD-CURB/WARNER BROS. 86236/WORD-CURB	RANDY TRAVIS	WDRD-CURB/WARNER BROS. 86236/WORD-CURB
6	6	6	6	NEWSBOYS	SPARROW 1763/CHORDANT	NEWSBOYS	SPARROW 1763/CHORDANT
7	7	7	7	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT
8	8	8	8	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	MICHAEL W. SMITH	REUNION 10074/PROVIDENT
9	9	9	9	MERCYME	IND 86133/WORD-CURB [M]	MERCYME	IND 86133/WORD-CURB [M]
10	10	10	10	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT
11	11	11	11	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	MICHAEL W. SMITH	REUNION 10025/PROVIDENT
12	12	12	12	RELIENT K	GDTEE 2890/CHORDANT	RELIENT K	GDTEE 2890/CHORDANT
13	13	13	13	SWITCHFOOT	SPARROW 1976/CHORDANT	SWITCHFOOT	SPARROW 1976/CHORDANT
14	14	14	14	AVALON	SPARROW 2949/CHORDANT	AVALON	SPARROW 2949/CHORDANT
15	15	15	15	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB
16	16	16	16	FFH	ESSENTIAL 10709/PROVIDENT	FFH	ESSENTIAL 10709/PROVIDENT
17	17	17	17	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB
18	18	18	18	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT
19	19	19	19	GEORGE JONES	BANDIT/BNA 67063/CHORDANT	GEORGE JONES	BANDIT/BNA 67063/CHORDANT
20	20	20	20	12 STONES	WIND UP 13064/PINKIDENT [M]	12 STONES	WIND UP 13064/PINKIDENT [M]
21	21	21	21	JACI VELASQUEZ	WDRD-CURB/WARNER BROS. 86223/WORD-CURB	JACI VELASQUEZ	WDRD-CURB/WARNER BROS. 86223/WORD-CURB
22	22	22	22	VARIOUS ARTISTS	REUNION 10076/PROVIDENT	VARIOUS ARTISTS	REUNION 10076/PROVIDENT
23	23	23	23	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT
24	24	24	24	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]
25	25	25	25	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT
26	26	26	26	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT
27	27	27	27	RICH MULLINS	REUNION 10052/PROVIDENT	RICH MULLINS	REUNION 10052/PROVIDENT
28	28	28	28	VARIOUS ARTISTS	TOOTH & NAIL/BEC/FREDFRONT/SPARROW 1176/CHORDANT	VARIOUS ARTISTS	TOOTH & NAIL/BEC/FREDFRONT/SPARROW 1176/CHORDANT
29	29	29	29	P.O.D.	ATLANTIC 83496/WORD-CURB	P.O.D.	ATLANTIC 83496/WORD-CURB
30	30	30	30	NICHOLE NORDEMAN	SPARROW 2850/CHORDANT [M]	NICHOLE NORDEMAN	SPARROW 2850/CHORDANT [M]
31	31	31	31	THE CROSS MOVEMENT	BEC 2654/CHORDANT [M]	THE CROSS MOVEMENT	BEC 2654/CHORDANT [M]
32	32	32	32	MERCYME	IND 86218/WORD-CURB	MERCYME	IND 86218/WORD-CURB
33	33	33	33	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	LIFEHOUSE	DREAMWORKS 450377/CHORDANT
34	34	34	34	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43178/PROVIDENT [M]	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43178/PROVIDENT [M]
35	35	35	35	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2415/CHORDANT	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2415/CHORDANT
36	36	36	36	BYRON CAGE	GOSPO CENTRIC 70047/PROVIDENT [M]	BYRON CAGE	GOSPO CENTRIC 70047/PROVIDENT [M]
37	37	37	37	REBECCA ST. JAMES	FOREFRONT 2839/CHORDANT	REBECCA ST. JAMES	FOREFRONT 2839/CHORDANT
38	38	38	38	AUDIO ADRENALINE	FOREFRONT 0877/CHORDANT	AUDIO ADRENALINE	FOREFRONT 0877/CHORDANT
39	39	39	39	DETRICK HADDON	TYSOT/VERITY 43195/PROVIDENT [M]	DETRICK HADDON	TYSOT/VERITY 43195/PROVIDENT [M]
40	40	40	40	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0378/CHORDANT	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0378/CHORDANT

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen SoundScan		Billboard TOP GOSPEL ALBUMS™	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	1	VICKIE WINANS	VERITY 43214/ZOMBA [M]	VICKIE WINANS	VERITY 43214/ZOMBA [M]
2	2	2	2	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	DONNIE MCCLURKIN	VERITY 43199/ZOMBA
3	3	3	3	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA
4	4	4	4	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	SMOKIE NORFUL	EMI GOSPEL 20374 [M]
5	5	5	5	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE [M]	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE [M]
6	6	6	6	KIRK FRANKLIN	GOSPO CENTRIC 70033/ZOMBA	KIRK FRANKLIN	GOSPO CENTRIC 70033/ZOMBA
7	7	7	7	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301 [M]	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301 [M]
8	8	8	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]
9	9	9	9	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]
10	10	10	10	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 60603/TIME LIFE	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 60603/TIME LIFE
11	11	11	11	DETRICK HADDON	TYSOT/VERITY 43195/ZOMBA [M]	DETRICK HADDON	TYSOT/VERITY 43195/ZOMBA [M]
12	12	12	12	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20378/EMI GOSPEL	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20378/EMI GOSPEL
13	13	13	13	YOLANDA ADAMS	VERITY 43222/ZOMBA	YOLANDA ADAMS	VERITY 43222/ZOMBA
14	14	14	14	MARY MARY	COLUMBIA 85690/CRG	MARY MARY	COLUMBIA 85690/CRG
15	15	15	15	EVELYN TURRENTINE-AGEE	ATLANTA INT L 10281	EVELYN TURRENTINE-AGEE	ATLANTA INT L 10281
16	16	16	16	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]
17	17	17	17	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE
18	18	18	18	FRED HAMMOND	VERITY 43197/ZOMBA	FRED HAMMOND	VERITY 43197/ZOMBA
19	19	19	19	GEORGIA MASS CHOIR	SAVDY 7129/MALACO [M]	GEORGIA MASS CHOIR	SAVDY 7129/MALACO [M]
20	20	20	20	DOTTIE PEOPLES	ATLANTA INT L 10279	DOTTIE PEOPLES	ATLANTA INT L 10279
21	21	21	21	JOHN P. KEE & NEW LIFE	VERITY 43280/ZOMBA [M]	JOHN P. KEE & NEW LIFE	VERITY 43280/ZOMBA [M]
22	22	22	22	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103
23	23	23	23	VARIOUS ARTISTS	PINNACLE 0001/DTC	VARIOUS ARTISTS	PINNACLE 0001/DTC
24	24	24	24	YOLANDA ADAMS	ELEKTRA 62690/EEG	YOLANDA ADAMS	ELEKTRA 62690/EEG
25	25	25	25	FULL GOSPEL BAPTIST CHURCH FELLOWSHIP WOMEN'S MASS CHOIR	TEHILLAH LIGHT 7100/COMPENIDIA	FULL GOSPEL BAPTIST CHURCH FELLOWSHIP WOMEN'S MASS CHOIR	TEHILLAH LIGHT 7100/COMPENIDIA
26	26	26	26	VARIOUS ARTISTS	ALLIANT/LIGHT 0302/COMPENIDIA	VARIOUS ARTISTS	ALLIANT/LIGHT 0302/COMPENIDIA
27	27	27	27	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]
28	28						

JUNE 7 2003		Billboard® TOP INTERNET ALBUM SALES™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			Sales data and internet sales reports compiled by Nielsen SoundScan			
			NUMBER 1		18 Weeks At Number 1	
1	1	55	NORAH JONES ▲	BLUE NOTE 32088 [M]	Come Away With Me	7
2	4	9	CHER	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	10
3	NEW	1	PHISH	ELEKTRA 62869/EEG	Live Phish 18: 5.7.94, The Bomb Factory, Dallas, Texas	-
4	NEW	1	PHISH	ELEKTRA 62868/EEG	Live Phish 17: 07.15.98, Portland Meadows, Portland, Oregon	-
5	NEW	1	PHISH	ELEKTRA 62870/EEG	Live Phish 19: 7.12.91, Colonial Theatre, Keene, New Hampshire	-
6	NEW	1	PHISH	ELEKTRA 62871/EEG	Live Phish 20: 12.29.94, Providence Civic Center, Providence, Rhode Island	-
7	NEW	1	LESS THAN JAKE	SIRE 48459/WARNER BROS.	Anthem	45
8	NEW	1	RICKY MARTIN	SONY DISCOS 70439	Almas Del Silencio	12
9	NEW	1	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit	78
10	NEW	1	THE THORNS	AWARE/COLUMBIA 86958/CRG	The Thorns	62
11	2	4	SENSES FALS	DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-
12	NEW	1	WEIRD AL YANKOVIC	WAY MOBY/VOLCANO 31294/ZOMBA	Poodle Hat	17
13	NEW	1	STAIN'D	FLIP/ELEKTRA 62882/EEG	14 Shades Of Grey	1
14	5	12	EVANESCENCE ▲	WIND-UP 13063	Fallen	4
15	10	6	KELLY CLARKSON ▲	RCA 68159/RMG	Thankful	3
16	NEW	1	DEFTONES	MAVERICK 48350/WARNER BROS.	Deftones	2
17	3	3	JACK JOHNSON	MOONSHINE CONSPIRACY/UNIVERSAL 075012/UMRG	On And On	15
18	NEW	1	SOUNDTRACK	WARNER SUNSET/MAVERICK 48411/WARNER BROS.	The Matrix Reloaded: The Album	6
19	8	8	THE WHITE STRIPES ●	THIRD MAN 27148*/V2	Elephant	25
20	9	31	COLDPLAY ▲	CAPITOL 49504*	A Rush Of Blood To The Head	24
21	NEW	1	LYNYRD SKYNYRD	SANCTUARY 84610	Vicious Cycle	30
22	18	10	THE EARLY NOVEMBER	DRIVE-THRU 060081/MCA	For All Of This (EP)	-
23	12	6	FLEETWOOD MAC	REPRISE 48394/WARNER BROS.	Say You Will	33
24	NEW	1	PERNICE BROTHERS	ASHMONT 0006/REDEYE [M]	Yours, Mine & Ours	-
25	14	7	LUCINDA WILLIAMS	LOST HIGHWAY 170355	World Without Tears	108

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 7 2003		Billboard® TOP SOUNDTRACKS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			Sales data compiled by Nielsen SoundScan	
			NUMBER 1	
			3 Weeks At Number 1	
1	1	3	THE MATRIX RELOADED: THE ALBUM	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
2	2	5	THE LIZZIE MCGUIRE MOVIE	WALT DISNEY 960280
3	3	4	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS	RCA 51169/RMG
4	4	19	CHICAGO ▲	EPIC 87018
5	5	41	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
6	6	30	8 MILE ▲	SHADY 493508*/INTERSCOPE
7	7	6	HOLES	WALT DISNEY 860092
8	8	3	AMERICAN DREAMS: 1963-1964	HIP-O 000231/UJME
9	9	16	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
10	NEW	1	QUEER AS FOLK: THE THIRD SEASON	TOMMY BOY 1568
11	11	102	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
12	14	2	DOWN WITH LOVE	WGM SOUNDTRACKS/REPRISE 48480/WARNER BROS.
13	10	14	CRADLE 2 THE GRAVE ●	BLOODLINE/DEF JAM 063615*/IDJMG
14	13	50	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
15	16	102	MOULIN ROUGE ▲	INTERSCOPE 493035
16	19	46	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
17	20	63	A WALK TO REMEMBER ●	EPIC 86311
18	17	34	SWEET HOME ALABAMA	HOLLYWOOD 162364
19	12	5	A MIGHTY WIND: THE ALBUM	DMZ/COLUMBIA 89222/CRG
20	21	102	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
21	25	2	THE MATRIX ▲	MAVERICK 47390/WARNER BROS.
22	15	5	DYSFUNKTIONAL FAMILY	THA ROW 63053
23	18	8	WHAT A GIRL WANTS	ATLANTIC 83641/AG
24	NEW	1	BEND IT LIKE BECKHAM	MILAN 36010
25	NEW	1	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN

Billboard® ARTIST INDEX™

Chart Codes: —ALBUMS— The Billboard 200 (B200) Bluesgrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) World Music (WM) Pop Catalog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100) Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS) Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

