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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • www.billboard.com • MAY 10, 2003



Hey Baby...
 Orange County Spotlight begins on page 21

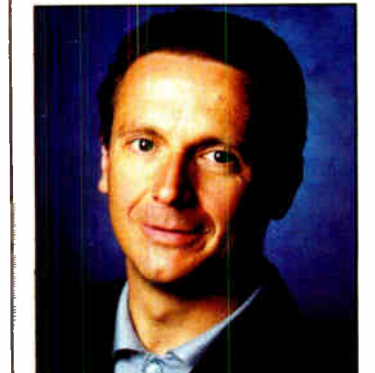
HOT SPOTS



4 SARS Strikes Show Biz
 The SARS scare has stalled the live concert business in affected regions, but home entertainment looks healthier.



4 A Scher Thing
 John Scher and Al Cafaro vow that their Metropolitan Talent will develop long-term, multi-faceted careers.



78 Koch: New 'Mini-Major'
 Indie label and distributor stays in the green with brand-name acts on genre-stamped imprints.



LOS TIGRES DEL NORTE

Surging Interest Ignites Regional Mexican Scene

BY LEILA COBO

MIAMI—When best-selling Spanish author Arturo Pérez-Reverte set out to enthrall readers last year with his new novel, he passed on the traditional hooks—Spanish flamenco, old-fashioned romance, or steamy sex—and turned instead to Mexican *corridos*. *La Reina del Sur* became one of Spain's best-selling books of the year and gave a new, hip dimension to regional Mexican music.

By far the most popular Latin music genre in North America, the sound is also being energized by an emerging generation of new acts, some of which are adding hip-hop and pop touches to their music. "Interest in regional Mexican music is at an all-time high," says Gustavo López, Universal Music & Video

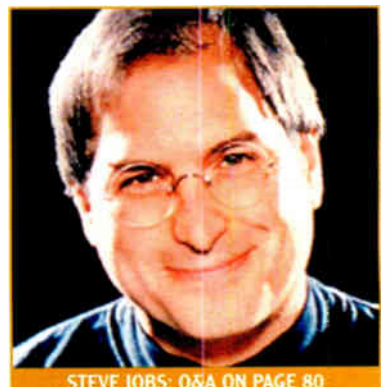
Latin Music 6 Pack and Conference Program Follows Page 42

(Continued on page 20)

Apple's Service Tests Music Biz

Can Artists, Industry Capitalize On Digital Bid?

BY MELINDA NEWMAN and BRIAN GARRITY



STEVE JOBS: Q&A ON PAGE 80

SAN FRANCISCO—A burst of downloading following the launch of Apple Computer's new digital-music service gives hope that the industry may yet get the boot of music pirates off its neck.

But more than anything, the new Apple iTunes Music Store signals the start of a shootout for the real money—the much bigger, Microsoft-driven PC market.

For artists and the music industry as a whole, the battle offers a rare win-win opportunity, no matter who ultimately dominates digital music. The question is, Can the

industry effectively capitalize on Apple's move?

As the race unfolds during the next (Continued on page 80)

Backers Hope DVD-Audio Can Shed Its Snob Appeal

BY BRIAN GARRITY

NEW YORK—In a bid to spur greater interest in DVD-Audio (DVD-A), audiophiles are out, and the mass market is in.

At least that's the emphasis that the consortium of companies supporting the fledgling format is gearing up to offer in a new marketing campaign that plays down the experts in favor of the masses.

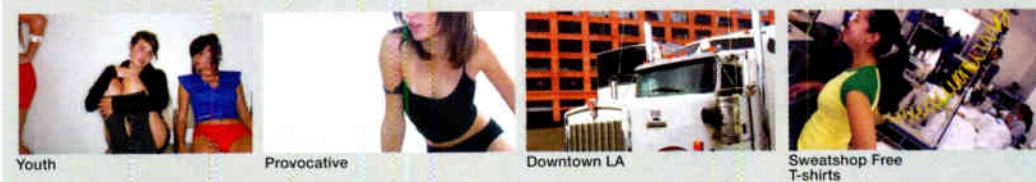
Backers of the format—a group led by Warner Music Group (WGM), EMI Recorded Music, and BMG Entertainment—are focusing their sales pitch on the three letters they think will ultimately drive its success: D-V-D.

"DVD-Audio is not an audiophile format," insists David Dorn, senior VP of media for Warner Strategic Marketing, a unit of WGM.

(Continued on page 79)

DVD-AUDIO Spotlight
 Page 47

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"Afortunado"
"Cascadita De Te Queros"
"El Primer Tonto"
"Manantial De Llanto"
"Más Alto Que Las Agullas"
"No Sé Vivir"
"Qué Bonita Pareja"
"Salado"

EDITORA DEL AÑO

Sony/ATV Discos Music Publishing, LLC

SUPERCANCIONES DEL AÑO

"Entra En Mi Vida"
compositor: Nahuel Schajris (SGAE)
editora: Sony/ATV Music Publishing, LLC
SMP Latina (SGAE)

"Y Tú Te Vas"

compositor: Franco De Vita (SACVEN)
editora: WB Music Corp.

POP/BALADA

CANCIONES DEL AÑO

"Quítame Ese Hombre"
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Piloto Music Publisher
Universal Music
Publishing Group

"Usted Se Me Llevó La Vida"
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CANCIONES GANADORAS

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(SADAIC)

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"El Dolor De Tu Presencia"
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editora: PSO Ltd.

"Escapar"
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Enrique Iglesias

editoras: EMI April Music
Enrique Iglesias Music
Hey Chubby Music

"Hay Otra En Tu Lugar"
compositores: Rudy Pérez
Adrián Posse
Cynthia Salazar

editoras: CAP Music Songs
EMI April Music
Rubet Music Publishing
Universal Music
Publishing Group

"Huelo A Soledad"
compositora: Ana Gabriel (SACM)
editora: Sony/ATV Music Publishing, LLC

"Manantial De Llanto"
compositor: Joan Sebastian
editora: Vander Music

"Quisiera Poder Olvidarme De Ti"
compositores: Rudy Pérez
Mark Portmann

editoras: Adam Rhodes Music
Mark Portmann Music
Rubet Music Publishing
Universal Music
Publishing Group

"Si Tú Te Vas" (Don't Say Goodbye)
compositores: Luis Gómez Escolar (SGAE)
Joshua Gen Rubin
Cheryl Y Rubin

editoras: E Two Music
Groobin Music
Hear Yie Music
Universal Music Publishing Group

"Una Lágrima No Basta"
compositor: Adolfo Angel Alba (SACM)
editora: SACM Latin Copyright

"Volveré Junto A Ti"
compositores: Ignacio Ballesteros Díaz (SGAE)
Laura Pausini (SIAE)
Alfredo Raspetti (SIAE)
Danijel Vuletic (SIAE)
editora: WB Music Corp.

"Yo Puedo Hacer"
compositores: Marco Flores
Ricardo Montaner (SGAE)
editoras: EMI April Music
Latin Beat Music Publishing

REGIONAL MEXICANO

CANCIÓN DEL AÑO

"Juro Por Dios"
compositor: Javier Zazueta Larrañaga
editora: Editora La Sierra

ASCAP Congratulates Our 2003 El Premio Award Winners

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"Árboles De La Dama"
compositor: Carlos Trenchoy Salazar
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"Aunque"
compositor: Francisco Manuel Ruiz
Díaz (SGAE)
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"Báilame"
compositor: Raymundo Sáenz Quiroz
editora: Huiln Publishing

"El Primer Tanto"
compositor: Joan Sebastian
editora: Vander Music

"Más Alto Que Las Águilas"
compositor: Joan Sebastian
editora: Vander Music

"Me Volví A Acordar De Ti"
compositor: Alejandro Vezani (SGAE)
editora: Univision Music Publishing

"No Me Conoces Aún"
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Alan Alexander Trigo Coca
editora: Edimonsa Corp.

"No Que No"
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editora: Univision Music Publishing

"No Se Viste"
compositor: Joan Sebastian
editora: Vander Music

"Para Estar A Mano"
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editora: Samosa

"Si Tú No Vuelves"
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editora: Edimonsa Corp.

"Tan Fácil Que No Habría Sido"
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editora: SACM Latin Copyright

"Te Quedó Grande La Legua"
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editora: WB Music Corp.

"Was A Sisti"
compositor: Mauro Pinedas
Gallardo (SACM)
editora: Edimonsa Corp.

ROCK

CANCIÓN DEL AÑO

"Ángel De Amor"
compositores: Alejandro González Frías
José Fernando Olvera Sierra
editora: EMI April Music

CANCIONES GANADORAS

"De Verdad"
compositora: Jodi Marr
editoras: Lazy Jo Music
WB Music Corp.

"Eres Mi Religión"
compositor: José Fernando Olvera Sierra
editora: EMI April Music

"La Playa"
compositor: A. San Martín (SGAE)
editoras: Sony/ATV Music Publishing, LLC
Sony/ATV Spain (SGAE)

"Te Quiero Comer La Boca"
compositores: Martín Ochoa (SADAIC)
Guillermo Novellis (SADAIC)
editora: WB Music Corp.

TROPICAL

CANCIONES DEL AÑO

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compositor: Carlos Javier Montes Quiles
editora: Mo Clan Music

"Te Quiero Igual Que Ayer"
compositor: Wilfran Castillo (SAYCO)
editoras: Promotora Colombiana De Música
Universal Music Publishing Group

CANCIONES GANADORAS

"Ay! Bueno"
compositor: Nicolás Tovar
editora: Estefan Music Publishing Int.

"Carito"
compositor: Carlos Vives
editoras: EMI April Music
Galra Bay

"Celos"
compositores: Marc Anthony
Alejandro Jaen
(SGAE)
editoras: Nueva Ventura Music
Sony/ATV Tunes, LLC

"Déjame Entrar"
compositores: Andrés Castro
Martín Madera
Carlos Vives
editoras: EMI April Music
Galra Bay

"En Nombre De Los Dos"
compositor: Omar Alfanno
editoras: EMOA Music Publishing
Sony/ATV Discos Music
Publishing, LLC

"Hasta Que Vuelvas Conmigo"
compositores: Marc Anthony
Glan Marco Zignago
editoras: Estefan Music
Publishing International
Sony/ATV Tunes, LLC

"La Negra Tiene Tumbao"
compositor: Sergio George
editora: Sir George Music

"La Salsa Vive"
compositores: Sergio George
Jorge Luis Piloto
editoras: Piloto Music Publisher
Sir George Music
Universal Music
Publishing Group
WB Music Corp.

"Luna Nueva"
compositores: Martín Madera
Carlos Vives
editoras: EMI April Music
Galra Bay

"Mi Bombón"
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"Te Lo Pido Señor"
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P2P Court Victory May Not Last

BY BILL HOLLAND

WASHINGTON, D.C.—Legal scholars and copyright attorneys are split regarding a landmark April 21 District Court decision. It is the latest move in charges of contributory copyright infringement against file-sharing services Grokster and Morpheus.

Judge Steven V. Wilson sided with the peer-to-peer (P2P) defendants and turned down a request for a summary judgment by the Recording Industry Assn. of America (RIAA), the National Music Publishers' Assn., and the Motion Picture Assn. of America to shut down the services.

RIAA chairman/CEO Hilary Rosen says the trade group will appeal the decision, citing Wilson's contention that the services may have "intentionally structured" their businesses to avoid liability and max-



ROSEN

imize profitability. Rosen notes, "Businesses that intentionally facilitate massive piracy should not be able to evade responsibility for their actions."

While copyright lawyers say it is almost a given that the Ninth Circuit Court of Appeals for Central California will review the case, they are uncertain how the three-judge panel might view it.

Some lawyers say the Ninth Circuit Court has a reputation for handing down opinions that go against the current accepted law interpretation. But as veteran Washington, D.C., copyright attorney Michael J. Remington put it, "It's hard to tell in this case. I'd caution against reading the tea leaves too closely."

The copyright law community falls into two groups. Some, like Lawrence Lessig of Stanford University Law School, cheer the (Continued on page 65)

Metropolitan Relaunches, Offering Comprehensive Talent Services

BY RAY WADDELL

After months of industry speculation, Metropolitan Talent co-CEOs John Scher and Al Cafaro have rolled out plans for their newly reconfigured operation.

Touted as a new and comprehensive business model, the multifaceted company includes label, touring, artist management, Broadway, and TV components. All are geared toward long-term career development in a tough environment. Artists have the option to sign traditional agreements with any facet of the company. A financial structure on the label side offers a 50/50 split of net profits with artists.

"Ultimately, this is really about careers," Scher tells *Billboard*. "The industry has skewed itself so far toward multi-platinum records [that] an enormous amount of very talented artists are left in the

dust. More importantly, also left in the dust are millions of consumers that are fans of artists that are not able to have a level playing field and get their talent out there."

As part of the rollout, Metropolitan's New York-based label, Hybrid Recordings, shifts from former distributor Atlantic to a new worldwide distribution deal with Sony Music Entertainment. In the U.S. and Canada, RED will distribute all albums; Sony Music International will handle distribution outside North America.

"It was very important to find a [distribution] home with worldwide implications," Scher points out. "We get quality distribution with RED in North America, and the depth and reach of Sony Music International allows us to take our successes and introduce them to the rest of the world."

RED president Ken Antonelli calls Metropolitan "the new business model," saying its "ability to market artists on many different levels through concert promotion, management, and label representation gives [it] a distinct edge."

Sony Music International president Rick Dobbis says, "Al Cafaro and John Scher are two of the most respected

executives in the industry. I've admired them personally and professionally for many years, and the entire Sony Music International team is looking forward to working with their groundbreaking new company."

Cafaro says Hybrid's structure enables it to turn a profit far sooner than a major label. The former A&M Records CEO adds, "We're going to release records that will make money at 25,000 units. From an artist's standpoint, the fact that 25,000 people can buy your art and you can make money on it is a cornerstone of our business."

Full financial disclosure and a 50% split of net profits is a risk/reward ratio Scher calls "more honest" and another selling point. "The concept is to really and truly make the artist our partner in every way possible, with a wide range of services they can call into play if they choose," he says. "If we spend money on independent promotion, a video, or whatever, it's something they'll know about in advance."

The "transparent accounting" extends to sales. "Artists will know how many records have been sold and what the net sales are," Scher explains. "It's an honest relationship. No more three-card monte."

It is a concept the rest of the industry will likely watch closely. "It is interesting the way they plan on doing deals with the acts they sign," observes Tony DiCioccio, an executive with Q Prime Management, which handles such acts as Metallica, Red Hot Chili Peppers, and Shania Twain. "It's a true joint venture, with everything off the top. They're auditing at the source, and I think that's very cool."

Out of the gate, Hybrid has signed and completed records with Matthew Ryan and Asheville, N.C., act Drug Money; both have release dates planned for this summer. In a co-venture with the Los Angeles-based Forester Brothers, a record from neo-soul act AB will be cut in July. Additionally, Hybrid will release a soundtrack from the original Showtime film *The Boys of Second Street Park*, and Cafaro says some 10 titles will be re-launched through RED in June.

(Continued on page 79)

SARS Hits Retail, Touring

A BILLBOARD STAFF REPORT

As the number of deaths attributed to Severe Acute Respiratory Syndrome (SARS) nears 400 worldwide, efforts to stop the spread of the epidemic are beginning to take a toll on the music industry.

While venues have been closed and numerous concerts canceled in affected territories, Hong Kong-based regional music executives tell *Billboard* that the SARS effect is playing out differently throughout Asia.

Warner Music Asia president Lachie Rutherford says, "People are staying home: They're not going to restaurants, they're not going to movie theaters, they've been told to stay away from shopping malls, and therefore the spending on home entertainment has gone up tremendously."

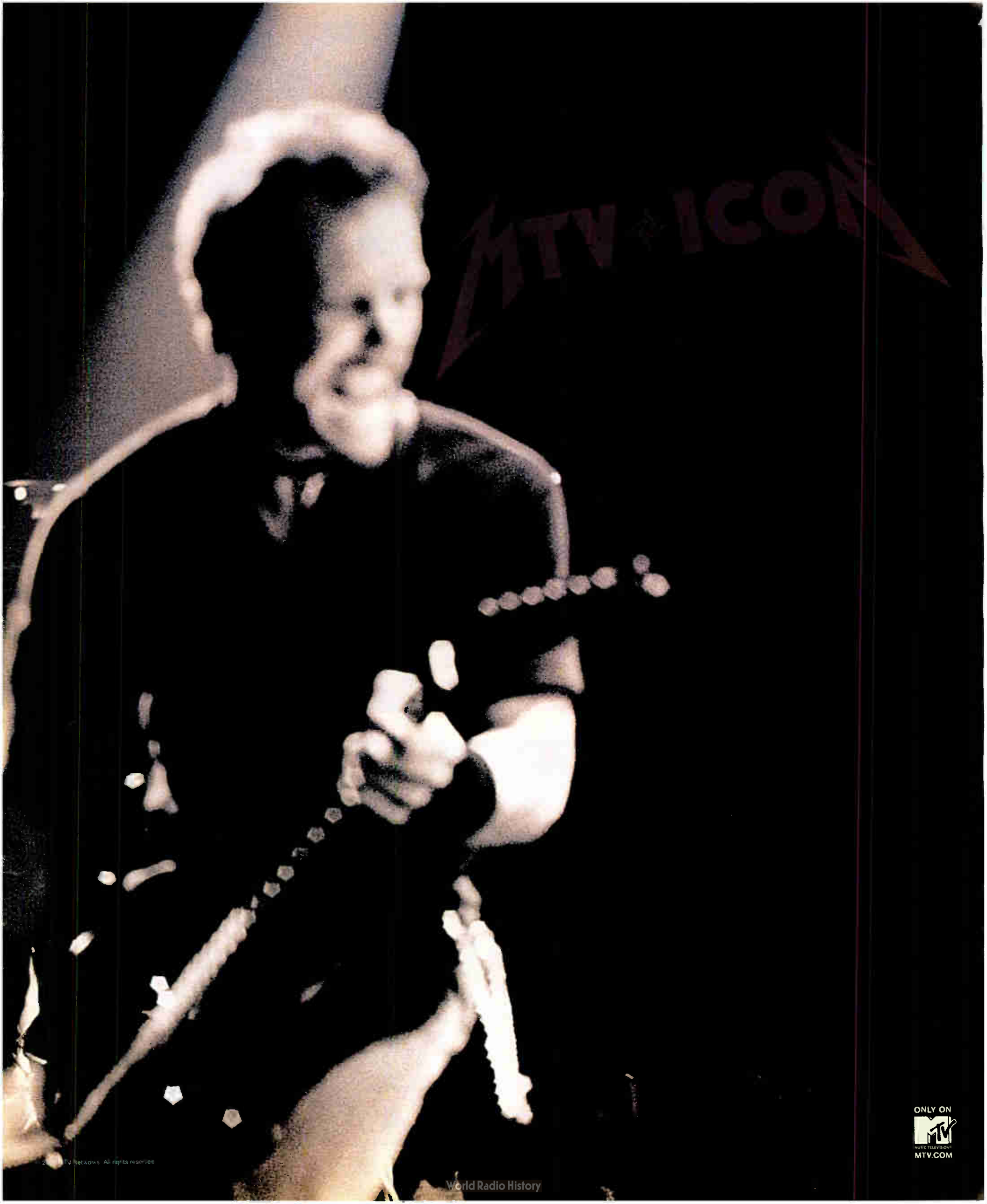
Sony Music Asia president Richard Denekamp notes: "On the one hand, you see less traffic in the retail shops, but on the other hand, the people who go are more aggressive buyers now. Probably the head of the family goes, and instead of buying one DVD and one CD, he buys four CDs and five DVDs."

But if home entertainment has had a boost, live entertainment has been decimated. The transient nature of touring means that concerts were among the first public events to be affected by SARS. The first leg of Mariah Carey's Charmbracelet World Tour was to include China, Singapore, Bangkok, and Hong Kong, but those dates have been dropped.

John Marx, worldwide agent for Carey at the William Morris Agency, says the Carey camp is "rethinking" a scheduled Aug. 7 performance at Toronto's Air Canada Centre.

SARS has also dashed fledgling efforts to put Beijing on the map as a destination for pop and rock acts. Following appearances by Suede in January and Morcheeba in March, the Rolling Stones were set to play their inaugural gigs in Shanghai and Beijing until SARS established a beachhead. The first China performances of *Riverdance*, set for late April and early May,

(Continued on page 62)



MTV.COM

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
MADONNA	American Life	68
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	38
R&B		
SUSAN TEDESCHI	Wait For Me	70
CONTEMPORARY COUNTRY		
VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	75
COUNTRY		
DARRYL WORLEY	Have You Forgotten?	37
ELECTRONIC		
LOUIE DEVITO	Dance Divas	35
GOSPEL		
DONNIE McCLURKIN	Donnie McClurkin... Again	75
HEATSEEKERS		
PETER CINCOTTI	Peter Cincotti	71
INDEPENDENT		
MOBB DEEP	Free Agents: The Murda Mix Tape	71
INTERNET		
CHER	The Very Best Of Cher	78
POP CATALOG		
BOB MARLEY AND THE WAILERS	Legend	71
LATIN		
LOS BUKIS/LOS TEMERARIOS	20 Inolvidables	32
R&B/HIP-HOP		
50 CENT	Get Rich Or Die Tryin'	30
REGGAE		
SEAN PAUL	Dutty Rock	70
SOUNDTRACK		
	The Lizzie McGuire Movie	72
WORLD MUSIC		
IBRAHIM FERRER	Buenos Hermanos	70

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
SEAN PAUL	Get Busy	77
ADULT CONTEMPORARY		
CHRISTINA AGUILERA	Beautiful	74
ADULT TOP 40		
MATCHBOX TWENTY	Unwell	74
COUNTRY		
DARRYL WORLEY	Have You Forgotten?	37
DANCE/CLUB PLAY		
ONO	Walking On Thin Ice	33
DANCE/SINGLES SALES		
DANIEL BEDINGFIELD	If You're Not The One	35
HOT LATIN TRACKS		
RICKY MARTIN	Tal VeZ	77
HOT R&B/HIP-HOP		
50 CENT FEATURING NATE DOGG	21 Questions	28
RAP TRACKS		
50 CENT FEATURING NATE DOGG	21 Questions	77
ROCK/MAINSTREAM		
AUDIOSLAVE	Like A Stone	74
ROCK/MODERN		
LINKIN PARK	Somewhere I Belong	74
TOP 40 TRACKS		
R. KELLY	Ignition	74

Videos

TITLE	PAGE
VHS SALES	
HARRY POTTER AND THE CHAMBER OF SECRETS	57
DVD SALES	
HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN)	57
HEALTH & FITNESS	
THE METHOD PILATES: TARGET SPECIFICS	74
KID VIDEO	
CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE	54
MUSIC VIDEO SALES	
50 CENT: THE NEW BREED	54
RECREATIONAL SPORTS	
WWE: NO WAY OUT 2003	54
VHS RENTALS	
DRUMLINE	57
DVD RENTALS	
DRUMLINE	57

Unpublished

ARTIST	ALBUM
CLASSICAL	
ANDREA BOCELLI	Sentimento
GOSPEL Crossover	
JOSH GROBAN	Josh Groban
JAZZ	
PETER CINCOTTI	Peter Cincotti
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 3
NEW AGE	
YANNI	Ethnicity

Top of the News

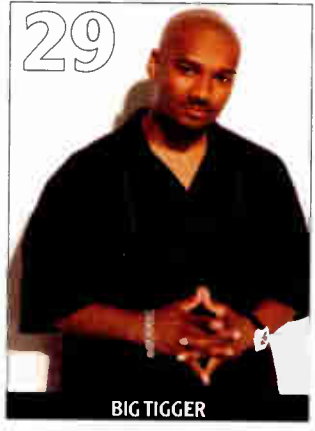
4 The RIAA loses its latest court battle with file-sharing services Grokster and Morpheus.
8 DVD shipments were up 93% in first-quarter 2003.

Artists & Music

13 The Beat: Danish duo Junior Senior inks a North American deal with Atlantic Records.
13 John Hiatt teams with long-time road band the Goners for *Beneath This Gruff Exterior* on New West Records.

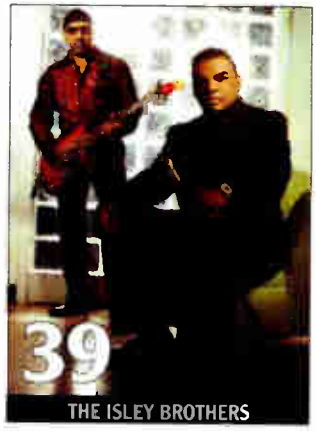


16 The Classical Score: The Orchestra of St. Luke's launches its own imprint.
19 Soundtracks: Bulletproof Entertainment founder and president Ralph Sall oversees *The In-Laws: Music From the Motion Picture*.
25 Touring: Lower-than-expected ticket sales force some summer tours off the road.
26 Boxscore: Billy Joel &



29 Elton John gross more than \$2 million at a Cleveland concert.
27 R&B: KRS-One airs his opinions about the music industry.

29 Words & Deeds: Radio/TV personality Big Tigger adds "rapper" to his growing résumé.
31 Latin Notas: Are Latin artists afraid to take political stances?
34 Beat Box: E-Magine Entertainment builds its music supervision unit.
36 Country: Nashville Underground releases its third CD sampler.
58 Studio Monitor: New York's Sorcerer Sound emphasizes acoustic recordings.



39 ASCAP Film and Television Music Awards.

Merchants & Marketing

43 Hear Music takes its Artist Choice series to traditional retail outlets.
44 Declarations of Independents: Harvest Media Group's allindies.com Web site is the key to its success as an independent distributor.
45 Retail Track: Tower Records aims to clean up its balance sheet with a debt-to-equity swap offer.
56 Home Video: Paramount Home Entertainment brings the first seasons of *Cheers* and *Frasier* home on DVD.

International

59 EMI Music Denmark signs a

deal with the European Broadcasting Union to release Eurovision Song Contest-exclusive material.
60 Hits of the World: Madonna's *American Life* tops seven international album charts.
61 Global Music Pulse: Swedish duo Fame has high hopes for success at the annual Eurovision Song Contest.

Programming

42 Tuned In—Radio: Top 40 WHTZ (Z100) New York puts artists on-air as guest DJs with its "Reality Radio" programming.

Features

8 Market Watch
10, 62 Executive Turntable
39 Reviews & Previews



64 Classifieds
67 Between the Bullets
72 Chart Artist Index
75 Chart Song Index
81 Update
82 The Billboard BackBeat

QUOTE OF THE WEEK
 Most other acts couldn't get with rap and new technology. That's never been a problem for us.
 RONNIE ISLEY
 Page 18

ARTIST & COMPANY INDEX
 (SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
50 Cent	67	Acoustilog Inc./"Sorcerer Sound"	58
Arab Strap	61	Amazon.com Inc.	45
Ashley MacIsaac	19	Apple Computer Inc.	1, 80
Big Tigger	29	Atlantic Records	13
Bob Dylan	63	Clear Channel Entertainment Inc.	34
Chantal Kreviazuk	14	D&M Holdings Inc.	45
Fame	61	DVD Entertainment Group (DEG)	8
Hanson	13	DVDLabs LLC	58
Isley Brothers	18	E-Magine Entertainment Inc.	34
Joan Sebastian	34	EMI Music Denmark A/S	59
John Hiatt	13	EMI Recorded Music	10
Junior Senior	13	Grokster LTD.	4, 65
KRS-One	27	Harvest Media Group LLC	44
Louisa Baileche	61	Hybrid Recordings	4
Madonna	45, 67	Koch Entertainment	44, 78
Orchestra of St. Luke's	16	Metropolitan Talent Management	4
Paul McCartney	19	Morpheus	4, 65
Phish	26	Nashville Underground	36
R. Kelly	18	Paramount Home Entertainment Inc.	56
Rolling Stones	26, 43	Rap Snacks Inc.	43
Silverchair	61	RGB Records	31
Stephan Smith	66	Sony Music Entertainment Inc.	10
The Rasmus	61	Starbucks Corp.	43
Waifs	63	Tower Records Corp.	45
Yoko Ono	34	Universal Music Group (UMG)	79
		Yahoo! Inc.	45



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RIAA Payment For Sensenbrenner Trip Under Scrutiny

BY BILL HOLLAND

WASHINGTON, D.C.—The Center for Public Integrity, a public-interest group that investigates corruption in government, says the powerful chairman of the House Judiciary Committee may have violated House ethics rules.



SENSENBRENNER

The Recording Industry Assn. of America (RIAA) paid \$18,000 in travel expenses to F. James Sensenbrenner Jr., R-Wis., chairman of the committee that oversees copyright issues. Sensenbrenner, his wife, and a committee staffer took a five-day trip to Thailand and Taiwan in January so the legislator could speak to foreign officials about U.S. concerns regarding piracy.

The RIAA has worked closely with the U.S. Trade Representative through several administrations to try and contain massive sound-recording piracy problems in both countries.

Bill Allison, spokesman for the

D.C.-based center, says Sensenbrenner "may have crossed the line" of House Rule 25 that bars members of Congress and staff from accepting expenses "from a private source for travel, the primary purpose of which is to conduct official business."

A spokesman for the House Standards of Official Conduct Committee

would not comment on whether it would review the facts on the Sensenbrenner trip, but under House rules, committee members can initiate review if they receive information that there is an indication of a gross violation, including stories in the press.

An Ethics Committee spokesman says that in general, there are ex-

ceptions for House Rule 25 that allow for such travel.

RIAA spokesman Jonathan Lamy says piracy rates in Thailand and Taiwan "are astronomical." The RIAA felt a Congressional representative would send a strong message. "Given that Chairman Sensenbrenner was willing to take this trip on behalf of all copy-

right industries and did not want the taxpayers to foot the bill," Lamy says, "we felt it appropriate to pay for it."

Sensenbrenner spokesman Jeff Lungren said the "fact-finding and educational" trip allowed his boss to "[get his] point across clearly to high-level foreign officials and at no cost to the American taxpayer." Allison counters that if the issue was that important, taxpayers should have paid for it.

Though Allison questions the trip, he will not label it "illegal." "It's a tricky area and may be interpreted [by the Ethics Committee] differently. To us, though, it's the question of access it allows and the fact that his conversations [with the government officials] went way beyond a 'fact-finding' mission. It looks like he's carrying the RIAA's water."

DVD Shipments Rise 93% In Q1

BY JILL KIPNIS

LOS ANGELES—Flush from the afterglow of a strong holiday season, the DVD format continues to flourish, according to first-quarter figures from the L.A.-based DVD Entertainment Group (DEG).

The DEG reports that a first-quarter record of 231.7 million DVDs were shipped to retail in the first three months of the year—a 93% increase over shipments in the same quarter last year.

This is the second consecutive quarter that shipments have topped the 200 million mark. According to the DEG, the last quarter of 2002 also set a record, with the home video industry shipping 259.4 million units.

The DEG says that more than 4.4 million DVD players were also sold to consumers in the first quarter, a 24% increase over first-quarter 2002. DVD players are now in more than 43 million homes. Since the format's inception in 1997, 1.6 billion DVD units have been shipped and 60.9 million DVD players have been sold.

Shipments of music, fitness, documentary, and special interest DVD titles in first-quarter 2003 more than doubled, compared with the same time period last year. TV series on DVD in the first quarter increased

shipments by about 123% over last year's first quarter.

Robert Chapek, president of the DEG and of Buena Vista Home Entertainment, says that the music industry in particular should take note of these statistics. "The No. 1 benefit consumers tell us they like about DVD-Video is surround sound," he notes. "In my way of thinking, that same wonderful surround sound benefit consumers seem to like in video is latently awaiting consumers in audio. DVD-Video and DVD-Audio offer great opportunity for music folks" (see story, page 1, and spotlight, page 47).

The DEG is doing its part to create awareness

about the category this year. Its Music on DVD committee is planning outreach programs for the music industry and for consumers, though specific details are not yet available.

Chapek previously told *Billboard* that he expects DVD sales growth to continue for the next three to five years (*Billboard*, April 5). He says that DVD's overall success is a function of two different factors. "We are seeing really strong growth in the number of households participating in the DVD format but not a drop-off in the number of DVDs that people are buying," he explains. "About 15 DVDs per house-



CHAPEK

In The News

• A letter signed by 30 major recording artists has been sent to Federal Communications Commission (FCC) chairman Michael Powell. It warns that further deregulation of the radio industry "will have a negative impact on access to diverse viewpoints and will impede the functioning of our democracy." The FCC votes on new deregulation June 2.

• Chairman/CEO Jean-René Fourtou told shareholders at the Vivendi Universal (VU) annual meeting April 29 in Paris that Universal Music Group (UMG) would remain part of VU at least into 2004. He said that by late 2004, VU will be almost debt-free and focused on telecommunications, and it will either own all of UMG or share it with a minority partner.

• A U.S. District Court jury in Los Angeles on April 24 awarded singer Billy Paul \$500,000 in his breach-of-contract suit against Assorted Music. In December 2000, Paul sued Assorted, producers Kenny Gamble and Leon Huff's company, and Sony Music Entertainment (*Billboard*, Jan. 13, 2001). The vocalist claimed that "Me and Mrs. Jones," his No. 1 pop and R&B hit from 1972, was used without consent in a Nike commercial.

RIAA Settles Campus Suits

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) announced out-of-court settlements May 1 with four students who operated campus peer-to-peer networks at three U.S. colleges. The settlements range from \$12,000 to \$17,500 apiece.

Matt Oppenheim, RIAA senior VP of business and legal affairs, tells *Billboard*: "Given that these were the first lawsuits of this kind and that these individuals had limited means, we believe that the settlement amounts are appropriate. We would anticipate, though, that any future similar enforcement actions may require stiffer settlement obligations."

The lawsuits were filed April 3.

The RIAA alleged that the four operators had engaged in wholesale copyright infringement using software known variously as Flatlan, Phynd, or Direct Connect. Named in the suit were two students at Rensselaer Polytechnic Institute, a student at Princeton, and a student at Michigan Technological University.

One week later, the RIAA suggested the possibility of an out-of-court settlement with the students. Under law, the maximum penalty per infringement is \$150,000; the minimum is \$750 per infringement.

Each of the sites had hundreds of tracks available, which could have amounted to a minimum fine of between \$100,000 and \$200,000 per defendant if the RIAA won the cases in court.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	210,231,000	193,110,000	(↘8.1%)
Albums	205,261,000	190,189,000	(↘7.3%)
Singles	4,970,000	2,921,000	(↘41.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	193,356,000	183,261,000	(↘5.2%)
Cassette	11,409,000	6,327,000	(↘44.5%)
Other	496,000	601,000	(↗21.2%)

OVERALL UNIT SALES

	This Week	This Week 2002	
This Week	11,037,000	11,437,000	
Last Week	13,454,000		↘3.5%
Change			↘18.0%

ALBUM SALES

	This Week	This Week 2002	
This Week	10,789,000	11,196,000	
Last Week	13,172,000		↘3.6%
Change			↘18.1%

SINGLES SALES

	This Week	This Week 2002	
This Week	248,000	241,000	
Last Week	282,000		↘2.9%
Change			↘12.1%

DISTRIBUTORS' MARKET SHARE 3/31/03-4/27/03

	UMVD	WEA	INDIES	SONY	BMG	EMM
Total Albums	27.7%	17.5%	16.7%	13.6%	13.2%	11.3%
Current Albums	28.8%	17.5%	14.1%	12.8%	15.2%	11.6%
Total Singles	26.5%	10.0%	23.9%	7.6%	29.0%	3.0%

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2002	2003	
Current	125,003,000	120,103,000	(↘3.9%)
Catalog	80,258,000	70,086,000	(↘12.7%)
Deep Catalog	55,581,000	49,513,000	(↘10.9%)

In calculating current sales, Nielsen SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 4/27/03

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

World Radio History

MTV.COM

EMI Downloads A Winner

BY GORDON MASSON

LONDON—EMI Recorded Music is already earning revenue from its initiative to make available tracks for download in Europe.

At press time, U.K. retailer HMV was beginning to market more than 140,000 tracks by 3,000 EMI artists on the hmv.co.uk Web site. HMV prices individual tracks at 99 pence (\$1.57), while albums are available for about £9.99 (\$15.89).

EMI Recorded Music UK & Ireland chairman/CEO Tony Wadsworth says, "We don't control pricing—that's up to the individual retailer—but we're going to make consumers aware that they can buy their music on a CD or as a download."

Through digital service provider OD2, EMI's offering initially will be available on 20 music retail Web sites from six European countries—France, Germany, Italy, the Netherlands, Spain, and the U.K.



de BURETEL

OD2 digitizes licensed tracks and operates the technology that enables retailers to sell those tracks online. That allows consumers to legally burn tracks onto CDs, copy them to portable players, and purchase singles online as soon as the songs are serviced to radio—in advance of their commercial release on CD.

EMI Recorded Music Europe chairman/CEO Emmanuel de Buretel tells *Billboard* that the scope of what is considered a "retailer" is growing. "The excitement for the retailer is to be able to have a track for sale simultaneous with its radio release. But radio also has the chance to become a retailer now. It's not only [traditional music] retailers that are interested but radio stations, credit card companies, and mobile-phone operators. Even other record companies want to be involved."

Tribeca Film Fest Plays Up Music

BY CARLA HAY

NEW YORK—As the music industry continues to exploit business opportunities in movies, the Tribeca Film Festival has emerged as a top vehicle in which to showcase music.

The festival, co-founded by Robert De Niro and now in its second year, takes place May 3-11 here throughout the Manhattan neighborhood of Tribeca. In addition to screening more high-profile music movies than any other major film festival, this year's event will include a free concert featuring Norah Jones and the Roots.

Following is a selection of music films to be screened at the 2003 Tribeca Film Festival.

- *Death of a Dynasty*, starring Roc-a-Fella Records partners Jay-Z and Damon Dash, is a satire of the hip-hop world. Directed by Dash, the movie follows a reporter as he gets an inside

view of Roc-a-Fella.

- *Eric Clapton & Friends* will have its North American premiere at the festival. The documentary centers on rehearsals leading up to the legendary guitarist's 2001 tour.

- *End of the Century: The Story of the Ramones* is a nonfiction film about the influential punk band. The group's late bassist, Dee Dee Ramone, is the subject of *Hey! Is Dee Dee Home?*, a separate documentary that will also be screened.

- *Paper Chasers* is a documentary about hip-hop entrepreneurs. Those featured in the movie include Ludacris, Roc-a-Fella's Dash, and Fat Joe.

- *MC5: A True Testimonial* is a non-fiction movie about one of Detroit garage-rock's pioneering acts.

- *Prey for Rock & Roll* stars actress/singer Gina Gershon as the front-woman for a struggling rock band.

In addition, Dave Matthews makes his feature-film debut in the drama *Where the Red Fern Grows*, which will have its world premiere at the festival.

Tribeca Film Festival executive director Peter Scarlet tells *Billboard*, "We didn't want music films that looked like infomercials. We wanted films that dig below the surface and offer personal points of view."

Tickets for most of the festival activities, which include panel discussions, are available to the public. Last year's attendance reached 150,000, according to the event's organizers. They declined to say how many attendees are expected this year.

The free concert will take place May 9 at New York's Battery Park. The show is being presented in part by MTV, VH1, and top 40 WNEW (Blink 102.7) New York. MTV and VH1 will televise the concert as part of a May 17 special about the festival.

RIAA Warns Users With P2P IM System

BY ERIC GRUENWEDEL and BILL HOLLAND

The Recording Industry Assn. of America (RIAA) and a coalition of music groups called unitedmusic.net has begun sending warnings to individuals who allegedly offer unauthorized copyrighted songs on peer-to-peer (P2P) networks.

As part of its coalition anti-piracy education initiative launched last year, the RIAA plans to send up to 1 million copyright-infringement warnings per month via P2P networks' instant messaging functions.

The warnings begin, "It appears that you are offering copyrighted music to others from your computer." The message continues, "When you offer music on these systems,

you are not anonymous and you can easily be identified."

Consumers are also reminded that illegally downloading music through P2P services allows any outsider access to all information on their computers, including private data.

The warnings ask the alleged abusers to cease and desist the practice by disabling their file-sharing software.

Internet freedom organization the Electronic Frontier Foundation (EFF) says the campaign amounts to nothing more than "a lot of spam. How is this going to put the P2P genie back in the bottle?" EFF senior intellectual property attorney Fred von Lohmann asks, "Do they really think they can essentially intimidate 60 million Americans into no longer using [P2P networks]?"

Rep. Howard Berman, D-Calif., ranking member of the House Subcommittee on Courts, the Internet and Intellectual Property, calls the coalition effort "an excellent way of using technology to deal with high-tech piracy."

Berman says criticism of the plan by Kazaa officials is "akin to the person who kills his parents and then throws himself on the mercy of the court because he is an orphan."

Eighteen music groups are participating in the campaign, including the American Federation of Musicians, the American Federation of Television and Radio Artists, ASCAP, BMI, NMPA, the Country Music Assn., Nashville Songwriters Assn. International, and the Gospel Music Assn.

Executive Turntable



POUGH



BRACEY



ENG

RECORD COMPANIES: Benny Pough is named senior VP of promotion for Def Jam Recordings in New York. He was senior VP of promotion for MCA Records.

Cristy Barber is promoted to president of Ghetto Youths/Tuff Gong Records in New York. She was VP of marketing and promotions.

Lee Trink is promoted to senior VP of marketing for Lava Records in New York. He was VP of marketing.

Michael Seltzer is named VP of business and legal affairs for the Island Def Jam Music Group in New York. He was COO of Palm Entertainment Properties.

Ray Di Pietro is named national senior director of adult alternative promotion for Lost Highway Records in Nashville. He was national director of triple-A promotion for Artemis Records.

Word Music promotes Greg McNey, previously executive director of development and operations, to VP

of development and operations; John Jennings, previously manager of choral workshops, to director of event and workshop promotions; Tracy Fesko, previously marketing product manager, to senior manager of marketing; and Doug Bright, previously hymnal and congregational products consultant, to manager of hymnal/choral sales. They are based in Nashville.

TOURING: Susan Bracey is promoted to CFO of Ticketmaster in Los Angeles. She was senior VP of finance.

PROGRAMMING: Carol Eng is named senior VP of current and original programming for MTV in New York. She was VP of original programming and series development.

Jerry Leo is promoted to VP of program planning and scheduling for VH1 in New York. He was director of program planning.

Sony Merges Epic, Columbia R&B Depts.

BY ED CHRISTMAN

NEW YORK—Sony Urban Music, a new shared-services department, demonstrates Sony Music Entertainment's greater emphasis on a genre that it considers strategic to its corporate growth. It also provides cost savings and efficiencies essential to its recent restructuring.

As expected, David McPherson has been named executive VP. He heads up the newly created department, which consists of A&R, artist development, urban promotion, and urban marketing. Its staff of 54 is drawn from the Epic and Columbia urban staffs. Some R&B employees lost their jobs as part of the restructuring.

Sony employees familiar with the situation say the move is an effort to expand its R&B presence. Sony's combined R&B market share in the U.S. is 13.7%; according to Nielsen SoundScan, as of April the company ranks third, behind Universal and BMG. The company's roster includes Ginuwine, Vivian Green, Killer Mike, and Nas. Sony Music executives were unavailable for comment.

However, an announcement about the launch of Sony Urban Music notes that McPherson—who was executive VP of A&R and urban music for the Epic Records Group—will work closely with Sony's labels, including Columbia and Epic, in developing overall marketing and promotion strategies for Sony's urban projects.



McPHERSON

Epic and Columbia are expected to retain their respective urban artist rosters. But going forward, new artist signings by McPherson and his staff are likely to be placed on the label that is the best fit for each signing, company insiders suggest. That decision likely will be made in consultation between McPherson and Sony Music president Don Ienner, to whom he reports.

Internal discussions are ongoing regarding whether Columbia Records Group executive VP of promotions Charlie Walk will have a role in directing the urban promotion staff.

The new department is not the first attempt at pooling the urban music genres by one of the majors, but it is a more unique approach. Back in the mid-1990s, EMI Recorded Music handed off the R&B acts of Capitol Records to Virgin. But that was primarily A&R and was subsequently undone.



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mwright@billboard.com

UPCOMING SPECIALS

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LATIN MUSIC 6-PACK #3 - issue date: June 21 • ad close: May 27

BROOKS & DUNN - issue date: June 21 • ad close: May 27

HARD MUSIC - issue date: June 28 • ad close: June 3

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NASHVILLE - issue date: June 28 • ad close: June 3

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ARTISTS & MUSIC



by Melinda Newman

The Beat™

JUNIOR SENIOR IN THE U.S.: Atlantic Records has inked a North American deal with hotter-than-hot Danish duo **Junior Senior**. Its smash single, "Move Your Feet," has spent nine weeks in the top 10 of the official U.K. Singles Chart, a notoriously fast-moving chart, and has sold more than 200,000 copies.

The act, which creatively blends pop with dance, hip-hop, punk, and rock, is signed to Mercury for Europe but was free for the rest of the world. The subject of a stateside bidding war, Junior Senior, sources say, was asking labels to pony up a high six-figure advance, as well as to make a strong marketing commitment.

Atlantic co-president **Craig Kallman** wouldn't comment on the specifics of the deal but says, "Signing Junior Senior is almost like signing three or four acts, they're so [diverse]. It's the most wildly eclectic group. From a business point of view, we're going to target college, dance, rhythm radio, pop, and other formats. They've had amazing press already and have so many strong assets going out of the gate."

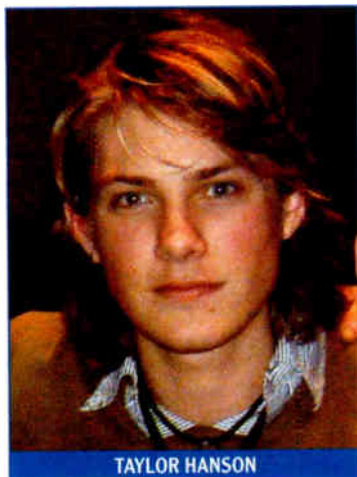
Atlantic sends "Move Your Feet" to radio in early June, while album *D-D-Don't Don't Stop the Beat* arrives July 29. Additional tracks will be added to the U.S. version.

CHECKING IN WITH HANSON: They're only 17, 20, and 22 years old, but the three brothers in **Hanson** have gathered a lifetime of experience in the record industry. Since their 1994 major-label debut, **Isaac, Taylor, and Zac Hanson** have sold more than 15 million albums worldwide, according to 10th Street Management, and more than 6.5 million in the U.S., according to Nielsen SoundScan.

Now on their own and searching for a new label deal after splitting with Island Def Jam (IDJ), they say they're ready to start a new chapter with an album that reveals their growth as singer/songwriters from the "MMM-Bop" days. Among the highlights on the new project are probable first single "Penny & Me," co-produced with **Danny Kortchmar**; "Deeper," which features buddy **Michelle Branch** on backing vocals; "Underneath," which

the brothers co-wrote with **Matthew Sweet**; and the infectious, peppy pop of "Lost Without Each Other," co-written with **Gregg Alexander**. The brothers produced and wrote the majority of the album on their own, a step they felt was necessary.

Going forward, Taylor says, "we're looking for a company who, first and foremost, goes, 'I get it,' and someone who understands." He says Hanson's music has matured into a pop-rock hybrid "that people can play on the radio and girls can like it, and guys don't have to be offended by it or vice versa." Although the trio has always



TAYLOR HANSON

written its own music and played its own instruments, their youth and teen appeal often got them unfairly lumped in with boy bands. They tried to shed that image with 2000's *This Time Around*. Although well-received critically, the album sold only 270,000 copies, according to Nielsen SoundScan.

The group officially parted ways with IDJ April 24.

"For a long time, it was building up that this partnership wasn't something that was productive," Taylor says. Ultimately, the act felt its champions were no longer at the label. "We said, 'Hey guys, let's make it easy on both of us—we would like to leave this label. Will you let us? It's time to part ways.'" IDJ did not return calls for comment.

MOSAIC MOVEMENT: Look for **Scott Welch**, a principal in Mosaic Media, to relocate from Los Angeles to Nashville in June to open a Music City division of Mosaic's management company. Mosaic already has a publishing company in Nashville run by **Lionel Conway**. Welch takes with him a number of his clients, including **Alanis Morissette**, new Atlantic act **Billy Talent**, and new client **LeAnn Rimes**, who has already relocated from L.A. to Nashville. "This started with me looking for a life change," Welch says. "We have the publishing company in Nashville that's doing very well, and in the middle of the decision, I heard LeAnn was looking for a manager. I am looking to sign more clients—country artists and across the board. I'm just going to get down there and be who I am."

Hiatt Gets Tribute Treatment Via Vanguard While Making New West Debut

BY CHRIS MORRIS

On May 6, John Hiatt arrives with *Beneath This Gruff Exterior*, the first album on which he shares billing with his longstanding road band, the Goners.

"The four of us do something together that we don't do apart," Hiatt says of a lineup that features guitarist **Sonny Landreth**, bassist **Dave Ransom**, and drummer **Keneth Blevins**. "That's what makes a great band."

Hiatt and his bandmates co-produced the New West Records set with **Don Smith**, who previously

derful thing. I make my own records, pay for them myself, and then we lease them to who we think wants them the most—and whoever has the best plan for selling them."

Hiatt says of Santa Monica, Calif.-based New West, "They're lean and mean. The new model for doing business at our level has changed so much; these guys fit into that. With [manager] **Ken Levitan** having so many people in place at his company [Vector Management] to do a lot of the other stuff that the big corporate labels allegedly used to do for you, it kind of makes sense. That's the design

me to come down and sing that song with him. We were rehearsing it, and I looked at him at rehearsal and said, 'You know, that's not a bad song.'

LABELS TEAM FOR PROMOTION

New West senior VP/GM **Jay Woods** says the labels have a cooperative retail promotion of the two albums in the works.

"Through our distributor, RED, we are doing a promotion at Barnes & Noble where we're sharing a stanchion, which will be in the front of the stores, including the bookstore-only stores," he notes. "It's a free-standing piece that will be split with our record and their record."

'I'm a free agent these days . . . I make my own records, pay for them myself, and then we lease them to who we think wants them the most—and whoever has the best plan for selling them.'

—JOHN HIATT



HIATT, SECOND FROM LEFT, AND THE GONERS

helmed the singer/songwriter's 1995 Capitol set, *Walk On*. The entire album was cut live in the studio at Blackbird in Berry Hill, Tenn., near Hiatt's Nashville home.

Recording live has "sort of been our modus operandi, roughly speaking, since *Bring the Family* [in 1987], but in varying degrees," Hiatt says. "We just set it up so that I could play acoustic guitar and sing, and we could all play at the same time. If I go back and sing a vocal when I'm not playing, I don't sing the same. I'm not down in the music. It's different. It doesn't work. I don't phrase it the same. I don't feel it the same as when I'm flailing away on the guitar."

A FINISHED SET

As he did when he arrived at A&M, Capitol, and his last label, Vanguard, Hiatt walked in the door at New West with a finished record.

"I'm a free agent these days," he says with a chuckle, "so I float like a butterfly, I sting like a bee. I'm not assigned to anybody for any more than a record at a time, so I can go where the wind blows. It's a won-

for the future, if you will, at least at our level—which may be the only level, after a while."

PEERS HONOR HIATT

Though Hiatt has moved on, one of his former labels will be giving his new record a lift with a project of its own. On May 13, Vanguard—which issued Hiatt's last two albums, *Crossing Muddy Waters* and *Welcome to the Tiki Bar*—will release *It'll Come to You . . . The Songs of John Hiatt*. The 13-track compilation includes previously released covers of Hiatt songs by such artists as **Linda Ronstadt**, **Eric Clapton & B.B. King**, **Buddy Guy**, **Bonnie Raitt**, and **Emmylou Harris**. Three newly recorded cuts, by **Buddy & Julie Miller**, **Patty Griffin**, and **Robert Bradley's Blackwater Surprise**, also appear.

One song, "The Most Unoriginal Sin," appears on both the tribute set and *Gruff Exterior*. **Willie Nelson** first recorded the tune for his 1993 album *Across the Borderline*; his version appears on *It'll Come to You*.

Hiatt says, "I'd kind of forgotten about the song, and [Nelson] was doing some TV special. He was doing a bunch of duets with some people, and he asked

We're sharing the cost of that."

New West will also do a value-added promotion for *Beneath This Gruff Exterior* at Barnes & Noble and Coalition of Independent Music Stores locations. It will offer an extra disc that includes the original acoustic demos of the songs "Uncommon Connection," "Missing Pieces," and "Almost Fed Up With the Blues."

Formal touring for *Beneath This Gruff Exterior* will be preceded by several days of promotional appearances at adult-oriented radio stations by Hiatt and Landreth, beginning May 5. The musicians will perform on the air at **KINK** Portland, Ore. (and at a local Music Millennium store), **KMTT** Seattle, **KBCO** Denver, and **WXRT** Chicago. The Chicago appearance will be followed by a live set at the **Borders Books & Music** store on Michigan Avenue.

On May 11, Hiatt and the Goners kick off a tour of U.S. theaters and clubs in Annapolis, Md. That stint—booked by **Rob Prinz** and **Nikki Wheeler** at **United Talent Agency**—runs into early July and will be followed by a run of larger venues for which Hiatt and the band will be co-billed with **Robert Cray**. Dates run into October.

Kreviazuk Aims To 'Mean Something' In U.S. Market

BY CHUCK TAYLOR

"Kreviazuk" may not be the easiest name to elevate to household-word status, but the Canadian singer/songwriter who stands behind it spells out her mission in no uncertain terms: "People do different things to different types of music. I hope that mine is the kind of music that you *feel* to."

Chantal Kreviazuk has already pulled off the task in her native Canada, where she has scored nearly a dozen hits and two Juno Awards via her passionate, often scorching piano-driven adult pop. She is not exactly an unknown entity in the U.S., either—Kreviazuk was heard every week for three years as the singer of "In My Life," the theme song to the popular NBC series *Providence*.

She also grazed the pop charts in 1996 with the devastatingly beautiful "Surrounded" and has knocked on fame's door here with appearances on *Songs From Dawson's Creek*, *Serendipity*, and *How to Lose a Guy in Ten Days*.

But it is with her third album for Columbia, *What If It All Means Something* (released April 22 in the U.S.), that the forces are focused to place Kreviazuk in the mind's eye of America's households.

"Chantal is not an artist-development story for us; she's a proven star in Canada, and we intend to carry on her vision here in America," Columbia Records Group executive VP of promotion Charlie Walk stresses. "She offers lyrically important songs with great, powerful choruses. There's nothing like her at adult formats."

Kreviazuk's 11-song set showcases a woman beginning to uncover as many answers to life's mysteries as questions, while settling into a comfortable, decisive mental space from which to share her revelations.

LIFE EXPERIENCES

"You have to have confidence in your life experiences and know that everything you're going through is stuff that everyone else is also enduring," she says. "I go about my day-to-day life, do the things I love, that inspire me, and then when I go to the piano, it's like squeezing a sponge. It all comes out."

The first single, the self-penned "In This Life," is giving adult top 40 radio a workout, with its exalted vow to remain true in a relationship, as a symphony of keyboards, electric guitar, and lofty harmonies hammer with emotional ardor.

In fact, the album—produced by Gregg Wattenberg (Five for Fight-

ing)—is loaded with intelligence and cunning, set to magnetic melodies that could keep radio popping for seasons. "Time," the second single in Canada, churns amid a maelstrom of piano and strings as Kreviazuk pleads, "Time, don't go so fast/The world's getting clearer, so wait for me."

The weighty title track takes on the topical idea that every action in the world affects us all in some way, while "Weight of the World" lightens the load with its loose, soaring chorus and motif of letting life run its natural course.

According to Columbia senior VP of marketing and media Larry Jenkins, the song-by-song potential that pervades *What If It All Means Something* is Columbia's greatest marketing tool and the key to unlock Kreviazuk's commercial potential

after two previous efforts failed to hit pay dirt.

"We're offering a free, two-song sampler at retail with Chantal's first single on it, which reflects upon our belief that this album has such depth," he says. "In a time when labels are accused of abandoning artists, here we are seven

years later. Sometimes timing plays a big difference."

PROMOTIONAL DUTY

Kreviazuk has put in promotional duty in 35 markets, wooing radio and press at intimate dinners with live performances. Columbia will add video footage and an exclusive Web site link to the album, according to Columbia senior director of marketing Audra Kan, as well as bonus track "Feels Like Home," a favorite previously unavailable in the States. (The album was released in Canada last November.)

While Kreviazuk acknowledges the necessity of sales and marketing, she waves off too much discussion of business. "When you have personal success and goals that have nothing to do with public validation or financial security, you're a far greater asset to yourself. Everybody loving you is a fleeting moment. I'm so lucky to have a phenomenal husband and partner." He is Raine Maida, frontman for Our Lady Peace, with whom she wrote five songs on the album.

But that is not to say that Kreviazuk doesn't marvel at the opportunities she has to share her vision. "I am fully aware that I have an audience, that there will be people listening," she says. "I don't write just for me as if I'm the only person in the world. I get to touch people, and that drives me."



KREVIAZUK

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ARTISTS & MUSIC

The
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by Steve Smith

ST. LUKE'S LABEL: A quiet revolution in the classical recording industry continues to swell with the arrival of yet another new label run by a high-profile orchestra. Emboldened by the success of the **London Symphony Orchestra** and **San Francisco Symphony**, New York's esteemed **Orchestra of St. Luke's** enters the fray with a sparkling new recording of **Mozart's** Symphonies Nos. 39 and 41, led by principal conductor **Donald Runnicles**. Recorded by St. Luke's director of artistic planning, **Elizabeth Ostrow**, the hybrid multichannel Super Audio CD was issued April 29 under the orchestra's own imprint, St. Luke's Collection, distributed by Los Angeles-based Delos International.



RUNNICLES

During its 30-year history, the Orchestra of St. Luke's and its smaller sibling, the **St. Luke's Chamber Ensemble**, have made more than 70 recordings for 13 different labels, garnering three Grammy Awards in the process. The orchestra has long been a first-call ensemble for collaborations with the world's leading vocalists and instrumental soloists, including **Renée Fleming**, **Dawn Upshaw**, **Alicia de Larrocha**, and **Nadja Salerno-Sonnenberg**.

Recently, however, the orchestra has had an increasingly difficult time finding opportunities to record its own projects, a problem shared by most American orchestras. Meanwhile, the orchestra was reaching new artistic heights in collaboration with Runnicles, who assumed the position of principal conductor last fall. "I think St. Luke's is in its prime," executive director **Marianne Lockwood** says. "I want them to be heard now, and I want that to be captured." The prospect of starting a label to document the orchestra was already under discussion when a novel strategic partnership with New York commercial classical radio station WQXR-FM suddenly presented itself.

"During 2002, we explored a num-

ber of projects that could be seen as extensions of our efforts with respect to our Web site, which had become the most-listened-to American radio station on the Web and the No. 1 classical-radio stream," WQXR president/general manager **Tom Bartunek** says. "We were looking at ways in which we could fill the void that had been created by the reduction of output from classical labels, the reduction of the number of commercial classical radio stations, and the reduction of classical music on public stations. It was a natural for us to get together with the Orchestra of St. Luke's, because we've had a good relationship with them and they have an outstanding product."

"When I started fantasizing about actually producing our own label," Lockwood relates. "Tom said, 'We would be happy to be your partner; we can help you with some of the post-production costs, do the marketing, pay for the advertising, and handle [promotion] through our Web site.' And I thought, 'That's an offer I don't want to refuse!'" WQXR consultant/recording industry veteran **Wende Persons** provided the orchestra with logistical assistance and helped secure the deal with Delos. The station gave the disc its exclusive broadcast premiere during the week of April 21, and the discs are stickered with the newly created "WQXR Gold Star" emblem, further promoting both the recording and the radio station.

Ultimately, however, the decision to record two of the best-known works by the most famous composer in music history might be the greatest risk of the entire venture, given the number of alternatives already available in the marketplace. For Runnicles, however, it was important to document the orchestra in music by Mozart—and the "Jupiter" Symphony in particular—because it was the music with which the orchestra and conductor began their partnership just a few short years ago at New York's Caramoor Festival.

"This was the repertoire that basically forged my relationship with the Orchestra of St. Luke's," says Runnicles, who is also music director of the San Francisco Opera and principal guest conductor of the **Atlanta Symphony Orchestra** (with whom he records for Telarc). "I think they're as great as any orchestra in the world when it comes to playing what is some of the hardest repertoire in the world. They combine an enormously scholarly approach with spontaneity—they're always open to new ideas, and it imbues the music with such life. We all thought it was a fitting way to begin."

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Isley Brothers Reunite With R. Kelly On 'Eternal' Follow-Up 'Body Kiss'

BY GAIL MITCHELL

Other veteran R&B acts may be struggling for attention, but not the Isley Brothers.

The act's current single, "What Would You Do?," is nestled at No. 18 on the Hot R&B/Hip-Hop Singles & Tracks chart. With an accompanying video that reprises Ronnie Isley's Mr. Biggs persona, it is the lead cut from the Isleys' 28th studio album, *Body*

Kiss. The DreamWorks set arrives at retail May 6.

The new album follows the pair's history-making 2001 album, *Eternal*. With sales at 1.2 million, according to Nielsen SoundScan, the disc peaked at No. 3 on The Billboard 200. That was the Isleys' highest-charting project since their 1975 No. 1 album *The Heat Is On*.

How does a 50-year-old act maintain commercial appeal?

"Most of the other acts couldn't get with rap and new technology like drum machines," Ronnie Isley says. "That's never been a problem for us. We accept and adapt to change. That's the strength of the Isleys."

Brother Ernie adds, "We love music and love what we do. Our music isn't confined to a particular time. We do what's true to our identity but also something the audience will go for."

That modus operandi shaped the *Eternal* package. It featured collaborations with such currently successful talents as Raphael Saadiq, Jill Scott, and R. Kelly, who produced that set's top 20 Billboard Hot 100 hit "Contagious." That same contemporary yet classically soulful thrust is behind *Body Kiss*.

Kelly is back, but with a twist. He produced, wrote, and arranged 11 of the 12 tracks. That 12th cut, "I Want

That," was penned by Tim Kelley & Bob Robinson (who wrote Sisqó's "Thong Song"). Guest acts include Snoop Dogg, Lil' Kim on the title track, and JS. The latter is a new female duo on DreamWorks that is managed by Ronnie.



RONALD ISLEY

"When R. Kelly and the Isleys hook up," Ernie says, "there's a cross-pollination, a different kind of flower. He has a strong instinctual understanding of our music, ever since we worked on his [1996 No. 1] 'Down Low' and he came up with Ronnie's Mr. Biggs character."

"We wanted to see what it would be like to do a whole album together," Ronnie notes. "I know what he can do and vice versa. I can just stretch out with him."

With a year-round concert schedule that would tire most acts half their age, the Isleys are also racking up other promotional appearances. The pair will guest on BET's *Blueprint* May 7. The program is a takeoff on *Inside the Actors Studio*.

Also on May 7, the pair will appear at KHHT (Hot 92.3) Los Angeles' "Velvet Room," where 92 contest winners will be treated to a mini-concert and Q&A session in Mr. Biggs' "penthouse."

Retail listening parties are being staged in six major markets including Los Angeles. A direct-mail postcard campaign is also under way, augmented by various Web-site events, price-and-position sales programs, and a Mother's Day tie-in with radio.

"They've done a brilliant job continuing to stay contemporary and viable musically," DreamWorks principal executive Michael Ostin says. "The Mr. Biggs character really works for the hip-hop culture."

With its enviable track record and influential legacy, the Isley Brothers could afford to rest on their laurels. But that is not on their agenda.

Ronnie says, "I hope *Body Kiss* will bridge the [generation] gap and show people this phenomenal thing we have."

"Lord willing," Ernie adds, "we'll continue up this ladder of longevity. After all, age ain't nothing but a number."

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After Six Years, Ashley MacIsaac Returns Rejuvenated On Diverse Decca Debut

BY CHARLES KAREL BOULEY

After several years of life on the pop-music fringe, Ashley MacIsaac is ready to tackle the mainstream.

He ends a 6-year hiatus from recording May 6 with a self-titled Decca/Universal debut that strives to highlight his stylistic versatility while introducing him as a consumer-friendly artist.

Produced by Roger Greenwald (No Doubt, Nils Lofgren) and Kevin Killen (U2, Peter Gabriel, Elvis Costello), the project gamely combines the artist's well-regarded Celtic fiddling with pop, rock, blues, and even Gaelic sounds. It adds up to a rich, instantly appealing collec-

ing thing for me to do," he says, adding that when he decided to learn to sing he was most interested in becoming a blues-leaning performer. "In fact, if I had to front a band as a singer, it'd definitely be a blues band. It's such a true, forceful way to sing."

MacIsaac finds his newfound voice to be "interesting." Mostly, he says, "it's new and nice to have a record that can potentially be played on the radio."

Indeed, *Ashley MacIsaac* has more pop appeal than the Nova Scotia-born artist's first two major-label efforts, A&M's *Hi, How Are You Today* (1995) and *Fine, Thank You Very Much* (1997). Both albums

recording came during a tumultuous time for the artist. "Making a departure from the label sounds very 'airline,'" he says. "But it's not a bad analogy. If you're a passenger in the airline industry, you give them your money and get on the plane. If you give them more money, you get first-class placement. With A&M, I wasn't generating any money, yet I was looking to get treated first-class. So it became a departure issue."

BANKRUPTCY AND DRUGS

He notes that his second album did well in Canada. "Well, it made some money," he says with a laugh. Just as MacIsaac started work on his next album, other issues brought it to a halt.

"I was facing bankruptcy. I had an addiction to cocaine. Both have been dealt with—and they're done and taken care of," he asserts. "But most record companies weren't interested in working with me, because of all that had happened."

Biding his time, he recorded and independently released *Fiddle Music 101*, an album of traditional fiddle instrumentals. He then rereleased his 1993 album, *A Cape Breton Christmas*. All the while, he ruminated on what shape his next record would take.

"I knew I had to take a giant step forward and be unafraid and unapologetic about whatever I chose to do," he says. "I wanted to make a picture of me at the specific time I was in, and I had to let myself be very free to do so. I had to be fluid and approach the unknown."

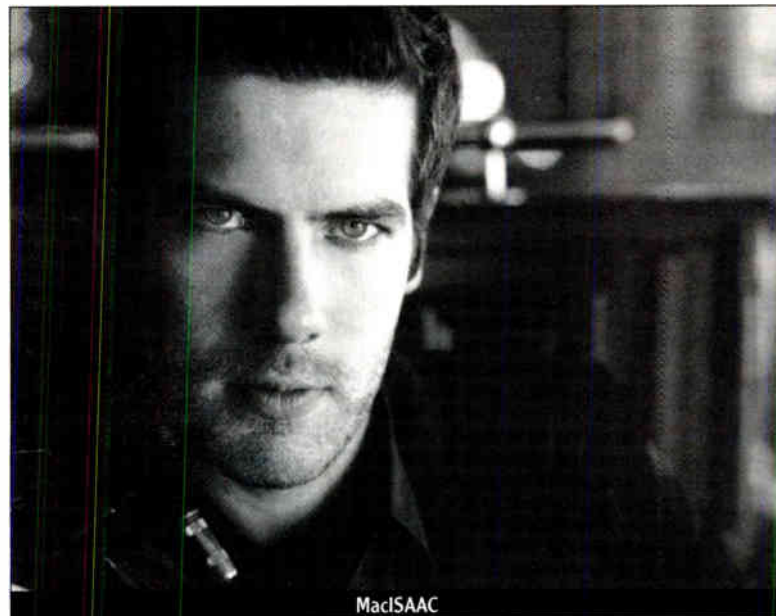
Enter Decca A&R executive Rory Johnston (who has since left the label). He signed MacIsaac to the label in 1999 and introduced him to Killen. Greenwald joined the project soon thereafter.

Together, they crafted an album that includes such radio-friendly fare as the lively "I Don't Need This" and the blues-laced "Captain America." Adding familiarity to the set is a reverent cover of Wings' 1977 chestnut "Mull of Kintyre."

As he ponders his finished recording and the road that led him to it, MacIsaac is "extremely happy." He says he is most pleased to have landed at Decca: "They have already sunk more money into me than A&M did—and I believe that they are taking a bigger risk. They have big artists—major artists—who sell millions of records."

He may be humbled by the experiences of his past, but the artist is also confident about his future.

"I'm happily being courted by radio and press again—and that feels good," he says. "I'm on top of my game, as it pertains to being ready to go out and sell music. I'm ready to do it."



MacISAAC

tion that Universal Classics Group senior VP/GM Marc Johnston believes is ripe for adult-listener consumption: "He's an artist of immeasurable depth and talent. He's also charismatic and charming. Once you see and hear him, you're drawn in. He's quite compelling."

DEVELOPING POP APPEAL

To strengthen MacIsaac's chances of gathering the largest possible audience for this new project, Decca has partnered with Universal sister label Lost Highway to promote the project at triple-A radio formats.

"They are a great label with a great radio history," Johnston notes. "It made sense to explore this kind of synergy within the Universal system. We're optimistic about the potential for success in this partnership."

The first track that will be presented to radio programmers is the acoustic-framed rock tune "Lay Me Down," on which MacIsaac complements his fiddling with a strong vocal performance—a new creative mountain conquered by an artist who has previously left singing to others.

"It's been a totally new and excit-

were critically acclaimed for merging Celtic fiddling with then-trendy electronic dance music sounds and hip-hop-derived beat scratching. The former album was a smash in Canada.

Although the 1995 single "Sleepy Maggie" garnered modern-rock radio airplay, MacIsaac remained a largely underground musical figure in the States. Johnston believes that will change with the release of this new project—thanks to a marketing strategy that includes a series of major-city U.S. showcases throughout May.

"Ashley needs to be reintroduced to the market—and that's what we're good at," he says. "Ashley went away for a while, and we need to get him back into the market. Ashley is an entertainer, and he has to be seen live. That's why we're going out of the box with a tour."

Also on the agenda is an aggressive grassroots campaign that employs street-promotion teams. Visibility via the Internet is also being pursued, thanks to music-preview opportunities with an assortment of e-tailors and music Web sites.

MacIsaac's departure from A&M and his subsequent break from

Sound Tracks



by Carla Hay

INSIDE 'THE IN-LAWS': Few films can boast a soundtrack whose executive music producer, soundtrack producer, label head—and even one of the artists—are all the same person. But such is the case with **Ralph Sall** and *The In-Laws: Music From the Motion Picture*, due May 20 on Bulletproof/Warner Strategic Marketing/Warner Music Group Soundtracks.

Sall is the president and founder of Bulletproof Entertainment, and he has a lengthy résumé as a songwriter/music supervisor/music producer. His film credits include *Scooby Doo*, *Three Kings*, *Clueless*, *Speed*, *The Craft*, and *Addams Family Values*. As an artist, Sall wrote, sang, and produced "More Than a



SALL

Friend," a song on *The In-Laws* soundtrack that he recorded under the stage name **All Too Much**. He says the song will be worked to college radio in May.

The In-Laws, a Warner Bros. Pictures comedy, arrives in theaters May 23. The film stars **Michael Douglas** and **Albert Brooks** as future fathers-in-law who have a series of misadventures leading up to their children's wedding. Douglas plays Steve Tobias, a daredevil secret agent, and Brooks plays Jerry Peysner, a mild-mannered podiatrist.

Although the movie is a contemporary film, much of the music on the film's soundtrack is from the 1960s and 1970s. Sall says rather than compiling a soundtrack of current top 40 hits, he primarily chose songs that reflect the kind of music the baby-boomer lead characters would prefer.

One of the highlights of the soundtrack is a previously unreleased song from **Paul McCartney**. The song, "A Love for You," was recorded in 1971 during the sessions for his second solo album, *Ram*. McCartney is notoriously protective of the licensing of his catalog songs, so it was an impressive accomplishment to get

him to contribute one of his never-released songs to a soundtrack.

Sall tells the story behind getting "A Love for You" on the *In-Laws* soundtrack: "I'm a big fan of Paul McCartney, and I tried to figure out what music Michael Douglas' character would listen to. I thought of Paul's unreleased song, 'A Love for You,' and I called his office and ran down the concept of the movie. I didn't tell them what song I had in mind, but it turns out that Paul suggested the same song that I wanted. What I think is great about 'A Love for You' is that it sounds both old and new. It's a sweet, uplifting song that plays at the end of the movie, and it's a perfect fit."

McCartney also has two other tracks on the album that he recorded with his former band, **Wings**: a previously unreleased version of "Live and Let Die" (the 1973 *James Bond* film theme that reached No. 2 on The Billboard Hot 100) and "I'm Carrying," a song that first appeared on Wings' 1978 *London Town* album.

Sall says that the previously unreleased version of "Live and Let Die" (which Sall mixed) is "more of a band version, and it was recorded by a later [1974-1975] lineup of the band that included **Linda McCartney**, **Denny Lane**, **Geoff Britton**, and **Jimmy McCollough**."

Other songs on *The In-Laws* soundtrack include **Elvis Presley's** "It's Now or Never," **Badfinger's** "No Matter What," **Electric Light Orchestra's** "Don't Bring Me Down," **Bee Gees'** "Wedding Day," **Chic's** "Good Times," **Ella Fitzgerald's** "Sunshine of Your Love," **Mel Tormé's** "Too Close for Comfort," and **KC & the Sunshine Band's** "Get Down Tonight." KC has a cameo in *The In-Laws* film as a member of a wedding band.

Sall continues, "The McCartney songs fit Michael Douglas' character. The Mel Tormé and Ella Fitzgerald songs were more suited to Albert Brooks' character, and I was going for cool lounge, exotic kind of stuff."

Sall adds that his brother, **James Sall** (the soundtrack's music supervisor), and *The In-Laws* director **Andrew Fleming** were two of the people instrumental in bringing the film's musical vision to fruition. "The challenges in making this soundtrack had to do with reaching for artists who defined certain eras and being able to deliver the music without breaking the budget. It's all about creating music that works in the movie so that people will want to revisit it by getting the soundtrack."

Hipper Image Energizes Regional Mexican Scene

Continued from page 1

Distribution (UMVD) VP of Latin sales and marketing. "This is the genre that is driving Latin business."

The opening passage from Reverte's book captures the passion. "The phone rang, and she knew she was going to be murdered," it begins. "On the bedroom stereo, Los Tigres del Norte sang stories of Camelia the Texan. Contraband and treason, they said, are things that can't be shared."

Mexican songs—by Los Tigres del Norte, Los Tucanes de Tijuana, and Paquita la del Barrio, among others—are the unifying thread throughout the novel's 542 pages.

In fact, the book inspired Los Tigres del Norte to record an album of the same title, which became the No. 11-selling Latin disc of the year in the U.S., according to Nielsen SoundScan.

But despite its popularity, regional Mexican music—which includes such styles as *norteño*, *banda*, *ranchera*, *sonidero*, and *música grupera*—remains the most over-

regional Mexican is the same as ever. "The fact remains that about 70% of the Hispanics in this country are Mexican, and that hasn't changed. And if 70% of the people want chocolate, they're going to get chocolate."

The strength of the genre is apparent on the *Billboard* charts. From February 2002 through January 2003, 110 of the top 200 titles on the Latin album chart were regional Mexican. This issue, all seven best-selling titles on the Top Latin Albums chart are by regional Mexican artists.

Those numbers are consistent with official figures on Latin shipments by genre. Some 55% of all product shipped in 2002 was regional Mexican, compared with 33% for pop and 12% for tropical, according to the Recording Industry Assn. of America (RIAA).

But in retail value, regional Mexican product constituted only 49% of U.S. Latin sales in 2002, compared with pop's 38% and tropical's 14%. That's because regional Mexican releases are priced lower than other Latin titles, in part a result of competition from professional pirates.

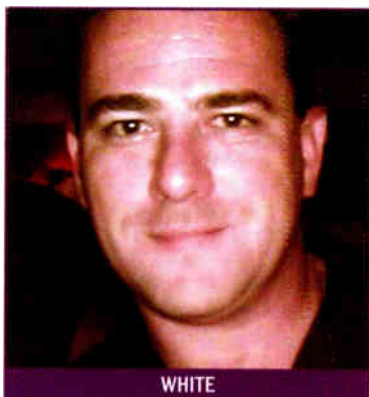
Piracy disproportionately affects Latin music—more than 25% of all confiscated product is Latin, according to the RIAA—and is particularly damaging for regional Mexican titles. Many of the pirated goods are sold at swap meets and flea markets, hotbeds of illegal CDs. In addition, in California—the biggest market for regional Mexican music—U.S. releases compete with cheaper Mexican imports.

"Our artists are selling 30% of what they would have sold before," says Frank White, VP of operations/director of promotions for Balboa Records, whose acts include Joan Sebastian (who won the ASCAP songwriter of the year award) and the Grammy Award-winning Banda Cuisillos. As a result, White says the label hopes it can succeed at "motivating the market in special ways."

Among these is the repackaging of old catalog into aggressively priced compilations. The most successful is a collection of three-CD packs that Balboa wholesales at \$6.50 and that can retail for as low as \$9.99. "At \$3.33 a CD, that's cheaper than the pirates," White says. "And we're moving close to 250,000 copies per month of these special three-packs."

Balboa is not alone. Through its regional Mexican imprint WEA Mex, Warner Music Latina is also turning to its catalog for revenue. "It's not that the companies are putting more emphasis on regional Mexican, but they're releasing more catalog, and regional Mexican product costs less," says George Zamora, president of Warner Music Latina, which recently partnered with Univision Music Group for a joint-venture compilation featuring tracks by Fonovisa act Banda el Recodo and Warner act Banda Machos.

Regional Mexican product indeed costs less to produce and market. And, unlike more fickle pop customers, regional Mexican buyers are considered loyal fans who stick with



WHITE

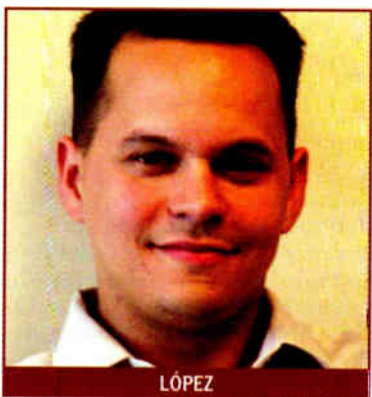
such acts as Sebastian, Vicente Fernández, Banda el Recodo, and Los Tigres for 10, 20, or 30 years.

That's clear on the current *Billboard* Top Latin Albums chart, where Los Bukis, a romantic Mexican *grupo* that disbanded in 1995, has three albums, including the No. 1 title. All three discs are on Fonovisa.

In fact, an astounding 28 titles on the *Billboard* Top Latin Albums chart this issue are regional Mexican compilations—not including live albums or tributes—and 20 of those titles come from Disa, Fonovisa, or Univision, which have upped their compilation output and created brand-name collections.

Behar says that mining the catalog is inevitable at a time when pirates have access to the same music. "There are millions of records to be sold," he says, "and if we don't sell them, somebody will."

But even as labels are looking to their pasts for regional Mexican



LÓPEZ

profit, they are working on developing new sounds that are still anchored in tradition. "Not only is the trend of using regional Mexican songs in compilations increasing, but more artists are covering Mexican standards and being successful," says Olga Cardona, creative director of the U.S. Latin region for BMG Music Publishing, which administers the catalog of Juan Gabriel, among others. More important, she says, the approach to these covers is decidedly progressive.

Recent examples include Juan Gabriel's "No Tengo Dinero," the first single from *4*, the current album by A.B. Quintanilla III Presents Kumbia Kings (EMI Latin). The track, which features Juan Gabriel and rock band El Gran Silencio, has spent 12 weeks in the top 10 of the *Billboard* Hot Latin Tracks chart. Quintanilla says, "We appeal a lot to the younger audience, but I also wanted to get more

respect from the older audience."

For some longstanding groups, such as 35-year-old Banda el Recodo or 27-year-old Liberación, a similar strategy has meant a change in look and personnel without significant alteration of the music.

At the other end of the spectrum is a batch of new acts, including Akwid and Los Jardineros, that aggressively mix *banda* or *norteño* with rap. Several are being developed by former Fonovisa head Guillermo Santiso through his new Headliners label, in hopes of creating a wave of excitement similar to that generated by the *quebradita*, a regional Mexican dance craze from the 1980s.

"There are at least seven labels that have new product that mixes rap and hip-hop with Mexican roots," says Eddie León, VP of programming for Lieberman Broadcasting and a Spanish Radio consultant through his own company, Radio Ideas. Among León's clients is KBUE "La Que Buena" Los Angeles, which plays many local acts and whose programming appeals to a younger audience that is drawn to such hipper, harder-edged acts as Lupillo Rivera and Jessie Morales.

Even though Que Buena's programming is in Spanish, León calculates that more than 50% of his listeners speak English. And with hip-hop being a favored style among younger Latino listeners, something like "Mexican-American rap" was bound to happen.

At the same time, several regional Mexican acts are recording pop versions of their songs in an effort to expand into other markets, while pop acts continue to record regional Mexican versions of their hits.

The pop/regional Mexican crossover can work beautifully, as it has with Latin pop singer Pilar Montenegro. But such crossover attempts can also sound forced.

"There are artists who have incredible arrangements in their Mexican versions, but they still sound pop," KLNO/KVXX/KESS Dallas PD Herminio "Chayan" Ortuno says. "I would never program a pop artist on my stations." He says that Montenegro was an exception, because she was a newcomer with no established trajectory in either genre and her arrangements were authentic.

Several soon-to-be-released new female acts—among them Jimena (Crescent Moon), Litzzy (BMG), and Betzaida (Fonovisa)—are being launched as hybrid acts, with pop and regional songs in their debut albums. They follow on the heels of young Tejano singer Jennifer Peña, whose 2002 breakthrough album, *Libre* (Univision), was well-received in the Latin pop market.

These performers present a younger, hipper image of regional Mexican, distinct from the vision of big hats, big boots, and big mustaches that has long been associated with the music. Still, the perception of the genre has not necessarily changed on the East Coast, where tropical and pop still

dominate the landscape.

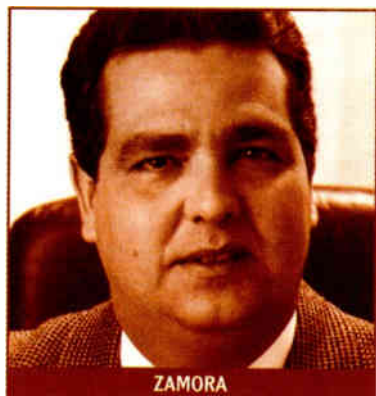
In Miami, home to the nation's two major Spanish-language TV networks—Univision and Telemundo—regional Mexican music has only recently made an entrée onto many of the national shows. A publicist says, "None of the producers is Mexican, and frankly, they just don't know who many of these acts are or how big they are."

A PROBLEM OF IMAGE

The image problem has long hounded the genre. For example, with very few exceptions, regional Mexican music has been absent from the Grammy and Latin Grammy stage, as well as from all the worldwide buzz generated by the Latin explosion.

"There's always been an important Mexican market, even in New York and on the East Coast," says Rogelio Macín, head of the Los Angeles-based regional Mexican division of indie label Mock & Roll. "But when other genres have seen a bonanza and have grown, they've shrouded the existence of the Mexican market. And because most [U.S.] record executives aren't Mexican, it's hard for them to administer and market popular Mexican music."

In the past year, however, several major labels have made a concerted effort to expand their regional Mexican reach. Sony Discos has signed distribution deals with several West Coast indie labels, while Universal Music Latino tapped former GM

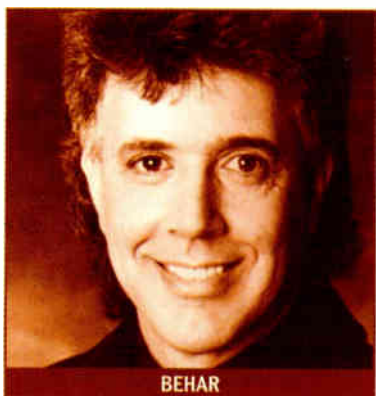


ZAMORA

Gilberto Moreno to restructure its regional Mexican division. Universal also distributes product from Moreno's label, Musimex. And UMVD has picked up distribution of Univision, the biggest-selling label in regional Mexican.

EMI Latin USA, which has long had a strong regional Mexican presence, is stepping up marketing and promotional efforts for its major acts. For example, for their current album, Kumbia Kings had a strong push to radio—where they had never had major play—as well as backing for a TV campaign.

Citing the success of Kumbia Kings and Intocable, as well as catalog reissues from Selena—the original regional Mexican/pop crossover success—EMI Latin USA VP/GM Miguel Trujillo says, "With those artists who were strong in the central region, our goal was to grow their market base, and we planned it carefully."