- 2Pac: RBA 62; RBC 4, 8, 10, 12; H100 87; RA 39; RBH 42; RP 21
 - 3 Doors Down: B200 58; A40 3; H100 10; HA 10; MO 24; RO 8, 15; T40 5
 - 10 Stones: CC 20; HS 16
 - 30 Dirty Junkies: DC 19
 - 50 Cent: B200 5, 50; RBA 3, 15; H100 1, 8, 9, 60; HA 1, 8, 9, 57; HSS 16, 44; RA 1, 4, 18, 20, 44, 46, 70, 71; RBH 1, 4, 7, 21, 45, 47, 70, 71; RP 1, 4, 6, 11, 23; RS 3, 19; T40 8, 9, 20
 - 54th Platoon: HS 23; IND 17; RBA 37
 - 702: RBH 82; RS 72
- A-**
- Aaliyah: B200 174; RBA 64; H100 39; HA 50; HSS 5; RA 26, 36; RBH 28, 35; RS 5; T40 38
 - Mindi Abair: C/9
 - Abba: PCA 40
 - Ab-Live: RA 61; RBH 60; RS 36
 - Nas Acosta: LA 65
 - Yolanda Adams: GA 13, 24
 - Trace Adkins: CA 33; CS 22
 - AFL: B200 60; MO 17
 - Afroselts: WM 11
 - Antonio Aguilar: LA 45
 - Pepe Aguilar: LA 15; RMA 11; LPS 8; LT 6; RMS 15
 - Christina Aguilera: B200 36; A40 21; AC 3; DC 50; H100 20; HA 19; HSS 18; T40 10
 - Clay Aiken: H100 84; HSS 1, 4
 - Akwid: RMS 36
 - Alabama: CA 31
 - Alberto Y Roberto: LPS 38
 - ALC: GA 7; HS 44; IND 34
 - Alkaline Trio: B200 73; IND 1
 - The All-American Rejects: B200 55; MO 31; T40 40
 - Gary Allan: CA 39
 - Jackie Allen: JZ 8
 - The Allman Brothers Band: RO 38
 - Amerie: RBH 87
 - Amethystium: MA 11
 - Anastacia: DC 17
 - Sunshine Anderson: DC 22
 - Jessica Andrews: B200 130; CA 18
 - Los Angeles De Charly: LA 22; RMA 13
 - Marc Anthony: TSA 8; TSS 18
 - Tina Arena: DC 13; DS 10; HSS 75
 - Ricardo Arjona: LA 47; LPA 15; LPS 10; LT 17
 - Aroma: RMS 39
 - Lynne Arriale Trio: JZ 20
 - Ashanti: B200 199; H100 17; HA 17; HSS 43; RA 13, 50; RBH 12, 51; RP 18; RS 17; T40 29
 - Los Askis: LA 43
 - The Ataris: B200 128; MO 22
 - Natacha Atlas: WS 13; DC 29
 - Aubrey: DC 27
 - Audio Adrenaline: CC 38
 - Audioslave: B200 38; A40 30; H100 38; HA 35; MO 2; RO 1
 - Avallon: B200 193; CS 14
 - Aventura: TSA 11
 - Dan Aykroyd: BL 2; HS 35; IND 25
- B-**
- B2K: B200 124; RBA 48; RA 48; RBH 46; RS 63
 - Baby: RBA 74; H100 51; HA 52; RA 65; RBH 64, 87; RS 55; T40 24
 - Baby Anne: EA 15
 - Baby Diva: HSS 41; RS 23
 - Bacilos: LPS 34
 - Bad Azz: RBA 100
 - The Bad Plus: JZ 9
 - Erykah Badu: HSS 72; RS 56
 - Becky Baeling: DC 12
 - Baha Men: WM 15
 - Anita Baker: RBA 73
 - Marcia Ball: BL 5
 - Banda El Limon: LA 66
 - Banda El Recodo: LA 24; RMA 14; LT 23; RMS 6
 - Banda Machos: LA 24; RMA 14
 - David Banner: B200 9; RBA 1; H100 81; HSS 74; RA 29; RBH 31; RP 20; RS 35
 - Buju Banton: RBA 91; RE 5
 - Pancho Barraza: HS 43; IND 33; LA 12; RMA 8
 - Jeff Bates: B200 117; CA 14; HS 2; CS 13; H100 69; HA 70
 - The Beach Boys: PCA 19
 - Beanie Sigel: RS 45, 62
 - Walter Beasley: C/22
 - Beastie Boys: PCA 39
 - The Beatles: PCA 17
 - Daniel Bedingfield: B200 67; A40 20; AC 5; DC 5; DS 1; H100 21; HA 24; HSS 6; T40 19
 - Bee Gees: B200 147; PCA 9
 - Beenie Man: RE 9
 - Graciela Beltran: LT 44; RMS 29
 - Jim Belushi: BL 2; HS 35; IND 25
 - Tony Bennett: JZ 5
 - Dierks Bentley: CS 30; CSS 5; HSS 35
 - Bering Strait: CA 75
 - Sophie Ellis Bextor: DS 21
 - B.G.: B200 194; IND 12; RBA 35
 - Big Daddy Kane: RS 65
 - James Bignon & The Deliverance Mass Choir: GA 22
 - Big Noyd: RBH 100
 - Big T: RBH 76
 - Big Tigger: H100 16; HA 15; RA 10; RBH 9
 - David Bisbal: LA 73; LPS 21; LT 34
 - Black Eyed Peas: T40 35
 - Black Label Society: B200 146; IND 10; RO 16
 - Bobby "Blue" Bland: BL 11
 - Mary J. Blige: RBC 13, 24
 - Blue Man Group: B200 188
 - Blur: B200 161
 - Andrea Bocelli: CL 1, 6; CX 6
 - Bond: CX 5
 - Bone Crusher: B200 37; RBA 5; H100 33; HA 32; HSS 45; RA 11; RBH 11; RP 8; RS 12
 - Bone Thugs-N-Harmony: B200 89; RBC 6
 - Boon Jovi: B200 53; PCA 47; A40 37
 - Boomkat: HSS 32
 - La Bouche: DS 19
 - Bowling For Soup: B200 192; HS 11
 - Boy Big: RS 53
 - Michelle Branch: A40 15, 17; AC 2; H100 45, 70; HA 40, 71; T40 25
 - Breaking Benjamin: RO 36
 - Jim Brickman: MA 12
 - Sarah Brightman: CX 8, 14
 - Bronco: HS 29; LA 10; RMA 6
 - Garth Brooks: CA 71; CS 45
 - Brooks & Dunn: CCA 10, 22; CS 14; H100 64; HA 60
 - BT: DC 33; DS 18; HSS 34
 - Michael Buble: B200 150
 - Joe Budden: H100 46; HA 44; HSS 23; RA 19; RBH 16; RP 10; RS 6
 - Jimmy Buffett: B200 32
 - Busi Bukis: LA 3, 26; RMA 2, 16
 - Busta Rhymes: B200 83; RBA 20; H100 3; HA 3; HSS 64; RA 3, 46; RBH 3, 47; RP 3, 23; RS 33; T40 7
 - Juanita Bynum: GA 27
 - Tracy Byrd: CS 17
- C-**
- Jorge Luis Cabrera: LT 21; RMS 5
 - Byron Cage: CC 36; GA 9
 - Chris Cagle: B200 133; CA 19; CS 5; H100 41; HA 38
 - Kimberly Caldwell: H100 84; HSS 1, 4
 - Cam'ron: B200 82; RBA 13; RBH 88; RS 30
 - Nick Cannon: HSS 71; RS 75
 - Blu Cantrell: H100 85; HSS 11; RBH 92; RS 13
 - Mariah Carey: DS 2; H100 3; HA 3; HSS 13, 64; RA 3; RBH 3; RP 3; RS 33, 46; T40 7
 - Caribbean Pulse: RBA 93; RE 7
 - Vanessa Carlton: A40 6; AC 9, 20; H100 52; HA 49; T40 32
 - Jose Carreras: CL 12
 - Rodney Carrington: CA 34
 - Deana Carter: CA 52; CS 40
 - Regina Carter: HS 38; JZ 4
 - Johnny Cash: B200 85; CA 10, 73; CCA 8; PCA 49
 - Rosanne Cash: CA 46
 - Cave In: RO 37
 - Kevin Ceallos: TSS 11
 - Cee-Lo: RBH 84; RS 68
 - Chanticleer: CL 7
 - Steven Curtis Chapman: CC 24
 - JC Chasez: HSS 48
 - Chayanne: LA 55; LPA 18
 - Cher: B200 10; INT 2; DS 20
 - Cherish: H100 44; HA 51; HSS 10; RA 40; RBH 32; RP 12; RS 1; T40 33
 - Kenny Chesney: B200 64; CA 6; CCA 2; PCA 6; CS 15, 28; H100 68; HA 65
 - Chevelle: B200 76; H100 79; MO 6; RO 6
 - Chimaira: HS 21
 - Chingy: H100 74; HA 75; RA 34; RBH 37; RP 17; RS 49
 - Choppa: RBA 76; RS 71
 - Charlie Church: CX 3, 12
 - Peter Cincotti: HS 28; IND 21; JZ 2
 - Cirque Du Soleil: WM 3
 - Corey Clark: H100 84; HSS 1, 4
 - Maurette Brown Clark: GA 28
 - Terri Clark: CA 32; CS 34
 - Dorinda Clark-Cole: GA 38
 - Stanley Clarke: C/14
 - Kelly Clarkson: B200 3; INT 5; A40 36; H100 22; HA 21; T40 11
 - Patsy Cline: CCA 11
 - Clipse: RBA 81; RA 61; RBH 60; RS 36, 72
 - Tammy Cochran: CSS 9
 - Kellie Coffey: CA 58
 - Cold: B200 29; H100 94; HSS 37; MO 10; RO 7
 - Roscoe P. Coldchain: RA 61; RBH 60; RS 36
 - Coldplay: B200 24; INT 20; PCA 7; A40 4; DC 46; H100 37; HA 37; MO 19; T40 21
 - Natalie Cole: JZ 13
 - Nat King Cole: JZ 15
 - Phil Collins: AC 6, 29; H100 92
 - Common: HSS 72; RS 56
 - Conjunto Primavera: HS 24; LA 8; RMA 4; LT 7; RMS 1
 - Control: LA 68; LT 30; RMS 9
 - Ry Cooder: LA 28; LPA 10; WM 4
 - Cooler Kids: HSS 59
 - Deborah Cooper: DC 31
 - Costumbre: LT 43; RMS 18
 - Counting Crows: B200 179; A40 6; AC 20; H100 52; HA 49; T40 32
- D-**
- Deborah Cox: DC 24
 - El Coyote Y Su Banda Tierra Santa: LT 35; RMS 10
 - Craig-G: RBA 99
 - Elvis Crespo: TSA 5
 - The Cross Movement: CC 31; HS 49
 - Sheryl Crow: B200 183; A40 13; AC 12, 17; CSS 1; H100 14; HA 22; HSS 2; T40 28
 - The Crusaders: C/5; RBA 90
 - Anthony Cruz: TSS 29
 - Celia Cruz: LA 39; TSA 3, 13
 - Cuñillos De Arturo Macias: LA 49
 - Billy Currington: CS 39
 - Billy Ray Cyrus: CA 68
- E-**
- Da Brat: H100 44; HA 51; HSS 10; RA 40; RBH 32; RP 12; RS 1; T40 33
 - Amy Dalley: CS 27
 - Kiley Dean: H100 99; HSS 51; RA 53; RBH 54; RS 48
 - Debra: RA 73; RBH 73
 - Def Leppard: PCA 32
 - Def Squad: RBH 94; RS 66
 - Deftones: B200 2; INT 16; MO 9; RO 20
 - Jack DeJohnette: JZ 11
 - Delerium: DS 25; HSS 56
 - Julia Demato: H100 84; HSS 1, 4
 - John Denver: CCA 16
 - The Detroit Experiment: JZ 21
 - Louie DeVito: EA 4, 22; IND 29
 - Diamond Rio: B200 102; CA 12; CS 1; H100 34; HA 31
 - Die Tryin': RO 39
 - Ani DiFranco: IND 32
 - Celine Dion: B200 18; PCA 20; AC 4, 22
 - The Diplomats: B200 82; RBA 13; RBH 88; RS 30
 - Dirty: RBA 72
 - Disturbed: B200 166; PCA 23; MO 36; RO 9
 - Dixie Chicks: B200 56; CA 5; CCA 4, 7; PCA 18, 45; CS 59; CSS 3; HSS 15
 - DJ Irene: EA 12
 - DJ Kayslay: B200 22; RBA 4; RBH 87
 - DJ Tiesto: EA 3; HS 36
 - DMX: RBH 83
 - Placido Domingo: CL 12
 - Dominic: TSS 25
 - The Donnas: B200 167
 - Donnie: HS 42; RBA 52
 - doubleDrive: RO 23
 - Dusty Drake: CS 26
 - Dr. Dre: RBC 19, 20
 - Dru Hill: RBA 53; DC 38; H100 77; RA 27; RBH 27
 - Duelo: LA 36; RMS 31, 40
 - Dueto Voces Del Rancho: RMS 28
 - Dwele: B200 190; HS 10; RBA 28
 - Christian Duggins: EA 18
- F-**
- Eagles: AC 24
 - Ronnie Earl: BL 13
 - Bill & Gloria Gaither: CC 35
 - Manuel Galban: LA 28; LPA 10; WM 4
 - Gang Starr: RS 53
 - Georgia Mass Choir: GA 19
 - Ghostland: DC 29
 - Vince Gill: CA 35; CS 33
 - Billy Gilman: CA 26
 - Guinawine: B200 52; RBA 16; H100 51; HA 52; RA 32, 65; RBH 33, 64; RS 55; T40 24
 - Gisselle: LPS 33
 - Dana Glover: A40 33
- G-**
- Kenny G: C/10
 - Juan Gabriel: LT 31; RMS 11; TSS 35
 - Bill & Gloria Gaither: CC 35
 - Manuel Galban: LA 28; LPA 10; WM 4
 - Gang Starr: RS 53
 - Georgia Mass Choir: GA 19
 - Ghostland: DC 29
 - Vince Gill: CA 35; CS 33
 - Billy Gilman: CA 26
 - Guinawine: B200 52; RBA 16; H100 51; HA 52; RA 32, 65; RBH 33, 64; RS 55; T40 24
 - Gisselle: LPS 33
 - Dana Glover: A40 33

Goapele: RBH 85
Godsmack: B200 35; H100 97; MO 23; RO 3
Goldfrapp: EA 9
Anthony Gomez: BL 8
Fabian Gomez: LT 27; RMS 8
Good Charlotte: B200 48; PCA 28; H100 91; MO 37
Good Riddance: IND 47
Goo Goo Dolls: A40 11
Gotan Project: EA 24
Glenn Gould: CL 9
Joshua Gracin: H100 84; HSS 1, 4
Grafic International: HSS 38; RS 34
El Gran Combo De Puerto Rico: LT 49; TSS 5
El Gran Silencio: LT 31; RMS 11; TSS 35
Natalie Grant: AC 26
Dobie Gray: A40 2; AC 1; H100 18; HA 16; T40 17
Al Green: RBC 11
Pat Green: CS 49
Vivian Green: B200 125; RBA 31; DS 11; H100 90; HSS 19; RA 38; RBH 39; RS 31
Lee Greenwood: CCA 24; CSS 6
Mary Griffin: DC 42
El Gringo De La Bachata: TSS 30
Josh Groban: B200 92; CX 1, 2; AC 27
Groove Armada: DC 22
Grupo Bryndis: HS 25; LA 9, 64; RMA 5; RMS 38
Grupo Mojado: HS 22; LA 6; RMA 3
Grupo Montez De Durango: RMS 35
Guns N' Roses: PCA 30
GusGus: DC 49
Nee-Nee Gwynn: HSS 41; RS 23

-H-

Deitrick Haddon: CC 39; GA 11
Sammy Hagar And The Waboritas: B200 152
El Falcon De La Sierra: RMS 27
Daryl Hall John Oates: IND 41; AC 19
Fred Hammond: GA 18
Jennifer Hanson: CS 43; CSS 7
The Happy Boys: EA 17
Roy Hargrove: B200 185; C/ 2; HS 8; RBA 32
Ben Harper: B200 109
H.A.W.K.: RBH 76
Heather Headley: B200 80; RBA 17; H100 62; HA 61; RA 17; RBH 19
Hector & Tito: HS 15; LA 4; LPA 2; TSS 19
Pete Heller: DC 44
Hemstock & Jennings: DC 18; DS 9; HSS 69
Jimi Hendrix: PCA 33
Eddy Herrera: TSS 13, 22
John Hiatt & The Goners: B200 145; IND 9
Faith Hill: B200 180; CA 25; CCA 17; AC 8, 11; CS 37
Lauren Hill: RBC 25
Hitman Sammy Sam: B200 189; HS 9; RBA 40; RA 57; RBH 55; RS 44
Darwin Hobbs: GA 34
Loleatta Holloway: DC 9
John Lee Hooker: BL 6
Hootie & The Blowfish: A40 39
Hope: DC 26
Viadimir Horowitz: CL 15
Hot Boys: RBA 58
Hot Hot Heat: HS 37; IND 28; MO 30
Whitney Houston: B200 172; RBA 50; AC 14; DC 4; H100 93; HSS 27; RBH 81; RS 59
Shai Hulud: HS 48; IND 39
Charlie Hunter Quintet: C/ 15
Los Huracanes Del Norte: LA 60

-I-

Enrique Iglesias: LA 42; LPA 13; AC 13; LPS 2; LT 2; TSS 12
India: LA 35; TSA 2; DC 6; DS 15; LPS 29, 32; LT 33; TSS 4, 7
India.Arie: RBA 63
Industria Del Amor: HS 50; LA 14, 62; RMA 10
Inspector: LPS 39
Interpol: HS 33; IND 24
Intocable: LA 13, 51; RMA 9; LT 19; RMS 4, 7
Los Invasores de Nuevo Leon: RMS 23
Sharon Isbin: CL 8
Ronald Isley: B200 16; RBA 2; H100 49; HA 47; RA 15; RBH 14
The Isley Brothers: B200 16; RBA 2; H100 49; HA 47; RA 15; RBH 14

-J-

Alan Jackson: B200 126; CA 17; CCA 13; H100 73; HA 72
Michael Jackson: PCA 31; RBC 17
Paul Jackson, Jr.: C/ 16
Jaheim: B200 68; RBA 11; RBC 9; H100 23; HA 20; RA 6; RBH 6
Bishop T.D. Jakes: CC 40; GA 12
Etta James: BL 1, 10
Keith Jarrett: J/ 11
Jars Of Clay: CC 26
Ja Rule: RBA 97
Jay-el: RS 28
Jay-Z: B200 127; RBA 38, 68; RBC 3; DS 5; H100 13, 55, 76; HA 13, 67; HSS 8, 36; RA 9, 28, 30, 33, 62; RBH 10, 26, 29, 38, 65, 78, 99; RP 16, 22; RS 2, 16, 51, 62; T40 27
Jazze Pha: RBH 84; RS 68
Waylon Jennings: CA 64
Jewel: A40 12; DC 35; DS 4; H100 30; HA 45; HSS 3; T40 18
Buddy Jewell: CS 32
Jodeci: RBC 18
Joe: RBH 89
Elton John: B200 113
Jack Johnson: B200 15; INT 17; PCA 10; A40 35; MO 33
Syleena Johnson: HS 41; RBA 51; HSS 40; RS 39
Jolly Green: HSS 73; RS 50
George Jones: CA 28; CC 19
Norah Jones: B200 7; C/ 1; INT 1; A40 25; AC 7
Roy Jones, Jr.: HSS 21; RBH 93; RS 7
Richard Joo: CL 13
Ronny Jordan: C/ 13
Journey: PCA 48
JS: RA 69; RBH 69
Juanes: HS 18; LA 5; LPA 3; LPS 9; LT 16; TSS 39
Cleudis T. Judd: CA 38; HS 47
The Judds: CCA 20
Julio: LPS 13; LT 20; TSS 33
Jung: DC 26

-K-

Israel Kamakawiwo'ole: WM 7
John P. Kee: GA 21
Toby Keith: B200 26, 158; CA 2, 23, 40; CCA 19; CS 3; H100 27; HA 25
Kelis: H100 88; HSS 57; RA 43; RBH 41; RP 25; RS 24
Josh Kelley: A40 22
R. Kelly: B200 23; RBA 6; RBC 23; H100 6, 16; HA 6, 15; HSS 40, 50, 58; RA 10, 23, 37; RBH 9, 23, 36; RS 25, 39, 47, 67; T40 4
Kem: B200 157; HS 6; RBA 21; RA 58; RBH 57
Sammy Kershaw: CS 51

Kid Rock: B200 31; PCA 41; A40 13; AC 17; CSS 1; H100 14; HA 22; HSS 2; T40 28
Kidz Bop Kids: B200 93
Killer Mike: RBA 59; H100 33; HA 32; HSS 45; RA 11; RBH 11; RP 8; RS 12
Kindred The Family Soul: HS 13; RBA 39; RA 52; RBH 53
King's X: IND 13
Kira: DC 41
Knoc-Turn'Al: RA 67; RBH 68
Beyonce Knowles: H100 13; HA 13; RA 9; RBH 10; T40 27
Diana Krall: J/ 1, 6
Alison Krauss + Union Station: B200 162; BG 1, 4; CA 24, 49; CS 60
Chantal Kreviazuk: HS 12; A40 19
Kumbia Kings: LA 7, 67; LPA 4; LT 31; RMS 11; TSS 35

-L-

Darrell Labrado: DS 6; HSS 24
Sonny Landreth: BL 14
k.d. lang: J/ 5
Daniel Lanois: HS 39; IND 30
Lasgo: DS 17
Latif: HSS 70; RBH 97; RS 52
Kenny Lattimore: RBA 49
Avril Lavigne: B200 43; A40 5, 34; AC 23; H100 50; HA 53; HSS 20, 22
Donald Lawrence & The Tri-City Singers: GA 16
Raphy Leavitt Y La Selecta: TSA 10
Led Zeppelin: B200 169
Stagga Lee: HSS 30; RBH 86; RS 29
Alejandro Lerner: LPS 18; LT 28; TSS 28
Less Than Jake: B200 45; INT 7
The Letter M.: RA 60; RBH 62
Gerald Levert: RBH 91
Liberacion: LA 57
Ottmar Liebert: NA 7
Lifhouse: CC 33; A40 26
Lil' Flip: RBA 79; H100 81; HSS 74; RA 29, 66; RBH 31, 67; RP 20; RS 35
Lil Jon & The East Side Boyz: B200 74; IND 2; RBA 9; H100 71; HA 68; HSS 21; RA 24; RBH 25, 93; RP 15; RS 7
Lil' Klm: B200 34; RBA 7; H100 8, 57; HA 8, 55; HSS 54; RA 4, 31, 72; RBH 4, 30, 72; RP 4, 14; RS 26; T40 20
Lil' Mo: B200 70; RBA 18; H100 4, 40; HA 4, 36; HSS 66; RA 2, 12, 51; RBH 2, 13, 50; RP 2; RS 22, 42; T40 13
Lil' Wyt: RBA 71
Lim-i-t: TSS 27
Limite: LA 58; LT 42; RMS 16, 19
Aaron Lines: CS 42
Linkin Park: B200 13; PCA 11; H100 53; HA 46; MO 3, 26; RO 4
Johannes Linstead: NA 14
Live: B200 28; A40 27; MO 35; RO 35
German Lizaraga: LA 50
Li Cool J: RBH 79; T40 34
Kimberley Locke: H100 84; HSS 1, 4
Lonestar: CA 29; CS 6; H100 28; HA 27
Loom: H100 88; HSS 57; RA 43; RBH 41; RP 25; RS 24
Jennifer Lopez: B200 72; RBA 56; DC 25; DS 23; H100 32; HA 34; T40 16, 34
Jeff Lorber: C/ 12
Kandice Love: RBH 79
Patty Loveless: BG 11
Ludacris: DC 43; H100 72; HA 73; HSS 39; RA 35; RBH 34; RP 19; RS 8
Lumidee: H100 54; HA 54; HSS 42; RA 22; RBH 20; RS 10
Bobby Lyle: C/ 24
Lynyrd Skynyrd: B200 30; INT 21; PCA 38; RO 29

-M-

Yo-Yo Ma: CL 3, 4; CX 9
Ashley MacIsaac: WM 10
Made By Monkeys: DC 30
Madonna: B200 49; PCA 43; DC 2; DS 3, 12; HSS 7; LPS 28; LT 46; TSS 38
Magic: RBA 98
Magic Juan: TSS 22
Mana: LA 16; LPA 5; LPS 4; LT 4
Mannheim Steamroller: B200 78; IND 3; INT 9; NA 1, 6
Victor Manuelle: TSA 18; LT 36; TSS 2, 19
Marascia: DC 39
Marcel: CA 59
Gian Marco: LPS 30
Marilyn Manson: B200 21; MO 28; RO 19
Mariza: WM 6
Bob Marley: PCA 1; RBC 1; RE 13
Ziggy Marley: B200 182; RBA 96; RE 4
Maroon 5: B200 176; HS 7; A40 18
The Marsalis Family: J/ 24
Mike Marshall: BG 9
Brad Martin: CS 52
Ricky Martin: B200 12; INT 8; LA 1; LPA 1; DC 9; H100 80; LPS 1; LT 1; TSS 1
Mary Mary: GA 14; RBC 21
Massive Attack: EA 11
Master P: RS 71
matchbox twenty: B200 42; A40 1; AC 25; H100 12; HA 12; T40 6
John Mayer: B200 57, 121; A40 9, 14; AC 18; T40 39
Martina McBride: B200 69; CA 7; H100 82
C.W. McCall: B200 78; IND 3; INT 9; NA 1
Delbert McClinton: BL 7
Donnie McClurkin: B200 163; CC 10; GA 2; RBA 55; RBC 15
Brian McComas: CS 21
Paul McCoy: A40 10; H100 5; HA 5; MO 5; RO 12; T40 3
Tim McGraw: B200 81; CA 9; CCA 3, 12, 21; PCA 8; CS 10, 35; H100 67; HA 63
McHayes: CS 48; CSS 10
Brian McKnight: B200 110; RBA 33; RA 47; RBH 48
Memento: RO 32
MercyMe: B200 156; CC 9, 32; AC 28
Jo Dee Messina: B200 14; CA 1
Metallica: PCA 2, 12, 13, 15
Luis Miguel: LA 74
Glenn Miller: J/ 14
Steve Miller Band: PCA 46
Millie: LPS 26; LT 39
Vermessa Mitchell: DC 48
Mobb Deep: B200 119; IND 7; RBA 25; RBH 100
Molotov: LA 71
Monchy & Alexandra: TSA 7; TSS 17
Monica: DC 32; H100 15; HA 14; HSS 63; RA 5; RBH 5; RS 18
The Monkees: B200 177
Ricardo Montaner: LPS 31
Pablo Montero: LPS 23; LT 32
Dr. Ed Montgomery: GA 7; HS 44; IND 34
John Michael Montgomery: CS 53
Montgomery Gentry: B200 143; CA 21; CS 11; CSS 4; H100 58; HA 58; HSS 25
Chante Moore: RBA 49
Allison Moore: CSS 1; H100 14; HA 22; HSS 2
Beny More: TSS 32
Willie Moreno Y Su Orquesta: TSS 21
Craig Morgan: B200 144; CA 22; HS 5; IND 8; CS 12; H100 66; HA 62
Morgan Heritage: RE 14
Van Morrison: PCA 27

Lou Mosley: RBA 80; HSS 47; RBH 98; RS 20
Brandy Moss-Scott: HSS 53; RS 14
Mo Thugs: HSS 29; RS 43
Jason Mraz: B200 75; A40 7; H100 63; HA 69; T40 26
Mr. Cheeks: H100 57; HA 55; HSS 54; RA 31, 55; RBH 30, 56, 89; RP 14; RS 26, 37
Mudvayne: B200 153; RO 34
Rich Mullins: CC 27
Murk (Oscar G. & Ralph Falcon): DS 22
Anne Murray: CA 66
Keith Murray: HSS 60; RA 68; RBH 63, 94; RS 9, 66

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Napoleon: LA 40
Nas: B200 116; RBA 42; DS 23; H100 48; HA 43; RA 25; RBH 24, 87; RP 13
Nate Dogg: H100 1; HA 1; HSS 16; RA 1; RBH 1; RP 1; RS 3; T40 8
Luna Negra: NA 7
Frankie Negron: TSA 19; TSS 16, 36
Nelly: B200 63; RBA 45
Willie Nelson: CA 27, 55; CCA 9, 25; CS 3; H100 27; HA 25
Aaron Neville: GA 32
The New Pornographers: HS 27; IND 19
Newsboys: B200 134; CC 6; DS 24
Joe Nichols: B200 122; CA 16; CS 18, 31; H100 75; HA 74
Nickel Creek: BG 2; CA 37; IND 37
The Nitty Gritty Dirt Band: BG 8
Nivea: RBA 94
Noelia: LPS 11; LT 12; TSS 23
NOFX: B200 105; IND 6
Nichole Nordeman: CC 24, 30; HS 31, 46
Smokie Norful: GA 4; HS 14; HSS 28; RS 57
The Notorious B.I.G.: RBC 7, 16
Les Nubians: B200 149; RBA 24

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The Oak Ridge Boys: CA 56
Mark O'Connor's Hot Swing Trio: J/ 25
Sinead O'Connor: DC 29
Daniel O'Donnell: WM 9, 12
Janusz Olenjniczak: CL 2
Don Omar: TSS 34
La Onda: RMS 33
Jamie O'Neal: CS 50
Yoko Ono: DC 28; DS 8; HSS 68
Opera Babes: CX 4
Roy Orbison: CCA 23
Stacie Orrico: B200 96; CC 1; H100 56; HA 64; T40 23
Oscar G.: DC 36; DS 16

-P-

Brad Paisley: CA 47; CS 19
Los Palominos: LA 75; RMS 24
Palomo: LT 13; RMS 3
Panjabi MC: DS 5; H100 55; HA 67; HSS 8; RA 30; RBH 26; RS 2
Paolo Conte: WM 14
Papa San: GA 40; RE 8
Dolly Parton: BG 12
Pastor Troy: HSS 21; RBH 93; RS 7
Tedd Patterson: DC 44
Laura Pausini: DC 3
Luciano Pavarotti: CL 12
Gary Peacock: J/ 11
Peedi Crakk: H100 95; HSS 67; RA 41; RBH 40; RS 27, 45
Jennifer Pena: LPS 20; LT 15; RMS 30
Dottie Peoples: GA 20; RBA 69
Murray Perahia: CL 14
The Perceptionists: RS 60
Amanda Perez: B200 129; RBA 43; H100 36; HA 48; HSS 12; RS 21; T40 22
Franky Perez: A40 28
Pernice Brothers: HS 45; IND 38; INT 24
Perpetuous Dreamer: DC 7
Pesado: LT 47; RMS 20
Pet Shop Boys: DC 37
Liz Phair: A40 32
Phish: INT 3, 4, 5, 6
Pink: B200 120; HSS 46
Pink Floyd: PCA 22
Alexandre Pires: LA 23; LPA 9; LPS 3; LT 3; TSS 20
John Pizzarelli: J/ 22
Plumb: A40 38
P.O.D.: CC 29; MO 14; RO 21
El Poder Del Norte: LA 41
Point Of Grace: B200 195; CC 15
Poison: PCA 34
Pooh And The Young Inspirations: GA 31
The Postal Service: EA 8; IND 48
The Potter's House Mass Choir: CC 40; GA 12
Powerman 5000: B200 107; MO 40; RO 10
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 32
Presence: RO 31
Elvis Presley: B200 139; CA 20
Lisa Marie Presley: B200 47; A40 29
Kelly Price: B200 65; RBA 8; RA 74; RBH 75
Prince Paul: HS 32; RBA 88
Rachel Proctor: CS 46
Prosperity: GA 30
Puddle Of Mudd: A40 40
Puretone: DC 8
Purple Kitty: DC 47

-Q-

Q.Tip: HSS 72; RS 56
Queen: PCA 21
Queens Of The Stone Age: B200 140; MO 11, 18; RO 24
A.B. Quintanilla III: LA 7; LPA 4; LT 31; RMS 11; TSS 35

-R-

RA: RO 33
Racket City: RS 41
Radiohead: MO 16
Eros Ramazzotti: LPS 19; LT 25; TSS 31
Rascal Flatts: B200 77; CA 8; CCA 1; PCA 4; CS 4; H100 35; HA 33
Rashad: RS 73
Carmen Rasmussen: H100 84; HSS 1, 4
Los Razos: LA 25; RMA 15; LT 45; HSS 96
Red Hot Chili Peppers: B200 106; H100 96; MO 12, 29; RO 30
Redman: HSS 18
Los Rehenes: LA 31, 59; RMA 19
Relient K: B200 181; CC 12
Revis: B200 115; HS 1; MO 20; RO 11
The RH Factor: B200 185; C/ 2; HS 8; RBA 32
Lionel Richie: B200 95; RBA 78
The Riddler: EA 14
Los Rieleros Del Norte: LA 34; LT 50; RMS 22
LeAnn Rimes: CA 54; CS 47; CSS 8
The Rippingtons: C/ 4; IND 23
Jerry Rivera: LPS 36; LT 29; TSS 6
Charlie Robison: CA 72
The Roc Project: DC 13; DS 10; HSS 75
Daniel Rodriguez: CX 11
Roetz Boyz: HSS 55; RS 15

Kenny Rogers: CS 54
Tito Rojas: TSS 40
The Rolling Stones: B200 159
Linda Ronstadt: CA 70
Roomful Of Blues: BL 9
Rooney: B200 141; HS 3
The Roots: B200 131; RBA 54
Paulina Rubio: LPS 25; LT 37
Rushlow: CS 41
Russell: HSS 58; RS 25

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Sade: RBC 22
Saliva: B200 178; MO 25; RO 13
Adan Chalino Sanchez: RMS 37
Sandman: RBA 87
Arturo Sandoval: J/ 7
Santana: B200 135; A40 15; AC 2; H100 45; HA 40; LPS 18; LT 28; TSS 28
Juelz Santana: RBH 88; RS 30
Gilberto Santa Rosa: LA 72; TSA 6; LPS 24; LT 14; TSS 3
Yoskar Sarante: TSS 15
S.A. Smash: RS 64
Scarface: B200 148; RBA 23, 95
The John Scofield Band: C/ 8
Sean Paul: B200 19; RBA 10; RE 1; H100 2, 85, 89; HA 2; HSS 11, 62; LPS 37; RA 7, 45; RBH 7, 44, 92; RP 5; RS 13, 38, 54, 69; T40 2
Joan Sebastian: LA 32; RMA 20; LPS 35; RMS 34
Jon Secada: LPS 22; LT 18; TSS 8
Seether: B200 184; MO 13; RO 14, 17
Bob Seger & The Silver Bullet Band: PCA 5
Selena: LA 29; LPA 11
Senses Fall: HS 20; INT 11
Shaggy: RE 6
Shakira: LA 17; LPA 6; LPS 17
Shekinah Glory Ministry: GA 5; HS 19; IND 16
Blake Shelton: CA 36, 63; CS 36
The Shepherds: GA 33
Shinedown: RO 22
Mike Shorey: H100 4; HA 4; HSS 66; RA 2; RBH 2; RP 2; RS 22; T40 13
Wayne Shorter: J/ 16
Sidestepper: TSA 15
Sigur Ros: HSS 31
The Silk Road Ensemble: CX 9
Simon & Garfunkel: PCA 35
Nina Simone: J/ 23
Simple Plan: B200 66; T40 36
Sin Bandera: LA 61; LPA 20; LPS 14; LT 24
Sixpence None The Richer: AC 21
Size Queen: DC 14
Ricky Skaggs & Kentucky Thunder: BG 3; CA 44
Smile Empty Soul: MO 21; RO 26
Smilez & Southstar: RBA 61
Michael W. Smith: B200 155, 170; CC 8, 11
Rickey Smith: H100 84; HSS 1, 4
Snoop Dogg: B200 87; RBA 26; H100 19; HA 18; HSS 52; RA 14; RBH 15; RP 7; RS 32; T40 30
Socialbun: MO 38; RO 28
Solange: RBA 82
Marco Antonio Solis: B200 94; LA 2; RMA 1; LPS 12; LT 11; RMS 17
Son De Cali: TSS 9
Soraya: LPS 15; LT 22
Soulive: C/ 21
The Sounds: HS 40; IND 31
The Spanish Harlem Orchestra: TSA 17
Renee Spearman And Prez: GA 30
Spyro Gyra: C/ 19
Staind: B200 11; INT 13; PCA 16; H100 78; MO 7; RO 2
Renee Stacey: DC 23
Lisa Stansfield: DC 34
Steely Dan: HSS 17
Rod Stewart: B200 103; AC 30
Sticky Fingaz: IND 27; RBA 47
Rebecca St. James: CC 37
Angie Stone: DC 40
George Strait: B200 118; CA 15, 30, 51; CS 16
Streetworkz: C/ 11; RBA 92
The Streets: EA 13
Tadeusz Strugala: CL 2
Ruben Studdard: H100 84; HSS 1, 4
Styx: PCA 37
Sugar Ray: A40 23
Sum 41: B200 197; MO 15
Switchfoot: B200 187; CC 13

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Taking Back Sunday: HS 30; IND 22
Talib Kweli: B200 107; RBA 27; HSS 61; RA 49; RBH 49; RS 40
Dawn Tallman: DC 11
Tamla: RA 50, 56; RBH 51, 59; RP 18
Olga Tonon: LPS 27; LT 4; TSS 14
Taproot: MO 32; RO 27
L.A.T.U.: B200 123; DC 10
James Taylor: B200 61; PCA 29
Mark Taylor: GA 7; HS 44; IND 34
Paul Taylor: C/ 7; IND 50
Susan Tedeschi: BL 3; INT 49
Los Temerarios: LA 3; RMA 2; LPS 40; LT 48
Bryn Terfel:</

JUNE 7 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	HEADSTRONG WARNER BROS	Trapt
2	2	LIKE A STONE INTERSCOPE/EPIC	Audioslave
3	3	SOMEWHERE I BELONG WARNER BROS	Linkin Park
4	5	SEVEN NATION ARMY THIRD MAN/VZ	The White Stripes
5	4	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
6	8	SEND THE PAIN BELOW EPIC	Chevelle
7	6	PRICE TO PLAY FLIP/ELEKTRA/VEEG	Staind
8	7	TIMES LIKE THESE ROSWELL/CA/RMG	Foo Fighters
9	9	MINERVA MAVERICK/REPRISE	Deftones
10	10	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
11	12	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
12	11	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
13	16	DRIVEN UNDER WIND-UP	Seether
14	15	SLEEPING AWAKE MAVERICK/REPRISE	P.O.D.
15	14	THE HELL SONG ISLAND/ID/JMG	Sum 41
16	17	THERE THERE CAPITOL	Radiohead
17	17	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
18	18	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
19	22	THE SCIENTIST CAPITOL	Coldplay
20	23	CAUGHT IN THE RAIN EPIC	Revis
21	25	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
22	13	IN THIS DIARY COLUMBIA	The Ataris
23	21	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
24	24	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
25	20	REST IN PIECES ISLAND/ID/JMG	Saliva
26	28	FAINT WARNER BROS	Linkin Park
27	29	SHATTERDAY EPIC	Vendetta Red
28	26	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
29	39	DOSED WARNER BROS	Red Hot Chili Peppers
30	31	BANDAGES SHIP POP/SIRE/REPRISE	Hot Hot Heat
31	34	THE LAST SONG DOGHOUSE/DREAMWORKS	The All-American Rejects
32	27	MINE VELVET HAMMER/ATLANTIC	Taproot
33	40	THE HORIZON HAS BEEN DEFEATED MOONSHINE CONSPIRACY/UNIVERSAL/UMRG	Jack Johnson
34	32	COME BACK HOME COLUMBIA	Pete Dinklage
35	33	HEAVEN RADIOACTIVE/MCA	Live
36	37	REMEMBER REPRISE	Disturbed
37	37	THE YOUNG AND THE HOPELESS DAYLIGHT/EPIC	Good Charlotte
38	30	EVERYONE ELEKTRA/VEEG	Socialburn
39	30	WHAT IT IS TO BURN DRIVE-THRU/MCA	Finch
40	38	FREE DREAMWORKS	Powerman 5000

JUNE 7 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	LIKE A STONE INTERSCOPE/EPIC	Audioslave
2	3	PRICE TO PLAY FLIP/ELEKTRA/VEEG	Staind
3	4	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
4	2	SOMEWHERE I BELONG WARNER BROS	Linkin Park
5	5	HEADSTRONG WARNER BROS	Trapt
6	6	SEND THE PAIN BELOW EPIC	Chevelle
7	9	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
8	8	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
9	7	REMEMBER REPRISE	Disturbed
10	12	FREE DREAMWORKS	Powerman 5000
11	14	CAUGHT IN THE RAIN EPIC	Revis
12	11	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
13	13	REST IN PIECES ISLAND/ID/JMG	Saliva
14	18	DRIVEN UNDER WIND-UP	Seether
15	10	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
16	17	STILLBORN SPITFIRE	Black Label Society
17	15	FINE AGAIN WIND-UP	Seether
18	16	TIMES LIKE THESE ROSWELL/CA/RMG	Foo Fighters
19	21	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
20	22	MINERVA MAVERICK/REPRISE	Deftones
21	20	SLEEPING AWAKE MAVERICK/REPRISE	P.O.D.
22	23	FLY FROM THE INSIDE ATLANTIC	Shinedown
23	24	IMPRINT ROADRUNNER/ID/JMG	doubleDrive
24	29	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
25	26	FAILURE MAVERICK/REPRISE	Unloco
26	30	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
27	25	MINE VELVET HAMMER/ATLANTIC	Taproot
28	32	EVERYONE ELEKTRA/VEEG	Socialburn
29	27	RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
30	31	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
31	34	TONZ OF FUN CURB	Presence
32	35	NOTHING SACRED COLUMBIA	Memento
33	36	RECTIFIER REPUBLIC/UNIVERSAL/UMRG	RA
34	40	WORLD SO COLD EPIC	Mudvayne
35	33	HEAVEN RADIOACTIVE/MCA	Live
36	28	SKIN HOLLYWOOD	Breaking Benjamin
37	37	ANCHOR RCA/RMG	Cave In
38	38	FIRING LINE PEACH/SANCTUARY	The Allman Brothers Band
39	39	OXYGEN'S GONE ISLAND/ID/JMG	Die Tryng
40	39	MAKE UP YOUR MIND 666/ROADRUNNER/ID/JMG	Theory Of A Deadman