BEHAR

looked and under-appreciated form of Latin music.

For the music industry, the strength of regional Mexican music should be hard to ignore—especially given the current downturn in sales. The genre has proved resilient, even as it faces the same challenges as the Latin market in general, including rampant piracy.

MINING THE CATALOG

Labels are seeking to capitalize on that strength by mining their catalogs more deeply and releasing unprecedented numbers of compilations. At the same time, they have boosted their marketing of regional Mexican acts. José Behar, CEO of the Univision Music Group—which comprises Disa, Fonovisa, Univision Records, and RPE—says, "In spite of the maladies of the marketplace, it's been a very generous segment."

Behar says the emphasis on re-



O.C.'s Local Talent:

It's Not Just Ska Anymore...

BY CRAIG ROSEN

Orange County stalwarts such as No Doubt, Social Distortion and the Offspring may have graduated from the local club scene to theaters and arenas, but a new crop of upstarts and seasoned veterans are drawing crowds at clubs throughout Orange County. While O.C.'s most recent success stories are primarily influenced by punk and ska, the current bands to watch range from a blues-rock veteran to mainstream rockers and a multi-ethnic funk ensemble.

"I think the Orange County music scene is bursting with talent. I believe it always has been," says Linda Jemison, the former owner of local club Linda's Doll Hut, who remains one of the scene's guiding lights.

Sean Striegel, the talent buyer for the House of Blues in Anaheim, concurs. "With the current crop of local bands now starting to step it up and get to the next level, I'm excited to see what's going to happen in the next few years," he says.

Here's a rundown of some of the acts to watch in Orange County:

WONDERLOVE

This three-year-old quartet with two independent albums under its belt was named best live band and best indie band at the 2002 Orange County Music Awards. Guitarist Bryan McIntyre notes, "Our writing is kind of pop-oriented, but the live music is very dynamic and intense. We get compared to



Led Zeppelin and the Who."

Giving the band its pop sensibility is singer/guitarist Chris Paul Overall's love of singer-songwriters. "He's really into Jeff Buckley and Elliott Smith," adds McIntyre.

Although the band recently relocated to Long Beach, it continues to maintain close ties to the O.C. scene. "We're still very much a part of what's going on in Orange County," says McIntyre. "That's where we started getting our following and where we still play 70% of our shows. It's a tight-knit community. The club owners, promoters and the other bands are fantastic."

WALTER TROUT & THE RADICALS

Since arriving in Orange County in 1974, this veteran blues rocker has watched the scene go through its share of trends. "I've seen it when it went through a country phase and when it went through a disco phase," he says. Trout's gritty brand of blues-rock has outlasted them all, garnering accolades in O.C. (best blues/R&B/rap act at the 2002 Orange County Music Awards) and Los Angeles (best guitarist and best independent album, 2001 L.A. Music Awards). In addition, in 1993, he came in sixth, tied with Queen's Brian May, on a poll of the top 20 guitarists conducted by the *Bob Harris Show* on BBC1.

While Trout tours up to eight months a year in Europe and throughout the U.S., when he returns home you can catch him playing weekend nights at Perqs in Huntington Beach. When Trout calls the club "home," he's not joking. He used to literally live

Continued on page 22

A Slice Of California Counter Culture

Sleepy Suburbia Wakes Up The Punk Scene And Stirs Up Ska

BY WES ORSHOSKI

Raving about the enthusiastic and tight-knit Orange County punk-rock scene of the late '70s and early '80s, Social Distortion bassist John Maurer fondly recalls his band's early days and the backyard and garage parties played during the era by the likes of Social D, Middle Class and the Mechanics. In doing so, he's reminded of a benchmark moment in the history of the expansive region's musical legacy.

"I can remember back, gosh, it must have been like 1980, 1981," Maurer says, "we were going up to Hollywood; we're driving in our friend Sherry's car and we're listening to [influential local radio show] *Rodney on the ROQ*, and [Social Distortion's debut 7-inch] '1945' came on, and we're all just, like, 'Whoaaaaaaa!' I looked over at [frontman] Mike [Ness], and he's just got this ear-to-ear grin on his face, just, like, 'Wow!' I think that was the first time we heard Social D on the radio."

Making the airwaves—especially on the soon-to-be internationally revered Los Angeles-area alt-rock station KROQ—solidified the dawn of a new era in popular music emanating from this 31-city strong, 798-square-mile stretch of suburbia lying south of Los Angeles and north of San Diego.



Planting the seeds (from left): No Doubt, Mike Ness of Social Distortion, the Offspring

THE EARLY DAYS

Prior to 1980, the infamously Republican O.C. was, in musical terms, known mostly as the home to Jackson Browne, the Nitty Gritty Dirt Band and the Righteous Brothers. It's also recognized as the birthplace of the electric guitar—the Fender company originated in the city of Fullerton. But that was really about it—that is, until the punk explosion of the late '70s gave rise to such local products as Social D, the Adolescents and T.S.O.L.

In the past 20 years—and especially over the past decade—O.C.'s stamp on the mainstream has been enormous: Among the multimillion-selling pop, rock and metal artists to emerge from such cities as Irvine, Newport Beach, Orange, Anaheim and Huntington Beach are the Offspring, Rage Against the Machine, Korn, Slayer, Sugar Ray and the county's most-celebrated export, No Doubt.

In the meantime, it has become

known as ground zero for one of the biggest and most unique rockabilly scenes in the country and perhaps the most influential modern ska scene in the U.S. But, more than anything else, this strip-mall-laden chunk of the Golden State, which counts Disneyland as its top attraction, is known in the music world as Mecca for Southern California punk rock.

POLITICS OF PUNK

"Punk-rock-wise, Orange County is kind of the epicenter—more than Los Angeles or San Diego—for what musically and culturally goes on in Southern California," says Rich Egan, president/owner of L.A.-based Vagrant Records. "Certainly, pop-punk came out of Orange County. And [over the years] whether a band was technically from Orange County or not didn't matter; for me, once you were big in Orange County, that was the stamp of approval in the

Continued on page 22

LOCAL TALENT

Continued from page 21

upstairs from the club.

Trout's latest album, 2001's *Go the Distance*, was released by German label Ruf Records. His ties to the O.C. scene are evident on the front cover—he and his band, the Radicals, are pictured beneath the Huntington Beach Pier.

BUCHANAN

This foursome is fronted by Jay Buchanan, whose ethereal vocals have been compared to the late Jeff Buckley. *All Understood*, due this summer on Ultimatum Music, was named one of the best albums of 2003 in a tongue-in-cheek piece by the *O.C. Weekly* months before its release.

Jay Buchanan came to Orange County six years ago from Redlands, Calif., after being impressed with bassist Todd Sanders. "He was playing with this other band, Ruby Diver, and I came and stole him," he says.

When the band first started making noise on the O.C. scene about two years ago, "It was all emo, hardcore and ska, which Orange County is famous for," Buchanan says. "Now there's this network of melodically oriented bands."

Buchanan notes that the band's

acoustic-driven music and his emotional vocals draw frequent comparisons to Buckley. "The best description I've heard is American soul with a little bit of blues, but not too bluesy, and a little bit of jazz, but not too jazzy."

NATURAL AFRODISIAC

This eight-piece, multi-ethnic funk unit has been spreading the love on the O.C. scene for six years with its own headlining dates, as well as gigs opening for the likes of Herbie Hancock, Ozomatli, Digital Underground and others. The group has also released two EPs, including 2001's *Rudiment*.



Vocalist Jamie Allensworth says that, while the band enjoys playing the Anaheim House of Blues, it frequently travels north to the Temple Bar in Santa Monica and B.B. Kings in Universal City to find gigs. "There's not too much of a scene in Orange County for our style of music," he says, "but we do have some friends in rock bands, such as Human Lab."

Natural Afrodisiac's potent brew of funk has garnered frequent comparisons to War, which is just fine by Allensworth. "We always

get that compliment," he says. "We're influenced by them; our music just comes out that way, but we're influenced by all kinds. Our range is pretty insane."

SCARLET CRUSH

This fivesome have been making noise on the O.C. scene since forming in 1998. Its 2001 independent release, *Worth Waiting For*, was named one of the top 10 albums of that year by the *Orange County Register*. The band also scored Orange County Music Awards in 2002 for best pop/rock band and best song and was nominated in both categories again in 2003.



The band is spearheaded by a pair of Jeffs—guitarist Sterzer and singer-guitarist Smetana—who work together as loan officers and also serve as the band's managers and booking agents.

Sterzer says Scarlet Crush has "massive crossover appeal. Six-, 16- and 60-year-olds love our songs," he says. "We're not Green Day, where we have a sound that appeals only to a specific demographic. We have songs that sound like a cross between Green Day and the Beatles, and others that sound like Crowded House and Matchbox Twenty." ■

A SLICE OF CULTURE

Continued from page 21

punk-rock world."

And that's all sort of happened rather naturally. In addition to O.C.'s punk-rock roots being planted by the likes of Social D, so much of what is now associated with punk these days—like skateboarding and surf and skate style—is all very much a part of the area's youth culture. The punk-championing Vans Warped Tour—the all-day music and action-sports festival that tours North America each summer—perhaps reflects the youth culture of no region better than Orange County, birthplace of many of the most popular surf and skate clothing and accessory manufacturers (including Vans and Volcom), some of which have even launched record labels.

All of this is at least somewhat traceable to the wake left by Social D, the Adolescents and T.S.O.L. The members of the Offspring, for example, often recount how they formed their band after catching a mid-'80s Social D show in Irvine. While he notes that, in its early days, the group was much more influenced by the likes of Fishbone and the Red Hot Chili Peppers, early No Doubt saxophonist Eric Carpenter notes, "I think all of us were aware of those

bands and inspired by their spirit—the idea of starting a band in an O.C. suburban garage or crappy rehearsal joint and making music that might mean something to our generation, fighting the image of O.C. as a hub of right-wing conservative uptightness."

The political climate and the very suburban atmosphere of O.C. has probably played as integral a role in its presence on the musical landscape as anything else. The punk championed here seems somewhat of a reaction to the county's politics and its "very suburban and upper-middle-class ideals," says Egan.

The politics that have shaped the live-music scene over the years are also one of the many things that makes the music coming from O.C. unique. Another, of course, is the warm weather and proximity to the Pacific Ocean. O.C., with its year-round sun, is one of the few places in the country where the tropical rhythms of ska could resonate so perfectly. And where else in the U.S. is there an area so suited to the year-round driving—and showing off—of classic cars, which is so much a part of the rockabilly culture?

As the '80s drew to a close, and the county's punk bands either fell apart or evolved, the area had

Continued on page 24

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Venues Blossom Into A Burgeoning Scene

BY SUSANNE AULT

While likely to stay in the shadow of flashier neighbor Los Angeles, the Orange County touring market has brightened.

In the span of just two years time within the O.C. city of Anaheim, House of Blues opened a new nightclub, the Arrowhead Pond debuted a deluxe theater within its arena complex, and Nederlander signed on as exclusive talent booker for the Grove of Anaheim. Plus, the Pacific Amphitheatre in nearby Costa Mesa is scheduled to host the Orange County Fair's concert series in July, the first time the venue has hosted live music in 10 years.

It was not so long ago that limited building choices in O.C. led its residents to frequently travel to L.A. to see shows. The distance between downtown L.A. and the heart of O.C. is just 25 miles, but rush-hour traffic can make it a two-hour journey.

"For a long time, there were no venues [in O.C.]. There was very little live music that you could see," recalls Jim Guerinot, partner at Rebel Waltz, which manages several O.C.-bred acts, including No Doubt, the Offspring and Social Distortion. "When bands come in, they will still have to play L.A.—so much of the music industry and media centers are there. But between the Grove, HOB and Chain Reaction [a five-year-old all-ages club], there is a vibrant club scene."

"I think O.C. is clearly affluent, and there still is growth here [a 21% population increase between 1990 and 2001, according to U.S. Census figures]," says Adam Millar, GM for the Grove, which he thinks is a major factor spurring the uptick in concert action.

Proving the area is packed with music fans, Hodges reports that between 11% and 20% of ticket sales at HOB-operated Universal Amphitheatre in Los Angeles come from O.C. buyers.

Currently interested in the Pacific Amphitheatre, since it is expected to continue to present 18,000-capacity concerts after its fair series, HOP Concerts executive VP Alex Hodges says, "We're going to take a look and see if we can do some shows. This is a good venue to come back on the scene."

Nederlander's goal for the 1,200-to-1,700-seat Grove is to produce 120 concerts a year—more than double the theater's output prior to November, when it served as mainly a corporate party location.

Regarding the collective drive to expand O.C. music offerings, Millar adds, "Shows that are coming through are selling very well. You have a huge, affluent population buying tickets and selling out shows."

Though relatively a new kid on the music block, the Grove has brought in such top-notch, sold-out shows as Queens of the Stone

Age and the Pretenders.

Fledgling O.C. bands are particularly grateful for Chain Reaction, says talent buyer John Halperin, because it serves as a convenient, local spot to work performance kinks out. The all-ages, no-alcohol club, which helped break pop punk group Something Corporate, has cemented its popularity over the last few years, moving from operating solely on Fridays and Saturdays to seven nights a week.

Sean Striegel, talent buyer for the 1,000-seat HOB Anaheim, says his main goal for the club was to deliver variety to O.C. The region has been a bastion for punk rock for years, but there have been few places hosting hip-hop talent. With Striegel's guidance, rappers Wu-Tang Clan, KRS-One and Jurassic 5 have all played O.C.'s HOB outpost.

"We wanted to showcase things that haven't been done before. And hip-hop has done great business," Striegel explains.

Over the last couple of years, Striegel has noticed a "definite change" within artist circles, "where there's more of an awareness of the touring market in O.C. It's a destination in routing—not just a filler date [between bigger cities]."

HOB's Hodges adds that lineups for both HOB Los Angeles and HOB Anaheim closely mirror each other. Two of the hottest summer 2003 tours—the Dixie Chicks and Fleetwood Mac—are set to play both L.A.'s Staples Center and Anaheim's Pond in July, notes Pond GM Tim Ryan.

Ryan explains, "I think that, in O.C. as a whole, you can play outdoors, indoors... O.C. now has the right-size venue for every possible act." ■

A SLICE OF ORANGE

Continued from page 22

little presence on the national music scene. But, in the early '90s, as the Offspring began to explode, O.C.'s ska and rockabilly scenes began to blossom.

In 1994, promoter Bill Hardie founded what has become an O.C. institution: the annual Hootenanny rockabilly festival, which has gained international recognition for its always-hip pairings of such artists as the Cramps and Buck Owens.

In the late '90s, as No Doubt began charming the masses, along came major-label deals for fellow O.C. ska peddlers Save Ferris, Reel Big Fish and the Aquabats.

Today, the music coming out of O.C. suggests that the scene is still evolving while remaining unique. While there was a time when punk and metal were seemingly never allowed to cross paths, such rising local acts as emo/metal outfit Thrice are fusing both effectively and unapologetically.

"Starting out, we kind of bounced between the emo scene and the punk scene and the hardcore scene and just played in front of a bunch of different audiences," says Thrice drummer Riley Breckenridge. "And I think that's kind of a testament to how strong music is in Orange County."

Whether it's due to a lack of many things to do, the famed acts that have emerged from the area, or the bands willing to work hard and tour, Jon Halperin, talent buyer at local club Chain Reaction, says there's something special about O.C.'s scene: "It's like a whirlwind that just keeps sucking up more kids." ■

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Not All Tours Return In 2003

BY SUSANNE AULT

LOS ANGELES—With veterans Vans Warped and Ozzfest, plus the returning Summer Sanitarium trek and Lollapalooza, this summer has plenty of multi-act concert choices.

But the coming months could have been even more melodic. Some festivals, such as Area, are not returning in 2003. And with no talent confirmations, it is questionable whether a sophomore edition of the Jeep World Outside Festival will roll out as planned.

Last year's lower-than-expected ticket sales for these tours contributes to their no-go and/or on-the-bubble status. Vans raked in record grosses in 2002 (*Billboard*, Aug. 30, 2002), and Ozzfest became the only festival to land among the top 25-grossing tours last year (*Billboard*, Dec. 28, 2002), so both were safe bets to return.

But according to figures reported to *Billboard*, Moby's 2001 introductory Area fest drew more on a per-show average basis than its follow-up last summer with David Bowie on the bill (\$468,040 in 2001 vs. \$394,601 in 2002, a 16% decrease). In its inaugural year last July, the Sheryl Crow-led Jeep tour grossed an average of \$196,354 per show and filled slightly less than 50% of its available capacity over 25 shows.

"It was OK for ticket sales," Clear Channel Entertainment (CCE) touring VP Gerry Barad says of CCE's decision as Area's national promoter to bench the tour for now. He feels attendance levels sagged for Area: 2 because "the dance/electronic portion [a major component of the fest], that type of music was hurting" when the punk-themed Vans Warped tour and the metal-themed Ozzfest proved more popular. "When you start mixing different genres of bands, you run the risk [of them not really complementing each other]."

Future incarnations of Area are possible. Barad says, "We'll definitely look at next year," but he thinks "it's too early to tell" if that will indeed happen.

SO MANY TOURS, SO LITTLE TIME

Kevin Lyman, tour producer at Immortal Entertainment—which is behind the Vans franchise—adds that most of the time, the reason a concert series does not return is because of ticket sales. "For some of these packages, though," he continues, "it's hard to get talent, because there are so many options [for acts during the same time]."

Organizers say that the proliferation of summer 2003 road trips locked up many of the available performers and surely curbed some tour reprisals. As well as such headliners as Ozzy Osbourne and Korn for Ozzfest and Jane's Addiction and Queens of the Stone Age for Lollapalooza, other big names trekking across the U.S. include Metallica, Linkin Park, and

Limp Bizkit for Summer Sanitarium and Aerosmith and Kiss for their own double-bill tour, opened by Saliva. Other high-profile acts busy with their own solo jaunts include Dixie Chicks, Fleetwood Mac, the White Stripes, Pearl Jam, and Beck.

Lyman also oversaw much of the first edition of the Sprite Liquid Mix fest, which starred, among others, Jay-Z, 311, and Hoobastank. Faring relatively better than Jeep, Sprite reported to *Billboard* an average of \$221,895 in grosses and filled about 60% of its total available capacity over 15 shows. Lyman says Sprite is returning, but at press time he did not have any confirmed acts.

Sources say CCE does want to rev up a second Jeep outing. The official tour Web site currently says a 2003 run is coming soon. But, like Lyman's



BARAD

negotiations with Sprite, Jeep and CCE apparently cannot come to terms on who will be the participating star power.

The Eminem-fueled Anger Management tour did a bang-up job in 2002, averaging \$507,797 per show and filling 87% of its total available capacity over 28 shows. But Eminem is playing only two U.S. shows—at Detroit's Ford Field July 12 and 13—before calling it quits for the summer, and it apparently is putting a damper on a 2003 Anger Management series. Cara Lewis, Eminem's booking agent at William Morris Agency, declined to comment. Yet Eminem and 50 Cent are paired under the Anger Management name for several June European dates.

On a related note, CCE's focus on resurrecting Lollapalooza after a five-year layoff also cut into its time and resources for putting together a third Area bill. "There's competition no matter what part of the live-entertainment business you're in," says Brad Wavra, CCE VP of touring and the go-to executive for Lollapalooza. "[Mounting Lollapalooza] was one of the factors . . . leading to Area being out of synch for this year."

Barad agreed that talent booking was fierce for this summer, explaining that when "putting together a compelling bill, if you're not getting a lot of interest—people want to do other things—that's absolutely going to have something to do [with going on hiatus]."

Regarding Lollapalooza, "the sun and moon lined up perfectly [to] where Jane's Addiction, Queens of the Stone Age, and Incubus were all willing to play together," Wavra adds, indicating that even with all the planning in the world, some plain luck is involved when firing up tours.

UNPLEASANT FINANCIAL CLIMATE

The current economy is also a factor. Many concert executives admit that corporations, which help fund a good chunk of festivals through sponsorships, are being choosier than ever in how they spend their endorsement money. "It's a flooded marketplace," Lyman says. "Sponsorships of tours are definitely an issue. Companies are becoming smarter and expecting more."

Not requiring sponsorships was key for a second edition of the Cake-fronted Unlimited Sunshine tour, says Bruce Solar, the group's booking agent at the Agency. Modestly routed to 5,000- and 6,000-seat venues in 2002—in contrast to the 18,000 and 17,000 approximate capacities allotted for each venue on the Area: 2 and Jeep tours, respectively—Unlimited Sunshine grossed an average of \$76,652 per show over 16 dates.

"Cake has never been a band that's taken sponsorships," Solar says. But by staying on the small side, Unlimited Sunshine did not need them. "We weren't as expensive as some of the other tours. Last summer was a tough year in general. And in comparison, we did pretty well."

Solar is fine-tuning a George Clinton spring excursion that involves sponsorship. And considering present market conditions, "they won't be writing a blank check anymore," he says of trying to woo participating companies. "They want a return."

Unlimited Sunshine is expanding to 20-25 dates, keeping to venues that are similar in size to 2002's outing, and it will start in September instead of bowing in July, as it did last year. Solar says support acts for Cake will be announced soon.

Looking ahead, Wavra says today's financial climate may hurt tours that are already set in stone, such as Lollapalooza. He admits that ticket sales were softer than anticipated in the Midwest but hopes they will pick up once the tours' summer dates are near.

"Maybe the customer is looking to hold on to cash longer and make decisions closer to the show date. But I hope we've given them incentive [to purchase tickets] with a great package," Wavra says. With such acts as Queens of the Stone Age on the bill, he predicts "a year when Lollapalooza has every chance of being a better festival than in the past."

Barad says of festivals that end up taking a breather this summer, "Unless you have a bill that you are going to be proud of, there's no point in doing it."

ACL Ups The Ante

More Acts, Stages Added To Texas Music Fest

BY RAY WADDELL

A successful debut run in 2002 has led producers to reprise and expand the Austin City Limits (ACL) Music Festival, set for Sept. 19-21 in the Texas capital's Zilker Park.

Produced once again by Capitol Sports & Entertainment (CSE), the ACL Music Festival is named for the PBS mainstay *Austin City Limits*, which is billed as the longest-running music show in the U.S. The series is known for showcasing a wide range of talent and has credibility with both artists and music fans.



ATTAL

Now the festival boasts similar credibility, reflected in this year's lineup. It includes R.E.M., Al Green, Liz Phair, Ben Harper, Nickel Creek, Rosanne Cash, Jack Johnson, String Cheese Incident, Lucinda Williams, Patty Griffin, Los Lobos, Mavis Staples, Alejandro Escovedo, Robert Randolph, Ween, G. Love & Special Sauce, Pat Green, Galactic, Steve Earle, O.A.R., Yonder Mountain String Band, Gomez, and Spoon. In total, the festival will host about 115 acts on eight stages, an increase from six stages and 70 acts in 2002.

The first festival drew about 75,000 during its two days and grossed about \$1.2 million, with a lineup that included Wilco, Emmylou Harris, Ryan Adams, James McMurtry, the Jayhawks, Griffin, G. Love, Green, and many others.

"We saw tremendous success last year, not just in ticket sales and numbers but in everything it did for the city and *Austin City Limits*," says Charlie Jones, director of CSE's music division. "This year we increased our talent by adding another day, and we're spending more on headline entertainment."

Talent is booked by Charles Attal, an Austin-based buyer who works some 470 shows per year across Texas. He says putting a lineup together for 2003's festival was much easier with a successful

run on the books. "This year I had a lot more time," Attal says. "I was able to pull out grids and place things where I thought they should be placed."

Attal had faced booking an unknown entity in 2002. "I had to sell it last year and get people to buy into the idea," he says. "A couple of agents got it right away, and all the agents and bands that came in loved it. This year, they were calling us."

Three-day passes are \$65 for early birds and \$75 for those who buy them later.

A near-flawless run in 2002 went a long way toward branding the event for long-term status. "For our first year, last year couldn't have been much better—except on the first day we had about 20,000 more people than we expected, so there were some long lines," Jones admits. "We're over-prepared this year."

That is probably a good idea, considering early projections. "I think we can get 70,000 per day, based on the read I'm getting," Jones says. "Last year, before we announced the bands or did any advertising, we did an e-mail blast to let people buy two-day passes so we could feel it out, and we did 1,300 tickets. This year we did the same thing and limited it to 3,000, and they were gone immediately."

The concept of the festival was to produce an event that capitalized on Austin's reputation as a vital music town. Collaborating with the TV show came about via a joint effort between Jones, the board of directors of local PBS station KLRU, and the Austin parks and recreation department and mayor's office.

Sponsors include local grocery store HEB, along with Heineken, Austin Ventures, Schlitzke's, and a local law firm. Last year the title sponsor was Chevy, although that has not been finalized for the 2003 event.

But Jones says the Austin Convention and Visitors Bureau (CVB) is very much on board. "The CVB is more involved in working with the hotels and setting up packages. When most cities do something like this, hotels jack up the rates. Here, the hotels are joining together and cutting rates. Of course, if they all sell out, they'll probably jack it up next year."

Jones thinks the festival is on its way to becoming an Austin institution. "From the feedback I'm getting from the general public, the bands, everybody with the city, and KLRU, we expect to be around another 10-20 years."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	Gund Arena, Cleveland April 15	\$2,187,660 \$195/\$45	17,777 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Bell Centre, Montreal April 19	\$1,316,961 (\$1,906,815 Canadian) \$79.43	16,581 sellout	Gillett Entertainment Group, House of Blues Canada
YANNI	United Center, Chicago March 28	\$895,793 \$79.50/\$49.50	12,491 sellout	Danny O'Donovan, Concerts West
TIM MCGRAW	Xcel Energy Center, St. Paul, Minn. April 12	\$835,370 \$60/\$45/\$35	15,788 sellout	Frank Prods., Game Inc.
JIMMY BUFFETT	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas April 15	\$765,798 \$86/\$36	15,841 sellout	Clear Channel Entertainment
TIM MCGRAW	Bradley Center, Milwaukee April 11	\$752,875 \$60/\$45/\$35	15,145 sellout	Frank Prods., Game Inc.
TIM MCGRAW	Kemper Arena, Kansas City, Mo. April 13	\$706,356 \$59.75/\$39.75	13,342 18,466	Clear Channel Entertainment, The Messina Group
TIM MCGRAW	New Orleans Arena, New Orleans April 21	\$593,961 \$59/\$39/\$29	12,429 13,500	Beaver Prods.
CHER, TOMMY DRAKE	MetraPark Arena, Billings, Mont. April 16	\$586,193 \$79.50/\$59.50	8,254 8,530	Clear Channel Entertainment
TIM MCGRAW	Ford Center, Oklahoma City April 27	\$583,103 \$59/\$39/\$29	11,347 12,000	Beaver Prods.
CHER, TOMMY DRAKE	Bismarck Civic Center, Bismarck, N.D. April 17	\$538,268 \$76/\$56	7,728 7,768	Clear Channel Entertainment
YANNI	FleetCenter, Boston April 3	\$496,952 \$79.50/\$49.50	7,966 10,173	Danny O'Donovan, Concerts West
A R RAHMAN, UNITY OF LIGHT	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. March 29	\$471,793 \$153/\$103/\$53/\$28	10,146 14,600	Bharat Jotwani
PEARL JAM, SLEATER-KINNEY	Alltel Pavilion at Walnut Creek, Raleigh, N.C. April 15	\$423,004 \$44/\$38	10,472 19,952	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	The Pyramid, Memphis April 25	\$401,782 \$45.50/\$39.50	9,685 17,531	TBA Entertainment, The Messina Group
YANNI	Mohegan Sun Arena, Uncasville, Conn. April 2	\$401,503 \$79.50/\$49.50	5,882 6,930	Danny O'Donovan, Concerts West
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	UMB Bank Pavilion, Maryland Heights, Mo. April 26	\$388,729 \$49.75/\$19.75	14,434 20,964	Clear Channel Entertainment, The Messina Group
PEARL JAM, SLEATER-KINNEY	AmSouth Amphitheatre, Antioch, Tenn. April 18	\$365,870 \$44/\$38	9,090 17,269	Clear Channel Entertainment
PEARL JAM, SPARTA	Uf Assembly Hall, Champaign, Ill. April 23	\$365,225 \$35	10,435 sellout	Jam Prods.
PEARL JAM, SLEATER-KINNEY	Verizon Wireless Amphitheater, Charlotte, N.C. April 16	\$353,598 \$44/\$38	9,392 18,800	Clear Channel Entertainment
YANNI	Mellon Arena, Pittsburgh March 22	\$352,163 \$67.50/\$39.50	7,291 9,201	Danny O'Donovan, Concerts West
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Verizon Wireless Amphitheater, Bonner Springs, Kan. April 27	\$352,057 \$49.75/\$20	12,308 18,000	Clear Channel Entertainment, The Messina Group
DEF LEPPARD, RICKY WARWICK	Beacon Theatre, New York April 10-12	\$349,062 \$46/\$36	8,513 three sellouts	Clear Channel Entertainment
GAITHER HOMECOMING	Birmingham Jefferson Convention Complex, Birmingham, Ala. April 12	\$340,625 \$29.50/\$16.50	15,239 sellout	Clear Channel Entertainment
YANNI	Van Andel Arena, Grand Rapids, Mich. March 27	\$326,865 \$55	5,943 7,709	Danny O'Donovan, Concerts West
AVRIL LAVIGNE, SIMPLE PLAN, GOB	Tacoma Dome, Tacoma, Wash. April 28	\$305,025 \$27.50/\$22.50	11,875 15,295	Monqui Presents
KENNY CHESNEY, KEITH URBAN	Mississippi Coliseum, Jackson, Miss. April 24	\$295,760 \$42.50/\$29.50	7,472 sellout	Varnell Enterprises, The Messina Group
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Southeast Texas Entertainment Complex, Beaumont, Texas April 23	\$275,352 \$49.50/\$29.50	8,716 18,095	Clear Channel Entertainment, The Messina Group
DEF LEPPARD, RICKY WARWICK	1st Mariner Arena, Baltimore, Md. April 15	\$270,250 \$45/\$35	6,470 11,093	Clear Channel Entertainment
YANNI	Blue Cross Arena, Rochester, N.Y. April 1	\$269,975 \$56.50/\$39	6,081 7,272	Danny O'Donovan, Concerts West
GOOD CHARLOTTE & NEW FOUND GLORY, LESS THAN JAKE, THE DISASTERS	Cobo Arena, Detroit April 12	\$268,993 \$27/\$24.50	11,340 sellout	Clear Channel Entertainment
LINKIN PARK, MUDVAYNE, XZIBIT, BLINDSIDE, SUPERNATURAL	America West Arena, Phoenix April 18	\$255,959 \$33.50/\$29.50	8,828 11,435	Clear Channel Entertainment, in-house
AVRIL LAVIGNE, SIMPLE PLAN, GOB	Conseco Fieldhouse, Indianapolis April 17	\$255,942 \$30/\$26.50	9,193 12,852	Clear Channel Entertainment
ZZ TOP, TED NUGENT	CenturyTel Center, Bossier City, La. April 25	\$248,850 \$39.50	6,300 7,500	Beaver Prods.
3 DOORS DOWN, THEORY OF A DEAD MAN, 12 STONES	Mississippi Coliseum, Jackson, Miss. April 18	\$243,850 \$25	9,754 sellout	Beaver Prods.

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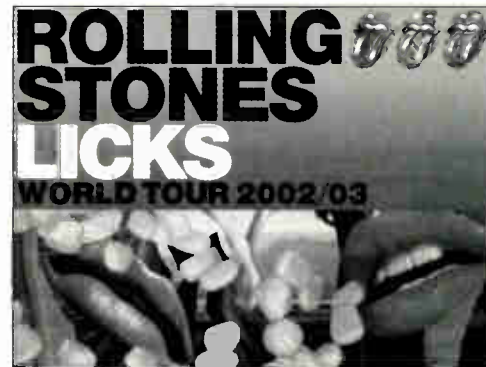
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Venue Views™



by Ray Waddell

THE KINGS OF MERCH: The Rolling Stones are on a brief break before embarking on the European leg of their Michael Cohl-produced Licks world tour, and it is no surprise that they remain the unofficial champion tour-merchandise band of all time. Norman Perry, whose New York-based Anthill Trading Co. handles tour merch for the Stones, AC/DC, Neil Young, and others, plays it close to the vest when discussing Stones merchandising numbers, but it is well-known in the industry that the band set the standard.



So how are those Licks numbers? "They are well beyond our forecast," Perry says, adding that predictions are not overly conservative. "If we've always done 'X,' we never forecast less than that."

When it comes to merchandise, the Rolling Stones are known for variety, numerous price points, creativity, and innovation. "We get tremendous support from the musicians in coming up with designs," Perry says. "That's why bands like the Rolling Stones do so well. It's our job to take the vision of the artist through to the merchandising."

Perry believes the band's message does not end in the studio or onstage. "The Rolling Stones always said, 'Let's push the envelope. Let's give them what they want and what they didn't expect to see.'"

So are they the kings of tour merch? "In terms of sheer numbers, clearly the Rolling Stones have performed a lot of concerts over the 14 years I've been involved, and they've played in front of millions and millions of people," Perry says. "On a given night, you might find somebody in a specific market at a specific show that might top them. I don't know. But over the course of a tour or career, I don't think anybody could ever come close to the numbers they've generated. I wouldn't trade a decade with the Rolling Stones for a decade with any band."

A BONNAROO FOR YOU, TOO: The lineup for the first Bonnaroo NE (*Billboard Bulletin*, April 28) is set for Aug. 8-10 at a 2,000-acre site in Enterprise Park at Calverton in Riverhead, N.Y. It includes two nights of the Dead, along with Dave Matthews & Tim Reynolds, Tom Petty & the Heartbreakers, Bob Dylan, Medeski Martin & Wood, String Cheese Incident, Gov't Mule, Ween, Yonder Mountain String Band, moe., Soulive, Rusted Root, Les Claypool's Frog Brigade, Disco Biscuits, the X-ecutioners, Yo La

Tengo, Kings of Leon, Los Amigos Invisibles, Cut Chemist, Granddaddy, and others that are to be announced. Like its namesake in Tennessee, Bonnaroo NE is produced by Superfly Productions and A.C. Entertainment.

Meanwhile, the second annual Bonnaroo Festival—set for June 13-15 on a 600-acre farm near rural Manchester, Tenn.—sold out in 17 days,

moving all 80,000 tickets strictly via the festival's Web site. The gross is estimated to be \$11 million, with tickets priced at \$119.50, \$134.50, and \$149.50. On that bill are the Dead, Widespread Panic, Emmylou Harris, Neil Young & Crazy Horse, James Brown, Alison Krauss & Union Station, the Flaming Lips, the Allman Brothers Band, Ben Harper & the Innocent Criminals, moe., the Roots, and many more. Last year, the first Bonnaroo attracted 75,000 fans and grossed close to \$9 million.

PHISH FEST: Other regional jam-band festivals are cropping up, and Phish will resurrect its one-band fest—called It this year—Aug. 2-3 in Limestone, Maine. Is the market becoming saturated? "I think [some festivals] will depend on a local audience to sustain them, without expecting people to come from far and wide," Phish manager John Paluska says. "Our festival is so much a manifestation of the band's crazy ideas that it is a completely different vibe and experience. It is a very specific and fully fleshed-out vision."

And one that is not easy to get to. "It's a hike up there," Paluska admits. "But our remote location acts as a natural filter to eliminate anyone that isn't completely into the band. By the time they get there, they've already had an adventure."

KRS-One Discusses The State Of Hip-Hop

The sixth annual Hip-hop Appreciation Week is scheduled for May 18-25 in New York. The event is sponsored by the nonprofit Temple of Hip-hop, whose manifesto states its purpose is to "continue decriminalizing Hip-hop's public image and promote the unity of the Hip-hop Kulture."

The organization's founder is a pioneer of both hardcore and socially conscious rap, KRS-One. His latest album, *Kris Styles*, drops June 24 on Koch Entertainment. The former Reprise/Warner Bros. VP of A&R also has a new book, *Ruminations*. It is due in July from Welcome Rain Publishers.

Why do you capitalize the "H" and delete the hyphen in "hip-hop"?

We spell it as one word because it signifies our unity as a culture, which we spell with a "K." [The K is in deference to the fact that many African languages do not use the letter "C."] Manipulating the English language to spell hip-hop the way we want to spell it gives us our sovereignty, our self-governing power, our autonomy.

What is the current state of hip-hop?

I presented the idea of hip-hop being a culture 10 years ago in pieces for *Fresh*, *Source*, *XXL*... even when I was ethics

6 Questions



KRS-ONE

editor at *Blaze*. Now the mainstream has accepted hip-hop as a culture. Harvard University is now doing a hip-hop archive. For the next five years, it will collect all of the hip-hop artifacts and knowledge it can to begin teaching a legitimate cultural studies course.

What we're moving toward is self-government. That's very scary to the entertainment industry, which just wants to use us as slaves: "Give me your talent, and I can fling you whatever bone I think you're worth."

So this is the struggle. Are we product to be bought and sold? Or are we a free self-governing people who happen to have this resource that includes breakin', MCing, graffiti art, DJing,

beatboxing, fashion, and language as our intellectual property?

Why did the rap debate between you and Nelly get so heated?

The battle with Nelly was an attack by the entire music industry, [saying], "Who does he think he is?" I wasn't being attacked; hip-hop was being attacked. And the attack could stop if I said, "OK, y'all got it. It's just about hoes, bitches, and thugs."

Hip-hop is beyond entertainment—it's a behavior, a consciousness, a way to view the world. That's where the attack comes from. What I'm saying is very violent to the existence of today's music industry, where rap represents 60% of sales.

What is your take on Eminem?

I praise Eminem's efforts, actually. I'm quite sure he gets a lot of criticism being white—"the new Elvis," as he's called. But he is the sum of the hip-hop equation: Hip plus hop equals Eminem.

Today, white youth feel they have not struggled enough to get what they got. White kids who come from what we perceive as a good home—balanced family, wealth, influence—would rather hang out in the projects to get that sense of struggle. Eminem points this out in *8 Mile* as he's getting his ass kicked by blacks. It signifies that "I earned what I got. I'm not just here because I'm white."

This is going to do wonders for white youths' self-esteem and blacks' understanding of the white struggle. More hip-hop movies have to come out now that Hollywood sees it can make money on hip-hop without people getting shot in theaters.

Why is a rapper's career only three to five years long?

Between chart visibility, record-company support, and radio and video exposure, three to five years is a successful career. After that, the ones who aren't killed or incarcerated are thrown away. The rapper is different from the MC or DJ. The rapper is a creation of corporate interests, [and his] career usually ends in scandal like R. Kelly or death like Jam Master Jay.

The general relationship between the recording industry and the artist keeps the rapper in debt and poverty—the average rap royalty is 50 cents per album. The rapper eventually has to resort to illegal, unhealthy lifestyles.

The minimum royalty should be \$2, with 50 cents going to a hip-hop guild for health insurance, legal aid, psychological [counseling], family planning. The other \$1.50 would be yours.

What is ahead for hip-hop?

Our day is coming. It's inevitable that the president in another five years will be a hip-hopper. The mayor of Chicago will be somebody who has grown up on N.W.A, Chuck D, even Lil' Kim and Foxy Brown. All of it will make sense then.

MOIRA McCORMICK and TALIB MUSTAFA

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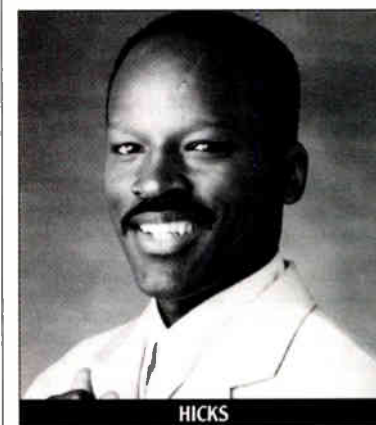
by Gail Mitchell



ONE-STOP SHOPPING: Many people affix an assembly-line mentality to today's music industry. Veteran label executive Hiram Hicks wants to change that perception with his new company, Artist Factory.

The company's goal is to help artists build long-term, successful careers, with an emphasis on artist development. To accomplish this, Hicks envisioned a one-stop whose various services include promotion, graphic design, publicity, marketing, and A&R, plus vocal, media, and stage training. And it's all housed in a 28,000-square-foot facility in Atlanta.

"I saw the direction the music business was going in," Hicks says. "I knew it couldn't be successful doing



HICKS

the same kind of deals. This [Artist Factory] is the business model for financially successful entertainment entities for now and the future."

Hicks describes Artist Factory's 20-member team as "seasoned professionals." The roster includes COO and Atlanta entertainment attorney Monica Ewing, former Columbia executive/lawyer Vernon Slaughter (business affairs), Greg Johnson (independent promotion), and Ron Byrd (touring).

Hicks is mum when asked about the client roster. "We're in the midst of negotiating some major deals right now. We should be announcing signings in June."

He does allow that Artist Factory will contract its services with major and independent labels. It will also secure deals for the company's roster of artists, songwriters, and producers.

"The industry's major problem is the lack of quality music, not giving consumers their money's worth," Hicks says. "We're not just focused on R&B and hip-hop; there's Latin, reggae, gospel. That's all part of this new business model."

Hicks draws upon experience

that includes artist management (TLC, Keith Sweat) and several label posts. Following a two-year stint as president of Island Black Music in 1999, he created a joint venture label with Capitol in 2000.

ON THE RECORD: Ice-T's Final Level Entertainment has signed an exclusive, multi-year distribution pact with PAL/Ryko. PAL is the acronym for Penalty Associated Labels, which inked a distribution deal with Ryko in 2002.

Slated as Final Level's first release is the June 17 soundtrack *Ice-T Presents Pimpin' 101*. The album features Busta Rhymes; Kool Keith; and Ice-T's new group, Sex, Money & Gunz (Ice-T, Smoothie Da Hustler, and Triggga tha Gambler), among others. Future Final Level releases include the *Jam Master Jay Presents Scratch DJ Academy* DVD.

Kim Hill has signed with Houston-based 2400 Records/Universal Records. Her debut set, *Suga Hill*, bows late summer/early fall. Formerly with Interscope, the Los Angeles-based singer/songwriter has built a devoted following—most notably as the Black Eyed Peas' former vocalist. Hill, who kicks off a 10-city promotional tour July 29 in New York, is working on five additional tracks.