JUNE 7 2003		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE ARTIST IMPRINT/PROMOTION LABEL	
1	1	NUMBER 1 2 Wks At No. 1	
2	2	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE	
3	5	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP	
4	3	IGNITION R. KELLY JIVE	
5	4	WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG	
6	6	UNWELL MATCHBOX TWENTY ATLANTIC	
7	11	I KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY J/MONARC/RMG/ID/JMG	
8	8	21 QUESTIONS 50 CENT FEATURING NATE DOGG SHADY/AFTERMATH/INTERSCOPE	
9	7	IN DA CLUB 50 CENT SHADY/AFTERMATH/INTERSCOPE	
10	9	FIGHTER CHRISTINA AGUILERA RCA/RMG	
11	14	MISS INDEPENDENT KELLY CLARKSON RCA/RMG	
12	10	NO LETTING GO WAYNE MONER GREENSLEEVES/ATLANTIC	
13	13	CAN'T LET YOU GO FABOLOUS FEATURING MIKE SHOREY & LIL' MO DESERT STORM/ELEKTRA/VEEG	
14	10	SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE	
15	15	DON'T WANNA TRY FRANKIE J COLUMBIA	
16	16	I'M GLAD JENNIFER LOPEZ EPIC	
17	18	DRIFT AWAY UNCLE KRACKER FEAT. DOBIE GRAY LAVA	
18	23	INTUITION JEWEL ATLANTIC	
19	17	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD ISLAND/ID/JMG	
20	26	MAGIC STICK LIL' KIM FEATURING 50 CENT QUEEN BEE/ATLANTIC	
21	20	CLOCKS COLOPLAY CAPITOL	
22	19	ANGEL AMAROA PEREZ UNIVERSAL/POWERHOUSE/UMRG/VRGIN	
23	25	STUCK STACIE ORRICO FOREFRONT/VRGIN	
24	22	HELL YEAH GINUWINE FEATURING BABY EPIC	
25	25	ARE YOU HAPPY NOW? MICHELLE BRANCH MAVERICK/WARNER BROS	
26	30	THE REMEDY (I WON'T WORRY) JASON MRAZ ELEKTRA/VEEG	
27	27	CRAZY IN LOVE BEYONCE FEATURING JAY-Z MUSIC WORLD/COLUMBIA	
28	24	PICTURE KID ROCK FEATURING SHERYL CROW LAVA/ATLANTIC	
29	34	ROCK WIT U (AWWWW BABY) ASHANTI MURDER INC./DEF JAM/ADJMG	
30	28	BEAUTIFUL SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON DOGGYSTYLE/PRIORITY/CAPITOL	
31	32	CALLING ALL ANGELS TRAIN COLUMBIA	
32	27	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON GEFFEN/INTERSCOPE	
33	37	IN LOVE WIT CHU DA BRAT FEATURING CHERISH SO SO DEF/ARISTA	
34	31	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J EPIC	
35	39	WHERE IS THE LOVE? BLACK EYED PEAS A&M/INTERSCOPE	
36	39	ADDICTED SIMPLE PLAN LAVA	
37	37	I WANT YOU THALIA FEATURING FAT JOE EMI LATIN/VRGIN	
38	33	MISS YOU AALIYAH BLACKGROUND/UNIVERSAL/UMRG	
39	35	WHY GEORGIA JOHN MAYER AWARE/COLUMBIA	
40	40	SWING SWING THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS	

JUNE 7 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	3	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
2	1	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
3	2	BEAUTIFUL RCA/RMG	Christina Aguilera
4	6	HAVE YOU EVER BEEN IN LOVE EPIC	Celine Dion
5	7	IF YOU'RE NOT THE ONE ISLAND/ID/JMG	Daniel Bedingfield
6	4	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
7	5	DON'T KNOW WHY BLUE NOTE/VRGIN	Norah Jones
8	8	CRY WARNER BROS	Faith Hill
9	9	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
10	10	PEACEKEEPER REPRISE	Fleetwood Mac
11	13	ONE WARNER BROS	Faith Hill
12	11	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
13	15	HERO INTERSCOPE	Enrique Iglesias
14	12	TRY IT ON MY OWN ARISTA	Whitney Houston
15	14	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
16	16	FOREVER AND FOR ALWAYS MERCURY/ID/JMG	Shania Twain
17	17	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
18	19	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
19	25	MAN ON A MISSION U-WATCH	Daryl Hall John Oates
20	24	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
21	18	DON'T DREAM IT'S OVER SQUINT/CURB/REPRISE	Sixpence None The Richer
22	20	I DROVE ALL NIGHT EPIC	Celine Dion
23	21	I'M WITH YOU ARISTA	Avril Lavigne
24	29	HOLE IN THE WORLD EPIC	Eagles
25	29	UNWELL ATLANTIC	matchbox twenty
26	26	NO SIGN OF IT CURB	Natalie Grant
27	22	YOU'RE STILL YOU 143/REPRISE	Josh Groban
28	28	I CAN ONLY IMAGINE INO/CURB	MercyMe
29	23	COME WITH ME (LULLABY) ATLANTIC	Phil Collins
30	27	THEY CAN'T TAKE THAT AWAY FROM ME J/RMG	Rod Stewart

JUNE 7 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	UNWELL ATLANTIC	matchbox twenty
2	2	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
3	3	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
4	5	CLOCKS CAPITOL	Coldplay
5	4	I'M WITH YOU ARISTA	Avril Lavigne
6	6	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
7	7	THE REMEDY (I WON'T WORRY) ELEKTRA/VEEG	Jason Mraz
8	8	CALLING ALL ANGELS COLUMBIA	Train
9	9	WHY GEORGIA AWARE/COLUMBIA	John Mayer
10	11	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
11	10	SYMPATHY WARNER BROS	Goo Goo Dolls
12	13	INTUITION ATLANTIC	Jewel
13	12	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
14	14	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
15	15	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
16	16	PEACEKEEPER REPRISE	Fleetwood Mac
17	32	ARE YOU HAPPY NOW? MAVERICK/WARNER BROS	Michelle Branch
18	18	HARDER TO BREATHE OCTONE/J/RMG	Maroon 5
19	17	IN THIS LIFE COLUMBIA	Chantal Kreviazuk
20	19	IF YOU'RE NOT THE ONE ISLAND/ID/JMG	Daniel Bedingfield
21	20	BEAUTIFUL RCA/RMG	Christina Aguilera
22	24	AMAZING HOLLYWOOD	Josh Kelley
23	23	MR. BARTENDER (IT'S SO EASY) ATLANTIC	Sugar Ray
24	25	BLINDED (WHEN I SEE YOU) ELEKTRA/VEEG	Third Eye Blind
25	22	COME AWAY WITH ME BLUE NOTE/VRGIN	Norah Jones
26	27	TAKE ME AWAY DREAMWORKS	Lifehouse
27	28	HEAVEN RADIOACTIVE/MCA	Live
28	26	SOMETHING CRAZY LAVA	Franky Perez
29	21	LIGHTS OUT CAPITOL	Lisa Marie Presley
30	29	LIKE A STONE INTERSCOPE/EPIC	Audioslave
31	31	ROCK YOUR BODY JIVE	Justin Timberlake
32	36	WHY CAN'T I CAPITOL	Liz Phair
33	30	RAIN DREAMWORKS	Dana Glover
34	33	LOSING GRIP ARISTA	Avril Lavigne
35	37	THE HORIZON HAS BEEN DEFEATED MOONSHINE CONSPIRACY/UNIVERSAL/UMRG	Jack Johnson
36	35	MISS INDEPENDENT RCA/RMG	Kelly Clarkson
37	35	MISUNDERSTOOD ISLAND/ID/JMG	Bon Jovi
38	34	REAL CURB	Plumb
39	34	INNOCENCE ATLANTIC	Hootie & The Blowfish
40	39	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd

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 86 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). © 2003, VNU Business Media, Inc. All rights reserved.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 **ANSWERS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 50
21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 1; RBH 1
21 **QUESTIONS (AGAIN)** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/1) Rock, ASCAP/X Marc's Thea Spot, BML), WBM, RBH 73
24'S (Ya Majesty's Music, ASCAP/Toompstone, BML) RBH 77
4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BML/Mo Loving, ASCAP/Brasco, ASCAP), WBM, H100 40; RBH 13
99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 21

-A-

ACA ENTRE NOS (LGA, BML) LT 23
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 72; RBH 34
ALL I KNOW (Bubba Gee, BML/Two Four Fifteen, BML/Black Toney Montana's, BML/Greg Street, BML) RBH 84
ALMOST HOME (Triple Shoes, BML/Magic Mustang, BML/Sufferin' Succotash, ASCAP) CS 12; H100 66
ALUCINADO (EMI Blackwood, BML) LT 8
AMAME (EMI April, ASCAP) LT 3
AMAZIN' (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters Of Nazareth, BML/EMI Blackwood, BML/Chase Chad, ASCAP/EMI April, ASCAP) RBH 79
AMERICAN LIFE (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BML), WBM, LT 46
ANGEL (Powerhouse, BML/EMI Blackwood, BML), HL, H100 36
THE ANTHEM (EMI April, ASCAP/211, ASCAP/Vegan Boy, ASCAP), HL, H100 91
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 70

-B-

BACK IN THE DAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL/WBM, RBH 99
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BML/Silverkiss, BML/Songs Of Universal, BML/Macadoo, BML), CLM/HL/WBM, CS 24
BAILA CASANOVA (Ledani, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BML/Sony/ATV Latin, BML) LT 37
BEAUTIFUL (My Own Chit, BML/The Waters Of Nazareth, BML/EMI Blackwood, BML/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 19; RBH 15
BEER FOR MY HORSES (Tokeco Tunes, BML/Sony/ATV Tree, BML/Big Yellow Dog, BML), HL, CS 3; H100 27
BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BML/EMI Blackwood, BML), HL/WBM, H100 55; RBH 26
BIG STAR (EMI Blackwood, BML/Singles Only, BML), HL, CS 15; H100 68
BIG YELLOW TAXI (Siquomb, BML), WBM, H100 52
BLOWIN' ME UP (CALLIN' ME) (Starfield, BML/Thor House, BML/Seb Love, BML) RBH 96
A BOY LIKE YOU (Warner-Tamerlane, BML/Sonoma Country, BML/Sony/ATV Tree, BML/Wenona, BML/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 55
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BML/City Hous-ing, BML/Hard Workin' Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BML/Edi-tions Bregon, SACEM), HL/WBM, H100 85; RBH 92
BRING ME TO LIFE (Zombies Ate My Publishing, BML/Forthelthen, BML/Dwight Frye, BML/EMI Blackwood, BML) H100 5
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BML/Blakebird, ASCAP/Hardwood Acres, BML), HL, CS 18; H100 75

-C-

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 65
CANDI BAR (Illiatic, ASCAP/Zomba, ASCAP/DJ Khalil, BML/S.O.L., BML/Yipity Yipity, ASCAP), WBM, RBH 63
CAN'T LET YOU GO (Desert Storm, BML/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 4; RBH 2
CAN'T STOP (Moebetoblame, BML) H100 96
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 92
CAN'T STOP WON'T STOP (Copyright Control/Six Figga, BML) RBH 66
CASI (Yami, BML) LT 22
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 19
CHAPARRITA DE MIVIDA (Fonomusic, BML) LT 50
CLAVAME TU AMOR (Kike Santander, BML/Ensign, BML/Santander Melodies, ASCAP/Famous, ASCAP) LT 12
CLOCKS (BMG Songs, ASCAP), HL, H100 37
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 85
CLOSURE (Divided, BML/Universal, BML/Smoochie, ASCAP/Rat Eater, BML) RBH 91
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BML/Kevin Hicks, BML/Bubba Gee, BML/Noontime Tunes, BML), WBM, RBH 28
COMO OLVIDARTE (Ser-Ca, BML) LT 43
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BML/Hopechest, BML/Glitterfish, BML), WBM, H100 82
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BML/Universal-Songs Of PolyGram International, BML/Everything I Love, BML), HL/WBM, CS 44
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BML/Richcraft, BML/Damirch, BML/Carter Boys, ASCAP/EMI April, ASCAP/N/usic World, ASCAP/Unichap-pell, BML), HL/WBM, H100 13; RBH 10
CRUSH ON YOU (Universal, ASCAP/Mc. Cheeks, ASCAP/Marsky, BML/Janice Combs, BML/EMI Blackwood, BML/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 56

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 17
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI

April, ASCAP/Chi-Boy, ASCAP), HL, RBH 52
DAYS LIKE THIS (Castle Street, ASCAP/Cat IV, ASCAP) CS 46
LOS DEMAS (Warner-Tamerlane, BML/Pancho And Bingo, BML) LT 20
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 13
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 34
DIPSET ANTHEM (Killa Cam, BML/Heatmaker, BML/Copyright Control/Universal, BML/Irving, BML/Warner-Tamerlane, BML), HL, RBH 88
DON'T WANNA TRY (SoulSick Muzik, BML/Logictone, BML) H100 24; RBH 80
DOUBLE SHOTS (P. Noyd, BML/Careers-BMG, BML/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Honey-comb Hideout, ASCAP) RBH 100
DRIFT AWAY (Almo, ASCAP), HL, H100 18

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 90; RBH 39
EN CUERPO Y ALMA (Elix, ASCAP) LT 39
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BML/Ensign, BML/Clear Mind, ASCAP/Famous, ASCAP) LT 15
ENTREGA TOTAL (EMI Blackwood, BML) LT 32
EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BML/Songs Of Universal, BML/Tunes Of The Village, BML/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 50
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BML/EMI Blackwood, BML/Chase Chad, ASCAP), HL, H100 76; RBH 29
FAR AWAY (Family Soul, ASCAP/Babies Formula, BML) RBH 53
A FEW QUESTIONS (Noble Tension, ASCAP/Green Dog, BML) CS 25
FIGHTER (Xtina, BML/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BML), HL, H100 20
FLIPSIDE (Efortooee, ASCAP/F.O.B., ASCAP/Copyright Control) H100 95; RBH 40
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BML/Loon Echo, BML/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 20; H100 61
FOTOGRAFIA (Peermusic III, BML/Camaleon, BML) LT 16
FOUR-WHEEL DRIVE (EMI Tower Street, BML/EMI Blackwood, BML), HL, CS 53
FRONTIN' (The Waters Of Nazareth, BML/EMI Blackwood, BML/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 38

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BML/Warner-Tamerlane, BML/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 45
GET BUSY (EMI April, ASCAP), HL, H100 2; RBH 7
GET BY (Pen Skills, BML/EMI Blackwood, BML/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, RBH 49
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BML/ColliPark, BML/DWC, BML) H100 71; RBH 25
GIRLFRIEND (R.Kelly, BML/Zomba Songs, BML), WBM, RBH 46
GOD BLESS THE U.S.A. (Songs Of Universal, BML/Universal-Songs Of PolyGram International, BML), WBM, H100 84
GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP) CS 59

-H-

HAIL MARY (Songs Of Universal, BML/Joshua's Dream, BML/Gimme Minz, BML/Universal, ASCAP/Yaki Kadafi, BML/Thug Nation, BML/Foxbeat, ASCAP/Royal Safari, BML/Eight Mile Style, BML/High On Life, ASCAP/Starbus, BML/WB, ASCAP/Suge, ASCAP), WBM, RBH 47
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BML), HL/WBM, CS 8; H100 47
HEADSTRONG (WBM, SESAC/Trapism, SESAC), WBM, H100 59
HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BML/Teren It Up, BML), WBM, CS 36
HELL YEAH (Zomba Songs, BML/R.Kelly, BML/Money Mack, BML), WBM, H100 51; RBH 64
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BML) CS 32
HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 75
HERIDA MORTAL (World Deep, BML/Blueplatinum, ASCAP/Sony/ATV Latin, BML/Sony/ATV Discos, ASCAP) LT 29
HEY MR. PRESIDENT (Sony/ATV Tree, BML), CS 56
HOT DAMN (GeMarc, ASCAP/Treadome, ASCAP/The Waters Of Nazareth, BML/EMI Blackwood, BML/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 60
HOW YOU GONNA ACT LIKE THAT (Zovetion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BML), HL, H100 26; RBH 18
HOW YOU WANT THAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, H100 88; RBH 41
HOY ES ADIOS (Migrant, BML/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Universal Music, ASCAP) LT 28

-I-

I BELIEVE (Sony/ATV Acuff Rose, BML/Write On Music, BML), HL, CS 1; H100 34
I CAN (Zomba, ASCAP/Will Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BML), HL/WBM, H100 48; RBH 24
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BML/Writers Extreme, BML/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 41
ICE CREAM (R.Kelly, BML/Zomba Songs, BML), WBM, RBH 69
I DON'T WANNA HURT YOU (Jobete, ASCAP/October Eighth, BML/Noontime Tunes, BML/Warner-Tamerlane, BML/Christopher Garrett, ASCAP/Yelrahc, BML), WBM, RBH 97
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP), WBM, RBH 45
IF YOU LET ME (Stone Agate, BML/EMI Blackwood, BML) RBH 98

IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 21
IGNITION (Zomba Songs, BML/R.Kelly, BML), WBM, H100 6; RBH 23
I KNOW WHAT YOU WANT (Starbus, BML/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 3; RBH 3
I'LL NEVER LEAVE (Zomba Songs, BML/R.Kelly, BML), WBM, RBH 36
I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 77; RBH 27
I'M GLAD (Nuyorican, BML/Sony/ATV Songs, BML/Milk Chocolate Factory, ASCAP/TuneSmith Advance-ments, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BML/Zomba Songs, BML), HL/WBM, H100 32
I'M JUST A GIRL (Deanling, ASCAP/BJP Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 40
I'M MISSING YOU (Steve Wariner, BML/Kidbilly, BML) CS 54
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BML/Hollylodge, BML/Rain-bow Fish, BML/Mr. Spock, BML/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 50
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 9; RBH 17
I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 62
IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BML/Notting Hill, BML/Songs Of Universal, BML), HL, H100 44; RBH 32
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP) RBH 33
INTO YOU (J Brasco, ASCAP/Desert Storm, BML/Mr. Manatti, BML/EMI Blackwood, BML/Duro, BML), HL, RBH 51
INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BML/EMI Blackwood, BML), HL, H100 30

I STILL LOVE YOU (EMI Blackwood, BML/The Waters Of Nazareth, BML/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 82
IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, BML/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 48
I WANT MY MONEY BACK (WB, ASCAP/Graviron, SESAC/Bluewater, SESAC), HL/WBM, CS 51
I WANT YOU (Cori Tiffani, BML/Mindsetter's Music, BML/Gregory Bruno's, BML/JadaChris, BML/Sony/ATV Songs, BML/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, RBH 74
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 62; RBH 19

-J-

THE JUMP OFF (Notorious K.I.M., BML/Warner-Tamer-lane, BML/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BML), HL/WBM, H100 57; RBH 30

-K-

KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BML) LT 24
LA-LA-LA (EXCUSE ME AGAIN) (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BML/EMI Blackwood, BML/Chase Chad, ASCAP), HL, RBH 65
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BML/Crypton Music, BML/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'Al, ASCAP/Baby Ree Toonz, BML), HL, RBH 68
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BML/WB, ASCAP) H100 81; RBH 31
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BML/Me 3, BML/LBV Songs, BML) H100 38
LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BML/Universal-Songs Of PolyGram, BML/VP, BML) H100 89; RBH 44
LONG BLACK TRAIN (Sony/ATV Tunes, ASCAP/Drivers Ed, ASCAP), HL, CS 57
LO QUE YOU TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-cos, ASCAP) LT 26
LOVE CALLS (Kem, BML) RBH 57
LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 42
LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic Music, BML/Hold Jack, BML/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 27
THE LOVE SONG (Warner-Tamerlane, BML/Smith Haven, BML/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BML), HL/WBM, CS 13; H100 69
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 4; H100 35
THE LUCKY ONE (Live Slow, BML) CS 60