William Traylor III is founder and CEO of 2400. His management team includes president Matthew Hooper and VP of A&R Paris Rose. Rapper Khalil rounds out the label's current artist roster.

J Records still plans to release Luther Vandross' sophomore set, *Dance With My Father*, June 10.

A GOOD CAUSE: Another benefit on behalf of the Rhythm & Blues Foundation takes place May 18 at L.A. club the Mint. Mixing it up during the Philly Soul Explosion tribute will be such marquee names as Brenda Holloway, Evelyn "Champagne" King, Freda Payne, and Kim Weston. Former Miracle and foundation board member Claudette Robinson hosts the affair.

SCREEN SCENE: *Only the Strong Survive*, Miramax's salute to '60s and '70s soul, gets its major-market premiere May 9. Among the cities where the film is playing are New York, Los Angeles, Philadelphia, and Atlanta. Featured artists appearing in the concert movie and on the Koch Entertainment soundtrack include Carla and Rufus Thomas, Wilson Pickett, Sam Moore, and Isaac Hayes.

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

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.

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

Main chart table with columns for Rank, Title, Artist, and Peak Position. Includes sections for 'GREATEST GAINER/SALES' and 'GREATEST GAINER/AIRPLAY'.

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.

MAY 10 2003

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	2	50 CENT ▲ ⁴	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	NUMBER 1 8 Weeks At Number 1 Get Rich Dr Die Tryin'	1
2	1	—	50 CENT	SHADY/AFTERMATH 000108/INTERSCOPE (19.95 DVD/CD)	The New Breed	1
3	4	11	R. KELLY	JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
4	97	—	MOBB DEEP	LANOSPEED 9222/KOCH (14.98 CD)	GREATEST GAINER Free Agents: The Murda Mix Tape	4
5	6	5	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211*/DJJMG (12.98 CD)	Diplomatic Immunity	1
6	4	1	GINUWINE	EPIC 86960 (12.98 EQ/18.98)	The Senior	1
7	7	7	SEAN PAUL ▲	VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4
8	11	13	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4
9	5	3	SCARFACE	J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3
10	9	9	LIL' KIM ●	QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
11	10	12	BUSTA RHYMES ●	J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10
12	8	8	FABOLOUS ●	DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
13	12	10	JAHEIM ●	DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
14	—	—	SOUNDTRACK	THA ROW 63053 (18.98 CD)	HOT SHOT DEBUT Dysfunctional Family	14
15	15	19	HEATHER HEADLEY	RCA 69376/RMG (12.98/18.98)	This Is Who I Am	14
16	13	17	LIL JON & THE EAST SIDE BOYZ ●	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
17	16	26	LES NUBIANS	OMTOWN 82568/HIGHER OCTAVE (17.98 CD)	One Step Forward	16
18	21	24	SNOOP DOGG ▲	OOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Boss	3
19	17	11	BRIAN MCKNIGHT	MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4
20	29	31	TALIB KWELI	RAWKUS 113048*/MCA (18.98 CD)	Quality	6
21	24	22	EMINEM ▲ ⁸	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
22	20	16	B2K ▲	T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
23	18	25	VIVIAN GREEN	COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	14
24	14	6	JAY-Z	ROC-A-FELLA/DEF JAM 090297*/DJJMG (15.98 CD)	Blueprint 2.1	6
25	19	15	VARIOUS ARTISTS ▲	EMU/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10
26	32	32	NAS ▲	ILL WIL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1
27	23	14	FREEWAY	ROC-A-FELLA/DEF JAM 586920*/DJJMG (12.98/18.98)	Philadelphia Freeway	3
28	26	23	TYRESE ●	J 20041*/RMG (12.98/18.98)	I Wanna Go There	2
29	22	21	B.G.	CHOPPA CITY/IN THE PAINT 8445/KOCH (18.98 CD)	Livin' Legend	4
30	41	40	KENNY LATTIMORE & CHANTE MOORE	ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
31	27	30	JUSTIN TIMBERLAKE ▲ ²	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
32	25	20	HOT BOYS	CASH MONEY/UNIVERSAL 860966*/UMRG (12.98/18.98)	Let 'Em Burn	3
33	34	29	SOUNDTRACK	BLOODLINE/DEF JAM 063615*/DJJMG (12.98/18.98)	Cradle 2 The Grave	3
34	28	18	VARIOUS ARTISTS	SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	11
35	30	28	MISSY ELLIOTT ▲	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2
36	31	27	KILLER MIKE	AQUEMIN/COLUMBIA 86862*/CRG (12.98 EQ/18.98)	Monster	4
37	42	39	KEM	MOTOWN 067516/UMRG (18.98/12.98) [M]	Kemistry	29
38	35	36	NELLY ▲ ⁵	FO/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
39	33	33	WAYNE WONDER	VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10
40	39	34	SOUNDTRACK	HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	23
41	36	35	SYLEENA JOHNSON	JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19
42	38	41	DONNIE MCCLURKIN	VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
43	37	38	AMANDA PEREZ	POWERSHOWSE 82131/IRGIN (18.98 CD) [M]	Angel	37
44	48	47	DRU HILL	DEF SOUL 06377*/DJJMG (12.98/18.98)	Dru World Order	2
45	45	50	JENNIFER LOPEZ ▲ ²	EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5
46	40	37	SOUNDTRACK ▲ ⁴	SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
47	46	46	AALIYAH ▲	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1
48	43	51	FIELD MOB	MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
49	53	54	CHOPPA	TAKE FO/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	17

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
50	50	60	THE ROOTS	MCA 112996* (18.98 CD)	Phrenology	11
51	44	45	2PAC ▲ ²	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
52	57	63	WHITNEY HOUSTON ▲	ARISTA 14747 (12.98/18.98)	Just Whitney...	3
53	55	55	702	MOTOWN 066130/UMRG (12.98/18.98)	Star	22
54	49	48	JAY-Z ▲ ³	ROC-A-FELLA/DEF JAM 063380*/DJJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
55	56	43	VARIOUS ARTISTS	SUDA FREE/LOU 89228/CRG (19.98 EQ CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	35
56	47	49	KINDRED THE FAMILY SOUL	HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [M]	Surrender To Love	39
57	58	71	DIRTY	NFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13
58	91	—	STICKY FINGAZ	D3 9916/RIVIERA (18.98 CD)	PACESETTER Decade	58
59	70	69	LIL' WYTE	HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
60	69	59	NIVEA	JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35
61	51	52	JA RULE ▲	MURDER INC./DEF JAM 063487*/DJJMG (12.98/18.98)	The Last Temptation	2
62	61	57	INDIA.ARIE ●	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
63	62	53	BLACKSTREET	DREAMWORKS 450392/INTERSCOPE (18.98 CD)	Level II	8
64	64	65	FATHER M.C.	EMPIRE MUSICWORKS 39048 (17.98 CD)	My	59
65	59	62	SMILEZ & SOUTHSTAR	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
66	78	67	BONE THUGS-N-HARMONY	RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
67	54	79	MARIAH CAREY ▲	MONARC/ISLAND 063467*/DJJMG (12.98/18.98)	Charmbracelet	2
68	65	56	MR. CHEEKS	UNIVERSAL 067614/UMRG (12.98/18.98)	Back Again!	25
69	67	68	SOLANGE	MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ CD)	Solo Star	23
70	60	44	VARIOUS ARTISTS	SHANACHEE 5100 (18.98 CD)	Streetwise: Work It!	44
71	75	82	DOTTIE PEOPLES	ATLANTA INT'L 10279 (18.98/13.98)	Churchin' With Dottie	68
72	52	58	MAGIC	NEW NO LIMIT/UNIVERSAL 860993/UMRG (12.98/18.98)	White Eyes	37
73	99	—	COMMON	MCA 113114* (18.98 CD)	Electric Circus	9
74	71	73	FAT JOE	TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	11
75	—	—	SOUNDTRACK	HIP-O/MOTOWN 064691/UME (18.98 CD)	Standing In The Shadows Of Motown	75
76	63	61	BABY ●	CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4
77	—	—	NAAM BRIGADE	FORSTER BROS. 01023/ARTISTDIRECT (11.98/17.98) [M]	Early In The Game	37
78	74	66	LL COOL J	DEF JAM 077021*/DJJMG (12.98/18.98)	10	1
79	72	72	KIRK FRANKLIN ●	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
80	68	85	SOUNDTRACK	ROC-A-FELLA/DEF JAM 063201*/DJJMG (12.98/18.98)	Paid In Full	10
81	—	—	SANDMAN	LO ENO 0615 (17.98 CD)	Face Value	81
82	80	76	THE CRUSADERS	PRA/VERVE 060077/AG (18.98 CD)	Rural Renewal	73
83	66	80	VARIOUS ARTISTS	MOTOWN 067314/UMRG (18.98 CD)	Conception: An Interpretation Of Stevie Wonder's Songs	44
84	—	—	LOU MOSLEY	JENSTAR 1379 (11.98 CD)	Finally	84
85	76	70	CLIPSE ●	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
86	86	74	VARIOUS ARTISTS	SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2	67
87	—	—	VARIOUS ARTISTS	HIDDEN BEACH 87088*/EPIC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30
88	—	—	NEXT	J 20016*/RMG (12.98/18.98)	The Next Episode	27
89	87	92	DJ WHOOKID	FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1	63
90	—	—	BAD AZZ	OUT OF BOUNDS 2010/BAYSIDE (15.98 CD)	Money Run	90
91	85	77	GERALD LEVERT	ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2
92	83	86	CARIBBEAN PULSE	IRIE 1002 (15.98 CD)	Stand Up	81
93	77	75	BUJU BANTON	VP/ATLANTIC 83634*/AG (16.98 CD) [M]	Friends For Life	44
94	73	64	LIONEL RICHIE	MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
95	79	78	SOUNDTRACK	HOLLYWOOD 162369 (18.98 CD)	Deliver Us From Eva	19
96	88	89	ASHANTI ▲ ³	MURDER INC./AJM 598830*/DJJMG (12.98/18.98)	Ashanti	1
97	84	—	ZIGGY MARLEY	TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR (18.98 CD)	Dragonfly	84
98	—	—	LIL' ROMEO	NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	10
99	—	—	TECH N9NE	STRANGE 1001/MSC (18.98 CD)	Absolute Power	28
100	—	—	THE D.O.C.	SILVERBACK 2113*/PHAT CAT (18.98 CD)	Deuce	57

MAY 10 2003

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	BOB MARLEY AND THE WAILERS ▲ ¹⁰	TUFF GONG/ISLAND 548904*/DJJMG (12.98/18.98)	NUMBER 1 101 Weeks At Number 1 Legend	338
2	1	EMINEM ▲ ⁸	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	114
3	4	BONE THUGS-N-HARMONY ▲ ⁴	RUTHLESS 89443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	268
4	3	JAHEIM ▲	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	110
5	7	2PAC ▲ ⁹	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	227
6	—	LUTHER VANDROSS ●	LEGACY/LV 65968/EPIC (11.98 EQ/17.98)	Greatest Hits	23
7	6	MAKAVELI ▲ ⁴	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	254
8	5	2PAC ▲ ⁹	DEATH ROW 63008*/KOCH (19.98/26.98)	All Eyez On Me	368
9	8	EMINEM ▲ ⁸	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	161
10	20	DR. DRE ▲ ³	DEATH ROW 68000*/KOCH (11.98/17.98)	The Chronic	309
11	11	2PAC ▲ ⁹	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	346
12	10	THE NOTORIOUS B.I.G. ▲ ⁴	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	389

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	14	THE NOTORIOUS B.I.G. ▲ ¹⁰	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	276
14	15	MARY J. BLIGE ▲ ⁹	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	161
15	16	DONNIE MCCLURKIN ▲	VERITY 43156/ZOMBA (11.98/17.98) [M]	Live In London And More...	132
16	12	DR. DRE ▲ ⁹	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	162
17	21	SADE ▲ ³	EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	71
18	13	BEASTIE BOYS ▲ ⁹	DEF JAM 527351/DJMG (6.98/11.98)	Licensed To Ill	203
19	—	PROJECT PAT ▲	HYPNOTIZE MINDS/LOU 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	2
20	17	AL GREEN ▲	HITME RIGHT STUFF 30830/CAPITOL (10.98/17.98)	Greatest Hits	423
21	—	MICHAEL JACKSON ▲ ²⁹	EPIC 65073 (12.98 EQ/18.98)	Thriller	246
22	19	R. KELLY ▲ ⁴	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	99
23	15	JAY-Z ▲	FREEZE/ROC-A-FELLA 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	275
24	22	JODECI ▲ ³	PTD/WA 110198/MCA (6.98/11.98)	Forever My Lady	148
25	23	MARY MARY ▲	COLUMBIA 86374/CRG (7.98 EQ/11.98)	Thankful	136

▲ All-time with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No.

Latin Notas™



by Leila Cobo

WAR OF WORDS: We all know that several artists have taken strong stands regarding the war in Iraq, gaining or losing sales as a result. But this is not so in the Latin world. With the exception of those in Spain, Latin artists have been low-key in expressing their opinions.

Perhaps Latin American artists do not feel personally involved in the Iraq conflict. But what happens when perceived attacks against liberty take place in Latin America, specifically in Cuba? Surprisingly, very little. Are Latin acts simply disinterested in political issues, or are they afraid of being controversial?



EMILIO ESTEFAN JR.

"I think you would have to ask them," producer **Emilio Estefan Jr.** says. Weeks ago, Estefan; his wife, **Gloria**; and dozens of other exiled Cubans added their signatures to a letter endorsed and published by Latin intellectuals, artists, journalists, and politicians. It condemned the arrest of 79 Cuban dissidents, including journalists, who have been sentenced to up to 28 years in prison for their opinions.

Estefan says, "I'm glad people are finally realizing what happens over there. My cousin left Cuba through an embassy, and his mother was jailed for 15 years. These issues are close to our hearts because we're Cubans."

As for non-Cuban Latin American musicians, none signed the letter. In Spain, however, many of the same acts that very volubly condemned the war in Iraq—including **Joaquín Sabina**, **Victor Manuel**, and **Ana Belén**—also signed the letter condemning the actions of the Cuban government.

These voices of opposition to **Fidel Castro**, in turn, led to an April 19 letter signed by 27 Cuban artists—including **Silvio Rodríguez**, **Leo Brouwer**, **Chucho Valdés**, and **Omara Portuondo**—appealing to their "confused" friends in the U.S. and Europe. One passage read: "These messages are being used in the great campaign that wants to isolate us and lay the ground-

work for an aggressive military invasion from the U.S. against Cuba."

In response to the Cubans, 49 of the original protesting artists and intellectuals wrote yet another letter, published April 29 in American newspapers, in which they stood their ground. "We have condemned, and we continue to condemn these acts [in Cuba], because we consider them an attempt against liberty and life," it read. Protesting the Cuban government's actions and also the war against Iraq are not contradictory but "complementary" actions, continued the letter. It was signed by **Pedro Amoldovar**, **Belén**, **Manuel**, **Miguel Rios**, **Sabina**, **Joan Manuel Serrat**, **Caetano Veloso**, and **Fernando Trueba**, among others.

Here in Miami, there has still been no public comment from anyone outside the Cuban exile community, except for another Spaniard—**Alejandro Sanz**—who has specifically said he wants to address the issue in his upcoming Billboard Latin Music Conference question-and-answer session May 7.

As for other acts, some have released general peace-themed songs and some have publicly called for peace, although no one specifies where. The lone exception was an anti-war concert that took place April 7 in Argentina.

Are all these acts worried that their comments will have repercussions on their Latin Grammy Award hopes? We hope that's not the case. Latin Academy of Recording Arts and Sciences president **Gabriel Abaroa** says the Latin Grammys will take place in Miami and the threat of public protest will not prevent this, as it did in 2001, when the awards show was moved at the last minute from Miami to Los Angeles.

"The Grammys, like the Olympics, are not a political institution," Estefan adds. "The greatest right a person can have is freedom of speech. That's why I live in this country."

Oh, and, for the record, I am an American citizen from Colombia.

BDS NEWS: Nielsen Broadcast Data Systems (BDS) is set to honor Latin music's most popular radio tracks during the Billboard Latin Music Conference. BDS will give certified awards to titles that have reached a minimum of 50,000 spins since 1999. Universal Music Latino will get a special award for more than 1 million spins of four **Enrique Iglesias** tracks. In other Nielsen BDS news, it has begun monitoring MTV-S, the U.S.-based and -seen video channel that airs only Spanish-language videos. This makes MTV-S the first Latin video channel in the Nielsen BDS system. Its inclusion enables clients to access daily logs of what MTV-S has broadcast.

TV Show 'Stairway' To 'Proper' Career

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—*Escalera a la Fama* (Stairway to Fame) is a new TV talent show created by RGB, the entertainment company that struck multi-platinum sales with the Argentine and Brazilian acts that emerged from TV-based reality/talent search contests *Popstars I* and *Popstars II*.

This time, instead of a band, the project was launched to find two solo artists. After one month on the air, the show proved so successful that two more acts—a duo and a band—will sign record contracts during the finals in June.

The first of the weekly *Escalera a la Fama* shows was March 14, after extensive auditions. Each of the 20 finalists sang a cover version of a popular international or local pop/rock hit. The format also features half-hour updates on weekdays that take an inside look at rehearsals and the thoughts and feelings of the young 16- to 25-year-old contestants.

After one month on the air, the first winners were announced. Romina and Federico inked their first contract as a duo.

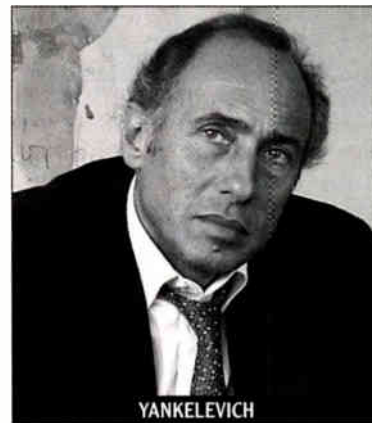
For the four record deals, TV mogul and RGB president Gustavo Yankelevich joined forces with national TV network Canal 13 and three record companies: Sony Music Argentina, BMG Argentina, and EMI Argentina. Sony Music Argentina GM Jorge Ferradas says, "This union is the culmination of our wish at Sony Music Argentina to work with RGB, and the addition of two other companies makes this project even more interesting due to the combined power we can generate. RGB is not only recognized for its talent-producing TV shows but also for its management and marketing of pop artists, and this makes them an ideal partner for a record company."

RGB's approach seems to be a successful way of guiding such TV-born artists into a "proper" career in the music business. RGB controls every aspect of the *Popstars* and *Escalera* businesses, including concert and tour management, merchandising deals, and a retail store dedicated to that merchandise, located next to the 3,200-capacity Gran Rex Theater in Buenos Aires. Yankelevich and his partner, Victor Gonzalez, say that RGB offers record companies a strategic alliance in the merchandising arena.

"Our goal goes further than simply finding the winners of a talent contest," Yankelevich says. "We aim to launch the careers of these four artists just as we did with the bands from *Popstars*, whose specific weight as true artists is now independent from having been discovered on television."

RGB director of the record division Hugo Piombi says that all four winning acts (female soloist, male soloist, band, and duo) will have their debut albums shipped simultaneously.

"The marketing plan is being [devised] between the three record companies, in a combined effort that has no precedent in the Argentine record industry," he says. "The international release will be made by each company according to its regional priorities."



YANKELEVICH

Afo Verde, formerly BMG Argentina A&R director and now an independent producer of *Escalera* for RGB, is no stranger to the format: He produced *Popstars* winners Bandana's and Mamburí's albums. With *Escalera*, he says, each finalist has the opportunity to display his prowess with a different song each week, singing alone or as a duo.

As the principal musical director of *Escalera*, Verde is building the repertoire for each album release format, even though not all of the winners have been chosen. "The only way to work in advance was to collect a great number of original songs in different musical genres," he explains, "recording many of them [without] the vocals."

While many industry insiders speculate that the popularity of TV-originated musical acts may have reached its peak last year, Bandana and Mamburí continue to be successful, while TV ratings indicate that both *Escalera* and the new Argentine version of *Operación Triunfo* are hits. *Escalera* debuted with a 16-point rating (1.5 million viewers), while *Operación* peaked at 22 points (2.25 million viewers). *Escalera* airs weekly on Saturday nights; *Operación Triunfo* airs on Sundays.

Ferradas is optimistic that the reality craze has yet to reach its peak: "Last year, Bandana and Mamburí proved that the market can indeed be elastic and reach unexpected sales in the middle of an economic crisis."

Piombi adds that often, the perception is that TV exposure is a stronger weapon than an artist's talent and repertoire. He says, "The television show is only a vehicle."

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Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	3	LOS BUKIS/LOS TEMERARIOS FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1
NUMBER 1 3 Weeks At Number 1						
2	3	2	3	PEPE AGUILAR UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	1
3	2	5	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4
4	4	4	5	CONJUNTO PRIMAVERA FONOVISA 350786/UG (14.98 CD) [M]	Nuestra Historia	4
5	5	3	5	BRONCO FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3
6	7	6	11	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3
GREATEST GAINER						
7	49	—	2	GRUPO MOJADO UNIVISION 310112/UG (14.98 CD) [M]	30 Inolvidables	7
8	6	7	4	IBRAHIM FERRER WORLD CIRCUIT/NO NESUCH/AG (18.98 CD) [M]	Buenos Hermanos	6
9	8	8	4	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
10	9	10	13	RY CODDER MANUEL GALBAN PERRO VERDE/NO NESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1
11	10	11	25	SHAKIRA SONY DISCOS 87611 (15.98 EO CD)	Grandes Exitos	1
12	20	—	2	LOS RAZOS RCA 50631/BMG LATIN (13.98 CD) [M]	Hierbabuena	12
13	15	12	4	VARIOUS ARTISTS UNIVISION 310110/UG (16.98 CD)	Arcoiris Musical Mexicano Vol. 3	12
14	18	17	9	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7
15	13	16	21	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1
16	14	18	16	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
17	24	20	4	LOS RIELEROS DEL NORTE FONOVISA 350794/UG (14.98 CD)	En Vivo	17
18	12	14	13	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6
HOT SHOT DEBUT						
19	—	—	1	LIBERACION DISA 727038 (14.98 CD)	Las Canciones...Que Esperabas	19
20	17	15	1	RIGO TOVAR FONOVISA 350788/UG (14.98 CD) [M]	30 Inolvidables	15
21	16	19	11	LOS REHENES DISA 727034 (14.98 CD) [M]	Historia Musical: 30 Pegaditas	10
22	21	21	30	SELENA EMI LATIN 42096 (16.98 CD)	Ones	4
23	22	24	21	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	22
24	11	13	3	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4
25	30	27	22	INDIA SONY DISCOS 87454 (16.98 EO CD) [M]	Latin Songbird: Mi Alma Y Corazon	7
26	19	26	33	ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1
27	29	37	7	VARIOUS ARTISTS FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27
28	31	75	1	JACI VELASQUEZ SONY DISCOS 87652 (16.98 EO CD)	Milagro	28
29	26	23	1	ALEXANDRE PIRES RCA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
30	37	—	2	EL PODER DEL NORTE DISA 724071 (13.98 CD)	Querer Es...22 Poderosos Exitos	30
31	23	25	22	RICARDO ARJONA SONY DISCOS 84564 (17.98 EO CD) [M]	Santo Pecado	3
32	25	22	34	INTOCABLE EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
33	38	30	4	LOS ACOSTA FONOVISA 350793/UG (13.98 CD)	Nostalgias	30
34	28	31	4	THALIA EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
35	34	36	27	LOS TIGRES DEL NORTE FONOVISA 059866/UG (14.98 CD)	La Reina Del Sur	1
PACESETTER						
36	57	62	3	BANDA EL LIMON FONOVISA 350831/UG (14.98 CD)	Nuestra Historia	36
37	27	9	11	INTOCABLE EMI LATIN 80819 (12.98 CD/OVD)	La Historia	1
38	32	29	13	LIBERACION DISA 727029 (18.98/13.98) [M]	Historia Musical	7
39	43	32	18	PABLO MONTERO RCA 98649/BMG LATIN (13.98 CD)	Gracias: Homenaje A Javier Solis	26
40	33	40	14	CELIA CRUZ SONY DISCOS 87607 (14.98 EO CD)	Hits Mix	31
41	36	33	11	LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10
42	—	—	1	JENNI RIVERA FONOVISA 350779/UG (14.98 CD)	Homenaje A Las Grandes	42
43	35	34	24	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8
44	59	57	15	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	44
45	44	41	9	VARIOUS ARTISTS DISA 727039 (13.98 CD)	Historia Musical Gruperas	18
46	40	38	44	LOS BUKIS FONOVISA 006166/UG (8.98/12.98)	Greatest Hits	30
47	42	35	40	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
48	—	—	1	TIZIANO FERRO EMI LATIN 82884 (13.98 CD)	Rojo Relativo	43

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
49	39	28	3	PALOMO DISA 724070 (13.98 CD)	Homenaje A Los Relampagos Del Norte	28
50	41	39	22	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5
51	45	48	24	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
52	51	49	7	ALEJANDRO FERNANDEZ SONY DISCOS 70363 (16.98 EO CD)	Nina Amada Mia	22
53	54	74	9	JOAN SEBASTIAN MUSART 12687/BALBOA (8.98/13.98)	Coleccion De Oro	53
54	46	52	23	JAGUARES RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2
55	47	47	9	MOLOTOV SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19
56	56	44	5	CONTROL EMI LATIN 81596	Controlandote	32
57	52	55	27	PALOMO DISA 727032 (8.98/13.98) [M]	Situaciones	15
58	55	54	27	SIN BANDERA SONY DISCOS 84906 (16.98 EO CD) [M]	Sin Bandera	12
59	48	42	17	SOUNDTRACK MILAN 36905 (17.98 CD)	Talk To Her	24
60	—	—	1	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 EO CD)	Solo Bolero	40
61	53	51	11	JOSE JOSE ARIOLA 96530/BMG LATIN (14.98 CD) [M]	El Principe Con Trio Vol. 1	7
62	—	—	1	PEPE AGUILAR MUSART 12891/BALBOA (12.98 CD)	Coleccion De Oro	62
63	60	65	18	LOS INVASORES DE NUEVO LEON EMI LATIN 42385 (12.98 CD)	20 Rancheras	38
64	50	45	9	VARIOUS ARTISTS FONOVISA 350772/UG (15.98 CD)	Premio Lo Nuestro: 15 Anos De Exitos	16
65	—	—	1	VARIOUS ARTISTS FONOVISA 350814/UG (14.98 CD)	Sentimientos A Mi Madre	65
66	65	53	9	LOS ANGELES AZULES DISA 727035 (13.98 CD)	En Vivo Al Azul Vivo	32
67	—	—	1	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 50805/BMG LATIN (12.98 CD)	Que Me Siga La Tambora	60
68	—	—	1	DAVID BISBAL VALE 066090/UNIVERSAL LATINO (13.98 CD)	Corazon Latino	64
69	64	61	19	LOS YONIC'S FONOVISA 350752/UG (9.98/13.98)	20 Inolvidables	35
70	61	67	33	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EO CD)	Bachatahits 2003	25
71	68	59	19	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado	14
72	—	—	1	ANA GABRIEL SONY DISCOS 87471 (9.98 EO CD)	Personalidad: 20 Exitos	40
73	62	64	38	LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
74	72	58	9	VARIOUS ARTISTS UNIVISION 310109/UG (15.98 CD)	30 Inolvidables Con Banda	31
75	—	—	1	SOUNDTRACK SONY DISCOS 70509 (18.98 EO CD)	Chasing Papi	75

LATIN POP ALBUMS

1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS (4 EMI LATIN)
2	JUANES (UN DIA NORMAL (SURCO/UNIVERSAL LATINO))
3	RY CODDER MANUEL GALBAN (MAMBO SINUENDO (PERRO VERDE/NO NESUCH/AG))
4	SHAKIRA (GRANDES EXITOS (SONY DISCOS))
5	THALIA (THALIA'S HITS REMIXED (EMI LATIN))
6	MANA (REVOLUCION DE AMOR (WARNER LATINA))
7	SELENA (ONES (EMI LATIN))
8	ENRIQUE IGLESIAS (QUIZAS (UNIVERSAL LATINO))
9	JACI VELASQUEZ (MILAGRO (SONY DISCOS))
10	ALEXANDRE PIRES (ESTRELLA GUIA (RCA/BMG LATIN))
11	RICARDO ARJONA (SANTO PECADO (SONY DISCOS))
12	THALIA (THALIA (EMI LATIN))
13	TIZIANO FERRO (ROJO RELATIVO (EMI LATIN))
14	KUMBIA KINGS (ALL MIXED UP: LOS REMIXES (EMI LATIN))
15	JAGUARES (EL PRIMER INSTINTO (RCA/BMG LATIN))
16	MOLOTOV (DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO))
17	SIN BANDERA (SIN BANDERA (SONY DISCOS))
18	SOUNDTRACK (TALK TO HER (MILAN))
19	GILBERTO SANTA ROSA (SOLO BOLERO (SONY DISCOS))
20	JOSE JOSE (EL PRINCIPE CON TRIO VOL. 1 (ARIOLA/BMG LATIN))

TROPICAL/SALSA ALBUMS

1	IBRAHIM FERRER (BUENOS HERMANOS (WORLD CIRCUIT/NO NESUCH/AG))
2	INDIA (LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS))
3	CELIA CRUZ (HITS MIX (SONY DISCOS))
4	VARIOUS ARTISTS (BACHATAHITS 2003 (J&N/SONY DISCOS))
5	ELVIS CRESPO (GREATEST HITS (SONY DISCOS))
6	MARC ANTHONY (LIBRE (COLUMBIA/SONY DISCOS))
7	MONCHY & ALEXANDRA (CONFESSIONES... (J&N/SONY DISCOS))
8	CELIA CRUZ (LA NEGRA TIENE TUMBAO (SONY DISCOS))
9	GILBERTO SANTA ROSA (VICEVERSA (SONY DISCOS))
10	AVENTURA (WE BROKE THE RULES (PREMIUM LATIN/J&N))
11	VICTOR MANUELLE (LE PREGUNTABA A LA LUNA (SONY DISCOS))
12	VARIOUS ARTISTS (SALSAHITS 2003 (J&N/SONY DISCOS))
13	JERRY RIVERA (VUELA MUY ALTO (ARIOLA/BMG LATIN))
14	CARLOS VIVES (DEJAME ENTRAR (EMI LATIN))
15	RAPHY LEAVITT Y LA SELECTA (EN VIVO 30 ANIVERSARIO (VI))
16	VARIOUS ARTISTS (LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS))
17	VARIOUS ARTISTS (OUO BACHATERO (EMI LATIN))
18	VARIOUS ARTISTS (MERENHITS 2003 (J&N/SONY DISCOS))
19	RUBEN BLAOS (MUNDO (COLUMBIA/SONY DISCOS))
20	VARIOUS ARTISTS (BACHATA EN LA CALLE OCHO 2003 (PROTEL/UNIVERSAL LATINO))

REGIONAL MEXICAN ALBUMS

1	LOS BUKIS/LOS TEMERARIOS (20 INOLVIDABLES (FONOVISA/UG))
2	PEPE AGUILAR (Y TENERTE OTRA VEZ (UNIVISION/UG))
3	CONJUNTO PRIMAVERA (NUESTRA HISTORIA (FONOVISA/UG))
4	BRONCO (30 INOLVIDABLES (FONOVISA/UG))
5	INTOCABLE (LA HISTORIA (EMI LATIN))
6	GRUPO MOJADO (30 INOLVIDABLES (UNIVISION/UG))
7	LOS RAZOS (HIERBABUENA (RCA/BMG LATIN))
8	VARIOUS ARTISTS (ARCOIRIS MUSICAL MEXICANO VOL. 3 (UNIVISION/UG))
9	LOS BUKIS (30 INOLVIDABLES (FONOVISA/UG))
10	LOS RIELEROS DEL NORTE (EN VIVO (FONOVISA/UG))
11	VARIOUS ARTISTS (30 GRUPERAS DE COLECCION (UNIVISION/UG))
12	LIBERACION (LAS CANCIONES...QUE ESPERABAS (DISA))
13	RIGO TOVAR (30 INOLVIDABLES (FONOVISA/UG))
14	LOS REHENES (HISTORIA MUSICAL: 30 PEGADITAS (DISA))
15	PANCHO BARRAZA (LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA))
16	SOUNDTRACK (FRIDA (DG/UNIVERSAL CLASSICS GROUP))
17	VARIOUS ARTISTS (LOS 30 CORRIDOS MAS PROHIBIDOS (FONOVISA/UG))
18	EL PODER DEL NORTE (QUERER ES...22 PODEROSOS EXITOS (DISA))
19	INTOCABLE (SUENOS (EMI LATIN))
20	LOS ACOSTA (NOSTALGIAS (FONOVISA/UG))

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

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

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 95 stations (38 Latin Pop, 15 Tropical/Salsa, 52 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	TAL VEZ SONY DISCOS	RICKY MARTIN	28	28	ME FALTA VALOR UNIVISION	PEPE AGUILAR
2	2	AMAME RCA / BMG LATIN	ALEXANDRE PIRES	22	30	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO
3	3	ALUCINADO EMI LATIN	TIZIANO FERRO	24	36	NO HACE FALTA UN HOMBRE SONY DISCOS	JACI VELASQUEZ
4	6	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	24	21	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES
5	11	MARIPOSA TRACIONERA WARNER LATINA	MANA	25	23	SEDUCEME SONY DISCOS	INDIA
6	4	CLAVAME TU AMOR FONOVISA	NOELIA	26	31	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS
7	5	DAME SONY DISCOS	RICARDO ARJONA	27	27	LOS DEMAS WARNER LATINA	JULIO
8	8	QUE ME QUEDES TU SONY DISCOS	SHAKIRA	28	25	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIANO
9	7	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE	29	26	MI PRIMER MILLON WARNER LATINA	BACILOS
10	10	A QUIEN LE IMPORTA? EMI LATIN	THALIA	30	22	POR AMOR CRESCENT MOON	JON SECADA
11	12	KILOMETROS SONY DISCOS	SIN BANDERA	31	24	SITE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
12	13	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA	32	32	AYUDAME LATIN WORLD	LOURDES ROBLES
13	9	DIGALE VALE / UNIVERSAL LATINO	DAVID BISBAL	33	33	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS
14	16	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	34	—	LAMENTO CRESCENT MOON	GIAN MARCO
15	15	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	35	38	MENETO WARNER LATINA	ROSARIO
16	14	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	36	34	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA
17	19	ENTREGA TOTAL RCA / BMG LATIN	PABLO MONTERO	37	—	CASI EMI LATIN	SORAYA
18	20	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	38	—	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
19	17	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ	39	40	BARRO VIEJO MUSART / BALBOA	JOAN SEBASTIAN
20	18	ASI ES LA VIDA WARNER LATINA	OLGA TANON	40	37	AMARGO ADIOS UNIVERSAL LATINO	INSPECTOR

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	25	25	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO
2	2	SITE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	22	38	EL IDIOTA J&N	EDDY HERRERA
3	4	AMAME RCA / BMG LATIN	ALEXANDRE PIRES	23	30	UN MONTE DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA
4	5	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA	24	—	AMAME O DEJAME UNIVERSAL LATINO	KEVIN CEBALLO
5	3	SEDUCEME SONY DISCOS	INDIA	24	24	LOS DEMAS WARNER LATINA	JULIO
6	18	ALUCINADO EMI LATIN	TIZIANO FERRO	25	23	MI PRIMER MILLON WARNER LATINA	BACILOS
7	17	A QUIEN LE IMPORTA? EMI LATIN	THALIA	13	13	HASTA QUE TE ENAMORES WEACARIBE / WARNER LATINA	FRANKIE NEGRON
8	8	QUE LEVANTE LA MANO KAREN / UNIVERSAL LATINO	JOSEPH FONSECA	19	19	A ESOS HOMBRES MOCK & ROLL / SONY DISCOS	EL GRINGO DE LA BACHATA
9	10	TAN BUENA UNIVISION	SON DE CALI	29	—	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS
10	6	ASI ES LA VIDA SONY DISCOS	OLGA TANON	30	—	TRACION SONY DISCOS	INDIA
11	27	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA	31	—	MARIPOSA TRACIONERA WARNER LATINA	MANA
12	15	TAL VEZ SONY DISCOS	RICKY MARTIN	32	29	ALL THE THINGS SHE SAID INTERSCOPE	TATU
13	9	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	33	36	EL MIRAJE SONY DISCOS	MARCUS VIANA
14	12	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	37	37	AYUDAME LATIN WORLD	LOURDES ROBLES
15	11	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	40	40	YO NO SOY ESA MUJER UNIVERSAL LATINO	PAULINA RUBIO
16	22	CLAVAME TU AMOR FONOVISA	NOELIA	35	35	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE
17	7	QUE BOMBON M.P.	ANTHONY CRUZ	37	34	X-PLSION PRESTIGIO	DOMINIC
18	21	DIGALE VALE / UNIVERSAL LATINO	DAVID BISBAL	38	—	PERDONAME EMI LATIN	LIMI-T 21
19	28	MENETO ARIOLA / BMG LATIN	ROSARIO	32	32	BONITO Y SABROSO 2003 ARIOLA / BMG LATIN	BENY MORE
20	14	NO TENGO SUERTE EN EL AMOR J&N	YOSKAR SARANTE	40	—	YA ME LIBERE LIDRES	YAIRE

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	21	21	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA
2	2	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	22	—	NOCHES ETERNAS RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
3	3	MUY A TU MANERA EMI LATIN	INTOCABLE	23	—	EL GENERAL MUSART / BALBOA	JOAN SEBASTIAN
4	13	EL SINVERGUENZA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	19	19	SERENATA HUASTECA COSTARRILLA / SONY DISCOS	ADAN CHALINO SANCHEZ
5	7	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	25	25	ME FALTA VALOR UNIVISION	PEPE AGUILAR
6	4	SUENA EMI LATIN	INTOCABLE	26	17	NO VOY A LLORAR MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS
7	6	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	16	16	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE
8	5	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	29	29	COMO OLVIDARTE WEAMEX / WARNER LATINA	COSTUMBRE
9	8	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	29	—	NO HAY MANERA UNIVISION	AKWID
10	9	CORAZON CHIGUITO PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	30	26	EL FRUJITO SONY DISCOS	EL HALCON DE LA SIERRA
11	22	VETE YA UNIVERSAL LATINO	VALENTIN ELIZALDE	31	24	MARGARITA MARGARITA PLATINO / FONOVISA	CANDIDO Y SU HUELLA NORTEÑA
12	11	ACA ENTRE NOS FONOVISA	BANDA EL RECODO	32	—	QUE PENSA UNIVISION	GRACIELA BELTRAN
13	14	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	33	28	NO VALGO NADA WEAMEX / WARNER LATINA	PESADO
14	12	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	34	36	NI POR MIL PUNADOS DE ORO RCA / BMG LATIN	JULIO PHECICO Y SU BANDA PERLA DEL PACIFICO
15	15	SERAN SUS OJOS PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	35	31	MUCHACHA DE 15 AÑOS DISA	LIBERACION
16	27	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	32	32	EL PARRANERO FONOVISA	POLO URIAS
17	10	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	37	38	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
18	23	PEQUENA Y FRAGIL EMI LATIN	CONTROL	38	—	TENGO PROBLEMAS DISA	ALBERTO Y ROBERTO
19	18	HABLAME CLARO MUSART / BALBOA	PANCHO BARRAZA	33	33	UNA ORACION MUSART / BALBOA	PANCHO BARRAZA
20	20	MICAELA CINTAS ACUARIO / SONY DISCOS	DUETO VOCES DEL RANCHO				

ASCAP Honors Regional Mexican Songwriter

BY LEILA COBO

Mexican singer/songwriter Joan Sebastian's ASCAP songwriter of the year award underscores the continued relevance of regional Mexican music in the Latin market (see story, page 1). Sebastian received his award April 29 during the 11th annual El Premio ASCAP in Beverly Hills, Calif., which honored ASCAP's most-performed songwriters and publishers of Latin music of 2002, based on the *Billboard* 2002 year-end charts.

Sebastian, who was also songwriter of the year in 2000, placed nine songs on the charts—more than any other composer.

The number of songwriters who perform their own material is on the rise in Latin music, according to ASCAP VP of Latin membership Alexandra Lioutikof. "What I've seen in recent years is a growth in the importance of Latin music. Also, singer/songwriters are becoming more and more important. More artists want to start writing their own songs."

This year's Super Song of the Year Award, for example, went to two tracks: One is "Entra en Mi Vida" by Nahuel Scharjis, one-half of Mexican duo Sin Bandera, who performs the track. It tied with singer/songwriter Franco de Vita's "Y Tu Te Vas," performed by



SEBASTIAN

Chayanne. The award is based on the number of weeks a song spent on the *Billboard* charts.

The publisher of the year award went to Sony/ATV Music Publishing, whose 24 titles on the *Billboard* year-end charts featured such hits as "Aserejé" (performed by Las Ketchup and covered by La Onda) and several titles from Marc Anthony's album *Libre*, including "Celos" and "Hasta Que Vuelvas Conmigo."

Sony/ATV Discos Music Publishing VP Carmen Alfanno said, "During such difficult times for the music industry, Sony Music Publishing is happy to see that our hits are still being recorded and that they can strike a chord around the world."

Another noteworthy winning song was hit "Quitame Ese Hombre," composed by Jorge Luis Piloto years ago for Yolandita Monge and revived in 2002 with spectacular success by Pilar Montenegro. The song tied for pop/ballad song of the year with Donato Poveda's "Usted Se Me Llevó la Vida," performed by Alexandre Pires.

Aside from honoring its most-performed songwriters and editors, ASCAP also presented its Latin Heritage Award to Puerto Rican singer Olga Tañón.

Another Puerto Rican act, alternative band Sol D'Menta, won the award for independent group of the year. The group has released albums on several labels in its nine-year career and is currently in discussions regarding a distribution deal for a live disc recorded last year at the Tito Puente Amphitheater in San Juan, Puerto Rico.

The rock song of the year award went to "Angel de Amor," written by Alejandro González Trujillo and José Fernando Olvera Sierra, the drummer and singer, respectively, of rock band Maná, which performs the track. Rock is the only category in which winners are determined by their performance on the *Billboard* charts as well as by an independent survey of college radio rock show PDs.