-L-

MAGIC STICK (Notorious K.I.M., BML/Warner-Tamer-lane, BML/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BML/Universal, ASCAP), HL/WBM, H100 8; RBH 4
MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Key-beats, ASCAP/E Beats, ASCAP/Herbilibious, ASCAP), HL/WBM, H100 99; RBH 54
MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l, BML) LT 45
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 4
ME FALTA VALOR (Bello Musical, BML) LT 6
MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BML/Careers-BMG, BML/Copyright Control/Leg'Rhythm, BML), HL, H100 22
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BML/Noontime Tunes, BML/Warner-Tamerlane, BML/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 39; RBH 35

-M-

MUY A TU MANERA (Ser-Ca, BML) LT 19
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BML/Sixteen Stars, BML/Horipro, BML/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 6; H100 28

NEVER LEAVE YOU - UH OOOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 54; RBH 20
NEVER SCARED (Bonercrusher, ASCAP) H100 33; RBH 11
NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 5
NO LETTING GO (Greensleeves, PRS/Singso WW, BML) H100 11; RBH 22
NO PODRAS (Kike Santander, BML) LT 41
NO SE VIVIR SIN TI (ADG, SESAC) LT 48
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BML), HL, CS 28
NO TE LAS VAS A ACABAR (Ser-Ca, BML) LT 47
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 31

OFFICIALLY MISSING YOU (Aurelius, ASCAP) RBH 59
ONE LAST TIME (EMI April, ASCAP), ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 26
ONE OF THOSE DAYS (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Song Paddock, ASCAP) CS 52
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 38
PARA QUE LA VIDA (EMI April, ASCAP/Enrique Igle-sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BML/EMI Blackwood, BML), HL, LT 2
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BML/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP), HL, RBH 71
PEACEKEEPER (Now Sounds, ASCAP) H100 98
PEQUENA Y FRAGIL (SADAIC Latin, BML) LT 30
PICTURE (Thirty Two Mile, BML/Warner-Tamerlane, BML), WBM, H100 14
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP), HL, H100 60; RBH 21
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 90
POR AMOR (Peer Int'l, BML) LT 18
PRICE TO PLAY (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 78
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BML/Zomba, SESAC), HL/WBM, H100 46; RBH 16
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, BML/Mitty & Capone, BML/Warner-Tamerlane, BML/Jasane Drama, ASCAP/Irving, BML), HL/WBM, H100 23; RBH 6
P*YCAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, H100 100; RBH 43
QUEDATE CALLADA (Edimonsa, ASCAP) LT 21
QUE PENA (Maximo Aguirre, BML) LT 44
A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 10
RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 7; H100 42
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BML/Teren It Up, BML), WBM, CS 35
RED DIRT ROAD (Sony/ATV Tree, BML/Bufalo Prairie, BML/Showbilly, BML), HL, CS 14; H100 64
THE REMEDY (I WON'T WORRY) (God Eyed, ASCAP/B5m, ASCAP/Warner-Tamerlane, BML/Hollylodge, BML/Scott Spock Songs, BML/BMG-Careers, BML/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BML), HL/WBM, H100 63
RIDIN' SPINNERS (Tefnoise, BML/Bridgeport, BML/Rubber Band, BML/Universal-Songs Of PolyGram International, BML/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BML) RBH 67
RIGHT THURR (Trak Star, ASCAP) H100 74; RBH 37
ROCK WIT U (AWWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BML), WBM, H100 17; RBH 12
ROCK YOUR BODY (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BML/The Waters Of Nazareth, BML), HL/WBM, H100 7; RBH 61
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BML/Dickiebird, BML) RBH 86
SAY YES (Marshmellow, BML/Perfect, BML/SPZ, BML/Aboukir, BML/Universal, BML/Dirty Dre, ASCAP/Jat-cat, ASCAP/Universal, ASCAP), WBM, H100 25; RBH 8
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 79
SE NOS PERDIO EL AMOR (PMC, SESAC) LT 49
SERAN SUS OJOS (Fonomusic, SESAC) LT 40
SEVEN NATION ARMY (Peppermint Stripe, BML), CLM, H100 86
SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BML/Mosaic Music, BML/EMI Blackwood, BML/Ty Land, BML), HL, CS 31
SHE'S MY KIND OF RAIN (Still Working For The Man, BML/Tommy Lee James, BML/ICG, ASCAP/Massabielle, BML) CS 10; H100 67
SHOULD, WOULD, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BML/EMI Blackwood, BML/E.D. Duz-It, BML/Antonio Dixon's Muzik, ASCAP/EMI April, ASCAP) RBH 48
SIGNS OF LOVE MAKIN' (Zovetion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BML/EMI April, ASCAP/E Two, ASCAP), HL, RBH 58
SING FOR THE MOMENT (Ensign, BML/Eight Mile Style, BML/Mosaic Music, BML), HL, H100 29
EL SINVERGUENZA (Flamingo, BML) LT 9
SI TE DIJERON (V.M.R., ASCAP) LT 44
SNAKE (Zomba Songs, BML/R.Kelly, BML), WBM, H100 16; RBH 9
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun-ningham, ASCAP/Rashi N' Leony, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 15; RBH 5
SOMEDAY (Vinnie Mae, BML/Chi-Boy, ASCAP), WBM, CS 33
SOMEWHERE I BELONG (Zomba, ASCAP/Chester-

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NEVER LEAVE YOU - UH OOOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 54; RBH 20
NEVER SCARED (Bonercrusher, ASCAP) H100 33; RBH 11
NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 5
NO LETTING GO (Greensleeves, PRS/Singso WW, BML) H100 11; RBH 22
NO PODRAS (Kike Santander, BML) LT 41
NO SE VIVIR SIN TI (ADG, SESAC) LT 48
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BML), HL, CS 28
NO TE LAS VAS A ACABAR (Ser-Ca, BML) LT 47
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 31

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OFFICIALLY MISSING YOU (Aurelius, ASCAP) RBH 59
ONE LAST TIME (EMI April, ASCAP), ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 26
ONE OF THOSE DAYS (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Song Paddock, ASCAP) CS 52
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 38

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PARA QUE LA VIDA (EMI April, ASCAP/Enrique Igle-sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BML/EMI Blackwood, BML), HL, LT 2
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BML/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP), HL, RBH 71
PEACEKEEPER (Now Sounds, ASCAP) H100 98
PEQUENA Y FRAGIL (SADAIC Latin, BML) LT 30
PICTURE (Thirty Two Mile, BML/Warner-Tamerlane, BML), WBM, H100 14
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP), HL, H100 60; RBH 21
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 90
POR AMOR (Peer Int'l, BML) LT 18
PRICE TO PLAY (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 78
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BML/Zomba, SESAC), HL/WBM, H100 46; RBH 16
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, BML/Mitty & Capone, BML/Warner-Tamerlane, BML/Jasane Drama, ASCAP/Irving, BML), HL/WBM, H100 23; RBH 6
P*YCAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, H100 100; RBH 43

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QUEDATE CALLADA (Edimonsa, ASCAP) LT 21
QUE PENA (Maximo Aguirre, BML) LT 44
A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 10

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 7; H100 42
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BML/Teren It Up, BML), WBM, CS 35
RED DIRT ROAD (Sony/ATV Tree, BML/Bufalo Prairie, BML/Showbilly, BML), HL, CS 14; H100 64
THE REMEDY (I WON'T WORRY) (God Eyed, ASCAP/B5m, ASCAP/War

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Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	26	15	How You Gonna Act Like That	TYRESE (J/RMG)	51	59	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
2	2	Get Busy	SEAN PAUL (PIATLANTIC)	27	33	My Front Porch Looking In	LONESTAR (BNA)	52	44	Hell Yeah	GINUWINE FEAT. BABY (EPIC)
3	3	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (MONARCO/RMG/UMG)	28	32	Don't Wanna Try	FRANKIE J (COLUMBIA)	53	48	I'm With You	AVRIL LAVINE (ARISTA)
4	4	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	29	28	Three Wooden Crosses	RANDI TRAVIS (JIVE) (WARNER BROS. CHRISTIAN/WRN)	54	61	Never Leave You - Uh Oooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMG)
5	6	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	30	18	Sing For The Moment	EMINEM (JIVE) (AFTERMATH/INTERSCOPE)	55	54	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
6	5	Ignition	R KELLY (JIVE)	31	27	I Believe	DIAMOND RIO (ARISTA NASHVILLE)	56	51	Headstrong	TRAPT (WARNER BROS.)
7	7	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	32	38	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	57	70	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
8	10	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	33	40	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)	58	63	Speed	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
9	8	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	34	37	I'm Glad	JENNIFER LOPEZ (EPIC)	59	72	Forever And For Always	SHANIA TWAIN (MERCURY/UMG)
10	9	When I'm Gone	DEERHOOF (REPUBLIC/UNIVERSAL/UMG)	35	34	Like A Stone	MONIE LOAN (AFTERMATH/INTERSCOPE/EPIC)	60	67	Red Dirt Road	BROOKS & DUNN (ARISTA NASHVILLE)
11	11	No Letting Go	WAYNE BRIDGER (GREENSLAVES/PIATLANTIC)	36	41	4 Ever	LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	61	60	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)
12	12	Unwell	MATCHBOX TWENTY (ATLANTIC)	37	29	Clocks	COLDPLAY (CAPITOL)	62	71	Almost Home	CRAIG MORGAN (BROKEN BOW)
13	26	Crazy In Love	BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)	38	43	What A Beautiful Day	CHRIS CAGLE (CAPITOL NASHVILLE)	63	50	She's My Kind Of Rain	TIM MCGRAW (CURBI)
14	14	So Gone	MONIE LOAN (AFTERMATH/INTERSCOPE/EPIC)	39	36	Raining On Sunday	KEITH MURRAY (CAPITOL NASHVILLE)	64	62	Stuck	STACIE ORRICO (DREDFRONT/VIRGIN)
15	23	Snake	R KELLY FEAT. BIG TIGER (JIVE)	40	47	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	65	53	Big Star	KENNY CHESNEY (BNA)
16	16	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	41	42	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS NASHVILLE)	66	64	Calling All Angels	TRAIN (COLUMBIA)
17	19	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	42	52	Stay Gone	JIMMY WAYNE (DREAMWORKS NASHVILLE)	67	56	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
18	13	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	43	25	I Can	NAS (JLL/WILL/COLUMBIA)	68	—	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
19	20	Fighter	CHRISTINA AGUILERA (RCA/RMG)	44	58	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)	69	66	The Remedy (I Won't Worry)	JAY-Z, MF DOOM, BEAT CLUB (INTERSCOPE)
20	21	Put That Woman First	JAHMEIL (DIVINE MILL/WARNER BROS.)	45	57	Intuition	JEWEL (ATLANTIC)	70	69	The Love Song	JEFF BATES (RCA NASHVILLE)
21	31	Miss Independent	KELLY CLARKSON (RCA/RMG)	46	45	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	71	—	Are You Happy Now?	MICHELLE BROWN (MAVERICK/WARNER BROS.)
22	17	Picture	KID ROCK (LAVA ATLANTIC/UNIVERSAL SOUTH/WRN)	47	46	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)	72	65	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)
23	24	Say Yes	FLOETRY (SOULJAZZ/DREAMWORKS)	48	39	Angel	AMANDA PEREZ (UNIVERSAL POWERHOUSE/UMG/VIRGIN)	73	—	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)
24	22	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	49	49	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)	74	68	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)
25	30	Beer For My Horses	TOBY KEITH WITH WILIE NELSON (DREAMWORKS NASHVILLE)	50	35	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMG)	75	—	Right Thurr	CHINY (DREDFRONT/THA PEACE/PRIORITY/CAPITOL)

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Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	God Bless The U.S.A.	AMERICAN IDOL FINALISTS (RCA/RMG)	26	41	Blowin' Me Up (Callin' Me)	ZION I (DION/NATIVE/FAL)	51	45	Make Me A Song	KILEY DEAN (BEAT CLUB/INTERSCOPE)
2	2	Picture	KID ROCK FEAT. ALLISON MOORE (UNIVERSAL SOUTH)	27	—	Try It On My Own	MIGHTY HOUSTON (ARISTA)	52	36	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
3	4	Intuition	JEWEL (ATLANTIC)	28	26	I Need You Now (Live)	SMOKIE NORFUL (EMI GOSPEL)	53	50	Starting With Me	BRANDY MILIC SCOTT (HEAVENLY TUNES)
4	7	What The World Needs Now Is Love	AMERICAN IDOL FINALISTS (RCA/RMG)	29	31	All Life Long	MD THUGS (D3/MO THUGS RIVERA)	54	52	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
5	3	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMG)	30	—	Roll Wit M.V.P.	STAGGA LEE (IM V/PARTIST/DIRECT)	55	49	63/64	ROEY BOYZ (GREEN TEETH/BAYSIDE)
6	5	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	31	17	Untitled #1	YG (RCA) (PIAS/PHAT CAT/MCA)	56	—	After All	DELEHAM (NETTWERK)
7	6	American Life	MADONNA (MAVERICK/WARNER BROS.)	32	25	The Wreckoning	BOOMKAT (DREAMWORKS)	57	47	How You Want That	LOON FEAT. KELUS (BAD BOY/UMG)
8	9	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	33	24	Hands Up	TLC (ARISTA)	58	55	Rich Man	RUSSELL FEAT. R KELLY (R/PYRAMID/ORPHEUS)
9	8	Don't Wanna Try	FRANKIE J (COLUMBIA)	34	—	Somnambulist	BT (NETTWERK)	59	65	All Around The World (Punk Debutante)	COOLER KIDS (DREAMWORKS)
10	11	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)	35	—	What Was I Thinkin'	CHERIE (BENTLEY (CAPITOL NASHVILLE))	60	—	Candi Bar	KEITH MURRAY (DEF JAM/IDJMG)
11	10	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REOZONE/ARISTA)	36	34	Stop	A-FELLA (DEF JAM/IDJMG)	61	56	Get By	TALIB KWELI (RAWKUS/MCA)
12	—	Angel	AMANDA PEREZ (UNIVERSAL POWERHOUSE/UMG/VIRGIN)	37	20	Stupid Girl	OLD FLIP (Geffen/INTERSCOPE)	62	57	Get Busy	SEAN PAUL (PIATLANTIC)
13	12	Through The Rain	MARIAH CAREY (MONARCO/ISLAND/IDJMG)	38	28	Respect My Pimpin'	GRACIE INTERNATIONAL (GRAFF)	63	53	So Gone	MONIE LOAN (AFTERMATH/INTERSCOPE/EPIC)
14	14	Stay Gone	JIMMY WAYNE (DREAMWORKS NASHVILLE)	39	—	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)	64	46	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (MONARCO/RMG/UMG)
15	16	Landslide	DIXIE CHICKS (MONUMENT/EMI/COLUMBIA)	40	23	Guess What (Guess Again)	SYLEENA JOHNSON FEAT. R KELLY (JIVE)	65	60	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
16	13	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	41	30	No Means No	NEE (GEE GUY/MCA) (BASE HIT)	66	—	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
17	—	Blues Beach	STARBUCK DAN (REPRISE)	42	44	Never Leave You - Uh Oooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMG)	67	64	Flipside	FREERAY FEAT. PEEDY CRAWK (RCA-FELLA/DEF JAM/IDJMG)
18	18	Dirty	CHRISTINA AGUILERA FEAT. REOMAN (RCA/RMG)	43	39	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	68	48	Walking On Thin Ice	ONO (MINDTRAIN/TWIST/THE RIGHT STUFF)
19	15	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	44	35	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	69	51	Nothing But You	PAUL VAN DYKE (MUTE)
20	—	Losing Grip	AVRIL LAVINE (ARISTA)	45	32	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	70	—	I Don't Wanna Hurt You	LATIF (MOTOWN/UMG)
21	19	Who Run This	ROY HOLLAND (BLVD HEAD)	46	42	Family Portrait	PINK (ARISTA)	71	58	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CARAWON (NICK/JIVE)
22	21	I'm With You	AVRIL LAVINE (ARISTA)	47	38	If You Let Me	LOU MOSLEY (LONESTAR)	72	59	Come Close (Closer)	COMMON (MCA)
23	27	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)	48	33	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	73	62	Yall Don't Know	JOLLY GREEN (ZOE POUND)
24	—	I Want My Island Girl	DARRELL LABRAOD (ALPHA)	49	29	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	74	66	Like A Pimp	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMG)
25	22	Speed	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)	50	43	Soldier's Heart	R KELLY (JIVE)	75	—	Never (Past Tense)	THE JEMINI FEAT. THE JEMINI (MCA/REPRISE/ARISTA)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