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

CFA Becomes Clear Channel/Televisa

BY LEILA COBO

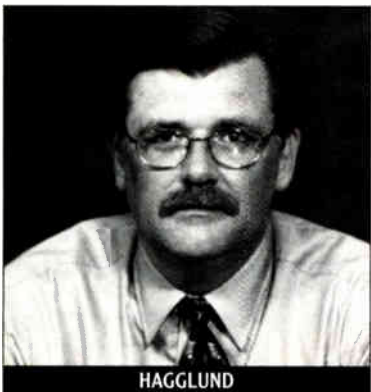
MIAMI—So long Cárdenas, Fernández & Associates (CFA). Hello, Clear Channel Entertainment/Televisa Music Promotion. After several months of transitional operations, that's the new name of the event-promotion company.

Beyond the name change, however, executives have officially confirmed sweeping changes in personnel and structure that were initially reported in late February (*Billboard*, March 1), including the departure of founders Henry Cárdenas and Iván Fernández.

Further, the CFA offices in Chicago and Miami have closed. Clear Channel/Televisa offices out of Clear Channel headquarters have opened in five key markets.

"The intention is to integrate within the Clear Channel structure," Clear Channel/Televisa executive VP/CEO of Latin America Gregory Hagglund says. "We've restructured the company and put senior executives in the five regional offices, and we've upgraded the senior management of the five regions."

In addition to the previously reported appointment of Kate Ramos to head the Southeast region out of Miami, Brenda Vallecilla will handle the Northeast from New York. Lázaro Megret will handle the Southwest from Houston, and Jason Garner will oversee the West Coast region from Los Angeles. Garner is also the national booker and talent



HAGGLUND

buyer for the joint venture.

The appointment of a person to run the Chicago office is pending. Although changes at CFA had been expected since the company was acquired by Clear Channel and Televisa, many things have not gone according to plan.

In 1999, Clear Channel acquired 50% of CFA, which was at the time the biggest Hispanic-owned concert-promotion firm in the country. In April 2002, Mexican media conglomerate Grupo Televisa acquired the other 50% of CFA.

The acquisition was part of an agreement between Televisa and Clear Channel Entertainment, which together were expanding their Mexico-focused live-entertainment joint venture En Vivo into the U.S. At the time, it was announced that Cárdenas would remain president of operations in the U.S. and the Caribbean for the next

three years, while Fernández would be executive VP.

But in the ensuing months, Clear Channel sold its interest in En Vivo (Televisa now has a partnership with Corporación Interamericana de Entretenimiento in Mexico). At the same time, rumors began to surface about managerial disputes between Cárdenas and Fernández and Clear Channel executives. In February, several sources said both men had left the company.

Although Clear Channel did not confirm those rumors at the time, Hagglund now says that Cárdenas and Fernández "are no longer associated with our firm."

Although the Clear Channel/Televisa names invoke visions of big corporations in the promotions arena, Hagglund says there are plans to work closely with local and indie promoters.

"I think they absolutely can make a good contribution if everything is handled correctly," one agent says. "And so far, they're putting together a strong team of people with a strong marketing background."

Some Clear Channel/Televisa events will no doubt overlap with Clear Channel-only events, as is the case with such crossover artists as Shakira and Marc Anthony.

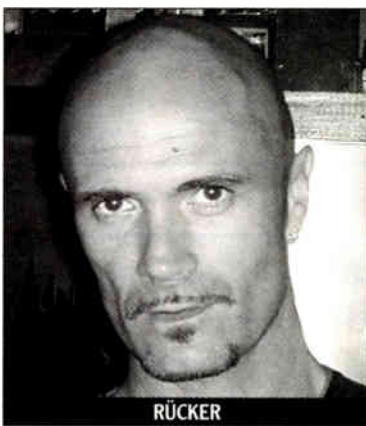
Hagglund says that in those cases, "if it's a predominantly Spanish-speaking tour or event, it would be part of the joint venture."

Beat Box™



by Michael Paoletta

SIGN OF THE TIMES: Earlier this year, New York-based E-Magine Entertainment—known primarily for releasing artist albums—linked with men's clothing company 2(x)ist to create a visually stimulating and musically fresh TV commercial for the former's new line of jeans (Beat Box, *Billboard*, Jan. 25). With this partnership, E-Magine's music supervision unit was born.



RÜCKER

"In such tough times, you must always consider new revenue streams," E-Magine CEO Christoph Rücker says. "As a music supervisor, you can offer businesses a non-standardized service that tailors music to fit their branding. In the process, an additional way to market your artists presents itself."

E-Magine's newest client is New York-based body- and skin-care company Kiehl's Since 1851. According to Rücker, E-Magine is initially fitting Kiehl's with 50 hand-selected commercial CDs (ranging from E-Magine artist Jay-Jay Johanson to Joni Mitchell). This will be followed by monthly compilations designed specifically for Kiehl's.

"Finding, compiling, and packaging the right music is one part of the service," Rücker notes. "Properly administering BMI, ASCAP, and SESAC payments is another. We will handle it all." E-Magine will work with Kiehl's as it expands its operation in the U.S. and internationally.

NEW & NOTEWORTHY: May 6 sees the release of *This Is Electroclash*, a three-disc collection from Marina del Rey, Calif.-based Hypnotic Recordings. Unlike the bulk of earlier sets focusing on the nü-electro scene, this one spans the decades, taking a healthy look at the past, the present, and the future. The end result stands head and shoulders above the competition.

Especially festive are Effcee's cover of David Bowie's "Fashion," the Kitty Kat mix of Anita Ward's disco classic "Ring My Bell," Northern Lite's "Treat Me Better," the Faint remix of Joy

Electric's "We Are Rock," and Tok Tok vs. Soffy O's rerub of Sigue Sigue Sputnik's "Everybody Loves You."

Also arriving May 6 is house music pioneer Larry Heard's new album, *Where Life Begins* (Track Mode Recordings). In signature fashion, Heard has concocted a gorgeous soundscape that is deep and jazzy and beautifully moody. Emotions run very deep, particularly on a track like "Just One Minute."

The recently issued *Azuli Presents Miami 2003* (Azuli U.K.) is home to some of the finest house tracks that were introduced to the masses at the Winter Music Conference in March. Mixed by Azuli founder David Piccioni, the two-disc *Miami 2003* shines the light on Lee-Cabrera's Latin-hued "Shake It (No Te Muevas Tanto)," Bini & Martini Featuring Su' Su Bobien's discolicious "Say Yes," and Big Moses Featuring Kenny Bobien's spiritually uplifting "Brighter Days."

THE SINGLE LIFE: Nearly two years after Full Intention & Shena delivered "I'll Be Waiting," they return with the equally stunning "Your Day Is Coming." Co-penned by Blaze and Full Intention, the Essence U.K. track stimulates the mind and feet with empowering lyrics, soulful vocals, and classic house beats.

Six-year-old "Turn Me Out (Turn to Sugar)" by Praxis Featuring Kathy Brown has been put to the remix test (again) via Just 2 Xist Records. Following last year's Sol Brothers mixes—which were heavily inspired by Armand van Helden's restructuring of CJ Bolland's global dancefloor smash "Sugar Is Sweeter"—along comes an Escape Vs. Guido version tailor-made for big room drama. All the ingredients are present: synth stabs, tribal breakdowns, and unfortunately, one drum roll too many. Brown's powerhouse vocals shine throughout.

NUMBER ONE: Twenty-two years after its original release, Yoko Ono's "Walking on Thin Ice" (Mind Train/Twisted/The Right Stuff) reaches the summit of the *Billboard* Hot Dance Music/Club Play chart this issue. Congratulations must go to Ono, Mind Train's Rob Stevens, Twisted's Rob DiStefano, and all the remixers involved in this project (Pet Shop Boys, Danny Tenaglia, Felix da Housecat, Orange Factory, Rui da Silva, François K., Eric Kupper, and Peter Rauhofer) for believing that this timeless and classic recording could successfully be introduced to a new generation of clubgoers. Color us happy.

MAY 10
2003

Billboard® HOT DANCE MUSIC™

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				NUMBER 1 1 Week At Number 1		
1	2	4	1	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono
2	3	5	1	I'LL BE THERE	MULTIPLY/FFRR PROMOS/WARNER STRATEGIC MARKETING	Weekend Players
3	5	9	1	LOVE IS A CRIME	DAYLIGHT PROMO/EPIC	Anastacia
4	11	16	1	SEDUCE ME NOW (SEDUCEME)	SONY DISCOS 8655/JELLYBEAN	India
5	1	2	1	GOSSIP FOLKS (FATBOY SLIM MIXES)	THE GOLD MIND/ELEKTRA 67387/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
6	4	6	1	SHAKE IT	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
7	9	14	1	MONTANA	MCA PROMO	Venus Hum
8	14	29	1	ROCK YOUR BODY (REMIXES)	JIVE PROMO	Justin Timberlake
9	12	18	1	I AM READY	STAR 69 12521	Size Queen
10	6	8	1	WITHOUT YOU	CURB 77101	Mary Griffin
11	22	37	1	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS	Madonna
12	16	25	1	IF THAT'S LOVE (REMIXES)	ATLANTIC PROMO	Laura Pausini
13	7	1	1	ON A HIGH (DANCE MIXES)	ATLANTIC PROMO	Duncan Sheik
14	17	24	1	RAINY DAY	ROBBINS 72084	Renee Stacey
15	15	21	1	SEXY NORTHERNER	SANCTUARY PROMO	Pet Shop Boys
16	10	7	1	BEAUTIFUL (P. RAUHOFFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES)	RCA 51195/RMG	Christina Aguilera
17	8	3	1	HONEY	NERVOUS 20528	Billie Ray Martin
18	23	30	1	PEOPLE ARE PEOPLE	TOPAZ IMPORT	30 Dirty Junkies
19	21	31	1	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)	ISLAND 00243/DJMG	Daniel Bedingfield
20	20	26	1	GUIDE ME GOD	TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
21	25	34	1	DUST.WAV	RADIKAL 99159	Perpetuous Dreamer
22	27	32	1	HEAVENLY LIGHT	SLAAG 002	Dawn Tallman
23	19	12	1	I DROVE ALL NIGHT (REMIXES)	EPIC PROMO	Celine Dion
24	18	22	1	BOTTLES & CANS (GUIDO OSORIO MIXES)	J PROMO/RMG	Angie Stone
25	24	13	1	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	CURB PROMO	LeAnn Rimes
26	13	10	1	TRY IT ON MY OWN (REMIXES)	ARISTA 50538	Whitney Houston
27	28	17	1	WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick

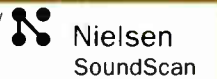
POWER PICK

28	38	—	1	RELIGHT MY FIRE	SONY IMPORT	Martin Featuring Loleatta Holloway
29	33	40	1	ELEFANTS	STAR 69 12571	Friburn & Urik

HOT SHOT DEBUT

30	—	—	1	LOVE THAT MAN (REMIXES)	ARISTA PROMO	Whitney Houston
31	35	43	1	NOT GONNA GET US	INTERSCOPE PROMO	t.A.T.u.
32	31	28	1	JANEIRO	RADIKAL 99163	Solid Sessions Feat. Pronti & Kalmani
33	29	15	1	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)	FLORA 060094/HIP-D	Seiko
34	39	—	1	WILLING & ABLE	DEE VEE PROMO/MUSICRAMA	Aubrey
35	42	—	1	STUCK IN A GROOVE	MTA 27781/V2	Puretone
36	41	—	1	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
37	40	—	1	THE 15TH	CAPITOL PROMO	Fischerspooner
38	36	42	1	BIG ROOM DRAMA	JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel
39	26	11	1	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS 42496	Cher
40	37	38	1	SERIOUS	JVM 014	Vernessa Mitchell
41	44	—	1	I'LL BE YOUR ANGEL	NU LIFE 98845/LOGIC	Kira
42	—	—	1	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
43	—	—	1	GETAWAY	UNIVERSAL PROMO/UMRG	Becky Baeling
44	30	19	1	DINOSAUR ADVENTURE 3D	JBO 27778/V2	Underworld
45	—	—	1	YOU MEAN THE WORLD TO ME	CUTTING PROMO	Jung Featuring Hope
46	34	23	1	I BELIEVE	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
47	47	45	1	DAVID	MOONSHINE PROMO	GusGus
48	48	44	1	E	ULTRA 1153	Drunkenmunky
49	43	33	1	NO WAY NO HOW	JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez
50	32	20	1	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling

Dance Singles Sales and Sales Breakouts data compiled by



Dance Singles Sales

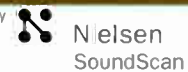
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1 5 Weeks At Number 1		
1	1	1	1	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 00243/DJMG	Daniel Bedingfield
2	2	2	1	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH/ISLAND 063793/DJMG	Mariah Carey
3	5	10	1	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011	Panjabi MC
4	3	3	1	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
5	4	4	1	DIE ANOTHER DAY (REMIXES)	WARNER BROS 42492	Madonna
6	—	—	1	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
7	6	5	1	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
8	17	15	1	SAN FRANCISCO	JELLYBEAN 78654	Sir Ivan
9	8	7	1	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Ono
10	—	—	1	TRAIN	MUTE 9207	Goldfrapp
11	—	—	1	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
12	13	11	1	GOSSIP FOLKS (FATBOY SLIM REMIX)	THE GOLD MIND/ELEKTRA 67387/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
13	11	9	1	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS 42496	Cher
14	7	8	1	IN YOUR LIFE	LOGIC 98814	La Bouche
15	9	6	1	AGAIN	TVU/PYRAMID 91010/ORPHEUS	Fantasy
16	12	13	1	SOLSBURY HILL	MUTE 9200	Erasure
17	14	—	1	DANGER! HIGH VOLTAGE	XL 41157/BEGGARS GROUP	Electric Six
18	15	16	1	NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
19	19	20	1	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
20	18	17	1	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
21	20	—	1	THRIVE (IS THAT JAMES DANCING? MIX)	SPARROW 77951	Newsboys
22	22	—	1	SERVE THE EGO (REMIXES)	ATLANTIC 95398/AG	Jewel
23	—	—	1	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS	Madonna
24	23	22	1	SOMETHING	ROBBINS 72056	Lasgo
25	—	—	1	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido

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

MAY 10
2003

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					NUMBER 1 2 Weeks At Number 1
1	1	2	LOUIE DEVITO	DEE VEE 0005/MUSICRAMA	Dance Divas
2	3	1	JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra Dance 03
3	2	2	VARIOUS ARTISTS	MADACY 4981	30th Anniversary Collection: Ultimate Disco
4	4	1	MASSIVE ATTACK	VIRGIN 81239	100th Window
5	8	1	THALIA	EMI LATIN 91595 [M]	Thalia's Hits Remixed
6	5	2	THE RIDDLER	TOMMY BOY 1564	Dance Mix NYC — Vol. 3
7	6	2	THE STREETS	VICE 93181/TATLANTIC [M]	Original Pirate Material
8	11	1	THE POSTAL SERVICE	SUB POP 590 [M]	Give Up
9	9	2	EVERYTHING BUT THE GIRL	SIRE/ATLANTIC 79028/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain
10	15	1	FISCHERSPOONER	CAPITOL 42838 [M]	#1
11	10	1	THE HAPPY BOYS	ROBBINS 15036	Techno Party (Volume 1)
12	7	1	DAVID VISAN	GEORGE V 71034	Buddha-Bar V
13	14	2	THIEVERY CORPORATION	EIGHTTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon
14	12	1	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
15	19	1	VARIOUS ARTISTS	ROBBINS 75025	Best Of Trance Volume Three
16	13	1	APHEX TWIN	WARP 102 [M]	26 Mixes For Cash
17	16	1	BAD BOY JOE	WHAT IF 367/MUSICRAMA	The Best Of Freestyle Megamix Volume 3
18	20	1	KUMBIA KINGS	EMI LATIN 42528	All Mixed Up: Los Remixes
19	18	1	DJ SAMMY	ROBBINS 78031	Heaven
20	—	—	DAVE MATTHIAS / TORQUE	UBL 903	Pure Dance Party Volume 1
21	17	1	PAUL VAN DYK	MUTE 9201 [M]	Global
22	—	—	GOTAN PROJECT	XL 118/BEGGARS GROUP	La Revancha Del Tango
23	22	1	JOHN DIGWEED	THRIVE 80964	Stark Raving Mad
24	—	—	JONATHAN PETERS	BLUETRIIP 21001	Revelation: The S&M Party (Live At Soundfactory)
25	—	—	MOBY	—	18

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

MAY 10
2003

Billboard® HOT DANCE BREAKOUTS

Club Play

Dance Singles Sales

1	I TRY	Made By Monkeys	NO LABEL	1	L.A. SONG	Fischerspooner	GIGOLO
2	I'M GLAD (P. OAKENFOLD & FORD MIXES)	Jennifer Lopez	EPIC	2	ALL I WANT	Gardeweg	RADIKAL
3	PEOPLE WILL BELIEVE	Jamez	FUTURE GROOVE/MUTE	3	STUCK IN A GROOVE	Puretone	MTA/V2
4	MAGNIFIQUE	Tedd Patterson	HYSTERIA	4	MOTION CONTROL	Spacek	IK7
5	RAPIDO	Alma Matris	MANTRA	5	COME TO ME BABY	Dave From Dallas	YOSHITOSH/DEEP DISH

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

Samplers Help Nashville Underground Build Its Brand

BY DEBORAH EVANS PRICE

NASHVILLE—Nashville power couple Lari White and Chuck Cannon continue to establish their Nashville Underground brand with the release of the independent label's third sampler CD.

The 12-song collection showcases six of Nashville's top female songwriters: Beth Nielsen Chapman, Gretchen Peters, Jill Colluci, Angela Kaset, Tia Sillers, and Mary Ann Kennedy. As on the label's previous samplers, each writer performs one of their best-known hits and a personal favorite that has not been recorded by another artist.

"Your most recent project is always your favorite," White says of the new CD. "This one is a very special one. It's all women and just some of the best songwriter/artists around."

Each writer had total freedom in creating her cuts and bringing them to the Nashville Underground team for inclusion on *Nashville Underground Sampler Three*. Chapman serves up a unique take on the Faith Hill smash "This Kiss," as well as the lesser-known "Nothin' I Can Do About It Now." Kennedy performs "Safe in the Arms of Love," a hit for Martina McBride. She also delivers "Ride My Pony," a cut from her own new CD, *The Trail Less Traveled*, on Tonka Records.

White and Cannon, who are married, launched Nashville Underground in 1999 to shine a spotlight on the city's songwriting community, of which they are both highly esteemed members. White has released four albums on RCA and one on Lyric Street and is enjoying a budding acting career in such films as *Cast Away*. Cannon is among Music City's most successful songwriters. His credits include Toby Keith's "How Do You Like Me Now?!" and John Michael Montgomery's "I Love the Way You Love Me."

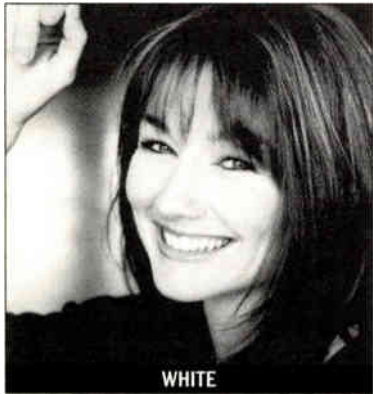
BUILDING A BRAND

The first two Nashville Underground samplers included music from such top-shelf writers as Marcus Hummon, Victoria Shaw, Gary Burr, Bob DiPiero, Billy Dean, and Stephony Smith. The projects were promoted via the Internet, through Nashville Underground tours, and other opportunities designed to create awareness of the label and its mission.

White says, "As much as the artist in me recoils from the whole notion of creating a brand, as a record label that's exactly what we are trying to do.

"We feel this [songwriting] com-

munity is unique. It's an American treasure, and it exists right here in Nashville," White continues. "It's never had the brand, a name, or something that you could [use to] sum it up in 10 words or less to help the general public get an idea of what it was or what it's about."



WHITE

Thus far, Nashville Underground CDs have only been available via the Internet and at select retailers. White says the initial thrust has been to develop the brand. "It's been really important to us in these first few years, more than getting out and selling to all the Wal-Marts. So we've been working on developing our imaging, our visual presentation, our logo."



According to White, the label has been negotiating with Ryko Distribution and may have Nashville Underground music in that pipeline by fourth-quarter 2003. Her new CD, *Green-Eyed Soul*—on her own Skinny WhiteGirl label—will follow early next year.

She admits it has been a slow, steady building process with Nashville Underground. "[With] the first sampler, [people said], 'Oh, this is nice.' The second sampler was, 'Oh, they haven't gone away yet.' The third sampler, [people are saying], 'It's working. It's growing.' Our goal was always to grow a little bit of catalog before we even attempted to expose it much farther than Nashville, and I think we are finally at that point now."

MOTHER'S DAY MARKETING

Cannon and White run all facets of the label along with one other staffer, Roger Osborne. The trio plans for the new sampler to be highly visible in the label's home

town this month. It started with a May 1 kickoff party at Sunset Grill. Through the month the popular eatery is also featuring artwork by White's brother Torne, who designs the label's graphics. The launch festivities continue May 3 with Kaset, Peters, Kennedy, Colluci, and others performing at the Bluebird Cafe with additional performances at other Nashville venues during the month.

The label is also partnering with local retailers to sell the CD as a Mother's Day gift. White says Tower is doing a special Mother's Day promotion, and "we have several florists who are featuring this CD for Mother's Day in their stores." The florists are expected to mention the CD as an option for customers who want to add something extra to their arrangement and may choose the CD instead of candy or a balloon.

White says that on Mother's Day, Sunset Grill will have the new sampler listed on their specials menu "so you can get it as an appetizer or a dessert. They'll be playing the CD in the restaurant, and we'll have little cards on the tables."

Nashville Underground is also partnering with the Loews Vanderbilt Plaza to promote the CD. White calls the hotel "probably the biggest supporter of Nashville Underground. They already ordered CDs for every room at the hotel, and now they offer the entire catalog. We designed wooden CD display racks especially for them to display the CDs in their rooms."

Like all label chiefs, White wrestles with the cost of getting the music heard. "It's really expensive and hard to release music," she observes. "And it's getting harder and more expensive. There's all kinds of challenges and competition from other forms of entertainment. As much as I wish it were not true, it's just not enough to make great music. You have to figure out how to let people know that it exists and where they can find it."

In the future, White says they would like to do a sampler that would be a "masters edition," possibly featuring such songwriting legends as Bill Anderson and Mac Davis. Sharing Nashville's unique creative spirit is a mission for White and Cannon.

"I'm just a huge, huge fan of this community, and I know I'm not the only one," White says. "There are people who love music. They love good songs and good writing and aren't necessarily listening to commercial radio. They like things that are a little different."

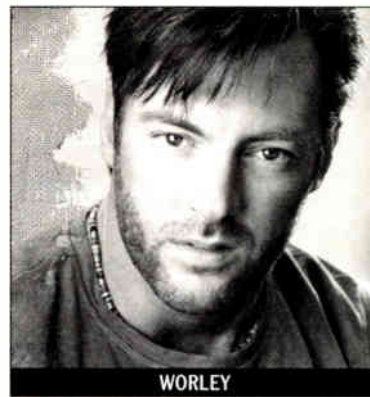
Nashville Scene™



by Phyllis Stark

SIX WEEKS AND COUNTING: As Darryl Worley's "Have You Forgotten?" notches its sixth week at No. 1 on the Hot Country Singles & Tracks chart this issue, Worley confesses to being somewhat surprised at the pro-war song's enduring success.

"We didn't think it would be a radio single," he says, referring to himself and the song's co-writer, Wynn Varble. "We knew it had the potential for some controversy, and we wrote it pretty in-your-face. I said to Wynn, 'Let's not write this like we're even thinking about radio. If it sits on the shelf like those other 1,500 songs in my publishing company, so be it.'"



WORLEY

But then, something interesting happened. "I had a wild hair to play it on the Grand Ole Opry, and that's where it all blew up," Worley says. "Fans were calling the label by Monday and had downloaded it from the Opry Web site and were sending MP3s around.

"It could have gone either way, but we believed in the message so much that we just took a chance and put it out there, and golly!

"When you believe in a message that strongly you have to put it out there, even if there is a chance it probably won't be absolutely great for your career," he says. "You can't always avoid stepping out on a limb."

ON THE ROW: Don Cook leaves his position as senior VP/chief creative officer at Sony/ATV Tree but will maintain an office there. Cook, a prominent Nashville producer/songwriter, plans to concentrate on producing and songwriting. He will not be replaced.

Claire Cook is promoted from director of media and artist relations to VP of media and artist relations at Dreamcatcher Entertainment.

Universal South senior partner Tony Brown has been upgraded to fair condition and moved out of intensive care into a regular room at UCLA Medical Center. Brown had been in critical

condition since he fell and struck his head April 11 (*Billboard*, April 26).

Former Epic and Giant Records A&R executive Debbie Zavitson has embarked on a new career as an independent song plugger/A&R rep. She will represent the Song Planet catalog and its writers, as well as songwriters Jon Vezner and J.D. Martin. She'll also work with producer Chuck Howard and his H2e label in an A&R capacity.

RHYTHM & ROOTS: Former Great American Country producer Tamara Saviano has launched Nashville-based American Roots Publishing, a nonprofit organization that will publish and distribute the works of American artists, including writers, poets, singers, songwriters, and visual artists. Joe Ely's debut novel, *Super Reverb*, will be the company's first release in spring 2004, followed later that year by an art book from former Concrete Blonde singer Johnette Napolitano.

The company's advisory board will include Emmylou Harris, New West Records president Cameron Strang, Vector Management associate manager Kathi Whitley, Triloka Records senior VP/GM Tom Frouge, Sugar Hill Records A&R director Steve Fishell, and singer/actress Bobbie Eakes.

NEW AND NOTEWORTHY: Columbia/Lucky Dog artist Charlie Robison will release a live album May 6. The disc includes 15 live tracks and a studio version of Robison's new single, "Walter." The album, recorded with his band, the Enablers, during two nights at Gruene Hall in New Braunfels, Texas, includes a few covers.

John Berry will self-release a new album, *Acoustic Songs and Stories*, May 10. It features live performances taken from some of Berry's shows as well as the artists' comments about the songs. He is selling it on his Web site, johnberry.net, and at his concerts.

Smith Music Group released the first DVD in its Live at Billy Bob's Texas series April 8. The DVD (a CD is also available) features outlaw David Allan Coe, a 90-minute concert, and a frank interview with Coe.

HAPPENINGS: The annual Colgate Country Showdown talent competition has partnered with Lyric Street Records this year. The label will offer a demo deal to the winner, who will be selected in a live telecast on Pax-TV and in syndication May 4. The winner also gets a \$100,000 grand prize from the contest organizers and sponsor Colgate-Palmolive. Billy Ray Cyrus hosts the final competition.

MAY 10 2003

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																							
														1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
					NUMBER 1	2 Weeks At Number 1	38	44	39	37	NICKEL CREEK SUGAR HILL 3941 (18 98 CD)	This Side	2																							
1	1	—	3	DARRYL WORLEY DREAMWORKS 005640/INTERSCOPE (12 98/18 98)	Have You Forgotten?	1	39	40	32	39	SOUNDTRACK WARNER BROS. 48424/WVRN (18 98 CD)	Blue Collar Comedy Tour: The Movie	29																							
2	3	1	33	DIXIE CHICKS ▲ MONUMENT 68195/SONY (10 98 EQ/17 98 [M])	Home	1	40	39	35	23	MARK WILLIS MERCURY 170313/UMGN (11 98/18 98)	Greatest Hits	16																							
3	2	2	40	TOBY KEITH ▲ DREAMWORKS 005640/INTERSCOPE (11 98/18 98)	Unleashed	1	41	38	33	31	TOBY KEITH ▲ DREAMWORKS 45029/INTERSCOPE (12 98/18 98)	Pull My Chain	1																							
4	4	—	7	JESSICA ANDREWS DREAMWORKS 480755/INTERSCOPE (12 98/18 98)	Now	4	42	41	38	26	VARIOUS ARTISTS ● EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12 98 EQ/17 98)	Totally Country Vol. 2	5																							
5	6	3	22	TIM MCGRAW ▲ CURB 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2	43	45	44	26	LONESTAR ▲ BNA 70117/RLG (12 98/18 98)	I'm Already There	1																							
6	9	4	23	SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1	44	46	43	27	ALISON KRAUSS + UNION STATION ● ROUNDER 610495 (11 98/17 98)	New Favorite	3																							
7	11	6	20	JOHNNY CASH ● AMERICAN 88591/LOST HIGHWAY (18 98 CD)	American IV: The Man Comes Around	4	45	43	40	28	PHIL VASSAR ARISTA NASHVILLE 67077/RLG (11 98/17 98)	American Child	4																							
8	7	7	34	MARTINA MCBRIDE ▲ RCA 67012/RLG (12 98/18 98)	Greatest Hits	1	46	50	48	29	BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG (11 98/17 98)	Part II	3																							
9	8	8	31	KENNY CHESNEY ▲ BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1	47	48	45	30	LEANN RIMES ● CURB 78747 (12 98/18 98)	Twisted Angel	3																							
10	10	5	31	CHRIS CAGLE CAPITOL 40516 (11 98/18 98)	Chris Cagle	1	48	51	46	27	GEORGE STRAIT ▲ MCA NASHVILLE 170220/UMGN (11 98/18 98)	The Road Less Traveled	1																							
11	13	10	29	KEITH URBAN ● CAPITOL 72526 (10 98/18 98)	Golden Road	3	49	49	42	27	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18 98 CD) [M]	Live At The Charleston Music Hall	32																							
12	14	9	11	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12 98/18 98)	For The Last Time: Live From The Astrodome	2	50	52	54	28	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8 98/14 98) [M]	Emerson Drive	13																							
13	12	11	20	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12 98/18 98)	Melt	1	51	47	—	1	VARIOUS ARTISTS DUALTONE 01137/RAZOR & TIE (17 98 CD)	Lonesome, Dn'ry And Mean: A Tribute To Waylon Jennings	47																							
14	5	—	2	TOBY KEITH MERCURY 170351/UMGN (12 98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	52	56	53	21	TRAVIS TRITT COLUMBIA 86668/SONY (12 98 EQ/18 98)	Strong Enough	4																							
15	18	14	31	DIAMOND RIO ● ARISTA NASHVILLE 67046/RLG (11 98/17 98)	Completely	3	53	55	47	11	BERING STRAIT UNIVERSAL SOUTH 170218 (18 98 CD)	Bering Strait	17																							
16	16	13	40	JOE NICHOLS UNIVERSAL SOUTH 170285 (11 98/17 98) [M]	Man With A Memory	9	54	53	49	11	BLAKE SHELTON ● WARNER BROS. 24731/WVRN (11 98/17 98)	Blake Shelton	3																							
17	19	15	38	RANDY TRAVIS WORD/CURB 86236/WARNER BROS. (11 98/18 98)	Rise And Shine	15	55	60	58	11	WILLIE NELSON SUGAR HILL 1073 (16 98 CD)	Crazy: The Demo Sessions	32																							
18	17	12	31	ELVIS PRESLEY ▲ RCA 68079/RMG (12 98/19 98)	Elvis: 30 #1 Hits	1	56	57	63	22	WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UMGN (18 98 CD)	Stars & Guitars	18																							
					GREATEST GAINER		57	54	51	23	VARIOUS ARTISTS WALT DISNEY 86003 (10 98 CD)	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	51																							
19	27	19	4	GEORGE JONES BANDIT/BNA 67063/RLG (11 98/18 98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19	58	62	50	27	ANNE MURRAY STRAIGHTWAY 39779 (19 98/19 98)	Country Croonin'	13																							
20	24	18	23	ALISON KRAUSS + UNION STATION ● ROUNDER 610495 (11 98/17 98)	Live	9	59	58	52	28	AARON TIPPIN LYRIC STREET 165033/HOLLYWOOD (12 98/18 98)	Stars & Stripes	10																							
21	22	23	14	ALABAMA RCA 67052/RLG (11 98 CD)	In The Mood: The Love Songs	4	60	63	62	29	KELLIE COFFEY BNA 67048/RLG (10 98/16 98)	When You Lie Next To Me	5																							
22	21	17	28	FAITH HILL ▲ WARNER BROS. 49001/WVRN (12 98/18 98)	Cry	1	61	61	57	16	AARON LINES RCA 68083/RLG (11 98/17 98)	Living Out Loud	9																							
23	20	16	47	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12 98/18 98)	Drive	1	62	69	73	22	GARTH BROOKS ▲ CAPITOL 71350 (10 98/18 98)	Scarecrow	1																							
24	28	27	7	CRAIG MORGAN BROKEN BOW 77567 (13 98 CD) [M]	I Love It	24					HOT SHOT DEBUT																									
25	23	21	35	MONTGOMERY GENTRY COLUMBIA 86520/SONY (11 98 EQ/17 98)	My Town	3	63				BILLY RAY CYRUS MERCURY 170165/UMGN (12 98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	63																							
26	15	—	2	BILLY GILMAN EPIC 86354/SONY (12 98 EQ/18 98)	Music Through Heartongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15	64	64	56	29	VARIOUS ARTISTS UTV 061991/TIME (18 98 CD)	Pure Country Classics: The #1 Hits	37																							
27	26	24	37	TRACE ADKINS ● CAPITOL 30618 (10 98/17 98)	Chrome	4	65	68	65	23	TRICK PONY WARNER BROS. 48233/WVRN (12 98/18 98)	On A Mission	13																							
28	25	22	14	BLAKE SHELTON WARNER BROS. 48237/WVRN (12 98/18 98)	The Dreamer	2	66	59	59	44	VARIOUS ARTISTS ● BNA 67043/RLG (12 98/17 98)	Totally Country	2																							
29	29	20	1	ROSANNE CASH CAPITOL 37757 (18 98 CD)	Rules Of Travel	16	67	65	60	10	JENNIFER HANSON CAPITOL 35247 (18 98 CD) [M]	Jennifer Hanson	20																							
30	30	25	8	WILLIE NELSON LEGACY/COLUMBIA 86749/SONY (25 98 EQ CD)	The Essential Willie Neslon	24	68	73	69	31	LINDA RONSTADT ELEKTRA 76109/RHINO (17 98 CD)	The Very Best Of Linda Ronstadt	19																							
31	34	31	11	RODNEY CARRINGTON CAPITOL 36670 (18 98 CD)	Nut Sack	14	69	66	61	11	SAMMY KERSHAW AUDIUM 8167/KDCH (18 98 CD)	I Want My Money Back	39																							
32	32	28	11	VINCE GILL MCA NASHVILLE 170286/UMGN (12 98/18 98)	Next Big Thing	4	70	70	66	5	THE DERAILERS LUCKY DOG 86873/SONY (18 98 EQ CD)	Genuine	44																							
33	33	29	12	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11 98/17 98)	Alright Guy	4	71			24	THE NITTY GRITTY DIRT BAND CAPITOL 40177 (19 98 CD)	Will The Circle Be Unbroken, Volume III	18																							
34	31	26	6	DEANA CARTER ARISTA NASHVILLE 67054/RLG (11 98/18 98)	I'm Just A Girl	6	72	72	67	9	THE COUNTDOWN SINGERS MADACY 6816 (19 98 CD)	Today's Country	58																							
35	36	30	5	SOUNDTRACK COLUMBIA 87169/SONY (12 98 EQ CD)	Nashville Star: The Finalists	25	73			12	GLEN CAMPBELL CAPITOL 41810 (18 98 CD)	All The Best	12																							
36	35	36	17	GEORGE STRAIT MCA NASHVILLE 170280/UMGN (11 98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	74			8	PAT GREEN REPUBLIC/UNIVERSAL 016018/UMRG (8 98/14 98)	Three Days	7																							
37	37	34	18	TERRI CLARK MERCURY 170325/UMGN (11 98/18 98)	Pain To Kill	5	75			2	CROSS CANADIAN RAGWEED UNIVERSAL SOUTH 064414 (14 98 CD) [M]	Cross Canadian Ragweed	70																							

● 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 (Dro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 10 2003

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS															
										1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
			NUMBER 1	2 Weeks At Number 1	135	13	HANK WILLIAMS JR. ▲ CURB 77938 (15 98/9 98)	Greatest Hits, Vol. 1	456															
1	1	KENNY CHESNEY ▲ BNA 63676/RLG (12 98/18 98)	Greatest Hits	135	14	9	LEE GREENWOOD ▲ CAPITOL 95568 (11 98 CD)	American Patriot	42															
2	5	DIXIE CHICKS ◆ MONUMENT 68195/SONY (10 98 EQ/17 98) [M]	Wide Open Spaces	274	15	18	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12 98/18 98)	The Greatest Hits Collection	293															
3	2	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11 98/18 98) [M]	Rascal Flatts	151	16	14	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12 98/18 98)	The Greatest Hits Collection	392															
4	3	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170099/UMGN (12 98/19 98)	O Brother, Where Art Thou?	125	17	19	THE JUDDS ● CURB 77965 (12 98/11 98)	Number One Hits	140															
5	4	TIM MCGRAW ▲ CURB 77978 (12 98/18 98)	Greatest Hits	127	18	15	SOUNDTRACK ▲ CURB 78703 (11 98/17 98)	Coyote Ugly	143															
6	7	DIXIE CHICKS ◆ MONUMENT 63678/SONY (12 98 EQ/18 98)	Fly	191	19	—	TIM MCGRAW ▲ CURB 78711 (12 98/18 98)	Set This Circus Down	105															
7	6	SHANIA TWAIN ◆ MERCURY 533009/UMGN (12 98/18 98)	Come On Over	286	20	17	TOBY KEITH ▲ MERCURY 68082/UMGN (11 98/17 98)	Greatest Hits Volume One	230															
8	10	PATSY CLINE ▲ MCA NASHVILLE 320012/UMGN (6 98/11 98)	12 Greatest Hits	778	21	23	GEORGE STRAIT ▲ MCA NASHVILLE 110651/UMGN (10 98/17 98)	Pure Country (Soundtrack)	407															
9	11	HANK WILLIAMS ● MERCURY 533029/UMGN (11 98/17 98)	20 Of Hank Williams Greatest Hits	110	22	22	ROY ORBISON LEGACY/MONUMENT 60790/SONY (17 98 EQ/11 98)	16 Biggest Hits	59															
10	8	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7 98 EQ/11 98)	16 Biggest Hits	212	23	—	DON WILLIAMS MCA NASHVILLE 112256/UMGN (6 98/11 98)	The Best Of Don Williams: 20th Century Masters The Millennium Collection	2															
11	12	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY (7 98 EQ/11 98)	16 Biggest Hits	242	24	21	JOHN DENVER MADACY 4750 (5 98/9 98)	The Best Of John Denver	245															
12	16	TIM MCGRAW ▲ CURB 77886 (7 98/11 98)	Everywhere	247	25	20	FAITH HILL ▲ WARNER BROS. 47373/WVRN (12 98/18 98)	Breathe	181															

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

MAY 10
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				PLAYS	SCORE								PLAYS	SCORE			
1	1	1	17	Airplay monitored by Nielsen Broadcast Data Systems		NUMBER 1 HAVE YOU FORGOTTEN? FROGERS, J. STROUD (D. WORLEY, W. VARBLE)	Darryl Worley DREAMWORKS 00063	1	31	31	31	11	Airplay monitored by Nielsen Broadcast Data Systems		BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Sara Evans RCA ALBUM CUT	31
2	3	4	17	Airplay monitored by Nielsen Broadcast Data Systems		SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)	Tim McGraw CURB ALBUM CUT	2	29	28	28	6	Airplay monitored by Nielsen Broadcast Data Systems		HEY MR. PRESIDENT B. GALLIMORE, T. MCGRAW (T. DOUGLAS)	The Warren Brothers BNA ALBUM CUT	28
3	2	2	17	Airplay monitored by Nielsen Broadcast Data Systems		BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney BNA ALBUM CUT	2	33	34	34	8	Airplay monitored by Nielsen Broadcast Data Systems		ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)	Dusty Drake WARNER BROS. ALBUM CUT/WRN	33
4	6	7	24	Airplay monitored by Nielsen Broadcast Data Systems		RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban CAPITOL ALBUM CUT	4	34	36	35	10	Airplay monitored by Nielsen Broadcast Data Systems		LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, L. T. MILLER, B. BAKER)	Amy Dalley CURB ALBUM CUT	34
5	7	8	25	Airplay monitored by Nielsen Broadcast Data Systems		I BELIEVE M. O. CLUTE (S. EWING, D. KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	5	35	35	33	16	Airplay monitored by Nielsen Broadcast Data Systems		I WANT MY MONEY BACK R. LANDIS (D. BERG, S. TATE, A. TATE)	Sammy Kershaw AUDIUM ALBUM CUT	33
6	9	9	26	Airplay monitored by Nielsen Broadcast Data Systems		WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL ALBUM CUT	6	36	38	40	11	Airplay monitored by Nielsen Broadcast Data Systems		WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)	Mark Wills MERCURY 172267	36
7	8	10	23	Airplay monitored by Nielsen Broadcast Data Systems		THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	7	37	40	45	7	Airplay monitored by Nielsen Broadcast Data Systems		SOMEDAY V. GILL (V. GILL, R. MARK)	Vince Gill MCA NASHVILLE 000123	37
8	5	5	24	Airplay monitored by Nielsen Broadcast Data Systems		CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. C. ROSBY)	Martina McBride RCA 69173	5	38	39	44	8	Airplay monitored by Nielsen Broadcast Data Systems		THREE MISSISSIPPI B. GALLIMORE (H. LINDSEY, T. VERGES, ANGELO)	Terri Clark MERCURY 172262	38
9	4	3	21	Airplay monitored by Nielsen Broadcast Data Systems		THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	2	39	30	22	18	Airplay monitored by Nielsen Broadcast Data Systems		THIS IS GOD D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	17
10	11	11	16	Airplay monitored by Nielsen Broadcast Data Systems		LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, R. SCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	10	40	46	52	3	Airplay monitored by Nielsen Broadcast Data Systems		HEAVY LIFTIN' B. BRADDOCK (R. RUTHERFORD, B. H. ROBERT, G. TERENI)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	40
11	10	6	28	Airplay monitored by Nielsen Broadcast Data Systems		BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)	Joe Nichols UNIVERSAL SOUTH 172241	1	41	47	56	4	Airplay monitored by Nielsen Broadcast Data Systems		WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	41
12	12	14	9	Airplay monitored by Nielsen Broadcast Data Systems		MY FRONT PORCH LOOKING IN D. HUFF (R. MCDONALD, F. MYERS, D. FRIMMER)	Lonestar BNA ALBUM CUT	12	42	42	46	5	Airplay monitored by Nielsen Broadcast Data Systems		ONLY GOD (COULD STOP ME LOVING YOU) J. KING, J. STROUD, R. MARK (R. J. LANGE)	Emerson Drive DREAMWORKS 450788	42
13	17	20	17	Airplay monitored by Nielsen Broadcast Data Systems		BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson DREAMWORKS 450785	13	43	41	36	17	Airplay monitored by Nielsen Broadcast Data Systems		ROCK YOU BABY J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 450785	13
14	14	16	14	Airplay monitored by Nielsen Broadcast Data Systems		STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCHE)	Jimmy Wayne DREAMWORKS 450789	14	44	43	47	9	Airplay monitored by Nielsen Broadcast Data Systems		SUDDENLY D. CHILD, P. AMATO, G. PAGANI (D. CHILD, A. CARLSSON)	LeAnn Rimes ASYLUM-CURB ALBUM & SOUNDTRACK CUT	43
15	13	12	22	Airplay monitored by Nielsen Broadcast Data Systems		19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills MERCURY 172267	1	45	53	54	8	Airplay monitored by Nielsen Broadcast Data Systems		LOVE CHANGES EVERYTHING C. FARREN (A. LINES, C. FARREN)	Aaron Lines RCA ALBUM CUT	45
16	15	15	19	Airplay monitored by Nielsen Broadcast Data Systems		THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	14	46	51	53	4	Airplay monitored by Nielsen Broadcast Data Systems		THIS FAR GONE J. HANSON, G. DRDMAN (M. NESLER, T. MARTIN)	Jennifer Hanson CAPITOL ALBUM CUT	46
17	16	18	20	Airplay monitored by Nielsen Broadcast Data Systems		SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA 79864	16	47	50	51	4	Airplay monitored by Nielsen Broadcast Data Systems		A BOY LIKE YOU C. HOWARD (H. NEWFIELD, T. SHAPIRO, R. RUTHERFORD)	Trick Pony WARNER BROS. ALBUM CUT/WRN	47
18	20	19	27	Airplay monitored by Nielsen Broadcast Data Systems		ALMOST HOME C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	18	48	52	58	1	Airplay monitored by Nielsen Broadcast Data Systems		A FEW QUESTIONS J. RITCHEY, C. WALKER (P. MCDONALD, R. SCOTT, A. WHEELER)	Clay Walker CAPITOL ALBUM CUT	48
19	19	17	23	Airplay monitored by Nielsen Broadcast Data Systems		THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews DREAMWORKS 450798	17	49	58	—	2	Airplay monitored by Nielsen Broadcast Data Systems		SHE ONLY SMOKES WHEN SHE DRINKS B. ROWAN (C. HARRINGTON, T. MARTIN, T. NICHOLS)	Joe Nichols UNIVERSAL SOUTH 000157	49
20	21	24	7	Airplay monitored by Nielsen Broadcast Data Systems		THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. DORSEY)	Tracy Byrd RCA ALBUM CUT	20	50	55	59	4	Airplay monitored by Nielsen Broadcast Data Systems		ONE OF THOSE DAYS B. CANNON, B. CHANCEY (C. WISEMAN, T. JAMES)	Brad Rutter EPIC ALBUM CUT/EMN	50
21	22	23	17	Airplay monitored by Nielsen Broadcast Data Systems		WAS THAT MY LIFE B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina CURB ALBUM & SOUNDTRACK CUT	21	51	54	55	4	Airplay monitored by Nielsen Broadcast Data Systems		IT DOESN'T MEAN I DON'T LOVE YOU B. ROWAN (B. PINSON, T. WILLIAMS, J. SPILLMAN)	McHayes UNIVERSAL SOUTH ALBUM CUT	51
22	23	21	21	Airplay monitored by Nielsen Broadcast Data Systems		PICTURE KID ROCK (R. J. RITCHEY)	Kid Rock Featuring Sheryl Crow Or Allison Moorer LAVA/ATLANTIC ALBUM CUT/WRN OR UNIVERSAL SOUTH 172274	21	52	55	—	1	Airplay monitored by Nielsen Broadcast Data Systems		YOU'RE STILL HERE B. GALLIMORE, F. HILL (A. MAYO, M. BERG)	Faith Hill WARNER BROS. ALBUM CUT/WRN	52
23	25	27	3	Airplay monitored by Nielsen Broadcast Data Systems		TELL ME SOMETHING BAD ABOUT TULSA T. BROWN, G. STRAIT (R. LANE)	George Strait MCA NASHVILLE ALBUM CUT	23	53	56	—	2	Airplay monitored by Nielsen Broadcast Data Systems		WALK A LITTLE STRAIGHTER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington MERCURY ALBUM CUT	53
24	27	29	10	Airplay monitored by Nielsen Broadcast Data Systems		99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)	Brian McComas LYRIC STREET ALBUM CUT	24	54	44	39	18	Airplay monitored by Nielsen Broadcast Data Systems		LOVE LIKE THERE'S NO TOMORROW A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN)	Aaron Tippin Featuring Thea Tippin LYRIC STREET ALBUM CUT	35
25	28	30	8	Airplay monitored by Nielsen Broadcast Data Systems		CELEBRITY FROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	25	55	55	—	1	Airplay monitored by Nielsen Broadcast Data Systems		WHAT THE WORLD NEEDS D. HUFF, WYNNONNA (H. LAMAR, B. JAMES)	Wynonna ASYLUM-CURB ALBUM CUT	55
26	24	25	10	Airplay monitored by Nielsen Broadcast Data Systems		WHY AIN'T I RUNNING A. REYNOLDS (K. BLAZY, T. ARATA, G. BROOKS)	Garth Brooks CAPITOL ALBUM CUT	24	56	56	—	1	Airplay monitored by Nielsen Broadcast Data Systems		I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)	Rushlow LYRIC STREET ALBUM CUT	56
27	26	26	16	Airplay monitored by Nielsen Broadcast Data Systems		COUNTRY AIN'T COUNTRY B. J. WALKER, JR. (T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	26	57	57	—	1	Airplay monitored by Nielsen Broadcast Data Systems		IN YOUR LOVE K. LAMB (M. GREEN, K. LAMB, A. LITTLE)	Rhett Akins AUDIUM ALBUM CUT	57
28	32	37	3	Airplay monitored by Nielsen Broadcast Data Systems		FOREVER AND FOR ALWAYS R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	28	58	48	42	13	Airplay monitored by Nielsen Broadcast Data Systems		AFTER ALL D. HUFF, B. JAMES (B. JAMES, C. K. DAVIS)	Brett James ARISTA NASHVILLE ALBUM CUT	39
29	37	41	4	Airplay monitored by Nielsen Broadcast Data Systems		RED DIRT ROAD K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	29	59	45	38	14	Airplay monitored by Nielsen Broadcast Data Systems		ROCK-A-BYE HEART G. HUNT, G. LEACH, S. HOLY (D. MATKOSKY, A. ROMAN)	Steve Holy CURB ALBUM CUT	37
30	33	32	9	Airplay monitored by Nielsen Broadcast Data Systems		THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	Trace Adkins CAPITOL ALBUM CUT	30	60	49	43	9	Airplay monitored by Nielsen Broadcast Data Systems		I RAQ AND ROLL C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black CLINTBLACK.COM DOWNLOAD TRACK	42

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. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. 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.

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	25	ALISON KRAUSS + UNION STATION	ROUNDER 610515	25 Weeks At Number 1 Live
2	2	27	NICKEL CREEK	SUGAR HILL 3941	This Side
3	3	44	ALISON KRAUSS + UNION STATION	ROUNDER 610495	New Favorite
4	4	3	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY LVR C STREET 901004/HOLLYWOOD (M)	Live At The Charleston Music Hall
5	5	4	VARIOUS ARTISTS	WALT DISNEY 860083	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
6	6	30	THE NITTY GRITTY DIRT BAND	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
7	9	24	PATTY LOVELESS	EPIC 856511/SONY	Mountain Soul
8	8	11	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
9	7	24	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
10	10	16	VARIOUS ARTISTS	TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
11	11	24	SOUNDTRACK	LOST HIGHWAY 170221/UMGN	Down From The Mountain
12	12	10	VARIOUS ARTISTS	KING 318	Legends Of The Fiddle: 20 Bluegrass Classics
13	13	3	VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
14	14	15	HAYSEED DIXIE	DUALTONE 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
15	15	15	THE GIBSON BROTHERS	SUGAR HILL 3385	Bona Fide

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.

Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	24	PICTURE	UNIVERSAL SOUTH 172274	24 Weeks At Number 1 Kid Rock Featuring Allison Moorer
2	2	11	LANDSLIDE	MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
3	3	9	SPEED	COLUMBIA 79864/SONY	Montgomery Gentry
4	4	11	GOD BLESS THE USA	CURB 73128	Lee Greenwood
5	7	4	LOVE WON'T LET ME	EPIC 79865/SONY	Tammy Cochran
6	9	11	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes
7	8	27	BEAUTIFUL GOODBYE	CAPITOL 77816	Jennifer Hanson
8	10	20	HOW DO I LIVE	CURB 73022	LeAnn Rimes
9	—	31	I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE	Emerson Drive
10	—	40	GOD BLESS AMERICA	CURB 73127	LeAnn Rimes

ALBUMS

Edited by Michael Paoletta

POP

★ THICKE
A Beautiful World
 PRODUCERS: Robin Thicke, Pro J
 NuAmerica/Interscope 069493375
 RELEASE DATE: April 15
 Robin Thicke, who records simply as Thicke, is the son of actor/songwriter Alan Thicke and actor/singer Gloria Loring. Until now, Thicke worked primarily behind the scenes, writing and/or producing for Marc Anthony, Brian McKnight, and Christina Aguilera, among others. With his debut, *A Beautiful World*, Thicke steps in front of the microphone to create a groovy, kaleidoscopic fusion of sounds (jazz, classical, gospel, pop, psychedelic rock, hip-hop, Latin, and major dollops of '70s soul). Throughout, Thicke's sublime blue-eyed-soul vocals recall classic Stevie Wonder and Marvin Gaye, particularly on such tracks as "Suga Mama," "I'm a Be Alright," and "Brand New Jones." The kicky "When I Get You Alone" finds the artist singing atop the musical bed of Walter Murphy & the Big Apple Band's No. 1 disco-era hit, "A Fifth of Beethoven." In the end, Thicke's world eschews both musical and social boundaries. What a beautiful world, indeed.—**MP**

★ CAITLIN CARY
I'm Staying Out
 PRODUCER: Chris Stamey
 Yep Roc 2049
 RELEASE DATE: April 22
 "Gorgeous" is the best term for this second full-length solo effort by former Whiskeytown vocalist/fiddler Caitlin Cary. Performing with her working band—augmented by guests Mary Chapin Carpenter, ex-Black Crowes guitarist Audley Freed, and cellist Jane Scarpantoni—Cary wraps her honeyed pipes around a strong folio of original material (some of it co-written by a longtime creative sidekick, ex-Whiskeytown bandmate Mike Daly). The immediate standout is "Please Break My Heart," a country lament penned by Cary and Thad Cockrell that has "instant classic" written all over it. But other tracks like the ballad "You Don't Have to Hide" and the rocker "Cello Girl" also effectively show off Cary's Linda Thompson-like delivery. Producer Chris Stamey, who has helmed all the singer's work to date, puts a handsome yet unobtrusive sheen on the Americana-fueled proceedings.—**CM**

★ MARTIN GORE
Counterfeit 2
 PRODUCERS: Andrew Phillpott, Paul Freegard
 Mute/Reprise 48469
 RELEASE DATE: April 29
 With *Counterfeit 2*, Depeche Mode founding member/songwriter/occasional lead vocalist Martin Gore steps out of the shadows to deliver his long-awaited solo full-length. The album is the second in the artist's Counterfeit cover version series, following *Counterfeit EP* in 1989. With this new set, Gore constructs an exquisitely passionate homage to some of his most treasured and

SPOTLIGHTS



VARIOUS ARTISTS
American Idol Season 2: All-Time Classic American Love Songs
 PRODUCERS: James McMillan, Nigel Wright, Burt Bacharach
 19/RCA 51169
 RELEASE DATE: April 29
 The *American Idol* product machine picks up steam with this set of familiar pop tunes covered by 11 of the 12 finalists from the Fox-TV show (conspicuously absent is finalist Vanessa Olivera). Fans will note that many of the songs were the singers' initial audition material, which they perform here with maximum passion—despite tepid arrangements that were largely produced by James McMillan. Only Ruben Studdard's soulful version of Leon Russell's "Superstar" and Kimberly Locke's jazzy take on "Over the Rainbow" inspire repeat listens. Also featured are group renditions of Burt Bacharach's "What the World Needs Now" and Lee Greenwood's "God Bless the U.S.A.," which recently had a top five debut on the Hot 100. Its instant success proves that America's interest in this season's crop of "idols" is unwaveringly strong. Look for this interest to quickly transfer to this uneven set.—**LF**

inspirational songs from an array of such artists as Lou Reed, David Essex, John Lennon, and Kurt Weill. From sardonic left-field pop and sci-fi lullabies to haunting hymns and engrossing electronic torch songs, Gore's reworkings sparkle with visceral emotion, aching vulnerability, and sublime intensity. Highlights include the woozy burn-out anthem (and lead single) "Stardust"; the lusty, menacing scorcher "Loverman" (originally recorded by Nick Cave & the Bad Seeds); the dusky "In My Other World"; and the soothing minimal pulses of "By This River" (a breathtaking reinvention of the Brian Eno original recalling the alienated strains explored on Depeche Mode's *Black Celebration*). Fans will undoubtedly revel in the set's intimate off-kilter beauty while secretly yearning for a collection of Gore's own original compositions that they've come to cherish.—**CR**

★ VARIOUS ARTISTS
Shout!: The Revolution Rave-up Alive 1997-2003
 PRODUCERS: various
 Kemado 6501
 RELEASE DATE: April 22
 For longtime residents, New York is a place beating with a vibrant and explosive nightlife scene. For visitors, though, it can be a confusing maze of

BLUR
Think Tank
 PRODUCERS: Blur, Ben Hillier, Norman Cook, William Orbit
 Virgin 84243
 RELEASE DATE: May 6
 It's been four years since Blur's last studio album, *13*. Between then and now, lead singer Damon Albarn has participated in two side projects, Gorillaz (dance/electronic) and Mali Music (world music). From this, one might expect *Think Tank* to veer into a world-dance fusion—especially with names like Norman Cook (aka Fatboy Slim) and William Orbit figuring into the



production mix. But *Think Tank* is that and much more. Guitars (most are not from recently departed guitarist Graham Coxon), ambient flourishes, and a variety of beats and rhythms create a sweetly exotic, at times rough-around-the-edges foundation. Guess what? Albarn, who wonders about love throughout, while watching "the world spinning gently out of time" (the Talking Heads-hued "Out of Time"), sounds positively at home. The calm before the (next) storm, perhaps.—**MP**

possibilities. Expertly boiling down the town's club atmosphere, however, is *Shout!* Pieced together from live music played at the Sunday-night Shout! social at Manhattan's Bar 13, the album sits like a tasty multi-course meal dipping into electronica, rockabilly, folk, and garage rock. Such under-the-radar bands as Vue, the Greenhornes, and the Witnesses contribute to *Shout!*—surely a bonus for those in search of the next Strokes or Yeah Yeah Yeahs. Between Vue's "Pictures of Me" ("And it hurts/I know what I want") and the Greenhornes' "Good Times" ("We're begging for the good times"), the joys of staying out late in NYC come into focus.—**SA**

LIZZIE WEST
Holy Road: Freedom Songs
 PRODUCERS: Marc Jameson, Lizzie West
 Warner Bros. 48417
 RELEASE DATE: April 22
 In the ever-crowded field of women swinging acoustic guitars and warbling tales of love and empowerment, West is valiantly striving to dig a little deeper. On *Holy Road*—which painstakingly chronicles a period of self-discovery and travel in the artist's life—she reveals a prickly lyrical hand that isn't always keen on sentimentality or melancholy emotions. Rather, she



THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS
Body Kiss
 PRODUCER: R. Kelly
 T Neck/DreamWorks 0409
 RELEASE DATE: May 13
 With almost 50 years under their belts, the Isley Brothers have defined classic soul and style for generations. Still, the brothers Ronald and Ernie continue to evolve on their latest DreamWorks effort. *Body Kiss*, like 2001's *Eternal*, is another mature, mood-setting affair that relies heavily both on ballads and Ronald Isley's gangster alter-ego, Mr. Biggs. The Isleys again turn to frequent collaborator R. Kelly for its contemporary sounds. Lead single "What Would You Do?" is a prime example of how the producer knows precisely how to make the Isleys sound current but not contrived. The result is a lush, soulful ballad that showcases Ronald Isley's timeless falsetto. Other album highlights include the seductive title track, which features Lil' Kim, and the surprisingly mid-tempo "Superstar."—**RH**

offers defiant, brutally honest prose that hammers the point that life isn't always pretty, nor do scenarios often have tidy solutions. She drives her point home with lean, torch'n'twang instrumentation and vocals that are by turns richly dark and abrasive. Despite flickering moments of self-indulgence, *Holy Road* is a strong testament to the power of living life fully—and writing it all down.—**LF**

LYNCH/PILSON
Wicked Underground
 PRODUCERS: George Lynch, Jeff Pilson
 Spitfire SPT 15100
 RELEASE DATE: April 22
 Guitarist George Lynch and bassist Jeff Pilson, formerly of metal act Dokken, have reunited for 12 respectable cuts on *Wicked Underground*. As the album's co-writers, they take a few steps away from the more commercial sound of their old band for emotional, bluesier tracks that they occasionally brush with keyboards. That said, favorable shades of Dokken can still be heard on "When You Bleed." Pilson is no stranger to singing, and even though his voice's timbre is similar to former bandmate Don Dokken's, he takes a middle-ground approach instead of trying to send it soaring to the rafters. Opening track "A Breath and a Scream" is one of

the album's best, and be sure to inspect "Even Higher," "Inner View," and "Closer to None." The stilted notes combined with freewheeling improvis on the instrumental "Chromatic" tip their hat to Joe Satriani; "Vaccine" also recalls that virtuoso's manic energy. This is worth seeing played live when Lynch/Pilson hit the road this summer.—**CLT**

BLUE MAN GROUP
The Complex
 PRODUCERS: Todd Perlmutter, CMP
 Blue Man Group/Lava 83631
 RELEASE DATE: April 22
 Blue Man Group is a wildly popular performance collective whose showmanship can be seen everywhere, from off-off-Broadway to Intel Pentium Microprocessor commercials. *The Complex*, which follows the act's previous recording (*Audio*), features Blue Man's trademark homemade tubular instruments and ferocious undercurrent of percussion—as well as an impressive parade of guests. Dave Matthews supplies wry and deadpan lyrics to "Sing Along," a track that features production by Dan the Automator. Esthero makes a welcome return on a cover of Jefferson Airplane's "White Rabbit." And Nashville-based electronic trio Venus Hum injects new life into the Donna Summer classic "I Feel Love." While the numerous guest spots are interesting, the most compelling music is the instrumentals featuring the complex and highly nuanced Blue Man sound.—**MJ**

R&B/HIP-HOP

► KELLY PRICE
Priceless
 PRODUCERS: various
 Def Soul/Def Jam 314 586 777
 RELEASE DATE: April 29
 No doubt about it: Kelly Price possesses a voice that makes you want to holler because it sounds soooo good. Since stepping out from backup singer to front-and-center R&B chanteuse with her 1998 collection, *Soul of a Woman*, Price has become synonymous with emotionally charged tunes that—like her Sunday-go-to-meeting vocals—pack a definite punch. It's a happier Price on *Priceless*, having emerged victorious after battling personal problems reflected on the 3-year-old *Mirror Mirror*. At an overly ambitious 18 tracks, though, this latest effort could stand some trimming (the riff from *The Brady Bunch* that introduces the otherwise tight and uplifting autobiographical track "Someday" and the "Priceless" interlude, for example). It's when Price gives it to us straight, no chaser, as on "You Make Me Feel," "Strong Man," "So Sweet" (a first-time teaming with producer Raphael Saadiq), and "Sister" (with "Heartbreak Hotel" partner Faith Evans) that the album comes to glorious life.—**GM**

TOWER OF POWER
Oakland Zone
 PRODUCER: Emilio Castillo
 Or Music 80302
 RELEASE DATE: April 22
 On *Oakland Zone*, Tower of Power gets back to its rather considerable roots.

(Continued on page 40)

CONTRIBUTORS: Susanne Ault, Deborah Evans Price, Larry Flick, Steven Graybow, Rashaun Hall, Barry Jeckell, Martin Johnson, Gail Mitchell, Chris Morris, Michael Paoletta, Craig Roseberry, Christa L. Titus, Philip van Vleck, Jeff Vrabel, Ray Waddell. 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 page 39)

The band formed in Oakland in the late '60s, and—with its horn-driven funk—quickly became a fixture on the thriving Bay Area music scene. In the decades since, Tower of Power has also proved astonishingly resilient, surviving numerous personnel changes and the vagaries of the recording industry. However, through relentless touring, the band built and maintained a solid following that should warmly welcome *Oakland Zone*, Tower of Power's first new studio release in six years. Drummer David Garibaldi returns to the fold for the first time since the 1979 set *Back to the Streets*. Tom Flye, who worked on the act's 1975 classic, *Urban Renewal*, engineers the recording. *Oakland Zone* features 14 workouts for the 10-piece band, and while the arrangements are occasionally a little too similar, jam-band fans and funk revivalists alike should find much to enjoy here.—**MJ**

DANCE/ELECTRONIC

JAY-JAY JOHANSON

Antenna
PRODUCERS: Jay-Jay Johanson, Funkstörung, Martin Landquist
Emagine Entertainment 61086
RELEASE DATE: April 29

Swedish singer/songwriter Jay-Jay Johanson makes his U.S. debut with *Antenna*. His fourth full-length homeland release, *Antenna*, is receiving quite a warm reception stateside, thanks to the inclusion of its lead single, the dance/pop "Automatic Lover," in the spicy 2(x)ist TV commercial. Johanson, who wholly penned and primarily produced this collection, is fond of hook-laden melodies, poetic imagery, and beautifully simple—yet slickly layered—arrangements. The album begins with the electro-leaning pop gem "On the Radio," which fondly recalls early Pet Shop Boys. From there, Johanson delivers a cool range of soundscapes, from post-Portishead melancholia ("Cookie") to '80s-styled Italo-disco ("Déjà Vè"). "Open Up"—steeped in widescreen strings, turntable scratching, and sci-fi sound effects—reveals an artist who isn't afraid to wear his heart on his sleeve.—**MP**

COUNTRY

★ RHONDA VINCENT

One Step Ahead
PRODUCERS: Darrin & Rhonda Vincent
Rounder 11661
RELEASE DATE: April 29

If there is such a thing as a bluegrass diva, it is Rhonda Vincent, she of the powerhouse vocals, expert mandolin and—as showcased here—burgeoning songwriting skills. Right off the bat, Vincent impresses with the Southern train anthem "Kentucky Borderline," then effortlessly switches gears with gorgeous, radio-friendly ballads "You Can't Take It With You When You Go" and "Missouri Moon." Appropriately, themes often turn dark: "One Step Ahead of the Blues" (featuring Alison Krauss) revels in its pessimism, and "Caught in the Crossfire" is a haunting child's eye view of divorce. Vincent's vocals are unique; she blends dead-perfect tone and pitch with surprising power and bite, and at times a hint of desperation more than powers intense cuts like "Ridin' That Red Line." Then

she turns country queen on Webb Pierce's "Pathway to Teardrops," featuring exquisite harmonies with brother Darrin. Melba Montgomery's "An Old Memory Found Its Way Back" is a monster here, as is the goosebump-inducing a cappella quartet on "Fishers of Men." Throw in Vincent's too-cool snippet "The Martha White Song," and what we have here is perfection.—**RW**

GENE PISTILLI

I Still Get Dressed on Sundays

PRODUCER: Gene Pistilli
Memphis International 0215
RELEASE DATE: April 15

Billing himself as the Hoboken Saddle-tramp, Pistilli is a respected Western swing guru with a sure sense of style and musicianship. Pistilli doesn't betray his Yankee pedigree with authentic, expertly executed originals and such choice covers as "Sioux City Sue" and a well-rendered version of Ernest Tubb's "Waltz Across Texas." The cowboy slacker ode of the title cut, the hangdog "Less of Me More Often," and the insistent "Stayin' Is the Only Way to Go" offer easygoing humor. Elsewhere, "Too Gone Too Long" showcases an impressive clarinet turn and nicely synched harmonies, while "Pearl River Turnaround" sounds like it's trickling out of a West Texas dancehall of yore, and "New Shadow" is languid Western lounge. The Hoboken, N.J., connection is explored with the Sinatra standard "All the Way," and the Spade Cooley instrumental "Oklahoma Stomp" charges hard, with swelling steel, deft picking, and rousing horns. A class act all the way. Racked by Megaforce/Ryko.—**RW**

BLUES

VARIOUS ARTISTS

Blues on Blonde on Blonde
PRODUCER: Randy Labbe
Telarc 83567
RELEASE DATE: April 22

The concept at work here is Bob Dylan's songs interpreted by blues musicians. It's a solid idea—even an obvious one—and it's carried off in convincing fashion. Producer Randy Labbe put together a stalwart studio rhythm section, including Chris Layton and Tommy Shannon (aka Double Trouble, Stevie Ray Vaughan's backing band), and invited blues artists to lay down Dylan tracks. The best results come from players who showed up and did their thing without trying to reference Dylan's sound. Lend an ear to Joe Louis Walker's superb cover of "Stuck Inside of Mobile With the Memphis Blues Again" and Eric Bibb's sublime version of "Just Like a Woman." Clarence Bucaro's rendition of "One of Us Must Know" is the most innovative cover on the album. Sean Costello, Cyril Neville, and zydeco master C.J. Chenier also shine.—**PVV**

JAZZ

► CHICK COREA

Rendezvous in New York
PRODUCER: Chick Corea
Stretch/Concord 9041
RELEASE DATE: April 22

In late 2001, Chick Corea used the occasion of his 60th birthday to take up residency at New York's Blue Note nightclub, reuniting with many of his most-celebrated collaborators. This two-disc set culls 12 performances from nine different ensembles, includ-

ing the Now He Sings, Now He Sobs trio with drummer Roy Haynes and bassist Miroslav Vitous, the Akoustic Band, and the more recent New Trio. In the hands of a less accomplished leader, this might amount to an unfocused mélange of styles, but with Corea, each setting provides another window into the pianist's boundless ingenuity, from the bold world-music rhythms of Origin to intimate, classically tinged duets with vocalist Bobby McFerrin. Such is Corea's ability as a pianist and leader that rather than being too much, these two discs seem barely enough.—**SG**

★ REGINA CARTER

Paganini: After a Dream
PRODUCER: Ettore Stratta, Pat Philips
Verve 440 065 554
RELEASE DATE: April 22

Most attempts to fuse jazz and classical music fail miserably, resulting in stilted and staid music. On her latest recording, *Paganini: After a Dream*, Regina Carter deftly navigates the treacherous waters between the genres and creates an engaging and often-superb blend. Although Carter's playing on her recent jazz recordings invoke the spirit of Nicolo Paganini, the legendary 19th-century virtuoso, on this recording she plays Il Canone, the violin he once used and bequeathed to the city of Genoa, Italy, which keeps it under armed guard and invites a select handful of players to perform with it. The instrument's tone is dark and loud, almost violalike, and perhaps to offset that, Carter chose a program of sunny pieces for this recording. But she and her stellar band bring a bluesy feel to works by Ravel and Debussy, and in particular, they shine on Bonfa's "Black Orpheus."—**MJ**

CHRISTIAN

► KRISTY STARLING

Kristy Starling
PRODUCERS: various
Word/Curb/Warner Bros. WD2A-886263
RELEASE DATE: April 22

This big-voiced Oklahoma City native landed her record deal via a talent competition on NBC's *Today Show*. While she finished in second place, Starling caught the attention of veteran hitmaker David Foster, who is one of five producers here. This fine debut album showcases Starling's powerhouse vocals: While some newcomers can't overcome the urge to shoot for the rafters with every note, Starling exercises tasteful restraint, and the result is an album filled with wonderfully nuanced performances (the soulful "There Will Come a Day" and the soaring ballad "Broken"). "Something More (I Will Praise You)" is a gorgeous song, too. Overflowing with solid material and skilled production, as well as the singer's voice, *Kristy Starling* marks the arrival of a major new talent.—**DEP**

Billboard.com

Also reviewed online this week:

- The New Pornographers, *Electric Version* (Matador)
- The Black Keys, *thickfreakness* (Fat Possum)
- Manitoba, *Up in Flames* (Domino)

I N C O N C E R T

ANNIE LENNOX, April 14 Apollo Theater, New York

New York's Apollo Theater was the perfect setting for a stop on Billboard Century Award honoree Annie Lennox's first solo tour. *Bare*, the singer's forthcoming J Records album, delves deeper into the blue-eyed soul she hinted at on her previous two solo albums, and the mix of music representing her career was right at home in the storied R&B venue. "I think that's pretty cool," a beaming Lennox said in acknowledging that she was standing on the floorboards of the legendary Apollo. "I love being here."

Well-known as half of the Eurythmics, Lennox is undeniably cool, a luminous presence onstage. Riveting vocals aside, her stature is further enhanced on this rare solo outing by simple but visually stunning lighting changes and the tasteful use of video projections on an enormous backdrop.



But it's her strong, compelling vocals and emotional investment in a song's performance that makes Lennox such an incredible draw. With a crack band and a trio of soulful backup singers, Lennox exploded with "Money Can't Buy It" from her 1992 Arista solo debut, *Diva*. Like much of the show to follow, the song grooved with passionate R&B flavor, courtesy of the well-rehearsed rhythmic five-piece behind her.

Only four songs from *Bare* were unveiled for the willing audience—the first, "1000 Beautiful Things," coming four songs into the show. With a deceiving Spanish guitar intro, the gripping "Pavement Cracks" and the beautiful "Wonderful" are hopeful messages among much of the album's darker emotional imagery. That side of the set was only briefly exposed through the powerful "Bitter Pill," which came near the end of the main set.

The rest of the show delighted, often bringing the audience to its feet in appreciation for faves from *Diva* ("Little Bird," "Walking on Broken Glass") and 1995's *Medusa* ("No More I Love You," Neil Young's "Don't Let It Bring You Down"), and Eurythmics hits ("Who's That Girl?" and "Here Comes the Rain").

A gracious performer, during the rave-up "Sisters Are Doin' It for Themselves," Lennox deferred to the formidable voices of backup singers Carol Kenyon, Beverly Skeete, and Claudia Fontaine, allowing each to

showcase their talent on alternate verses. Later, she not only introduced her band but also had their names projected on the screen behind the stage. She also gathered all for a bow at show's end.

And that end came all too soon. Leaving the audience wanting more, Lennox brought out the iconic "Sweet Dreams" to kick off the first encore, which also included the powerful "I Need a Man." Satisfying an impatient buzz, Lennox returned to the stage for an impassioned delivery of "Why?" that simply devastated the faithful.

The show was a reminder that Lennox's solo albums come all too infrequently, and with them, the even more infrequent chance to see her perform. But, like all good things, she makes it worth the wait.—**BJ**

JURASSIC 5, April 16 House of Blues, Chicago

"We take it back to the days of yez y'allin," Jurassic 5 rhymed to the sold-out House of Blues, effectively drawing out the blueprint for the Cali-based hip-hop collective's success: old-school hip-hop upgraded for the 21st century.

True to form, J5's vibrant and intense set had all the makings of a mid-'80s park jam, spraying street corner braggadocio and lightning-quick wordplay over funky beats. But this was no nostalgia-fest: J5 prefers to deal in progressive hip-hop, and on this night it provided a wildly successful taste of a rap future that integrated the best parts of its past. For 90 hot minutes—epic in the age of the 25-minute rap show—J5 spat, scratched, bounced, and rocked the house. Live hip-hop doesn't get much better than this.

The night was also a sort of homecoming for MC Chali 2na, the thunder-voiced South Side native who served as a true master of ceremonies for the evening. Thanks both to his hometown affiliation and Darth Vader baritone, 2na found love from the crowd with every verse, particularly when he dug into the catchy, bouncing-ball groove on "Jurass Finish First" and the synth-loaded "What's Golden." And he did it all with a huge Will Smith smile and buckets of good cheer; the man could be a superstar.

And that's not to take anything away from J5's other rappers. With four MCs and two incredible DJs, J5 takes its cues from the early-'90s reigns of such groups as the Beastie Boys, De La Soul, A Tribe Called Quest, and the Pharcyde. It all translates into a chemistry that can only come from 10 years together: 2na, Zaakir, Akil, and Marc 7's laser-quick mike-swapping on "Break" had a dexterity rooted in experience and sweat.

One can only guess what J5 will do this summer on Lollapalooza. Not only did it make an argument for status as one of the best live hip-hop groups on the planet, the group traded in a love that was almost as thick as the beats. They took it back to the day, but they also lit the way to the future.—**JV**

SINGLES

Edited by Chuck Taylor

ROCK

► **ZIGGY MARLEY** *True to Myself* (3:34)
PRODUCERS: Ross Hogarth, Ziggy Marley
WRITER: David "Ziggy" Marley
PUBLISHERS: Ziggy Music, ASCAP; c/o Colgems-EMI Music Inc., ASCAP
Tuff Gong/Private/RCA Victor (CD promo)
 While some roots-reggae fans might cry foul at first listen to *Dragonfly*, Ziggy Marley's just-issued solo debut, they shouldn't. On his first set without the Melody Makers, Marley delivers a pop album largely treading rock and world-music paths; rarely heard are reggae's trademark chinka-chinka guitar riffs. And that new direction works beautifully on "True to Myself," the album's nicely horn- and organ-laced lead single. On this inspiring proclamation of freedom—"I don't care if it hurts/I'm tired of lies and all these games/I've reached a point in life/No longer can I be this way"—the 34-year-old singer is strong and fearless. And while contemporary, the track has nothing in common with the so-called dancehall climbing the charts—thank Jah!—**WO**

COUNTRY

★ **DIERKS BENTLEY** *What Was I Thinkin'* (3:38)
PRODUCER: Brett Beavers
WRITERS: D. Ruttan, B. Beavers, D. Bentley
PUBLISHERS: Sony/ATV Songs, BMI, Cross Keys Publishing, ASCAP
Capitol 7087-6-17718-24 (CD single)
 There's lots of energy in this debut single from Dierks Bentley, a Phoenix native who co-wrote this uptempo romp about the trouble a guy can get into when feelings override better judgment. The lyric chronicles one wild night during which a young man has his head turned by an Alabama beauty—and the ensuing adventure. The song boasts an infectious melody, and the fired-up fiddle seems to be keeping pace with the speeding car the couple are careening around in. Bentley has lots of earthy personality in his vocals, and this impressive debut should garner attention at country radio.—**DEP**

R&B

★ **GEORGE DUKE** *Guess You're Not the One* (3:49)
PRODUCER: George Duke
WRITER: G. Duke
PUBLISHER: Mycenaee Music
BPM/Navarre BPE 5105 (CD promo)
 Enduring jazz mainstay George Duke got busy on new album *Face the Music*. On first single "Guess You're Not the One," he wrote, produced, played keyboards, and even sang—even the new BPM label is his own. The result is a smooth midnight serenade that urban AC stations are taking to like the moon. In its original form, the song was a pure instrumental, consummate on its own with the

SPOTLIGHTS



P.O.D. Sleeping Awake (3:23)
PRODUCER: Howard Benson
WRITERS: P.O.D.
PUBLISHERS: Famous/Souljah, ASCAP
Warner Sunset/Maverick 10109 (CD promo)
 As the rap-metal movement peters out, it is fascinating to watch some of its bigger stars search for new creative ground. While most are floundering and fading like one-trick ponies, P.O.D. has begun to evolve into a classic hard-rock band. This moody interlude from the soundtrack to *Matrix Reloaded* shows the band leaning on tried-and-true guitar riffs and melody progressions that owe more to Led Zeppelin for influence than to Limp Bizkit. The good news is that the lads of P.O.D. are well up to the task, as evidenced by the sharp musicianship and impassioned vocals that drive this song. "Sleeping Awake" is an easy mainstream rock-radio sell, and it has the kind of airpunching, anthemic chorus needed to make the transition into top 40. Most important, it leaves the listener hungry to hear what else the band has up its collective sleeves for the future.—**LF**



DARYL HALL & JOHN OATES *Man on a Mission* (3:44)
PRODUCERS: Daryl Hall, T. Bone Wolk, Brian Rawling, Mark Taylor
WRITERS: D. Hall, J. Oates, P. Barry, S. Yorch
PUBLISHERS: Careers-BMG/Hot Cha, BMI; Rive Droit Music
U-Watch Records (CD promo)
 Three singles deep into their first new album in six years—*Do It for Love*—Hall & Oates continue to cook with some of their best material in 15 years. "Man on a Mission" is a finger-drumming acoustic fete, bursting with tempo and soulful zeal. It takes only one listen to fall hopelessly in love with this song, which flows as easily and joyously as a convertible streaming down the highway on a summer Saturday. Previous singles "Do It for Love" and "Forever for You" marked a mighty return for Daryl and John, the most successful duo in history—and AC has shown its appreciation with dedicated airplay. This is as easy an add as the format will ever see. It may be 2003, but Hall & Oates' "Mission" sounds as inspired as it did 20 years ago. Contact 805-564-8335.—**CT**

Duke's loose jam across the keys; a remix stripped in his soulful vocals. It's a proud moment for the multitasking pioneer, and a worthy contender to class up the airwaves.—**CT**

NEW & NOTEWORTHY

► **THE ATARIS** *In This Diary* (3:52)
PRODUCER: Lou Giordano
WRITER: K. Roe
PUBLISHERS: End Is Forever, SESAC; Wixen Music Publishing
Columbia 58542 (CD promo)
 Like so many throbbing, steering-wheel-banging bands before them—Blink-182, Good Charlotte, Jimmy Eat World—the Ataris are aiming their charms at hormone-railing young men. But there's a level of musicianship present here that lifts "In This Diary" a notch above so many fervent teen-rock records—not to mention a thoughtful, reminiscent lyric that's downright poetic: "Here in this diary I write you visions of my summer/There were choruses and sing alongs/and that unspoken feeling of knowing/that right now is all that matters." Singer/writer/guitarist Kris Roe is on to something here that 35-year-olds can dig as much as 15-year-olds; radio should

rally around this season-ripened anthem.—**CT**

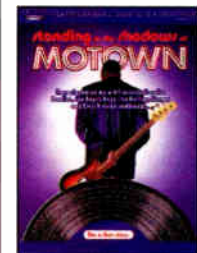
★ **PANJABI MC WITH JAY-Z** *Beware of the Boys (Mundian To Bach Ke)* (3:58)
PRODUCER: Panjabi MC
WRITERS: R. Rai, G. Larsen, S. Phillips, L. Janjua
PUBLISHERS: Songs of Universal/EMI Blackwood
Sequence 8012 (CD promo)
 With all things Indian being hot in hip-hop, it was only a matter of time before an Indian MC/producer established himself on the national scene. An import from the shores of the U.K., Panjabi MC brings his infectious lead single, "Beware of the Boys (Mundian To Bach Ke)," stateside with a little help from some guy named Jay-Z. On the remix, Jay-Z holds court over a track that mixes traditional Indian music with the theme to *Knight Rider*. Ironically, the vocals for "Beware of the Boys (Mundian To Bach Ke)" don't really belong to Panjabi MC, who serves as the single's producer, but rather Labh Janjua—a famous Panjabi singer from India. The single is already creating a buzz in clubs and on mix shows. It will be interesting to see if mainstream R&B radio is adventurous enough to put the single in regular rotation. This single is already shaping up to be an early summer anthem.—**RH**

DVD REVIEWS

STANDING IN THE SHADOWS OF MOTOWN

Artisan Home Entertainment 13780
 RELEASE DATE: April 22

While you may not know their names, you definitely know their sound. The Funk Brothers helped to define the Motown sound and are now getting their just due thanks to director Paul Justman and his documentary *Standing in the Shadows of Motown*.