JUNE 7 2003

Billboard HOT 100

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Nielsen Broadcast Data Systems			Nielsen SoundScan			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Nielsen Broadcast Data Systems			Nielsen SoundScan			PEAK POSITION			
				TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	TITLE	PRODUCER (SONGWRITER)						Artist	IMPRINT & NUMBER/PROMOTION LABEL								
1	1	2	12	NUMBER 1			2 Weeks At Number 1			1	50	46	35	22	I'M WITH YOU			Avril Lavigne			4			
2	2	1	10	GET BUSY			Sean Paul			1	51	40	27	16	HELL YEAH			Ginuwine Featuring Baby			17			
3	3	4	14	I KNOW WHAT YOU WANT			Busta Rhymes & Mariah Carey Featuring The Flipmode Squad			3	52	50	51	11	BIG YELLOW TAXI			Counting Crows Featuring Vanessa Carlton			47			
4	4	5	14	CAN'T LET YOU GO			Fabolous Featuring Mike Shorey & Lil' Mo			4	53	47	34	18	SOMEWHERE I BELONG			Linkin Park			32			
5	6	8	12	BRING ME TO LIFE			Evanescence Featuring Paul McCoy			5	54	61	—	—	NEVER LEAVE YOU - UH OOOH, UH OOOH!			Lumidee			54			
6	5	3	31	IGNITION			R. Kelly			2	55	53	42	9	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)			Panjabi MC Featuring Jay-Z			33			
7	7	7	12	ROCK YOUR BODY			Justin Timberlake			5	56	60	61	4	STUCK			Stacie Orrico			56			
8	10	13	7	MAGIC STICK			Lil' Kim Featuring 50 Cent			8	57	50	54	18	THE JUMP OFF			Lil' Kim Featuring Mr. Cheeks			17			
9	8	6	22	IN DA CLUB			50 Cent			1	58	64	68	12	SPEED			Montgomery Gentry			58			
10	9	9	29	WHEN I'M GONE			3 Doors Down			4	59	52	52	10	HEADSTRONG			Trapt			52			
11	11	12	22	NO LETTING GO			Wayne Wonder			11	60	70	—	—	P.I.M.P.			50 Cent			60			
12	12	14	12	UNWELL			matchbox twenty			12	61	73	75	3	FOREVER AND FOR ALWAYS			Shania Twain			61			
13	27	58	3	GREATEST GAINER/AIRPLAY			Beyonce Featuring Jay-Z			13	62	62	67	5	I WISH I WASN'T			Heather Headley			62			
14	13	10	24	PICTURE			Kid Rock Featuring Sheryl Crow Dr Allison Moorer			4	63	63	63	—	THE REMEDY (I WON'T WORRY)			Jason Mraz			63			
15	16	21	7	SO GONE			Monica			15	64	67	—	—	RED DIRT ROAD			Brooks & Dunn			64			
16	22	22	7	SNAKE			R. Kelly Featuring Big Tigger			16	65	65	74	3	CALLING ALL ANGELS			Train			65			
17	21	25	5	ROCK WIT U (AWWW BABY)			Ashanti			17	66	71	—	—	ALMOST HOME			Craig Morgan			66			
18	19	24	11	DRIFT AWAY			Uncle Kracker Featuring Dobie Gray			18	67	55	36	13	SHE'S MY KIND OF RAIN			Tim McGraw			27			
19	14	11	18	BEAUTIFUL			Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson			6	68	57	57	14	BIG STAR			Kenny Chesney			28			
20	20	20	9	FIGHTER			Christina Aguilera			20	69	69	73	7	THE LOVE SONG			Jeff Bates			69			
21	15	16	10	IF YOU'RE NOT THE ONE			Daniel Bedingfield			15	70	91	—	—	ARE YOU HAPPY NOW?			Michelle Branch			70			
22	30	46	4	MISS INDEPENDENT			Kelly Clarkson			22	71	80	85	5	GET LOW			Lil Jon & The East Side Boyz Featuring Ying Yang Twins			71			
23	23	23	12	PUT THAT WOMAN FIRST			Jaheim			23	HOT SHOT DEBUT							ACT A FOOL			Ludacris			72
24	28	28	9	DON'T WANNA TRY			Frankie J			24	72	NEW	1	—	THAT'D BE ALRIGHT			Alan Jackson			29			
25	26	26	11	SAY YES			Floetry			25	73	66	65	18	RIGHT THURR			Chingy			74			
26	17	15	23	HOW YOU GONNA ACT LIKE THAT			Tyrese			7	74	79	93	4	BROKENHEARTSVILLE			Joe Nichols			27			
27	34	41	6	BEER FOR MY HORSES			Toby Keith Duet With Willie Nelson			27	75	68	64	20	EXCUSE ME MISS			Jay-Z			8			
28	37	44	8	MY FRONT PORCH LOOKING IN			Lonestar			28	76	59	47	17	I LOVE YOU			Dru Hill			77			
29	18	17	10	SING FOR THE MOMENT			Eminem			14	77	77	78	6	PRICE TO PLAY			Staind			66			
30	43	53	5	GREATEST GAINER/SALES			Jewel			30	78	75	66	7	SEND THE PAIN BELOW			Chevelle			72			
31	33	33	10	THREE WOODEN CROSSES			Randy Travis			31	79	72	72	5	TAL VEZ			Ricky Martin			74			
32	32	32	8	I'M GLAD			Jennifer Lopez			32	80	83	94	7	LIKE A PIMP			David Banner Featuring Lil' Flip			81			
33	39	43	10	NEVER SCARED			Bone Crusher Featuring Killer Mike & T.I.			33	81	82	81	13	CONCRETE ANGEL			Martina McBride			47			
34	31	39	12	I BELIEVE			Diamond Rio			31	82	78	69	14	TIMES LIKE THESE			Foo Fighters			65			
35	42	55	10	LOVE YOU OUT LOUD			Rascal Flatts			35	83	92	71	6	GOD BLESS THE U.S.A.			American Idol Finalists			4			
36	36	30	19	ANGEL			Amanda Perez			20	84	86	95	6	BREATHE			Blu Cantrell Featuring Sean Paul			85			
37	29	29	19	CLOCKS			Coldplay			29	85	86	95	6	SEVEN NATION ARMY			The White Stripes			76			
38	35	31	15	LIKE A STONE			Audioslave			31	86	76	76	3	STILL BALLIN			2Pac Featuring Trick Daddy			69			
39	24	18	28	MISS YOU			Aaliyah			3	87	87	79	10	HOW YOU WANT THAT			Loon Featuring Kelis			88			
40	41	48	12	4 EVER			Lil' Mo Featuring Fabolous			40	88	NEW	1	—	LIKE GLUE			Sean Paul			89			
41	45	45	11	WHAT A BEAUTIFUL DAY			Chris Cagle			41	89	81	77	12	EMOTIONAL ROLLERCOASTER			Vivian Green			39			
42	38	38	13	RAINING ON SUNDAY			Keith Urban			38	90	84	62	11	THE ANTHEM			Good Charlotte			43			
43	51	59	7	STAY GONE			Jimmy Wayne			43	91	88	88	19	CAN'T STOP LOVING YOU			Phil Collins			76			
44	54	60	7	IN LOVE WIT CHU			Da Brat Featuring Cherish			44	92	95	84	7	TRY IT ON MY OWN			Whitney Houston			84			
45	48	40	26	THE GAME OF LOVE			Santana Featuring Michelle Branch			5	93	96	92	8	STUPID GIRL			Cold			92			
46	56	56	8	PUMP IT UP			Joe Budden			46	94	96	92	8	FLIPSIDE			Freeway Featuring Peedi Crakk			95			
47	44	37	13	HAVE YOU SMITHED?			Darryl Worley			22	95	90	91	18	CAN'T STOP			Red Hot Chili Peppers			57			
48	25	19	11	I CAN			Nas			12	96	97	94	8	STRAIGHT OUT OF LINE			Godsmack			73			
49	49	50	10	WHAT WOULD YOU DO?			The Isley Brothers Featuring Ronald Isley			49	97	94	89	8	PEACEKEEPER			Fleetwood Mac			80			
				GREATEST GAINER/AIRPLAY			Beyonce Featuring Jay-Z			13	98	89	83	11	MAKE ME A SONG			Kiley Dean			99			
				GREATEST GAINER/SALES			Jewel			30	99	NEW	1	—	MILLIETTES			Missy "Misdemeanor" Elliott			77			

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ♫ Video clip availability. ♫ Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. ♫ RIAA certification for net shipment of 500,000 units (Gold). ♫ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ♫ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. ♫ CD Single available. ♫ DVD Single available. ♫ CD Maxi-Single available. ♫ Cassette Single available. ♫ Vinyl Single available. ♫ Vinyl Maxi-Single available. ♫ Vinyl Single available. ♫ Cassette Maxi-Single available. Catalog number is for (C), (M), (D), (S), (T) or (R) re-pectively, based on availability. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Will Satellite Radio Soar?

Continued from page 1

seemingly unending commercials. The music industry feels their pain.

But the two satellite radio services, Sirius and XM, claim to provide at least 100 channels each of music and other programming with limited commercials in one unending, never-fading, static-free broadcast from space.

After near-brushes with bankruptcy and financial rescues, both intend, during the next 12 months, to battle for the attention—not to mention the dashboards—of tens of millions of car and truck owners nationwide.

"The challenge," says Steve Mather, a research analyst with Sanders Morris Harris, is reaching "the average consumer who is not aware of satellite radio and not aware of the benefits of it."

Actually, that's only the half of it.

Sirius and XM also will have to fight a multitude of other entertainment choices, from cassettes and CDs to DVDs. In fact, these days, a family can take along its entire music collection on an iPod or MP3 player.

Wireless Internet is also on the way. When it gets here, a whole wide world of information and entertainment will breach the car door.

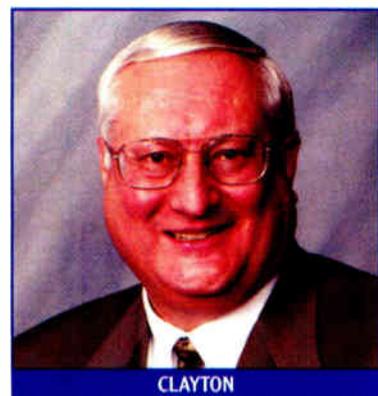
Even traditional radio, upon which commuters have relied since the dawn of the traffic jam, is changing.

Terrestrial broadcasters are working to implement HD Radio. Such digital-quality broadcast technology is already available from a handful of stations.

All of which begs the question: Can XM and Sirius gain a foothold in the market, or will they end up in the junk heap of failed technologies next to 8-track decks, the Betamax, and quadraphonic sound?

The answer to that question may lie with the corner car dealer.

Currently, upwards of 80% of satel-



CLAYTON

lite radio subscribers have walked into a consumer electronics store, purchased a satellite radio receiver for about \$300, had it installed for another \$50, and signed up for the monthly subscription fee (\$9.95 for XM, \$12.95 for Sirius—see chart, this page).

That's a lot to ask, especially in this lean economy.

When a person goes to an automobile dealer ready to purchase a car and is shown the satellite radio option as part of a package, the sale should become a whole lot easier.

"When you buy the car, it's there like a regular radio," says Jimmy Sch-

aeffler, a Carmel Group analyst.

Given that XM's two largest shareholders are General Motors (GM) and Honda Motor, that reality is just around the corner. Both plan to add factory-installed satellite radios in select 2003-2004 models.

Sirius, meanwhile, has deals with DaimlerChrysler, Ford, BMW, and other automakers. The service is going in most Mercedes cars in 2004, and BMW plans to install it in its Mini-Cooper cars. Ford plans to follow suit in 10 models, including its Mustang, Lincoln, Thunderbird, and Mercury cars.

"When you really make it easy for the consumer just to say 'yes,' then you drive not just millions but tens of millions [of subscriptions]," Schaeffler says.

Sirius also expects an "oh wow" from people who rent certain Hertz cars, which also offers the service.

XM, meanwhile, has signed on Avis. It announced only last week that Wal-Mart will stock its popular SKYFi XM Receiver and vehicle adapter in all its automotive departments.

But the real key remains factory-installed satellite service.

If automakers embrace satellite radio, "it's not hard to see how this whole product category [gets] a lot of credibility real fast," Sirius president/CEO Joseph P. Clayton says.

At Sports and Specialist Cars, a Saab and Lotus dealer in well-to-do Princeton, N.J., only one Saab has come in with satellite radio, according to service manager Alan Herkert: "I haven't come across anyone who has asked outright if it can be done." But he admits that because much of the current sales are after-market, these units may be placed in vehicles off-site.

Herkert also voiced concern that some Saab models have a fiber-optic audio system that would prevent installation of an after-market audio product.

GM is the only manufacturer to offer satellite radio as a factory-installed option across its broad lines, says Mike Merrick, a spokesman for GM's OnStar division.

Forty-four of 54 GM models for 2004 will offer XM as a factory-installed option. Merrick says the company will "continue the ramp-up until it's available on all American cars and trucks in the GM portfolio."

XM is already standard on the Cadillac Escalade line and such GMC full-size trucks and utility vehicles as the Yukon Denali in the 2004 model year.

The GM customer can roll the price of the hardware and the subscription into their loan or lease through GM's financing arm, GMAC. GM dealers are offered incentives to move XM packages, though Merrick would not specify the nature of such programs.

Of the 2003 models with the XM option, 15% of sales included the satellite package.

Unlike GM and XM, Ford does not hold an equity position in Sirius, the satellite provider with which it is exclusively aligned. Ford spokesperson Emily Foley says that more than one-third of the 29 models offered for 2004 by the Ford, Lincoln, and Mercury lines will have the Sirius option that can be dealer-installed.

"It's a normal first step," Foley says. "Dealer installation is no better or worse" than factory installation. There is no time line for bringing Sirius in at

Satellite Radio At A Glance

Sirius

XM

Audio Makers

Alpine, Audiovox, Clarion, Delphi Delco, Eclipse, Jensen, JVC, Kenwood, Panasonic, Visteon

Alpine, Audiovox, Delphi, Pioneer, Sony

Auto Manufacturers

Audi, BMW, Chrysler, Dodge, Ford, Freightliner, Infiniti, Jaguar, Jeep, Lincoln, Mazda, Mercedes-Benz, Nissan, Sterling Trucks, Volkswagen, Volvo

Acura, Audi, Buick, Cadillac, Chevrolet, GMC, Honda, Infiniti, Isuzu, Nissan, Oldsmobile, Pontiac, Saturn, Toyota, Scion, Volkswagen

Consumer Electronics Retailers

ABC Warehouse, Audio Express, Best Buy, Brandsmart, Car Toys, Circuit City, Cowboy Maloney, Crutchfield, Good Guys, HH Gregg, Mickey Shorr, Mobile One, Nebraska Furniture Mart, P.C. Richard & Son, Sears, Sound Advice, Tweeter, Ultimate Electronics, Wal-Mart (expected), Avionics, Boater's World

Audio Express, Best Buy, Car Toys, Circuit City, Crutchfield, Good Guys, PC Connection, Tweeter, Ultimate Electronics, Wal-Mart

Out-of-Car Products

Plug & Play Unit, June 2003
Dedicated Home Units, September 2003

SKYFi Audio Receiver with home adapter kit
SKYFi Audio System portable "boom box"
XM Personal Computer Receiver

Current Ad Campaigns

NASCAR Sirius Dodge No. 7, driven by Jimmy Spencer, and two Sirius-branded races, billboards, direct mail, print, radio, TV

Direct mail, magazine, newspaper, online, radio, TV; plus GM ad campaigns promoting XM

Monthly Subscription Fee

\$12.95, \$6.99 for an add'l subscription

\$9.95, \$6.99 per radio for up to four add'l radios

	<i>Sirius</i>	<i>XM</i>
Subscribers as of 3/31/03	68,059	500,000
Targeted Subscriptions by 12/31/03	300,000	1.2 million
Targeted Quarter to Break Even	Early 2005 (based on 2 mil. subscribers)	Late 2004 (Cash-flow break-even)
First-Quarter 2003 Revenue	\$1.6 million	\$13.05 million
Market Capitalization (as of 5/28/03)	\$1.267 billion	\$1.207 billion

the factory level. "If dealer-installed really works, we may stick with dealer-installed."

Dealers are "in extensive training" right now to prepare for introducing customers to the Sirius option in the 2004 models.

YOU DON'T SCARE ME

Traditional broadcasters scoff at the notion that anyone will pay for a service that they already get for free.

But satellite advocates say that commercial load and lack of format diversity are the Achilles' heels of terrestrial radio.

"They should be scared, but terrestrial radio isn't," Yankee Group analyst Ryan Jones says. "We'll see them start to wake up in 2005, when there are 10 million satellite subscribers."

David Bank, RBC Capital Markets equity research director, is not worried about satellite displacing terrestrial radio. "People will listen to satellite radio, but you won't see the kind of fragmentation you see in cable or DBS" satellite TV vs. broadcast TV.

The Sirius "Manifesto" ad campaign specifically targeted radio with lines like "Commercials off, music on; radio off, groove on."

Lee Abrams, XM senior VP/chief programming officer, likens the situation to FM radio. It came along in the late '60s and early '70s and gutted AM radio. It is no coincidence his service is called XM.

Like AM in the '60s, he would suggest that "terrestrial stations are just really in denial."

Representatives for Infinity and Clear Channel declined to comment for this story. The former chose not to because of corporate policy not to comment on competition, the latter because it holds an equity position in XM.

But National Assn. of Broadcasters spokesman Dennis Wharton says that while satellite radio is "certainly new competition for radio . . . radio's proved incredibly adaptive over the years when new technologies have emerged—TV, cable, Internet. Radio is still a strong, vibrant industry."

Wharton says, "There is a market for satellite radio, apparently, but the question is [whether] it [is] large enough to make it a viable business. That's an open question."

Schaeffler counters that "satellite radio has taken the bar that much higher. They've not only given you perfect quality, but they've given you new content."

But when someone wants to know the weather, traffic conditions, or the latest sports scores, nothing beats local radio. Satellite radio cannot touch that.

Schaeffler admits that localism is "a very big factor" in favor of terrestrial radio. But satellite radio "circumvents that for the time being by being so much better and constantly reminding people of that."

Schaeffler says he uses local radio for a quick news update and then tunes to the satellite service.

Satellite offers more genres than traditional radio, so listeners can select the type of music they like but not have to do all the work of pro-

gramming, he says.

But Abrams cautions, "To really create fans out of consumers, it's got to be more than a jukebox. The combination that defines 'compelling' is more than music. It's a great personality, great production, live programs, [and] specials."

Jones believes that if terrestrial broadcasters play their HD radio card correctly, they could have an advantage. The digital platform could enable users to shift their favorite programs to match their schedules. (Think Tivo.)

Should HD Radio bring that to the game, that platform stands to bring new value to an old medium.

Right now, however, no one has a monopoly on technology, and satellite radio may have a stealth weapon.

"We showed our capabilities about doing video at the Consumer Electronics Show," Clayton says. "The automotive industry is very interested in video, and we're adept at bringing it in the vehicle."

So what will be the deciding factor?

MARCH TO A MILLION

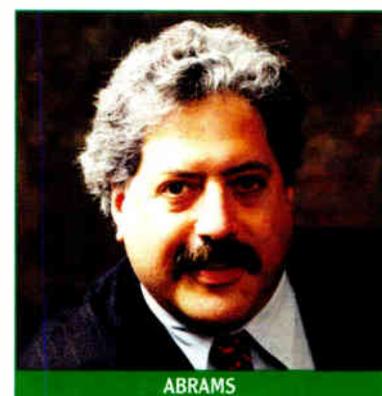
The magic number that echoed across almost every interview conducted for this story is "1 million." Once the services reach 1 million combined subscriptions, growth will take off.

That's a lofty goal, considering Sirius only has little more than 68,000 subscribers. XM, which has been operating about a year longer, has 500,000; it expects to have 1.2 million by the end of the year.

Both services currently lose money and recently went through their own financial crises.

XM was saved from certain bankruptcy last year when GM agreed to recapitalize the company with \$450 million in financing in exchange for common stock.

Sirius pulled off its own refinancing in early March, after 90% of its creditors swapped \$636 million in debt for shares of newly issued stock. Plus, they provided \$200 million more in working capital.



ABRAMS

"This hill is no different from the same hill we went over in VCR or CD or DVD or satellite television," Clayton says.

Schaeffler cites satellite TV as a precedent. When it was starting out, 100 million households were targeted and were expected to spend at least \$30 a month on services.

Today, satellite radio is courting a universe twice that size—200 million registered autos—at a maximum subscriber price of \$12.95 per month. That is a stronger foundation than satellite TV had.

(Continued on next page)

Ricky Still Packs Star Sales Punch

Continued from page 1

through, *Vuelve*, arrived in 1998. Sony has great expectations for the album, which is being promoted around the world.