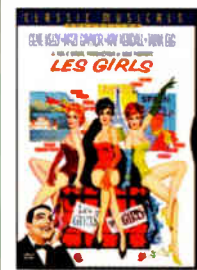


The award-winning film chronicles the incredible history of one of R&B music's most prolific session bands. The surviving members of the band speak with vivid details about such recording classics as "I Heard It Through the Grapevine" and "You've Really Got a Hold on Me." The two-disc set is also full of extras, including live performances, the intimate "Dinner with the Funk Brothers," deleted scenes, and an interactive virtual recording studio. In addition to the two-disc set, Artisan is also releasing a four-disc collector's set for avid fans of the film. This one is a definite must-have for soul music fans everywhere.—**RH**

LES GIRLS

Warner 65709
 RELEASE DATE: April 22

This 1957 Cole Porter project is given the star treatment with a fresh new transfer and a fantastic "making of" documentary, hosted by Taina Elg—one of the film's lead actresses. The feature discusses how *Les Girls* was Porter's last musical committed to film. It also makes note of its significance as Gene Kelly's last star turn in a musical. The roles portrayed by Elg and Mitzi Gaynor were originally offered to Leslie Caron and Cyd Charisse, the documentary notes. Kay Kendall, the third leading lady, had leukemia during the shoot but was not aware of it at the time. The intricate choreography of the dance numbers is also discussed in detail. Also examined are the difficulties associated with the rope number and the last-minute choreography of the Gaynor/Kelly number. The disc also includes the film's original trailer, as well as a 1950s cartoon. Fans of movie musicals should also investigate a handful of other just-released Porter classics from Warner Bros.: *Broadway Melody of 1940* (1940), *Kiss Me Kate* (1953), *High Society* (1956), and *Silk Stockings* (1957). All are a delight and well worth revisiting.—**JK**



performance (the Hyde Park show) and an absolutely priceless solo acoustic gig (featuring most of the songs from last year's live acoustic disc, *Days of Speed*, and a guest appearance by Oasis' Noel Gallagher)—is that it seems to capture Weller in the midst of a career renaissance—at 44 years old, no less. Watching him flawlessly and passionately deliver newer solo material and classics—and considering the strength of his recent *Illumination* disc—one can't deny that the singer's future looks as bright as ever.—**WO**

TREASURE PLANET

Buena Vista 28152
 RELEASE DATE: April 29

Though this film failed to attract audiences to the box office, it should receive a second wind, thanks to this generous disc. Extensive behind-the-scenes extras explore how the story, art design, characters, and the music for the project were put together. The special features detailing the assemblage of animation are noteworthy—particularly the segments about the challenges of creating the computer-generated and traditional animation elements used for the John Silver character. Look for the test run done with old footage of Peter Pan's Captain Hook. Kids will enjoy the "Life of a Pirate Revealed" section, which delves into the ins and outs of pirate ships and the stories of real pirates and pirate flags. Deleted scenes, including a completely different opening prologue and an alternate ending, are also featured, as is an audio commentary and the music video of "I'm Still Here (Jim's Theme)" from John Rzeznik of Goo Goo Dolls.—**JK**

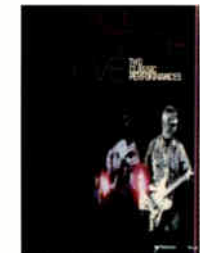


pirate ships and the stories of real pirates and pirate flags. Deleted scenes, including a completely different opening prologue and an alternate ending, are also featured, as is an audio commentary and the music video of "I'm Still Here (Jim's Theme)" from John Rzeznik of Goo Goo Dolls.—**JK**

PAUL WELLER LIVE: TWO CLASSIC PERFORMANCES

Yep Roc 2054
 RELEASE DATE: March 25

Say the name "Paul Weller" in the U.S., and most will meet you with a "Who?" Yet, over the past two decades, the former Jam/Style Council frontman has become a bona fide star in his native England. But, even for his fans in the U.S. (where he's not doing too shabby, by the way), fathoming just how beloved he is overseas can be a bit tough. Well, the intro to this disc paints that picture perfectly, featuring brief interviews with fans attending a recent Weller gig in London's Hyde Park. One fan calls him



the "Modfather," another refers to him as "God." Yet another flashes a Weller tattoo. But what's truly notable about this disc—which includes a riveting full-band performance (the Hyde Park show) and an absolutely priceless solo acoustic gig (featuring most of the songs from last year's live acoustic disc, *Days of Speed*, and a guest appearance by Oasis' Noel Gallagher)—is that it seems to capture Weller in the midst of a career renaissance—at 44 years old, no less. Watching him flawlessly and passionately deliver newer solo material and classics—and considering the strength of his recent *Illumination* disc—one can't deny that the singer's future looks as bright as ever.—**WO**

PROGRAMMING

MAY 10
2003

Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
APRIL 27, 2003



Continuous programming
1224 W Street, NE, Washington, D.C. 20018



Continuous programming
330 Commerce Street, Nashville, TN 37201



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

- 1 JAEHEIM, PUT THAT WOMAN FIRST
 - 2 FABOLOUS, CAN'T LET YOU GO
 - 3 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
 - 4 LIL' KIM, THE JUMP OFF
 - 5 JENNIFER LOPEZ, I'M GLAD
 - 6 NELLY, PIMP JUICE
 - 7 B2K, GIRLFRIEND
 - 8 FLOETRY, SAY YES
 - 9 DRU HILL, I LOVE YOU
 - 10 SNOOP DOGG, BEAUTIFUL
 - 11 BONE CRUSHER, NEVER SCARED
 - 12 50 CENT, 21 QUESTIONS
 - 13 NAS, I CAN
 - 14 LIL' MO, 4 EVER
 - 15 JAY-Z, EXCUSE ME MISS
 - 16 GINUWINE, HELL YEAH
 - 17 R. KELLY, IGNITION
 - 18 JA RULE, REIGN
 - 19 CHOPPA, CHOPPA STYLE
 - 20 HEATHER HEADLEY, I WISH I WASN'T
 - 21 SEAN PAUL, GET BUSY
 - 22 EMINEM, SING FOR THE MOMENT
 - 23 JUSTIN TIMBERLAKE, ROCK YOUR BODY
 - 24 WHITNEY HOUSTON, TRY IT ON MY OWN
 - 25 TYRESE, HOW YOU GONNA ACT LIKE THAT
 - 26 NIVEA, LAUNDROMAT
 - 27 KELLY PRICE, HE PROPOSED
 - 28 DIPLOMATS, DIPSET ANTHEM
 - 29 BRIAN MCKNIGHT, SHOULDA WOULD A COULDA
 - 30 ISLEY BROTHERS, WHAT WOULD YOU DO
 - 31 50 CENT, IN DA CLUB
 - 32 BABY, BABY YOU CAN DO IT
 - 33 TLC, DAMAGED
 - 34 KEITH MURRAY, YEAH YEAH YOU KNOW IT
 - 35 TALIB KWELL, GET BY
 - 36 WAYNE WANDER, NO LETTING GO
 - 37 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
 - 38 5TH PLATOON, SHE LIKE
 - 39 NICK CANNON, YOUR POPS DON'T LIKE ME
 - 40 ALLEN ANTHONY, AL RIGHT
- NEW ONS**
LUDACRIS, ACT A FOOL
DA BRAT, IN LOVE WIT CHU
E-40, ONE NIGHT STAND
CHINGY, RIGHT THURR

- 1 KEITH URBAN, RAINING ON SUNDAY
 - 2 TOBY KEITH, BEER FOR MY HORSES
 - 3 DARRYL WORLEY, HAVE YOU FORGOTTEN?
 - 4 MONTGOMERY GENTRY, SPEED
 - 5 MARTINA MCBRIDE, CONCRETE ANGEL
 - 6 DIAMOND RIO, I BELIEVE
 - 7 JOE NICHOLS, BROKENHEARTSVILLE
 - 8 CHRIS CAGLE, WHAT A BEAUTIFUL DAY
 - 9 KID ROCK, PICTURE
 - 10 BRAD PAISLEY, CELEBRITY
 - 11 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
 - 12 KENNY CHESNEY, BIG STAR
 - 13 TIM MCGRAW, SHE'S MY KIND OF RAIN
 - 14 ALAN JACKSON, THAT O BE ALRIGHT
 - 15 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
 - 16 FAITH HILL, WHEN THE LIGHTS GO DOWN
 - 17 KENNY CHESNEY, THE GOOD STUFF
 - 18 DEANA CARTER, THERE'S NO LIMIT
 - 19 JOHNNY CASH, HURT
 - 20 DIXIE CHICKS, LONG TIME GONE
 - 21 KEITH URBAN, SOMEBODY LIKE YOU
 - 22 GEORGE STRAIT, SHE LL LEAVE YOU WITH A SMILE
 - 23 ALAN JACKSON, DRIVE (FOR DADDY GENE)
 - 24 FAITH HILL, CRY
 - 25 ALISON KRAUS, THE LUCKY ONE
 - 26 MONTGOMERY GENTRY, MY TOWN
 - 27 LONESTAR, I'M ALREADY THERE
 - 28 BERING STRAIT, BEARING STRAIGHT
 - 29 TOBY KEITH, WHO'S YOUR DADDY
 - 30 BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE
 - 31 EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU
 - 32 PHIL VASSAR, THIS IS GOD
 - 33 KELLIE COFFEY, WHATEVER IT TAKES
 - 34 NICKEL CREEK, SPEAK
 - 35 JIMMY WAYNE, STAY GONE
 - 36 VINCE GILL, NEXT BIG THING
 - 37 MARCEL, TENNESSEE
 - 38 TERRI CLARK, I JUST WANNA BE MAO
 - 39 TIM MCGRAW, THE COYBOY IN ME
 - 40 LEANN RIMES, SUDDENLY
- NEW ONS**
SHANIA TWAIN, FOREVER AND FOR ALWAYS
TRACE ADKINS, THEN THEY DO

- 1 50 CENT, 21 QUESTIONS
 - 2 SEAN PAUL, GET BUSY
 - 3 CHRISTINA AGUILERA, FIGHTER
 - 4 EMINEM, SING FOR THE MOMENT
 - 5 LINKIN PARK, SOMEWHERE I BELONG
 - 6 JUSTIN TIMBERLAKE, ROCK YOUR BODY
 - 7 SNOOP DOGG, BEAUTIFUL
 - 8 NAS, I CAN
 - 9 AUDIOSLAVE, LIKE A STONE
 - 10 R. KELLY, IGNITION
 - 11 STAINO, PRICE TO PLAY
 - 12 ROOTS, THE SEED
 - 13 A.F.I., GIRL'S NOT GREY
 - 14 WHITE STRIPES, SEVEN NATION ARMY
 - 15 EVANESCENCE, BRING ME TO LIFE
 - 16 BUSTA RHYMES, I KNOW WHAT YOU WANT
 - 17 AVRIL LAVIGNE, LOSING GRIP
 - 18 NELLY, PIMP JUICE
 - 19 GINUWINE, HELL YEAH
 - 20 SIMPLE PLAN, ADDICTED
 - 21 MADONNA, AMERICAN LIFE
 - 22 AMANDA PEREZ, ANGEL
 - 23 JENNIFER LOPEZ, I'M GLAD
 - 24 FOO FIGHTERS, TIMES LIKE THESE
 - 25 B2K, GIRLFRIEND
 - 26 ALL-AMERICAN REJECTS, SWING SWING
 - 27 TLC, DAMAGED
 - 28 JAY-Z, EXCUSE ME MISS
 - 29 FABOLOUS, CAN'T LET YOU GO
 - 30 SUM 41, HELL SONG
 - 31 LIL' KIM, THE JUMP OFF
 - 32 BOWLING FOR SOUP, GIRL ALL THE BAD GUYS WANT
 - 33 GODSMACK, STRAIGHT OUT OF LINE
 - 34 ATARIS, IN THIS DIARY
 - 35 USED, BURIED MYSELF ALIVE
 - 36 TRAPT, HEADSTRONG
 - 37 STACIE ORRICO, STUCK
 - 38 GOOD CHARLOTTE, THE ANTHEM
 - 39 K-O-S, SUPERSTARR PT ZERO
 - 40 CLIPSE, HOT DAMN
- NEW ONS**
DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE
JOE BUDDEN, PUMP IT UP
STACIE ORRICO, STUCK

- 1 KID ROCK, PICTURE
 - 2 LISA MARIE PRESLEY, LIGHTS OUT
 - 3 3 DOORS DOWN, WHEN I'M GONE
 - 4 COLDPLAY, CLOCKS
 - 5 MATCHBOX TWENTY, UNWELL
 - 6 JENNIFER LOPEZ, I'M GLAD
 - 7 MADONNA, AMERICAN LIFE
 - 8 AUDIOSLAVE, LIKE A STONE
 - 9 JASON MRAZ, THE REMEDY (I WON'T WORRY)
 - 10 CHRISTINA AGUILERA, FIGHTER
 - 11 FRANKY PEREZ, SOMETHING CRAZY
 - 12 FOO FIGHTERS, TIMES LIKE THESE
 - 13 SNOOP DOGG, BEAUTIFUL
 - 14 JUSTIN TIMBERLAKE, ROCK YOUR BODY
 - 15 CELINE DION, I DROVE ALL NIGHT
 - 16 JOHN MAYER, WHY GEORGIA
 - 17 TLC, DAMAGED
 - 18 R. KELLY, IGNITION
 - 19 EMINEM, SING FOR THE MOMENT
 - 20 EVANESCENCE, BRING ME TO LIFE
 - 21 SANTANA, THE GAME OF LOVE
 - 22 COUNTING CROWS, BIG YELLOW TAXI
 - 23 BON JOVI, MISUNDERSTOOD
 - 24 AVRIL LAVIGNE, LOSING GRIP
 - 25 RED HOT CHILI PEPPERS, CAN'T STOP
 - 26 NO DOUBT, UNDERNEATH IT ALL
 - 27 BLUE MAN GROUP, SING ALONG
 - 28 UNCLE KRACKER, DRIFT AWAY
 - 29 RED HOT CHILI PEPPERS, BY THE WAY
 - 30 PINK, DON'T LET ME GET ME
 - 31 ALL-AMERICAN REJECTS, SWING SWING
 - 32 NO DOUBT, HEY BABY
 - 33 AVRIL LAVIGNE, I'M WITH YOU
 - 34 AMANDA PEREZ, ANGEL
 - 35 WHITE STRIPES, SEVEN NATION ARMY
 - 36 PINK, JUST LIKE A PILL
 - 37 MACY GRAY, WHEN I SEE YOU
 - 38 LIFEHOUSE, HANGING BY A MOMENT
 - 39 MAROON 5, HARDER TO BREATHE
 - 40 NORAH JONES, COME AWAY WITH ME
- NEW ONS**
BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
JACK JOHNSON, THE HORIZON HAS BEEN DEFACED
SUGAR RAY, MR. BARTENDER (IT'S SO EASY)
SHANIA TWAIN, FOREVER AND FOR ALWAYS

Tuned In: Radio



by Marc Schiffman

Z100 GETS REAL: With WNEW New York's new life as **Blink 102.7** focusing on the world of entertainment and celebrities, rival top 40 **WHTZ (Z100)** has come up with counter-programming that taps celebrities and the ongoing success of reality-TV programming.



DJ Duty. Atlantic artist Lucy Woodward cracks the mike during her "Reality Radio" airshift on Z100.

er that allows them to sign up for the \$10 a month subscription service. Also at XM, a number of the satellite radio company's programming staff have been given promotions: **Tony Masiello** advances to senior VP of operations; VP of third party programming **Steve Harris** takes the VP of music programming role; dance channel the Move music director **Luis Baro** is named PD; metal channel Liquid Metal music director (and I swear I'm not making this name up) **Ward Cleaver** switches to PD; classic R&B Suite 62 music director **Shirley Hayes** moves to PD; and jazz channel Real Jazz air talent **Jackson Brady** becomes music director.

THE POWER OF RADIO: Stateside, people argue about the decline of radio listenership, question the value of the industry's consolidation, and complain that gatekeepers to the airwaves have made it cost-prohibitive for new music to be heard. But a report in the *Chicago Tribune* suggests radio can still be revolutionary. Forty soldiers in the U.S. Army's Psychological Operations Unit are "walking the streets of Baghdad . . . to deliver what they consider their primary weapon: a \$2.99 AM/FM radio."

"Reality Radio" is a new feature on the station involving musicians usually heard on the station via recordings stopping by to be guest DJs. The weekend of April 12-13 was the debut of the concept and found format-breaking music on Z100 from artists as diverse as **Ozzy Osbourne** and **Bob Marley**.

Clear Channel New York VP of programming **Tom Poleman** told *Billboard* sister *Airplay Monitor*, "We had been thinking of ways to further cobrand the artist with Z100. With reality TV being so large, we thought it would be fun to do an extension and put it on the radio with a little less structure—a playground for the artists to do whatever they want."

After the opening weekend and appearances by **Genuwine**, **Kelly Osbourne**, **Sean Paul**, and **Lucy Woodward**, Poleman says he admired Paul's DJ chops most. "If music doesn't work out, he's what you want for any jock to achieve—which is to have fun on the air and to really convey the enjoyment of being on the radio to the listeners."

HALF A MILLION AND COUNTING: As the satellite radio rally continues between the two domestic licenses, Sirius and XM, the latter has announced that it has surpassed a half-million subscribers. XM expects to have 1 million drivers signed on by the end of this year.

XM is extending its reach to the PC, offering a \$69.95 proprietary XM receiver to attach to a user's comput-

The free radios promote stations with information on food, drinking water, medical care, and the post-Saddam Hussein government. Capt. **Curt Barker** says more than 800 radios have been distributed so far. The article describes one recipient who "grasped it with a look of confusion on his face. Under Hussein, he said, radios often were not available."

IN BRIEF: Infinity Broadcasting president of operations **John Fulam** has resigned. He oversaw advertising sales for the 180-station company. Last week, Infinity announced a 2% decline in first-quarter revenue . . . Heritage modern rock **WBRU** Providence, R.I., gets a new PD, as **Seth Resler**—last music director of modern **KNDD** (the End) Seattle—picks up the reins from outgoing PD **Tim Schiavelli**. Prior to his tenure in Seattle, Resler was in the music department at modern **WBCN** Boston . . . Remaining in the New England area, triple-A **WXRV** (the River) Boston PD/p.m. driver **Joanne Doody** exits, replaced by Northeast director of programming **Nicole Sandler**—another veteran of the triple-A world from her time at short-lived but influential **KSCA** Los Angeles.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 10, 2003

USA
muchmusic usa
Continuous programming
200 Jencho Quadrangle, Jencho, NY 11753

2
Continuous programming
1515 Broadway, New York, NY 10036

EUROPE
Continuous programming
Hawley Crescent, London NW18TT

GAC
GREAT AMERICAN COUNTRY
Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

[OVEN FRESH]
WAKEFIELD, SAY YOU WILL
GRADE 8, BRICK BY BRICK
CALLA, STRANGLER
ROYKSOPP, REMIND ME
SUGAR RAY, MR. BARTENDER (IT'S SO EASY)
DEPSYVA, THIS TIME
NORTHSTAR, RIGGED & READY

NEW
JOE BUDDEN, PUMP IT UP
DEFTONES, MINERVA
COLDPLAY, THE SCIENTIST
LIL' MO, 4 EVER

MADONNA, AMERICAN LIFE
AVRIL LAVIGNE, I'M WITH YOU
LINKIN PARK, SOMEWHERE I BELONG
EMINEM, SING FOR THE MOMENT
ROBBIE WILLIAMS, COME UNDONE
JENNIFER LOPEZ, ALL I HAVE
50 CENT, IN DA CLUB
CHRISTINA AGUILERA, FIGHTER
JUSTIN TIMBERLAKE, ROCK YOUR BODY
MARILYN MANSON, MOBSCENE
P.O.D., SLEEPING AWAKE
B2K & P. DIDDY, BUMP, BUMP, BUMP
TLC, DAMAGED
EVANESCENCE, BRING ME TO LIFE
THE WHITE STRIPES, SEVEN NATION ARMY
CRAIG DAVID, RISE & FALL
FOO FIGHTERS, TIMES LIKE THESE
BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
MIS-TEEQ, SCANDALOUS
BLUE, YOU MAKE ME WANNA

KEITH URBAN, RAINING ON SUNDAY
JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
TIM MCGRAW, SHE'S MY KIND OF RAIN
CHRIS CAGLE, WHAT A BEAUTIFUL DAY
DARRYL WORLEY, HAVE YOU FORGOTTEN?
JENNIFER LOPEZ, I'M GLAD
MARTINA MCBRIDE, CONCRETE ANGEL
ALAN JACKSON, THAT'D BE ALRIGHT
BRAD PAISLEY, CELEBRITY
AARON TIPPIN, LOVE LIKE THERE'S NO TOMORROW
MONTGOMERY GENTRY, SPEED
KELLIE COFFEY, WHATEVER IT TAKES
TOBY KEITH AND WILLIE NELSON, BEER FOR MY HORSES
LEANN RIMES, SUDDENLY
JIMMY WAYNE, STAY GONE
EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU
DIAMOND RIO, I BELIEVE
DEANA CARTER, THERE'S NO LIMIT
PHIL VASSAR, THIS IS GOD
STEVE HDLY, ROCK-A-BYE HEART

h
Continuous programming
404 Washington Ave., Miami Beach, FL 33139

MUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

JBT
Three hours weekly
216 W Ohio, Chicago, IL 60610

Power Music Video
TELEVISION
5 hours weekly
223-225 Washington St, Newark, NJ 07102

CHRISTINA AGUILERA, BEAUTIFUL
SHAKIRA, QUE ME QUEDÉS TU
THALIA, A QUIEN LE IMPORTA?
JUANES, MALA GENTE
MANA, MARIPOSA TRACIDINERA
DAVID BISBAL, DIGALE
PAULINA RUBIO, CASANOVA
MOLDOV, FRUJOLERO
SIN BANDERA, SIRENA
GRUPO MANIA, NINA BONITA

BLUR, CRAZY BEAT (NEW)
BRAS'N'NUK, BIG (NEW)
SKY, DEDICATION (NEW)
NEW FOUND GLORY, UNDERSTATEMENT (NEW)
FAR FROM HEROES, START THE CIRCUS (NEW)
THEORY OF A DEADMAN, MAKE UP YOUR MIND
COLDPLAY, TRICKS
LINKIN PARK, SOMEWHERE I BELONG
NOT BY CHOICE, NOW THAT YOU'RE LEAVING
SIMPLE PLAN, ADDICTED
JUSTIN TIMBERLAKE, ROCK YOUR BODY
MATTHEW GOOD, IN A WORLD CALLED CATASTRO
EMINEM, SING FOR THE MOMENT
SEAN PAUL, GET BUSY
WOLLEN MEMBERS, BREATH
R. KELLY, IGNITION
SUM 41, THE HELL SONG
I MOTHER EARTH, LIKE THE SUN
AVRIL LAVIGNE, LOSING GRIP
THE WHITE STRIPES, SEVEN NATION ARMY

MARILYN MANSON, MOBSCENE
THE FLAMING LIPS, FIGHT TEST
ROONEY, BLUESIDE
OZMA, BAD DOGS
STAINO, PRICE TO PLAY
ZACK WYLDE'S BLACK LABEL SOCIETY, STILLBORN
CHIMAIRA, DOWN AGAIN
NEW FOUND GLORY, UNDERSTATEMENT
3 DOORS DOWN, THE ROAD I'M ON
GRANDDADDY, NOW IT'S ON
POWERMANN 5000, FREE
ZWAN, LYRIC
THE WHITE STRIPES, SEVEN NATION ARMY
REGGIE AND THE FULLER BROTHERS, SHACK & KATY
LESS THAN JAKE, SHE'S GONNA BREAK SOON
SUM 41, THE HELL SONG
THE EARLY NOVEMBER, EVERY NIGHTS
THE MOVIELIFE, FACE OR KNEECAPS
AMERICAN HI-FI, THE ART OF LOSING
YEAH YEAH YEAHS, DATE WITH THE NIGHT

CHRISTINA AGUILERA, FIGHTER
BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE
DMX, X GON GIVE IT TO YA
ZWAN, LYRIC
THE WHITE STRIPES, SEVEN NATION ARMY
LESS THAN JAKE, SHE'S GONNA BREAK SOON
THE SHINS, THE PAST AND PRESENT
EMINEM, SING FOR THE MOMENT
MADONNA, AMERICAN LIFE
SYSTEM OF A DOWN, BOOM!
BRENT MICHAELS, RAINE
UNLUCKO, FAILURE
LONESTAR, I'M ALREADY THERE
NELLY, PIMP JUICE
SOFIA LOELL, UTOPIA
NAS, I CAN
PHIL VASSAR, THIS IS GOD
BABY, BABY YOU CAN DO IT
THE ROOTS, THE SEED (2 01)
HOT ROD CIRCUIT, THE PHARMACIST

ERES EL ORGULLO
DE LA MÚSICA
LATINA

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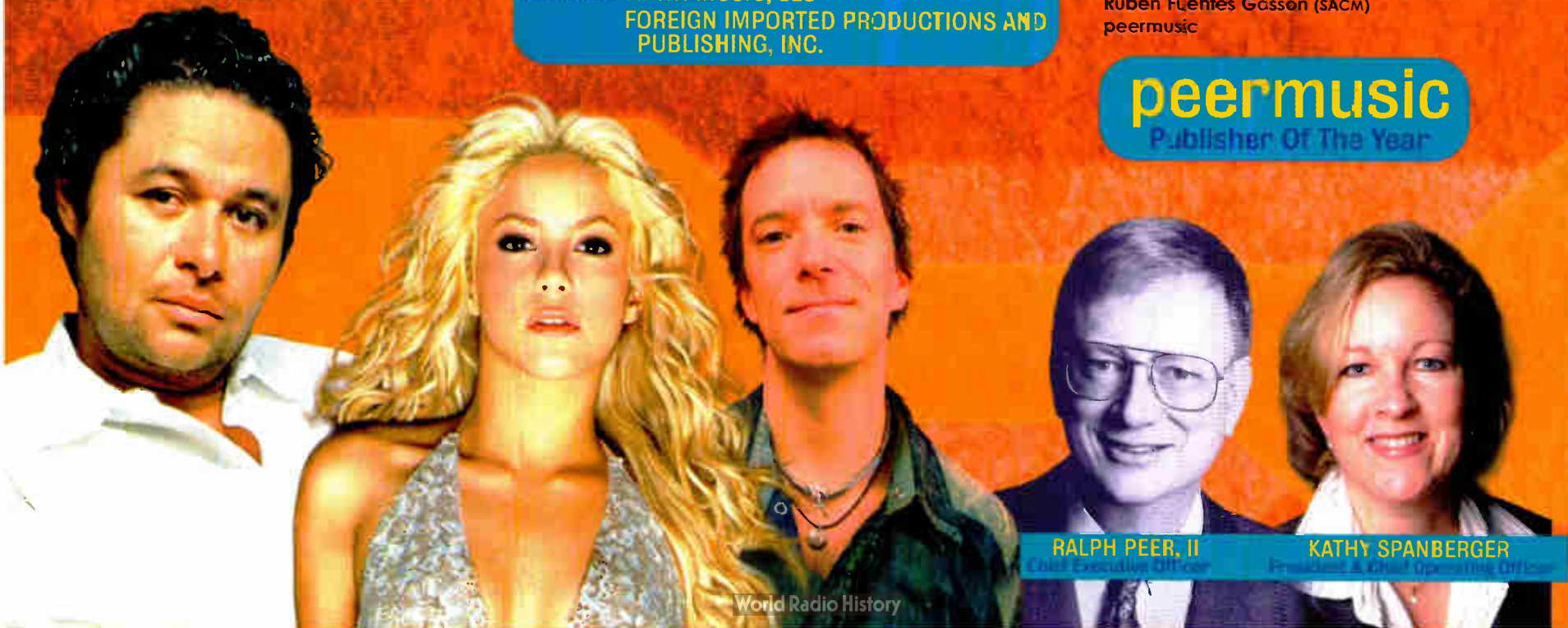
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Billboard Finalist
ESTÉFANO

Song Of The Year **SUERTE**
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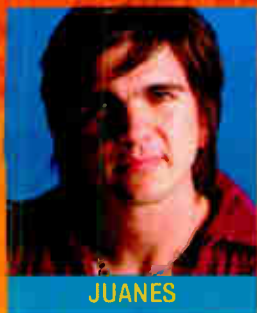
ÚDULE
Martín Ruvalcaba
Gar Mex Music

**JUSTO SE ME
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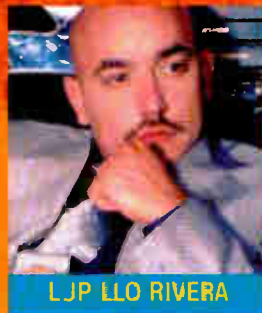
We also salute the
BMI songwriter/artists honored
at Billboard's Latin Awards



JUANES



THALÍA



LJP LLO RIVERA



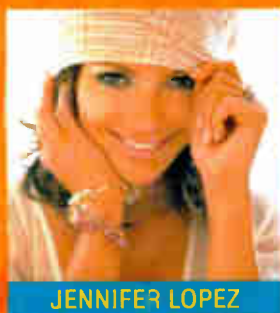
GATO BARBIERI



CONJUNTO PRIMAVERA



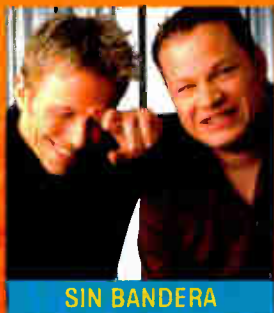
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BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

Expanded Categories, Sponsorship Distinguish '03 Event And Underscore Market's Growing Clout

BY LEILA COBO

Coinciding with the U.S. Census Bureau's official announcement that the Hispanic population is the biggest minority in the nation—and growing—so too, the 2003 Billboard Latin Music Conference and Awards will be the biggest and most extensive in its 14-year history.

Expanding from three days to four, this year's con-fab kicks off May 5 with the 10th annual BMI Latin Music Awards (taking place by invitation only at the Eden Roc Resort & Spa in Miami Beach), features a first-ever Billboard Bash on May 7 and culminates May 8 with the Billboard Latin Music Awards, which will be televised again by the Telemundo network on May 11.

The awards presentation, which, in previous years, had been staged at the Jackie Gleason Theater in Miami Beach, will now originate from the Miami Arena, a far bigger venue that can better accommodate growing public interest in the awards show. Also, in a nod of recognition to the increasing relevance and visibility of Latin music, coupled with the exponential increase in Latin spending power, this

year's conference, which will take place at the Eden Roc Resort and Spa in Miami Beach, is particularly rich in sponsorship, with Heineken returning as the title sponsor of the event. In addition, hair-product company Garnier Fructis has signed on as associate sponsor, and Kellogg's will sponsor the consumer sweepstakes.

Volkswagen, the official automotive sponsor of the conference and awards, will display its cars in Conference and awards-show venues, and Telemundo talent will arrive at the Miami Arena red carpet in new Beetle convertibles.

NEW AWARD CATEGORIES

Once again, the Hispanic Broadcasting Corporation (HBC) radio network will broadcast backstage and from Conference events May 5 through 8. Special programming created around the Conference and awards will air on HBC stations nationwide, including a two-hour *Finalists' Music Special* on May 4 that will feature interviews with Award finalists and the music that launched them to the top of the Billboard charts. Coverage will culmi-

May 5-8, 2003

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PROGRAM GUIDE

nate with HBC's red-carpet pre-show and simulcast of the Billboard Latin Music Awards May 8.

"We are excited about returning to Miami with the Billboard Latin Music Conference & Awards," says Jack Hobbs, senior VP and director of new business for HBCSi. "This year promises

to be even more exciting than last, and HBC is proud to be associated with such a great event."

The growth of the awards alone is reflected in the sheer number of categories, which this year has risen to 41 from 30 last year. For the first time ever, the Billboard Latin Music Awards will

honor winners in the Top Latin Tour and Latin Christian/Gospel Album of the Year categories in response to the growing importance of those two sectors. Airplay awards will also be given, for the first time, in the male, female, new-artist and duo/group

Continued on page LM-6

A BASH WITH CLASS: Billboard's Pre-Show Party

The newest addition to the billboard Latin music conference & awards is the billboard bash, an all-out "pre-awards" show and salute to the finalists of the 2003 billboard Latin music awards that promises to be a veritable "who's who" of the Latin music scene.

Taking place May 7 at billboardLive, the bash features red-carpet arrival coverage and a two-hour show that includes live performances by finalists and winners and the presentation of key industry awards—including songwriter of the year, producer of the year, publisher of the year and label of the year awards.

The bash, a mainstay at the annual billboard awards in Las Vegas, makes its debut as part of the Latin conference and awards in response to the increasing number and weight of awards (up to 40 from 31 the year before) and the expansion of the conference. This year's debut edition takes place from 8 to 10 p.m. on May 6 and will be hosted by two leading TV personalities: Jorge Bernal, from Telemundo show *Al Rojo Vivo* and Rosanna Tavarez, host of *Fusión*. Performing artists include Alexandre Pires, Tito Nieves and Grupomania and newcomers Area 305, a quartet of singers/instrumentalists whose debut album was produced by producer (and songwriter) of the year finalist Rudy Pérez. The band itself is a finalist—in the new tropical/salsa airplay track of the year, new artist category—for its hit "Si no estás."

Also performing is the rap duo Hector & Tito, whose album *A La Reconquista* wooed audiences in Puerto Rico and the mainland and is a finalist in the Latin rap album of the year award.

There will also be a series of surprise guest artists—finalists all—who will pay tribute to many of the evening's winners. The bash will receive ample coverage both on Spanish- and English-language press and television, as well as radio, and will promote a tune-in to the billboard Latin music awards show the following evening.

—L.C.

Showcases: BREAKING GROUND FOR NEW TALENT

BY LEILA COBO

The Billboard Latin Music Conference has a longstanding reputation for showcasing the most promising talent in the market with spectacular results. Shakira, Elvis Crespo, Aterciopelados and Bacilos all broke ground during previous BLM confabs, to name just a few. This year's lineup of showcased artists features new acts, established acts releasing new material and a host of songwriters with a performing facet, as well as performers known for their writing prowess. A glimpse at what you will hear...

AXE BAHIA

The current trend of Brazilian *axe* (pronounced ah-cheh) music that's swept South America and is now moving north can be traced back to Axe Bahia. Unknowns barely two years ago, the Brazilian quintet of dancers was included in a Chilean TV afternoon program in March of 2001. The act danced to the music of popular Brazilian covers to the beat of the contagious percussion of a samba-derived rhythm from San Salvador de Bahia, a city in Northern Brazil. Axe Bahia became a sensation, and merchandising deals that included everything from Hasbro toys and dolls to school products were struck with the group. Not surprisingly, its albums *Tudo Bem* (Everything Is OK) and *Tudo Bem 2*, went platinum in

Argentina and Chile. Now, Musart/Balboa is seeking to bring the *axe* craze to Mexico and the U.S. In April, the label released *Axe Bahia*, a compilation of the best of *Tudo Bem 1* and 2.

CLAUDIA BRANT

Composer Claudia Brant is recognized as one of the most prolific songwriters on the Latin scene, with tracks performed by Olga Tañón ("Sobrevivir"), Luis Fonsi,

Beto Cuevas, Kumbia Kings, Cristian Castro, Ednita Nazario ("Tanto Que te Dí") and Santana. However, Brant's introduction to the music scene was as a singer/songwriter in her native Argentina, where she released three solo albums, including *Tu Marca en el Alma*, produced by Alejandro Lerner. Brant lives in Los Angeles, where she has her studio.

Continued on page LM-6



Claudia Brant



Axe Bahia

MAIN EVENT

Continued from page LM-1

categories for performance in the pop, tropical and regional Mexican subcharts. "The expansion of our radio categories is in line with the array of awards culled from our Latin sales charts and the delineation of categories that are recognized at each December's Billboard Music Awards on Fox," says Geoff Mayfield, director of charts for Billboard. "The introduction of

Data Systems (BDS), during which BDS will introduce its certified Spin Awards to the Latin community. BDS recognizes titles that have reached a minimum of 50,000 spins in accumulated airplay.

CRITIQUING WRITERS

ASCAP, which will again host a songwriters panel for new writers, is introducing a novel approach to its traditional event by having artists listen to and critique material brought to them. All three



Christian rockers Contagious

these radio-based awards and our other new categories allows us to honor a broader spectrum of Latin artists."

Complementing the increase in awards, the Latin Music Conference will feature an unprecedented number of panels—11 in all—covering some of the most pressing issues and cutting-edge trends in the Latin music industry, from the fight against piracy and the radical change in distribution practices to the growth of Latin Christian music and rap/reggetón. The now-traditional presidents panel will have participation from the heads of U.S. Latin labels, together in a singular, one-of-a-kind forum, while radio is again at the forefront of the Conference, with discussions on how to pick a first single and the use of regional Mexican versions for artist promotion.

The Christian music panel will be followed by a showcase, featuring Rejoice Music's Contagious, Aline Barros (Integrity), Funky (Vida Music) and Joanne Rosario (F. Hammond/Verity/Provident).

In another first for the conference, the president's panel will be preceded by a presentation from Nielsen Broadcast

major performance rights organizations—ASCAP, BMI and SESAC—have offered a special registration conference rate to their members. ASCAP holds an acoustic showcase May 7 at Yucca on Lincoln Road, which will feature Claudia Brant, Luis Fonsi, Chein García and Donato Poveda (see related Showcase story). This will be one of several showcases highlighting new and established talent during the conference.

Sony Discos will host the opening-night showcase May 6, featuring Miguel Angel, Frankie J, Huey Dunbar, and others. BMG U.S. Latin will present a pre-conference showcase May 5, immediately following the BMI Awards. Featured artists will be Rose-lynn Sanchez, Manolin, Tego Calderon and Litzy. Balboa will feature Axe Bahia during a lunch showcase on May 7, and Warner Music will present an evening showcase May 7, following the Billboard Bash at BillboardLive. The Bash, of course, will be the newest addition to the Conference and Awards (see separate story) and an additional opportunity to honor the music industry in a unique setting. ■



Tego Calderón



Litzy

SHOWCASE

Continued from page LM-5

TEGO CALDERON

Tego Calderón has become a sensation in Puerto Rico by expanding the reach of rap into a mainstream audience. On his solo debut, *El Aballarde*, the 30-year-old rapper fuses hip-hop with upbeat music genres, salsa and bomba. Calderón already made it onto Billboard's Top Latin Albums chart, but a distribution deal with BMG will no doubt broaden his reach.



Donato

DONATO

Long known as one half of the writing-performing duo Donato y Estéfano, Donato branched out on his own successful writing career following his amicable split with Estéfano (both friends,

in fact, continue to write together for several projects). But Donato's performing facet wasn't abandoned for long. Last year, he went solo with *Bohemio Enamorado*, an album released on

BMG U.S. Latin that garnered a Grammy nomination.

LUIS FONSI

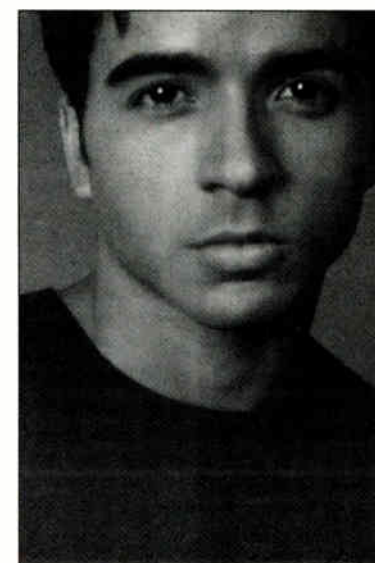
Aside from having one of the most gorgeous voices in Latin pop, Luis Fonsi also produces and writes. Some of his most recent efforts involved Claudia Brant, with whom he wrote several of the tracks in his latest Spanish- and English-language albums. Although audiences may be used to seeing Fonsi on major stages, accompanied by dancers and big sets, Fonsi the songwriter will take the limelight in this showcase.

CHEIN GARCIA-ALONSO

Audiences have surely heard the music of Chein García-Alonso, from tracks like Enrique Iglesias' "Héroe" and "Experiencia Religiosa" to Carlos Santana's "Primavera." García-Alonso has also written for the likes of Lara Fabian, La Mafia Boyz II Men, Rocío Jurado, Boyzone and 98 Degrees. This time, he will perform his own material.

LITZY

Mexican TV star Litzy (her credits include soap opera *Daniela*) will debut as a singer this spring with *La Rosa* (The Rose), her first album with BMG U.S. Latin. Produced by Estéfano Productions Group, *La Rosa*



Luis Fonsi

boasts a unique sound that's a mix of regional Mexican, Andean, pop and rock.

Continued on page LM-30

**Congratulations to our 2003
Billboard Latin Music Award Nominees**

**The
Power**

to

SHINE

**Arturo Sandoval
Cabas • Celia Cruz
Ednita Nazario • Enrique Iglesias
Fernando Ortega • Franco De Vita
Gilberto Santa Rosa • Grupo Limite
Grupo Mania • Jennifer Pena
Joan Sebastian • Jose Manuel Figueroa
Los Temerarios • Los Tigres Del Norte
Mana • Marc Anthony • MDO
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Luis Fonsi



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World Radio History

Songwriters On Their Songs: 2003'S AWARD FINALISTS

What a versatile bunch, these finalists for the 2003 Songwriter of the Year award. Colombian Estéfano charted 10 tracks, performed by Alexandre Pires, Patricia Manterola, Jerry Rivera, Gisselle and Thalía. Two of those, "Tú y Yo" and "No Me Enseñaste," written for Thalía, peaked at No. 1. Another Colombian, Juanes, made the chart with three tracks, including "A Dios le Pido," from his album *Un Día Normal*. Cuban Rudy Pérez had two No. 1's—Jennifer Peña's "El Dolor de tu Presencia" and Jaci Velaquez's "Como Se Cura una Herida" (co-written with

Jorge Luis Piloto) among eight charted tracks. And Franco de Vita garnered a No. 1 with "Y Tú Te Vas," written for Chayanne, and also charted with "Cómo Decirte No," from his album *Segundas Partes También Buenas*. These are the stories behind their songs.

FRANCO DE VITA

"Cómo Decirte No": (18 weeks on the chart; peaked at No. 20). "It's a trio! Literally. 'I've tried to escape, to leave this story, because I understand I was the last to arrive.' It's very beautiful. It's a song that had several stages. The first one had to

Continued on page LM-26



"Once a hit, always a hit": Perez

EMI'S BIG YEAR

EMI April, ASCAP had a strong chart year, with a grand total of 21 titles on the Billboard Hot Latin Tracks chart and a whopping five No. 1s. The publisher got a boost from three Enrique Iglesias chart toppers: "Héroe," "Mentiroso" and "Quizás," as well as two Carlos Vives chart toppers, "Luna Nueva" and "Déjame Entrar." Cristian's "Cuando Me Miras Así" also fared well, at No. 2 with 21 total weeks on the chart. Others under EMI's wing include Maná's "Ángel de Amor" and a series of regional Mexican tracks, including Banda El Recodo's "No Me Se Rajar" (21 weeks on the chart) and Cardenales de Nuevo León's "Por Las Damas."

—L.C.

2003 Award Finalists

BY LEILA COBO

The artists competing for Billboard awards are finalists, as opposed to nominees. Billboard does not make a subjective decision as to which artists will be finalists. Instead, the Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio-airplay data that informs Billboard's weekly charts during a one-year period, from the issue dated Feb. 16, 2002, through this year's Feb. 8 issue.

Finalists—and the eventual winners—reflect performance of new recordings on Billboard's sales charts, including Top Latin Albums, and radio charts, including Hot Latin Tracks, with album categories confined to titles that did not chart before Billboard's Nov. 17, 2001, issue but excluding finalists from the prior year's Billboard Latin Music Awards. Based on sales data compiled by

Nielsen SoundScan and radio information monitored by Nielsen Broadcast Data Systems, Billboard's charts are the world's most authoritative music charts.

On the eve of the 2003 Billboard Latin Music Awards, we take a look at this year's multiple finalists, indicating in parentheses the number of categories they are finalists in.

All chart activity mentioned took place during the aforementioned tracking period.