"We'd be very disappointed if this album didn't do 3 [million] to 4 million copies worldwide," says Frank Welzer, chairman/CEO of Sony Music International, Latin America.

Almas del Silencio was simultaneously released in every Sony territory—more than 37 countries—and debuted at No. 1 in at least 13 Latin American markets, according to Sony.

Martin is one of a handful of artists who have had this kind of global push on a Spanish-language album. In fact, sales projections would be even higher, especially in Martin's core Latin American markets, were it not for the economic worries and piracy problems that have decimated sales worldwide.

"If we didn't have the dual issues, we'd be talking about 8 million units," Welzer says.

The album's strong debut in the U.S.—the biggest market for Spanish-language music, according to the International Federation of the Phonographic Industry—is particularly impressive. In addition to topping Hot Latin Albums, *Almas* enters The Billboard 200 at No. 12, tying the Enrique Iglesias album *Quizas* for that chart's highest Spanish-language debut.

At Tower's Sunset Boulevard store in Los Angeles, 200 people lined up the morning of May 21 waiting for the store to open so that they could purchase *Almas del Silencio*. This does not happen with other Latin artists, according to Monica Ricardez, national Latin market coordinator for Tower Records.

Ricardez has staged several promotions surrounding the release, including a ticket giveaway for a May 23 concert at the Universal Amphitheatre in Los Angeles, presented by Hispanic

Broadcasting Corp. An in-store following the show guaranteed autographs to 500 fans.

"The response we had from the media to the concert was very good," Ricardez says. "But I think most of all, [the fan reaction] has to do with the fact that Latinos were really waiting for this album."

SURPRISING CHANGE OF PLANS

Oddly, the project was a break from Sony's original plan. Martin was initially slated to release a new English-language album. It was to be his first full-fledged foray into songwriting.

By the end of last year, the English-language sessions were almost complete, and Martin had co-written every track.

Then he changed his mind.

"I woke up five months ago, and I said, 'We're doing an album in Spanish,'" Martin recalls, speaking from his home in Miami Beach. "Everyone went nuts. They said, 'You don't have time; you have to release an album in English because of timing issues with your career.' And that's fine. But I told them, 'In five months, you'll have a kick-ass album [in Spanish].'"

The 31-year-old artist's biggest success to date is his 1999 English-language debut, *Ricky Martin*, which made him an international superstar. The album has sold 6.9 million copies in the U.S., according to Nielsen SoundScan, and 15 million copies worldwide, according to Sony. It included the No. 1 Billboard Hot 100 hit "Livin' la Vida Loca."

The English-language follow-up, 2000's *Sound Loaded*, has rung up U.S. SoundScan sales of only 1.6 million copies. After its release and his initial promotional efforts, Martin dropped out of the spotlight for two years. He gave only one public interview, during the Billboard Latin Music Conference in 2002.

With the decision to release *Almas del Silencio*, the new English album is on hold until March 2004. Instead, Martin will spend the next nine months promoting his latest set.

"The English-language album can't possibly come out in September [the original target date], when the Spanish album is still going strong," Welzer says. "[That was] the original idea, but



RICKY MARTIN, TOP, SURROUNDED BY CONTEST WINNERS ON THE DAY OF THE ALBUM'S RELEASE

then it became clear that this album was going to be too huge."

Martin does not regard *Almas del Silencio* as a return to Spanish but simply as a return to recording. He points out that the language difference does not matter in most markets outside the U.S.

"Many countries are releasing [this album] simply as Ricky Martin's next album, period," Martin says. "They know me as a Latino who recorded an album in English. And the next English-language album will be Ricky Martin's next album, period."

While mainstream American audiences have only "Livin' la Vida Loca" as a point of reference, Spanish-speaking audiences and fans in Europe and the Asia-Pacific can relate to several albums—most notably *Vuelve*, a mix of traditional ballads and upbeat fare that defines the Martin sound. That disc sold 861,000 copies in the U.S., according to Nielsen SoundScan, and 6 million worldwide, according to Sony.

Almas del Silencio harks back to *Vuelve* but is far more introspective. For its songs, Martin tapped many of his friends, including Alejandro Sanz and Ricardo Arjona, and requested tracks that reflect his own state of mind, expressing his yearning for his native Puerto Rico and for the simpler things in life.

In the Latin marketplace, including the U.S., the first single is the soaring pop/rock ballad "Tal Vez." The track was penned by Venezuelan Franco de Vita, who also wrote the singles "Vuelve" and "A Medio Vivir" for Martin.

"Tal Vez" is the main thrust of Sony Discos' promotional campaign around *Almas del Silencio*. It debuted at No. 1 on the *Billboard* Hot Latin Tracks chart in March—the first time a track had opened in the top slot since 1998—and has reigned at No. 1 for eight non-consecutive weeks. While the song has had some play on English-language stations, Sony is not working it to the mainstream market.

In Latin America, "Tal Vez" has hit No. 1 in multiple markets. Martin recently went on promotional tours in Argentina, where he shot the "Tal Vez" video, and Mexico, where he taped a TV special for the Televisa network that will air throughout Latin America and the U.S.

MTV Latin America has the "Tal Vez" clip in heavy rotation and plans to air a summer special on the making of the video.

Martin will soon travel to Chile and Colombia, among other markets, to continue the push in Latin America.

In Europe and the Asia-Pacific region, Sony is taking a different tack. In those territories the first single is "Jaleo," an uptempo track with Middle Eastern and flamenco inflections.

The album includes a Spanglish version of "Jaleo" that will be released in some markets, although the original Spanish version is being worked in Italy and France, for example.

In the U.S., "Jaleo" will be the second single. Initially, it will be worked to the mainstream market—at least until "Tal Vez" has run its course on Spanish stations. Radio will receive Spanish and Spanglish versions in the coming weeks; there's also a Spanglish video of "Jaleo" that Sony hopes MTV and VH1 will pick up.

The track is already receiving exposure on English- and Spanish-language radio as part of a Pepsi radio campaign that introduces new music.

Martin does not plan to tour until the release of his new English album next year. But he has scheduled some one-off performances, including the recent Universal Amphitheatre show.

Martin is also planning a concert at

New York's Madison Square Garden, to be presented by Spanish Broadcasting System. No date has been set.

Martin appeared May 21 on *Total Request Live* and such network programs as the *Today* show as part of the mainstream media push. He is scheduled for *The Tonight Show With Jay Leno* June 20 and has been featured in most major newspapers.

In addition to his Tower Records in-store appearance, Martin signed 500 albums at a Virgin Megastore in New York, following his *Today* performance. On street date he was in his native Puerto Rico with 700 fans who won a day with him through a contest held with retailers. In Miami, Martin's other stronghold, he signed more than 600 albums for fans in the parking lot outside an FYE store at Dolphin Mall.

Martin is tireless when it comes to such promotions, in the U.S. and abroad. In Europe, for example, his 23-day schedule prior to the album's release included 18 interviews per day. He returned to Europe May 16 for stops in Italy, Spain, Portugal, Holland, Germany, France, Finland, and Sweden.

He had a similar schedule on his recent visit to Latin America, a region that many crossover stars have not touched in years. In July, he goes to Asia.

Trying to reach such a broad audience can be tricky.

"It's very hard working an artist that has great appeal, because you don't want to section off one particular demographic," says Rocco Lanzilotte, VP of creative marketing for Columbia. "My focus is that we do not ignore the Anglo fan [and to] make sure we're not alienating any of his fans."

STAYING CLOSE TO THE CORE

Even in crossing over, Martin has attempted to stay close to his original audience. For example, he included Spanish tracks on both his English-language albums.

Still, it's tough to please everyone. Some Latin media outlets feel neglected by the current campaign, as do some retailers.

At Ritmo Latino, for example, because Martin was unavailable for in-store appearances, the retail chain turned down other promotional and special positioning offers.

"I'm not saying he has to do in-stores exclusively with me, but we do want to be taken into consideration," Ritmo Latino president David Massry says. "There was no support [with] the past albums either, but those were in English. But this is a purely Spanish-language album."

Other retailers say that many fans were not aware of the street date of the album, something that would not have happened with a more heavily exposed English-language disc.

But none of that dramatically affected Martin's sales. By week's end, *Almas del Silencio* had outsold the No. 2 album on the Top Latin Albums chart, Marco Antonio Solís' *Tu Amor o Tu Desprecio*, by almost six to one.

"He definitely remains relevant," says José Tillán, MTV Latin America VP of music and talent. "I think he'll do well, because he still has his Latin following. And he's such a charming, good person. Maybe he's grown as big as he can in the Latin world, but I think the record will be well-received."

Will Satellite Radio Soar?

Continued from preceding page

But Bank wonders how many more times consumers can reach into their pockets for just another few bucks in this age of monthly subscriptions for cell phone, Internet, cable, and other new technologies.

Jones counters that satellite is primed for organic growth: "Everyone wants to talk about their new car, and if it has a feature that's distinctive, people will talk about it even more."

Schaeffler calls the next seven months "the critical time for this industry . . . That's going to be the make-or-break time."

And it's not merely about reaching the 1-million-subscriber mark; Mather also wants to see a strong growth rate.

"We really get to nirvana when we get the costs down so that it becomes very cost-effective to build this in as standard equipment in vehicles," Clayton says.

But at the end of the day, "The magic number is when each service breaks even," Schaeffler says.

That is going to mean subscriber numbers in the 2-million to 3-million range, according to Schaeffler. He is waiting until 2004-2005 for that to happen.

Both XM and Sirius have supported their launches with advertising, although neither service has flooded the market at a level one might assume necessary to get the word out about a new technology.

After an initial campaign, XM is now

relying on its automaker agreements, Jones says.

GM is carrying some of the XM advertising weight with an ad touting the service in some of its cars.

Sirius is a sponsor of that most American of institutions, NASCAR. "If you're going to sell an in-vehicle experience, you'd better be in NASCAR," Clayton says.

As for consumers, satellite broadcasters think they'll pay for satellite radio just like they pay for satellite TV.

"They'll pay for radio," Abrams says. "They pay for TV, and they'll pay for water if it's good enough."

Schaeffler adds, "If it's a quantum leap better, which satellite radio is, people will not only accept it but expect it to be the norm."

Additional reporting by Matthew Benz in New York.

Downsized Artemis Begins A New Era

Continued from page 5

ners, is still co-chairman at the label.

Indeed, Artemis appears to be on solid footing, at least for the short-term, according to information obtained from sources other than Goldberg. The balance sheet Goldberg was circulating earlier this year when he was looking for distribution is said to list cash at about \$2 million.

Further, sources say that the distribution shift is expected to free up another \$2.5 million in cash from a reserve held by former U.S. distributor RED against product returns, now that Koch has assumed that liability.

Others cite Goldberg's deal last month to buy the 1,000-title Vanguard Classics catalog for a reported \$400,000 as proof that the label is financially sound.

For the long term, Goldberg is still



TEDESCHI

looking for investors, sources say. But the funding climate today is different from the one that existed when he started his operation, shortly after losing his post in December 1998 as president of Mercury Records in the wake of the PolyGram/Universal merger. At that time, Wall Street was running wild with enthusiasm and investors were scouring the entertainment landscape, looking for deals.

Goldberg's diverse and successful background made for a good sell on Wall Street. His storied career includes stints as a researcher in the *Billboard* charts department, as a freelance writer for *Billboard* and *Rolling Stone*, and as managing editor of *Circus* magazine. He later worked as a publicist for Led Zeppelin and then became VP of the band's Swan Song label.

Goldberg's entrepreneurial spirit was first evident when he founded Modern Records with Paul Fishkin in 1979. He sold his interest in that label to Atlantic in 1984 and then started Gold Mountain Entertainment, which managed such acts as Bonnie Raitt and Nirvana. In 1992, he was lured back to the major-label world as a senior VP of Atlantic Records. He later

became president of the label and, for a brief period, chairman/CEO of Warner Bros. Records, before he moved to Mercury as president.

After announcing an independent label to take advantage of opportunities created by consolidation among the majors, Goldberg did not have to look far for funding. He found it in Chambers, who had a small independent punk/hard rock label called NG Records based in New York.

More important, Chambers had an investment vehicle called C&P Capital Partners, with funds believed to have originated from his father, Raymond G. Chambers, a renowned financier who is a principal in Morristown, N.J.-based financial firm Wesray.

Today, Goldberg refuses to discuss any aspect of the C&P funding, including whether it was equity or debt. But for a July 1999 article on the merger of NG and Artemis, he told *Billboard* that initial funding from C&P was more than \$10 million. The amount of funding Goldberg ultimately received from C&P is unknown, although most sources put the total in the neighborhood of \$35 million.

Whatever it was, the funding came with the understanding that Ray Chambers and his associates would use their considerable clout to raise additional capital for catalog acquisitions that would ensure a steady cash-flow cushion for the label, according to one financial source familiar with the C&P deal.

But the funding was never completed as initially envisioned, the source says, as the capital markets dried up, first because of investors getting burned when the Internet bubble burst and then because of the music industry's own problems.

That climate appears to be one reason why C&P has withdrawn from participating in Artemis. Michael and Ray Chambers did not return calls for comment. A source familiar with their thinking would not say why the deal ended but did note the downturn in the music industry. He also praised Goldberg's performance.

Another source familiar with C&P's exit says the firm pulled out graciously. Goldberg and certain senior Artemis managers now own upwards of 90% of the label. And sources say that although C&P ceded its ownership stake, it left itself some kind of kicker that allows it to recoup its investment should the label ultimately yield a big financial reward. Goldberg acknowledges the shift in equity but declines to comment further.

Artemis also was left with a clean balance sheet, free of debt other than operating payables. These factors give Goldberg considerable leeway in shopping the label to new investors.

SUCCESS STORIES

Like the change in the economic environment, the story Goldberg is selling now is different from the start-up opportunity he was touting in 1999. Goldberg can show success stories, including a gold and a platinum record for Kittie and the Baha Men, respectively, and he can point to the label's substantial overall sales volume. Nielsen SoundScan puts the label's U.S. market share at 0.17 in 2002 and 0.21 in 2001.

But the label also has produced plenty of red ink along the way—about \$40 million in losses, sources say.

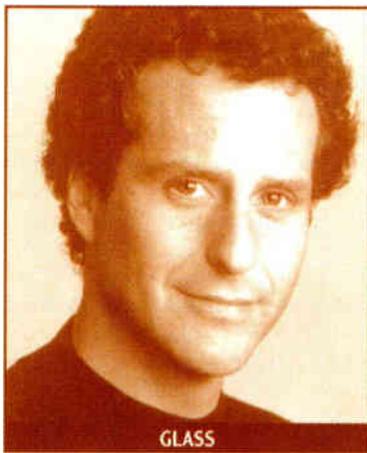
Goldberg would not comment on the specifics of his financial performance, but he appears to concede that the label has yet to make a profit. "I don't think we have lost anything; we have made an investment in a company that is valuable," he says. "Obviously, we want to be profitable going forward."

A source familiar with the Artemis operations says the losses to date are in line with the initial projections of Goldberg's business plan.

That plan, he says, called for funding of \$100 million, with about half intended for catalog acquisition. "If Goldberg could have bought \$50 million in catalog paying eight times EBITDA [earnings before interest, taxes, depreciation, and amortization], and, because he is good, work it to throw off \$10 million in EBITDA, then his numbers would look pretty good," the source says.

But because the catalog purchases never materialized and C&P pulled funding, Goldberg has had to make drastic adjustments to his business plan, sources suggest.

Goldberg declines to discuss the specifics of his current business



GLASS

plan, nor will he confirm he is searching for new investors. He does acknowledge that he is always talking to people.

Indeed, two years ago, sources say that Goldberg was set to do a deal with Edel that would have seen the German company make a \$15 million investment in Artemis, before Edel ran into trouble (*Billboard*, Sept. 15, 2001). In turn, Goldberg and C&P considered buying RED in early 2002 from Sony Music Entertainment (SME), after Edel's 80% stake in the distributor reverted to Sony (*Billboard*, Nov. 26, 2001).

Goldberg now says that if he is "fortunate enough to find partners to grow [the label], then I will take advantage of them."

In the meantime, Goldberg says, "We have enough of a catalog and [have] cut our costs enough that we are self-sustaining."

Artemis and its distributed labels—Ultimatum, Tone-Cool, and E-Squared—have a mixture of heritage acts like Boston, the Pretenders, and Warren Zevon; current headliner Steve Earle; and developing artists like Sugar Cult, Jesse Malin, and Susan Tedeschi. Besides

Vanguard Classics, the Artemis catalog lists 75 titles; about 10-15 titles are steady sellers, according to a source.

But some managers with acts on Artemis question if it can still effectively work records after the downsizings in March that saw the label let go of 10 staffers. The staff now numbers about a dozen employees. At its peak in 2001, Artemis is said to have had a staff of 35.

Goldberg counters that "other labels have cut back, too."

Another industry executive familiar with Artemis says that the layoffs are exactly what the label needed. Previously, that source says, Goldberg made the mistake that other major-label executives often make when joining independent ranks: They hire staff, cut deals, and work records as though they are still a major. Now, the source says, Goldberg appears to be thinking like an indie.

THE PROMOTION PICTURE

But the Artemis layoffs included most of the label's radio promotion staff, which distresses some managers.

Goldberg contends that consolidation at radio means that a promotion field staff is "not as relevant to the development of records."

Further, he says Artemis still has two national promotion positions. What's more, the label president is Daniel Glass, whom Goldberg describes as "one of the most knowledgeable people on promotion. There is no other radio executive like him at an independent label."

Like Goldberg, Glass is a highly regarded industry veteran. He began his career as a well-known club DJ in the late '70s and early '80s. Moving to the label side, he rose to senior executive positions at Chrysalis, SBK, EMI, and Universal, serving as president of the latter two operations.

Goldberg is now focused on working the company's records. The latest Susan Tedeschi album, *Wait for Me*, has sold 184,000 units, according to Nielsen SoundScan; a second track is currently making noise at triple-A radio. Also making headway, Goldberg says, is Jesse Malin, the former frontman for D-Generation, whose first solo album is produced by Ryan Adams. It has moved 15,000 units to date.

Goldberg has high hopes for the next Warren Zevon album, as well as the next Steve Earle release. For the latter, the label has produced a film, directed by Amos Poe, that will have a modest theatrical release before being issued as a DVD.

Artemis has a new distribution lineup to help work those projects. In addition to Koch, Artemis inked three-year distribution pacts this month with Difrnt Music for Australia and Columbia Music Entertainment in Japan. Goldberg says he is working on a European distribution deal; Artemis was previously distributed outside the U.S. by Sony Music International.

The end of the U.S. distribution deal with RED came as a surprise. In June 2002, RED—the label's dis-

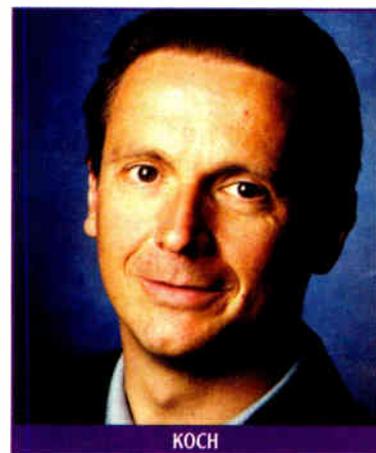
tributor since its inception—and Artemis announced a new three-year pact. It is unclear why that deal ended prematurely.

In mid-April, a RED spokeswoman said Artemis and RED "couldn't come to terms on a business agreement to move forward."

Some sources say that in the wake of C&P's departure, RED's owner, SME, was worried about the return liabilities that Artemis had in the marketplace, which in March were said to be in the neighborhood of \$3.5 million. (The biggest exposure was apparently from Boston's recent *Corporate America* album.)

Goldberg speaks highly of the RED team but says the restructuring of SME "made it a less attractive place for us." (Sources suggest that RED will now take on a greater role in working Sony's own developing artists.) Goldberg declines to comment on the specifics of the SME changes except to say, "It's good to be with a company that we are important to, and with the changes at Sony, we would never be big there." RED will continue to distribute the label in Canada.

In his search for a new U.S. distributor, Goldberg was likely seeking a significant advance to further solidify his funding. Sources suggest that he was not successful in that



KOCH

endeavor. Michael Koch, chairman of Koch Entertainment, refuses to discuss the specifics of the deal that brought Artemis to Koch Entertainment Distribution.

"Artemis has a strong catalog, the company is solid, they have a great track record, and they have a good plan going forward," says Koch, who is known to be a savvy yet conservative deal maker. "In addition, we think Danny and Daniel are among the foremost knowledgeable record guys and are very capable of pulling rabbits out of a hat."

Although Goldberg appears to have secured the label's short-term future, the jury is still out on its long-term viability. One knowledgeable source insists that Goldberg's overhead adjustments and current funding ensure the label's future. "Obviously, [Goldberg] can't operate in the style that he did in the past, but he can operate quite healthily in a more sober environment," that executive says.

"If he finds an investor, he can operate on a bigger scale; if he doesn't, he can go forward on a smaller scale. The question isn't whether Artemis will be around, it is whether it will operate on a small or big scale."

UPDATE

Events Calendar

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 4, **American Eagle Award Luncheon**, presented by the National Music Council, Supper Club, New York. 212-794-2773.

June 4-7, **Urban Music and Lifestyle Business Conference**, presented by Industry X, Venetian Resort Hotel and Casino, Las Vegas. 818-720-7122.

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 7-10, **23rd Annual Arena Mar-**

keting Conference, Memphis Marriott Hotel. 614-246-4203.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 8, **2003 Tony Awards**, Radio City Music Hall, New York. 212-307-4544.

June 10, **ASCAP Rhythm & Soul Awards**, Hammerstein Ballroom, New York (by invitation only).

June 12, **34th Annual Songwriters Hall of Fame Induction and Awards Dinner**, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **2003 Los Angeles Governors Awards**, presented by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **2003 Indie Managers Assn. Convention**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 23, **A Tribute to Miss Peggy Lee**, benefiting the Society of Singers Emergency Relief Fund, Carnegie Hall, New York. 323-653-7672.

June 24, **BET Awards**, Kodak Theatre, Los Angeles. 202-533-1990.

June 25, **2003 Jazz Awards**, presented by the Jazz Journalists Assn., B.B. King's Blues Club and Grill, New York. 718-625-2026.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

June 26, **Neil Bogart Memorial Fund Golf Classic**, Lost Canyons Golf Club, Simi Valley. 310-358-4970.

Golf Rocks Celebrity Classic, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug-IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 29-31, **Video Software Dealers Assn. (VSDA) Home Entertainment 2003 Conference**, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlantis Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Texas. 615-269-7071.

Aug. 14-16, **Fourth Annual Latin Alternative Music Conference (LAMC)**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. immedia.com.au.

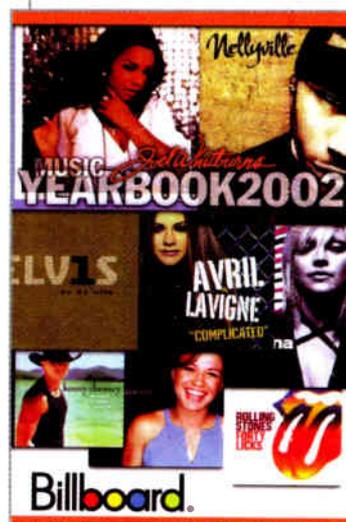
Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

homefront

Billboard Music Group events & happenings

BOOK OF THE WEEK



2002 BILLBOARD MUSIC YEARBOOK

Forget the calendar. Every true music fan knows that the year isn't really over until Joel Whitburn sings.

OK, Whitburn doesn't really sing (or maybe he does), but he has just issued *Music Yearbook 2002*, which provides readers with a complete look at the year in music as documented by the *Billboard* charts.

The 2002 edition is divided into 10 sections covering *Billboard's* major music charts, including The *Billboard* 200, The *Billboard* Hot 100, and albums and singles tallies for R&B and country. Each section arranges the charted hits

by artist name, and includes chart data such as peak position, debut date, total weeks charted, label, and catalog number.

Other highlights of *Music Yearbook 2002* include pop and country annual sections that rank all titles that peaked in 2002 on the Hot 100 and Hot Country Singles & Tracks charts, rankings of the top artists and top hits of the year, and a list of the best-selling albums of 2002. There is also a "Time Capsule," featuring the year's notable news, sports, and entertainment events, and a collection of entertainment obituaries for the year.

Joel Whitburn's *Music Yearbook 2002* (ISBN: 0-89820-154-3, \$39.95) is published by Record Research Inc. For information on ordering, call 262-251-5408 or visit www.recordresearch.com.

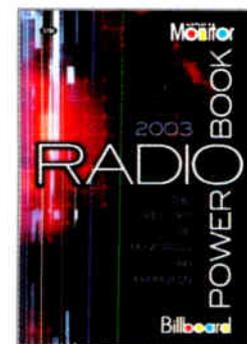
DIRECTORY OF THE WEEK

2003 RADIO POWER BOOK

The 2003 edition of the *Radio Power Book* has just hit newsstands with the most up-to-date information on radio programming and record promotion.

The new edition contains detailed listings of radio stations in top 40, rock, R&B, and country. In addition, the *Power Book* includes contact information for syndicated program suppliers, radio group owners, national music outlets, radio consultants, and label promotion staffs. There is also a section with the latest Arbitron ratings.

The new edition of the *Radio Power Book* is available for \$139 per copy, plus \$7 shipping (\$15 for international orders). Order online at www.orderbillboard.com or mail orders and payment to: *Billboard Directories*, P.O. Box 2011, Marion, OH 43306.



UPCOMING EVENTS

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 6-8 • The Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

WWW.BILLBOARD.COM

Life Lines

BIRTHS

Boy, Ryland James, to Isabel and Craig Kallman, April 19 in New York. Father is co-president of Atlantic Records.

Boy, Derek Joseph, to Laura and Fernando Marques, April 30 in Courtland Manor, N.Y. Mother is VP of marketing for RED Distribution.

Girl, Shaina Jacklyn, to Leslie Collman-Smith and Tom "Smitty" Smith, May 7 in New Hyde Park, NY. Mother is Northeast/Mid-Atlantic director of retail for Sony Music Distribution. Father is senior director of promotions for Eagle Rock Entertainment.

JULY

July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers (IAAM) Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 28, **Fourth Annual WCBS-FM**

FOR THE RECORD

The band Cold will perform at this year's Lollapalooza festival, but not at Ozzfest. The information was incorrect in the article "Cold's World Heats Up" in last week's issue of *Billboard*.

Kenny Chesney won the single of the year at the Academy of Country Music Awards for "The Good Stuff." An article in last week's *Billboard* had incorrect information.

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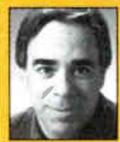


Chart Beat by Fred Bronson

GRAY MATTER: He made his debut on a *Billboard* chart 40 years, four months, and four weeks ago, but **Dobie Gray** has never had a No. 1 song until this issue. The remake of Gray's "Drift Away" (Lava) by **Uncle Kracker** with Gray on board as a featured artist rises 3-1 on the Adult Contemporary chart. It's the first chart-topper for both Gray and Uncle Kracker on this list. Kracker's two previous AC entries were "Follow Me" (No. 7 in October 2001) and "In a Little While" (No. 26 in March).

Gray first appeared on a *Billboard* chart the week of Jan. 12, 1963, when "Look at Me" debuted on The *Billboard* Hot 100.

'FRAGILE' RECORD BROKEN: **Nine Inch Nails** set the unenviable record of having the biggest drop from No. 1 in the history of The *Billboard* 200 when *The Fragile* plunged 1-16 the week of Oct. 16, 1999. That record has finally been smashed, as **Marilyn Manson's** *The Golden Age of Grotesque* dives 1-21 in its second chart week. Oddly, *Fragile* and *Grotesque* share something else in common: Both are on Nothing/Interscope.

Last month, **Godsmack's** *Faceless* fell 1-13. That matches the drop of the **Beach Boys' Endless Summer** LP in 1974, putting those two albums in a tie for the third-biggest fall from No. 1 of all time.

ABSENT NO MORE: Two veteran acts have their first charting albums of the 21st century. Parodist **"Weird Al" Yankovic** enters at No. 17 with *Poodle Hat* (Way Moby/Volcano/Zomba). It's the comedian's first appearance on The *Billboard* 200 since *Running With Scissors* cut up at No. 16 in July 1999. Yankovic made his debut on this survey 20 years and two weeks ago with a self-titled set.

Entering at No. 89 is *Promise* by **Earth, Wind & Fire** (Kalimba). The group's chart span expands to 32 years and three weeks, dating back to the debut of its self-titled LP the week of May 15, 1971.

PERSONAL BEST: **Jo Dee Messina** reaches her highest position yet on The *Billboard* 200 with the No. 14 opening of her *Greatest Hits* (Curb). Until now, Messina's top-ranked CD was *Burn*, which went to No. 19 in August 2000. *I'm Alright* found its way to No. 61 in April 1998, and *A Joyful Noise* rang the bell at No. 147 in December 2002. Messina's first chart entry, a self-titled set, peaked at No. 146 in May 1996.

On *Top Country Albums*, *Greatest Hits* is Messina's second album to go to No. 1, following *Burn*.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Denise Rich, second from right with Sister Sledge, for whom she wrote the No. 1 hit "Frankie."

Denise Rich: The Heart And Soul Of A Worthy Cause

When Denise Rich's daughter, Gabrielle, died from AML leukemia in 1996 at the age of 27, she left behind the wish that a foundation be launched to fund research that would prevent suffering from the often-deadly disease, which commonly strikes those under 35.

In response, Rich—who has written hits for Aretha Franklin, Mary J. Blige, Celine Dion, Marc Anthony, Patti LaBelle, Diana Ross, Donna Summer, and Chaka Khan, among many others—formed the G&P Foundation for Cancer Research, along with Gabrielle's husband, Philip Aouad.

Rich has a reputation as one of Manhattan's most gracious A-list hostesses. She is a guiding force behind fundraising for Lifebeat and the Democratic National Committee. Her efforts have gone a long way in funding a cure for leukemia, lymphoma, and related cancers so that those afflicted do not have to suffer from the side effects and damage of chemotherapy and radiation.

Specifically, the foundation raises money for clinical or basic science research into therapeutic approaches that could replace or be used in combination with existing therapies in an effort to reduce their toxicity and improve the patients' quality of life.

"My daughter always focused on changing negatives into positives," Rich says. "Before she died, she worked on this cause so much. When she realized she was going to die, she said that the effort meant more to her than anything, that she wished it could be her life's work."

The first major fundraiser for

G&P was the 1998 black-tie Angel Ball, which raised \$3 million. The second ball in 2000, which drew 2,000 people, garnered \$4 million.

The 2003 Angel Ball, slated for Oct. 27 at the New York Marriott Marquis, will honor three entertainment giants: RCA chief Clive Davis; Marty Richards, the Academy Award-winning producer of the film *Chicago*; and publishing magnate Bonnie Fuller.

"It's a fun event, full of music and information about current research," Rich says. "We celebrate

the remembrance of those who are gone, trying to keep it a very 'up' evening."

Rich adds that her songwriting (which includes the recent No. 1 Hot Dance Music Club Play hit "Love Is a Crime" from Anastacia) and fundraising activities often mesh within her maddeningly busy life: "Music and charity interact and weave into each other all the time. When I do events around a charity, there is always music. A lot of music friends come out to support me. They've been amazing."

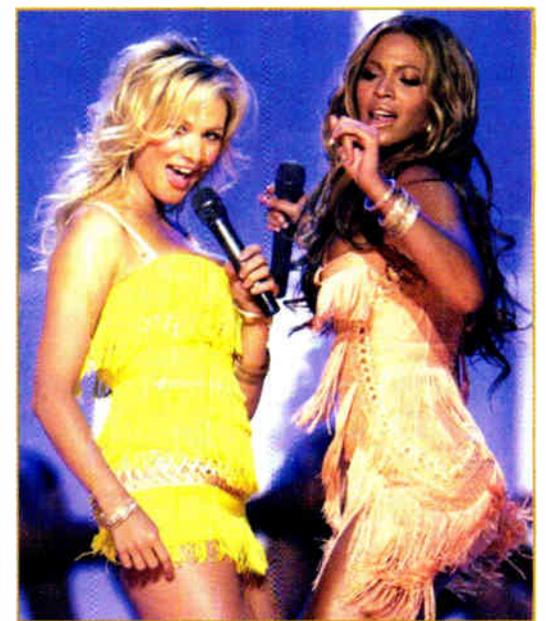
There are few who have not been affected in some way by the ravages of cancer. Rich notes, "Most of us have lost someone. I call the event the Angel Ball because I lost my mother to lung cancer, my sister to breast cancer, and my daughter to leukemia. They're all angels up there. Love defies all pain, even death. It's important that we make this a celebration of life."

For more information, log on to gpfoundation.com.

CHUCK TAYLOR

Kittens And Cool Cat

Euro pop darlings **Atomic Kitten** performed "The Tide Is High" May 22 at Fox's Summer Music Mania. Rock legend **Alice Cooper** also performed at the show. Pictured hanging backstage are unlikely pals, from left, **Liz McClarnon**, Cooper, **Jenny Frost**, and **Natasha Hamilton**.



Divas Get Down

Above, **Jewel**, left, and **Beyoncé** shake their groove things during a duet of "Proud Mary" at this year's *VH1 Divas Duets* at the MGM Grand in Las Vegas. Below, **Whitney Houston**, left, and **Queen Latifah** pal around after the May 22 event. Also featured during the show, which benefited the Save the Music Foundation, were **Celine Dion**, **Ashanti**, **Stevie Wonder**, **Pat Benatar**, and **Sharon Osbourne**. Queen Latifah was the event's host. (Photos: WireImage)





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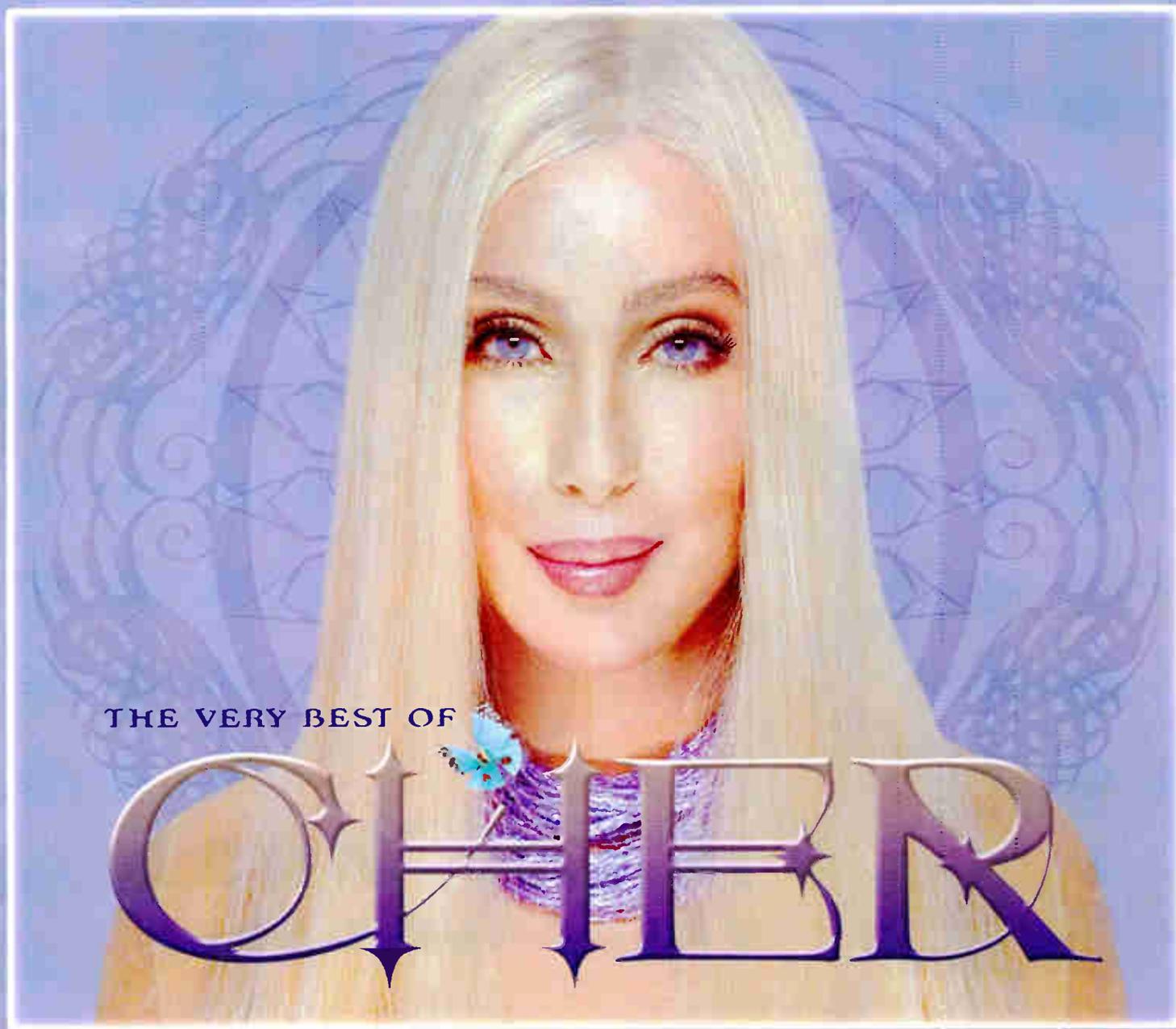
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