LAS KETCHUP

(7) The Spanish trio of sisters who dubbed themselves Las Ketchup in honor of their father, flamenco artist El Tomate, gave us what was probably the most-played

of Mexican pop group Garibaldi saw her popularity resurface and explode with the single "Quítame Ese Hombre," originally performed by Ednita Nazario years before. Montenegro's version took over the U.S. airwaves, spending 13 weeks at No. 1 on Billboard's Hot Latin Tracks chart, more than any other song. The



Las Ketchup



Pilar Montenegro

Latin track in the world in 2002. "Aserejé" was No. 1 in 22 countries around the world, including the U.S., where it topped the Billboard Hot Latin Tracks chart for four weeks. But Las Ketchup's eponymous debut had more than one good track to its name, enough to take it to No. 1 on the Top Latin Albums chart for five weeks and No. 1 on the Latin Pop Albums chart for 12 weeks.

PILAR MONTENEGRO

(7): This former member

track also charted on both pop (34 weeks) and regional Mexican (30 weeks, nine at No. 1) Airplay charts. Beyond the airplay, *Desahogo*, Montenegro's debut on Univision Records, received nominations for Latin Pop Album of the Year, Female and New Artist.

JUANES

(6) When Colombian rocker Juanes debuted as a soloist in 2000 with his eponymously titled effort, he garnered critical raves and

Continued on page LM-10

BMG

U.S. LATIN

*congratulates their nominees to the
Billboard Latin Music Awards 2003*

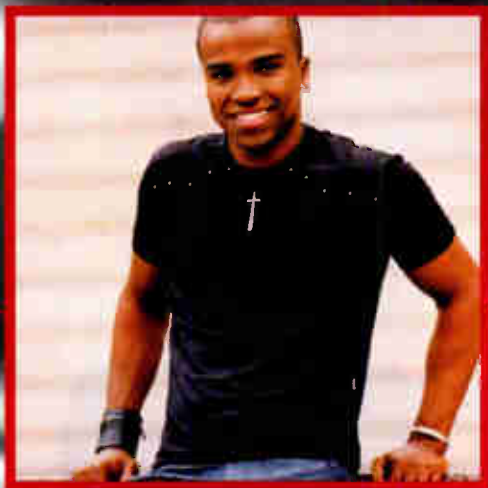


Hot Latin Tracks Artist Of The Year:
Cristían (Ariola / BMG U.S. Latin)
Alexandre Pires (RCA / BMG U.S. Latin)

Latin Pop Album Of The Year, Male:
"Alexandre Pires" Alexandre Pires (RCA / BMG U.S. Latin)

Latin Pop Airplay Track Of The Year, Male:
"Usted Se Me Llevó La Vida" Alexandre Pires (RCA / BMG U.S. Latin)

Latin Pop Airplay Track Of The Year, New Artist:
"Usted Se Me Llevó La Vida" Alexandre Pires (RCA / BMG U.S. Latin)



Tropical / Salsa Album Of The Year, Male:
"Vuela Muy Alto" Jerry Rivera (Ariola / BMG U.S. Latin)

Tropical/Salsa Airplay Track Of The Year, Male:
"Vuela Muy Alto" Jerry Rivera (Ariola / BMG U.S. Latin)

Latin Pop Album Of The Year, Duo Or Group:
"El Primer Instinto" Jaguares (RCA / BMG U.S. Latin)

Latin Rock Album Of The Year:
"El Primer Instinto" Jaguares (RCA / BMG U.S. Latin)



Armando Manzanero

Hall Of Fame Recipient's Songs Comprise A Virtual Soundtrack Of Latin American Romanticism



400 songs since 1950: Manzanero

An oft-repeated line among record executives is that the secret of success lies not in the artist—or the promotion, or the exposure—but simply in the song. If that is indeed the case, Mexican composer Armando Manzanero has reached heights most other artists can only touch in their dreams. For his are the songs that have taken scores of acts—from Lucho Gatica to Luis Miguel—to the pinnacle of their popularity.

Beyond that, however, Manzanero's songs—over 400 of them—are a virtual soundtrack of Latin American romanticism, from 1950—when he penned his first composition—to the present day, where he continues to write and perform unabated. Manzanero's timeless songs, including “Somos Novios” (known among English speakers as “It’s Impossible”), “Esta Tarde Vi Llover,” “Adoro,” “Voy a Apagar la Luz” and “Te Extraño,” and his continued relevance as a pianist, composer, arranger, producer and performer, make him the recipient of Billboard’s

2003 Hall of Fame Award, for his outstanding and longtime artistic merit.

“A song has to be written with sincerity,” says Manzanero, explaining why his compositions have stood the test of time and test of dozens, if not hundreds, of interpretations. “It can’t be written with the desire to have instant success or passing success, but wanting to have a song forever. It’s like when you do a painting. You have to do it right so that painting remains on the wall forever. That’s been my secret.”

Born in Mérida, Mexico, in 1935, Manzanero was a precocious musician who began formal music studies at the local conservatory when he was 8. A pianist by training, he began working professionally as an accompanist when he was 16 and, at 22, landed a job at CBS Records in Mexico. That position led him to singer Lucho Gatica, who recorded his song “Voy a Apagar La Luz,” turned it into a smash hit and took on Manzanero as his accompanist.

Manzanero would eventually

Continued on page LM-32

FINALISTS

Continued from page LM-8

seven Latin Grammy nominations, but little in the way of sales and virtually nothing in the way of airplay. In 2002, things changed drastically. Buoyed by a strong marketing campaign and a strong single—“A Dios le Pido”—Juanes’ sophomore effort, *Un Día Normal*, spent 36 weeks in the top 10 of the Billboard Latin Pop Albums chart, peaking at No.1 for one week. A decidedly sunnier album than its predecessor, it is, says Juanes, a reflection of a state of mind. “I don’t know if I’m a very good guitarist. I’m probably not,” he says. “And I’m not a

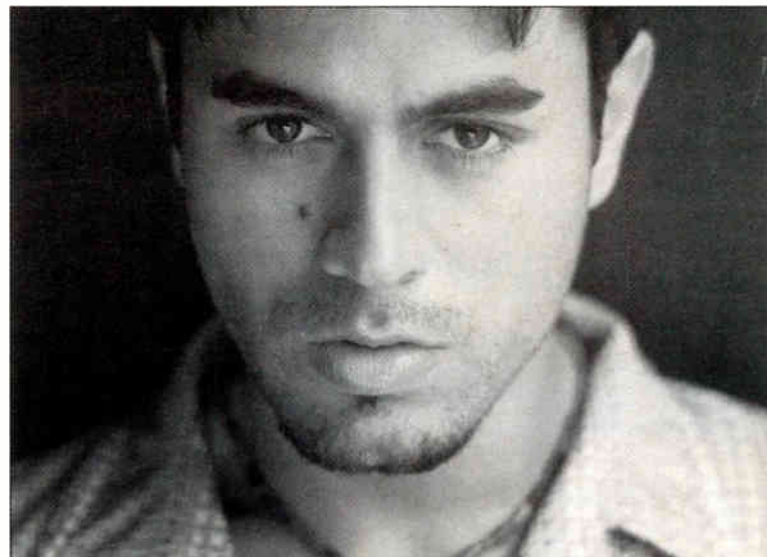


Jennifer Peña

Rosa and Grupomanía. Album-wise, their third was the charm, thanks to major distribution. *A La Reconquista* (To The Reconquest), released on VI Music in November but distributed in the U.S. by UMVD, managed to notch 11 weeks on Billboard’s Top Latin Albums chart, despite its late release, peaking at No. 9.

JENNIFER PEÑA

(4) Jennifer Peña’s solo outing (she was previously billed as Jennifer y Los Jetz), mixed Tejano and pop sensibilities and struck a chord on both markets. Peña’s single, “El Dolor de Tu Presencia” remained for 32 weeks on the Hot Latin Tracks chart, eight of those at No. 1, while her album *Libre* spent 38 weeks on the Top Latin Albums chart.



Enrique Iglesias

ENRIQUE IGLESIAS

(4) *Quizás*, Enrique Iglesias’ return to Spanish, debuted at No.1 on the Top Latin Albums chart and stayed there for four weeks. “Mentiroso,” the first single, also topped the Hot Latin tracks chart for one week. While Iglesias played in Spanish, he continued to reap the benefits from *Escape*. “Escape/Escapar (Remixes)” spent 16 weeks on Billboard’s Hot Dance/Club Play chart, including one week at No. 1.

super singer either. What I do know is what I live I give back in my songs. I sing and I say what I feel through music, from my point of view.”

ARACELY ARAMBULA

(5) Soap star Aracely Arambula’s *Disa* effort made waves, thanks in part to “Te Quiero Más Que Ayer,” a duet with Palomo that spent 15 weeks on Hot Latin Tracks, peaking at No.27. Arambula’s album, *Sólo Tuya*, spent 14 weeks on the Top Latin Albums chart, peaking at No. 35.

HECTOR & TITO

(1) A year ago, rap/reggetón duo Hector & Tito were relatively unknown outside their native Puerto Rico. But, on the island, they were stars of the burgeoning trend, with two successful albums to



Hector & Tito

their name that had sold extremely well in the indie circuit. Hecto & Tito even managed to sell out the Roberto Clemente Coliseum in a massive concert that included guest stars Domingo Quiñones, Gilberto Santa

MANÁ

(4) *Revolución de Amor*, Maná’s first studio album since 1997, was anxiously looked at by many as a saving grace in a sluggish year. Featuring romance, social consciousness and a good deal of fusion, it spent 23 weeks on the Top Latin Albums chart, with four weeks at No.1. Maná garnered four nominations, including one for Latin Pop Airplay Track of the Year, Duo or Group, for the single “Angel de Amor.” “Pop music is meant to be shared,” said lead singer Fher last year, when asked about the lasting appeal of his songs. “In Mexico, they’re now airing *Big Brother* on TV. And they played ‘Vivir Sin Aire,’ which we put out in 1992! That happened. And that’s my biggest satisfaction: being able to share the music.”

Continued on page LM-12

"We at Discos Musart & Balboa Records
are very proud of our exclusive artist

JOAN SEBASTIAN

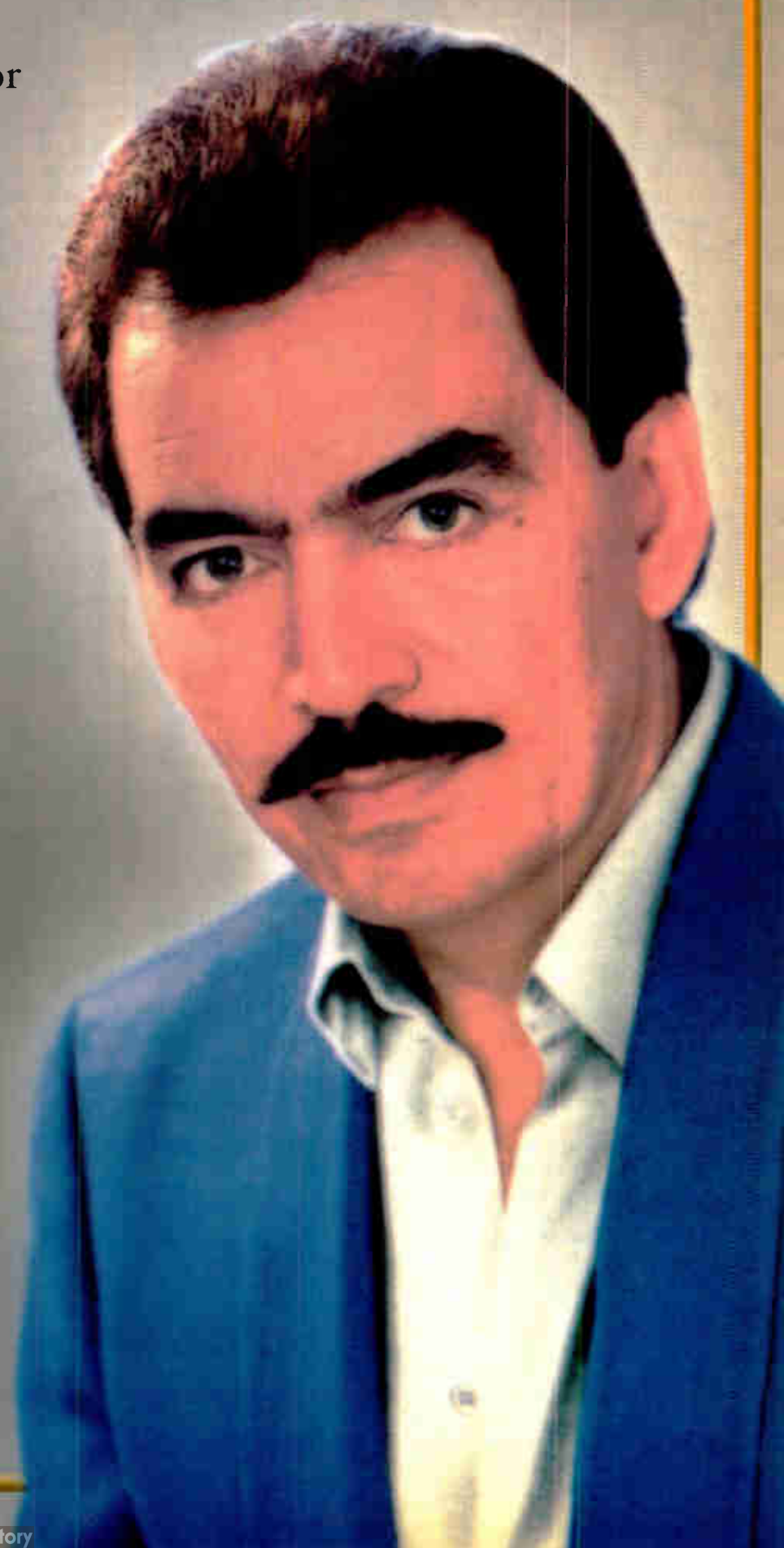
for his accomplishments throughout his long and versatile career."

Nominated to Billboards Latin Awards for
his album "Lo Dijo El Corazon"
in the Regional Mexican
Album of the Year,
Male Solo Artist Category.

Winner of

- Latin Grammy for best
Grupero Album (2002)
"Lo Dijo El Corazon" (LARAS)
- Grammy for Best Mexican
/Mexican American
Album of the year (2003)
"Lo Dijo El Corazon" (NARAS)

*Felicidades, Joan.
Te deseamos siempre lo mejor.
Tu Familia,*



Alejandro Sanz

Special Q&A session with the gifted writer/singer is expected to be a Conference highlight.

MIAMI—A couple of years ago, during an interview following the release of his album *El Alma Al Aire* in 2000, Alejandro Sanz said, "It's a complex album, yes, but I want to give something to music. I don't want to only sell many albums at any price. I think music has to be taken care of, and the best situation is when you're successful and you have something to give."

Sanz has made a career of writing and performing exquisite material that manages to have worldwide mass appeal. It's a tricky combination and one that Sanz has navigated successfully with zero compromise for nearly a decade, amassing sales of more than 18 million albums worldwide. Moreover, the singer/songwriter/guitarist has managed to do so by becoming a star in his native Spain and then crossing over into the U.S. and Latin markets with a degree of success that hadn't been seen from a Spanish act in the past two decades, much less from one whose sound is rooted in flamenco, as Sanz's is.

Take the aforementioned *El Alma al Aire*, which, despite its complexity, managed to sell 200,000 copies in Spain alone on its first day in stores, according to Sanz's label, Warner. With that album, Sanz would go on to win four Latin Grammys in 2001, more than any other artist. His follow-up album, *MTV Unplugged*, topped Billboard's Top Latin Albums Chart for 10 consecutive weeks and is a finalist for this year's Latin Music Awards in the Pop Album of the Year category. What has Sanz been up to since *MTV Unplugged*? Aside from collaborating with the likes of the Coors and Destiny's Child (with whom he performed at the 2002 Grammy Awards), Sanz has also been writing for and with a host of Latin superstars.

Ricky Martin's upcoming album, *Almas del Silencio* (Souls of Silence), takes its



"Always do better."

name from a Sanz track, and Alexandre Pires' album *Estrella Guía* includes "Sólo Que Me Falta," a track written by Sanz and Pires and performed as a duet with both artists singing and playing guitar. More importantly, Sanz is currently working on his upcoming album, which, for the first time, he'll co-produce, along with Lulo Pérez. "One of the challenges when recording an album is to always do better," says Sanz. "That's why I want to fully participate in the production process."

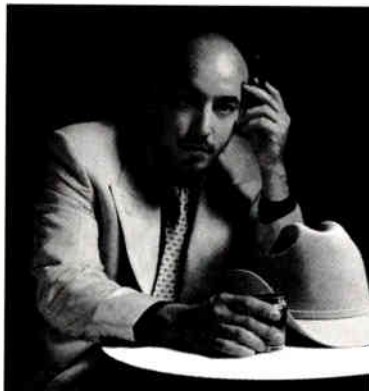
In what has become a tradition, the centerpiece of the Billboard Latin Music Conference will be an exclusive Q&A session with a major Latin record star who has valuable insight and information to share with attendees and who is living in a particularly creative and productive moment. As Alejandro Sanz puts the finishing touches on what may be his most ambitious project to date, he'll take precious time off from the studio to discuss his plans and trajectory before the Latin music industry in an intimate and unique setting on May 7 from 4:30-5:30 p.m. —L.C.

FINALISTS

Continued from page LM-10

ALEXANDRE PIRES

(4): No Brazilian act had broken into the U.S. Spanish-language market with any large degree of success since Roberto Carlos back in the day. But Alexandre Pires, former frontman of mega-successful Brazilian band So Pra Contrariar, struck a collective chord with his distinctive baritone and soulful renditions. Three tracks from Pires' eponymously titled debut made it onto Billboard's Hot Latin Tracks chart during the tracking period. The first, "Usted Se Me Llevó la Vida," remained 24 weeks on the chart, peaking at No.5. "Necesidad" and "Es Por Amor" spent 25 weeks each, peaking at No. 5 and No.8, respectively. "I don't like to talk about poli-



Lupillo Rivera



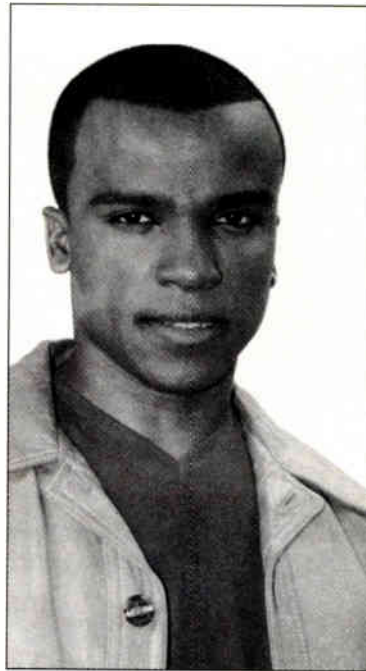
Thalía

tics," says Pires. "I like to talk about love, and about passion, which are universal."

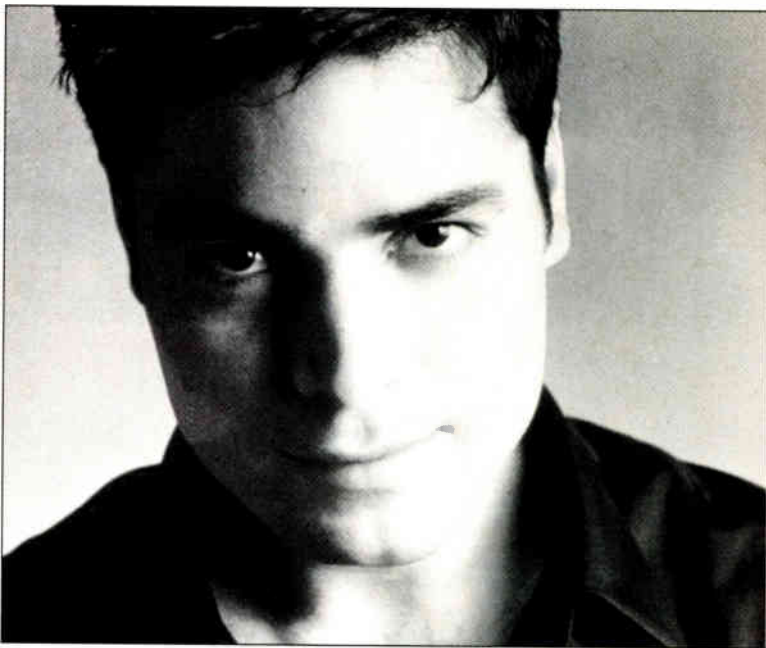
LUPILLO RIVERA

(4) Following his phenomenal chart success in 2001, maverick banda/ranchera singer Lupillo Rivera demonstrated lasting appeal with the album *Amorcito Corazón*, which spent 17 weeks on the Regional Mexican albums chart, two of

those at No. 1. Rivera's gusto-infused cover of the classic "Te Solté La Rienda" went to No. 2 on the Regional Mexican Airplay chart and spent 13 weeks in the top 10.



Alexandre Pires



Chayanne

CHAYANNE

(3) In the midst of an extraordinarily busy international tour, Chayanne still managed to put out a greatest-hits album in which he included a few new studio tracks. Among them was "Y Tú Te Vas," penned by Franco de Vita, which spent 39 weeks on Hot Latin Tracks, including seven weeks at No.1. "Y Tu Te Vas" topped the Latin Pop Airplay chart for 18 weeks. In turn, *Grandes Exitos* spent 45 weeks on the Top Latin Albums chart and two weeks at No. 1.

MONCHY & ALEXANDRA

(3) The blueprint for the bachata craze that swept the tropical market for much of last year can be found in youthful duo Monchy (Ramón "Monchy" Rijo) & Alexandra (Alexandra Cabrera de la Cruz), whose debut album, *Hoja en Blanco*, is credited with opening non-traditional markets to bachata. The follow-up continued the tradition, spending 47 weeks on the Tropical/Salsa Albums chart, 15 of those at No. 2. The single "Te Quiero Igual que Ayer," penned by Colombian vallenato composer Wilfran Castillo (who wrote "Hoja en Blanco"), spent 24 weeks on the Tropical/Salsa airplay chart, peaking at No. 2.

THALIA

(3): After foraying into banda, Thalía returned to pop with an album that, nev-

ertheless, had a harder edge than previous material. "It's not that I'm not doing pop anymore, but the tendency of everyone who worked on the album was to go toward these type of sounds [more rock-oriented], and it feels incredible," Thalía told Billboard. Featuring a majority of tracks written or co-written by hit-maker Estéfano, *Thalía*, the album, spent 36 weeks on the Latin Pop albums chart, six of them at No.1.

LOS TEMERARIOS

(2) How many times can

Continued on page LM-14

and the nominees are...

HOT LATIN TRACK OF THE YEAR, VOCAL DUO
"La Salsa Vive"

Tito Nieves featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano, & Ismael Miranda

LATIN POP ALBUM OF THE YEAR, MALE
"MTV Unplugged" Alejandro Sanz

TOP LATIN ALBUMS ARTIST OF THE YEAR
Maná

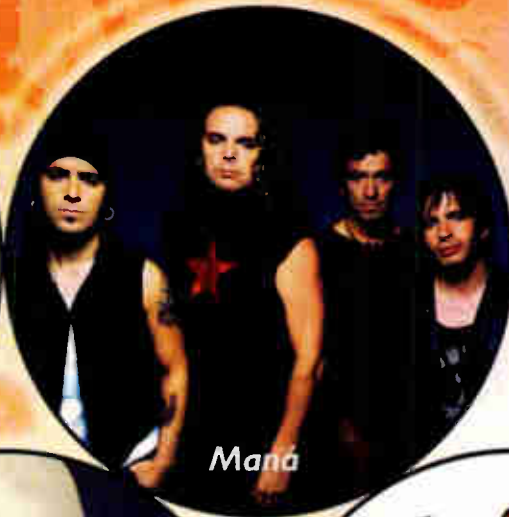
LATIN ROCK ALBUM OF THE YEAR
"Revolución De Amor" Maná

REGIONAL MEXICAN ALBUM OF THE YEAR, NEW ARTIST
"En La Esquina" Chicos De Barrio

LATIN TOUR OF THE YEAR
Luis Miguel



Luis Miguel



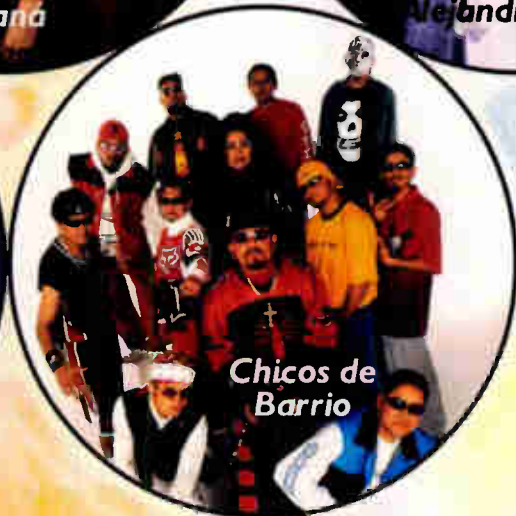
Maná



Alejandro Sanz



Tito Nieves



Chicos de Barrio

WARNER MUSIC LATINA
celebrates their nominations for the
Billboard Latin Music Awards

FINALISTS

Continued from page LM-12

you say "Temerarios"? Once for their studio album *Una Lágrima No Basta*, which spent 31 weeks on the Top Latin Albums chart, seven of those at No. 1; twice for their greatest-hits set, *Historia Musical*, which spent 34 weeks on the chart, one at No. 1; three times for *Poemas, Canciones y Romance Vol. 2*, 10 weeks on the chart; four times for *Baladas Rancheras*, which peaked at No. 18 and spent 28 weeks on the chart; and an overwhelming five times for *Joyas Vol. 2*, which entered the chart for one

Frankie Vásquez and Ray de la Paz—had been in the works for a year before, conceived as "New York's answer to the Buena Vista Social Club" and featuring music that spanned four decades. *Un Gran Día en el Barrio* ended up spending 18 weeks on Tropical/Salsa Albums chart and peaking at No. 3.

INDIA

(2) India returned to the recording studio with an album that displayed her softer side. Despite a late-year release *Latin Songbird: Mi Alma y Corazón*, featured pop



India



La Onda

week. Heavy East Coast promotion, and even a salsa version, also increased awareness of the perennially popular group fronted by the Angel brothers.

THE SPANISH HARLEM ORCHESTRA

(2) A year ago, many in the Latin industry had no idea who the Spanish Harlem Orchestra was. But the group—featuring veterans

and tropical versions and spent nine weeks at No. 1 on the Tropical/Salsa Albums chart.

LA ONDA

(2) OK. So they covered a novelty track—more specifically, Las Ketchup's "Aserejé." Still, La Onda's regional Mexican version managed to be quite delightful, and the album *A Toda Onda* spent 10 weeks on the regional Mexican Albums chart, peaking at No. 13. ■

THE SPIRIT OF HOPE: *El General*

The Panama rapper's humanitarian efforts, which have evolved into a foundation that funds education for deserving low-income children, make him the recipient of this year's award.

BY LEILA COBO



"The joy in these kids' faces is something no money can buy."

Panamanian rapper Edgardo Arias Franco, better known as "El General" (The General), often talks about his humble childhood, one that required him to work—as a shoe-shine boy and a newspaper delivery boy—anything that would help out in the home.

What El General doesn't often talk about is how, after finding fame and fortune, he returned to his old neighborhood and, along with his old childhood friends, decided to lend a helping hand to kids that reminded him of himself at that age. His efforts, which began with scattered aid and have evolved into a foundation that funds education for over-achieving, low-income children, make him the recipient of this year's Billboard Spirit of Hope Award. "More than anything, we want to help people who are motivated," says El General of Niños Pobres sin Frontera (Poor Children Without Borders), the foundation he created in Panama in 1994. "And, if we give them the means, there's no reason why they should fail. We want to help them be better people in the future."

Initially established for 10 children, the foundation today pays tuition and all schooling expenses for 35 kids, provided they maintain a certain grade average. Children are selected from a list provided by Panama's Department of Education, which identifies which children excel in their studies and tests but need financial aid. The foundation is funded entirely by proceeds from El General's album sales and concerts, and plans call for expanding aid to 100 children this year, with help from revenues generated by a children's TV program that El General is currently producing for Nickelodeon.

More than 20 episodes of the show, tentatively titled *Wakatela's Club Play*, have been filmed, featuring Panamanian children.

"When I was little, there were always people who lent me a hand, who helped me and supported me," says El General, who was given a scholarship to study business in the U.S. "And, now that I can help, I do it gladly, because I see the results with these kids when they grow, they go on an honor roll, they belong to a soccer team and they win. They're part of my family." Children come from different places and attend different schools. El General admits he favors kids being raised by single mothers. "When I was little, I stayed with my sister in Panama; she was a single mother, and I saw firsthand how hard things were for her," says El General.

Although the foundation's thrust is the scholarships, it supports other programs in Panama, among them a health-care center initiative managed by El General's father that has opened several health-care centers nationwide, and the sponsorship of various youth soccer teams.

This year, plans also call for

the launching of a new student-exchange program called "Conozca su País" (Know Your Country) which will allow children from certain parts of the country to experience life in other places for a given number of months at a time. Even though El General is Panama's cultural ambassador to the U.S., he spends most of his time in his native country and recently received the keys to Panama City from the mayor, in recognition of his 17 years in the music business and for "elevating the name and stature of his hometown."

"That person is me," says El General, when asked who runs the foundation and makes the major decisions. "We have a staff, but I dedicate a lot of time to it. At a personal level, it's a beautiful thing to do and to see how much people appreciate this. When you call these kids for the first time and tell them they have a scholarship, the joy in their faces is something no money in the world can buy."

El General was the winner of Billboard's Latin Rap Album of the Year in 2002 for *El General Is Back* (*Mock & Roll*). ■

A vibrant, high-contrast photograph of two flamingos in a nightclub setting. The background is filled with blurred, colorful light trails in shades of red, orange, and yellow, suggesting a fast-paced, energetic environment. The flamingos are the central focus, their long necks elegantly curved. The one on the left is facing right, while the one on the right is facing left, as if they are dancing together. The lighting is dramatic, with strong highlights and deep shadows, creating a sense of movement and celebration.

WE'D LIKE TO DO A LITTLE VICTORY DANCE

(to our songs of course)

**WE'RE THRILLED TO HAVE ACHIEVED THE HONOR OF ASCAP LATIN PUBLISHER OF THE YEAR.
WE COULDN'T HAVE DONE IT WITHOUT THE INSPIRATION AND TALENT OF ALL OUR WRITERS.**

SONY/ATV DISCOS MUSIC PUBLISHING

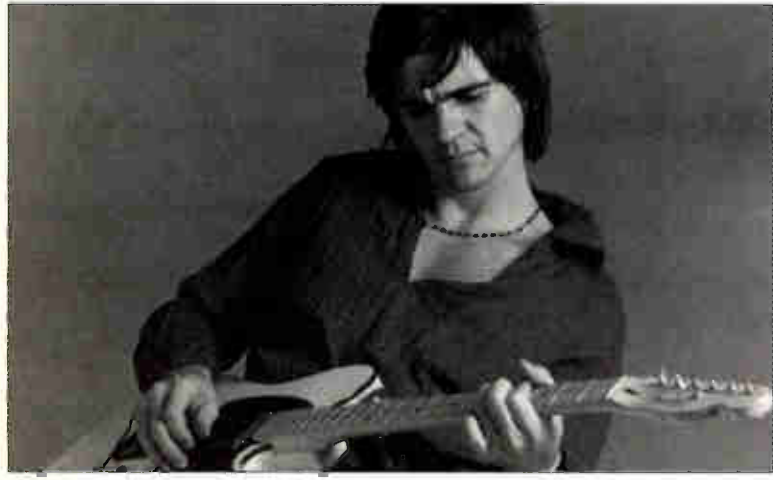
World Radio History

© 2003 SONY MUSIC ENTERTAINMENT INC.

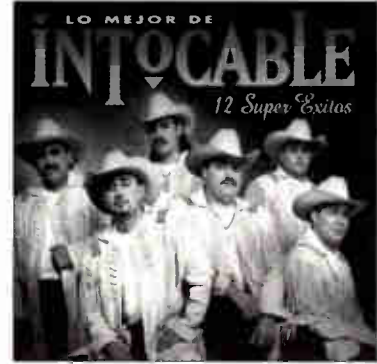
'03 So Far: YEAR-TO-DATE CHARTS

The chart recaps in this Latin Music 6-Pack offer a year-to-date look at the hot Latin tracks and top Latin albums categories. These recaps cover the period starting with the December 7, 2002, issue (the start of the 2003 chart year) through the April 12 issue.

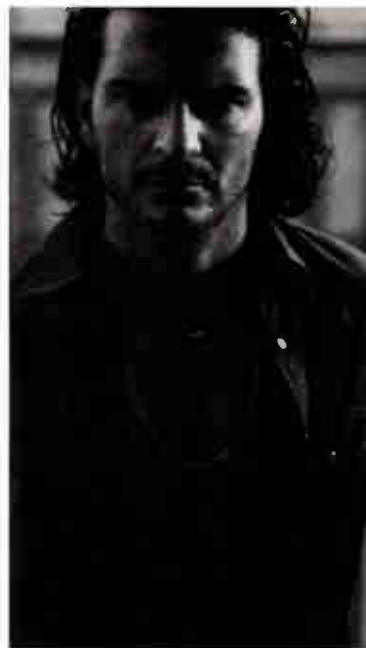
Recaps for hot Latin tracks are compiled using gross audience impressions monitored by Nielsen Broadcast Data Systems. Recaps for top Latin albums are based on point-of-sale information compiled by Nielsen SoundScan. Titles receive credit for audience impressions or units sold for each week they appear on the pertinent chart. The recaps in this spotlight were compiled by Anthony Colombo with assistance from Latin chart manager Ricardo Companioni.



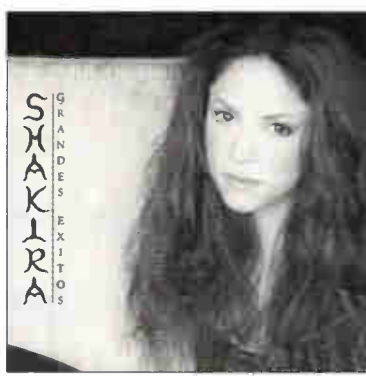
Juanes



Jennifer Peña—Univision
20 **TODO MI AMOR [THE ONE YOU LOVE]**—Paulina Rubio—Universal Latino



Ricardo Arjona



5 **LOS BUKIS** (2) Fonovisa/UG
6 **RICARDO ARJONA** (1) Sony Discos
7 **KUMBIA KINGS** (2) EMI Latin
8 **LOS TIGRES DEL NORTE** (1) Fonovisa/UG
9 **ENRIQUE IGLESIAS** (1) Universal Latino
10 **SELENA** (1) EMI Latin

- 13 **SOY ASI**—Limité—Universal Latino
- 14 **MIS BOLEROS FAVORITOS**—Luis Miguel—Warner Latina
- 15 **30 INOLVIDABLES**—Industria Del Amor—Univision/UG
- 16 **LATIN SONGBIRD: MI ALMA Y CORAZON**—India—Sony Discos
- 17 **ARCOIRIS MUSICAL MEXICANO VOL. 2**—Various Artists—Univision/UG
- 18 **BELLAS ARTES EN VIVO: UN CANTO DE MEXICO**—Alejandro Fernandez—Sony Discos
- 19 **4**—A.B. Quintanilla III Presents Kumbia Kings—EMI Latin
- 20 **MARIANA: COMPLICES AL RESCATE**—Soundtrack—Ariola/BMG Latin

Top Latin Album Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- 1 **SONY DISCOS** (27)
- 2 **EMI LATIN** (23)
- 3 **FONOVISA** (23)
- 4 **UNIVISION** (18)
- 5 **WARNER LATINA** (5)



Top Latin Album Labels

Pos. **LABEL** (No. of Charted Titles)

- 1 **UG** (56)
- 2 **SONY DISCOS** (34)
- 3 **EMI LATIN** (24)
- 4 **UNIVERSAL LATINO** (11)
- 5 **WARNER LATINA** (13)



Top Latin Album Distributors

Pos. **DISTRIBUTOR** (No. of Charted Titles)

- 1 **UNIVERSAL** (73)
- 2 **SONY** (34)
- 3 **EMD** (24)
- 4 **WEA** (17)
- 5 **BMG** (16)
- 6 **INDEPENDENT** (15)



Hot Latin Tracks Artists

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

- 1 **JUANES** (3) Surco/Universal Latino
- 2 **RICARDO ARJONA** (2) Sony Discos
- 3 **INTOCABLE** (2) EMI Latin
- 4 **CONJUNTO PRIMAVERA** (2) Fonovisa
- 5 **ENRIQUE IGLESIAS** (3) Universal Latino
- 6 **INDIA** (1) Sony Discos
- 7 **OLGA TANON** (1) Warner Latina
- 8 **SHAKIRA** (1) Sony Discos
- 9 **SIN BANDERA** (3) Sony Discos
- 10 **THALIA** (2) EMI Latin

- Tañón—Warner Latina
- 5 **QUE ME QUEDES TU**—Shakira—Sony Discos
- 6 **QUIZAS**—Enrique Iglesias—Universal Latino
- 7 **ES POR TI**—Juanes—Surco/Universal Latino
- 8 **AY! PAPACITO (UY! DADDY)**—Limité—Universal Latino
- 9 **SI NO ESTAS**—Area 305—RPE/Univision
- 10 **DE UNO Y DE TODOS LOS MODOS**—Palomo—Disa
- 11 **A DIOS LE PIDO**—Juanes—Surco/Universal Latino
- 12 **UNA VEZ MAS**—Conjunto Primavera—Fonovisa
- 13 **ENTRA EN MI VIDA**—Sin Bandera—Sony Discos
- 14 **NO ME ENSEÑASTE**—Thalia—EMI Latin
- 15 **CORAZON CHIQUITO**—Adolfo Urias Y Su Lobo Norteno—Platino/Fonovisa
- 16 **CUANDO ME MIRAS ASI**—Cristian—Ariola/BMG Latin
- 17 **DONDE ESTARA MI PRIMAVERA**—Marco Antonio Solis—Fonovisa
- 18 **ERES MI RELIGION**—Maná—Warner Latina
- 19 **EL DOLOR DE TU PRESENCIA**—

Hot Latin Tracks

Pos. **TITLE**—Artist—Imprint/Label

- 1 **EL PROBLEMA**—Ricardo Arjona—Sony Discos
- 2 **SUENA**—Intocable—EMI Latin
- 3 **SEDUCEME**—India—Sony Discos
- 4 **ASI ES LA VIDA**—Olga

Hot Latin Tracks Imprints

Pos. **IMPRINT** (No. of Charted Titles)

- 1 **SONY DISCOS** (24)
- 2 **FONOVISA** (14)
- 3 **EMI LATIN** (12)
- 4 **UNIVERSAL LATINO** (9)
- 5 **WARNER LATINA** (8)

Hot Latin Tracks Labels

Pos. **LABEL** (No. of Charted Titles)

- 1 **SONY DISCOS** (29)
- 2 **UNIVERSAL LATINO** (15)
- 3 **FONOVISA** (16)
- 4 **WARNER LATINA** (11)
- 5 **EMI LATIN** (12)

Top Latin Album Artists

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

- 1 **INTOCABLE** (4) EMI Latin
- 2 **SHAKIRA** (1) Sony Discos
- 3 **LAS KETCHUP** (1) Shake-town/Columbia/Sony Discos
- 4 **JUANES** (1) Surco/Universal Latino

management

label

marketing

promotion

FUERTE

Tomas Cookman Jerry Blair Rich Isaacson

FUERTE Report

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New York, NY 10003
Phone: 212.219.2525

ARTISTS & MUSIC

Solís Re-Ups, Movies Wise Up

After being courted by other labels, Mexican star **Marco Antonio Solís** has renewed his contract with his longtime label, Fonovisa Records. The contract was described as a "long-term commitment on both sides" by Univision Music Group president/CEO José Behar. Solís, who was the longtime lead singer of **Los Bukis**—arguably Mexico's best-known romantic group—later embarked on a successful solo career that led to a string of gold-certified albums. Aside from his reach in the regional Mexican market, his previous two albums also crossed him over into the Latin pop market with great success. Solís' next album on Fono-



Building on crossover success: Solís

visa is due this month. Co-produced by Solís and Homero Patrón, it is described by Béhar as a more "popular" album. "It's

a ranchero album, but an international ranchero album," he says. "It's a great follow-up to [previous album] *Más de Mi Alma*."

Hollywood producers seem to be—finally—looking at Latin themes and Latin music in substantial amounts. 2003 kicked off with news of *Frida* winning an Oscar for the eminently Mexican score from composer Elliot Goldenthal. The soundtrack to the film also includes tracks by multiple Mexican composers. Now, a new feature film in production, *Sueños* (Dreams), is also looking toward Mexico for its music. Set in Los Angeles but also featuring scenes in Mexico, the soundtrack will feature a "very broad range of Mexican music," according to music supervisor Howard Paar. Also in the works is *Dirty Dancing 2*, also known as *Havana Nights*, whose music will veer from alternative to traditional, with a more Cuban focus.

Currently on screens is *Chasing Papi*, whose Sony Discos soundtrack features singles by **Jaci Velásquez**, **Fat Joe** (with **Huey Dunbar**), **El General** and **Shalim**. "Soundtracks have historically been great vehicles for

great exposure and platforms for artists' careers," says Sony Discos chairman Oscar Llord. For Velásquez in particular, he adds, "She's a Sony Discos artist, and she has an acting role. I really felt this soundtrack could be a real platform to bring additional attention to Jaci as a recording artist."

Panamanian mix-master and producer Rodney Clark, alias **El Chombo**, is dropping the fourth edition of his compilation series *Cuentos de la Cripta IV* (Tales from the Crypt IV), released early this year on his indie label NRG Music. Shunning big-label backing, Clark is digging into his pockets to promote the disc in the U.S. and Latin America, while in Europe he is teaming up with Barcelona-based label Metropol Records. Clark scored big in 2001 with the Latin club favorite "El Gato Volador" (The Flying Cat), a song with ludicrous lyrics set against a muscular Spanish reggae beat. After promoting the disc in Europe in

Continued on page LM-22

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SCHEDULE OF EVENTS MAY 5 - 8, 2003

MONDAY, MAY 5

7:00pm

BMI LATIN AWARDS (invitation only)

11:00pm - 1:00am

BillboardLive
BMG US LATIN PRE-CONFERENCE SHOWCASE
with performances by



ROSELYN SANCHEZ
featuring **TEGO CALDERON**



LITZY



MANOLIN

TUESDAY, MAY 6

12:00pm - 5:00pm

REGISTRATION

Cotillion Court

12:30pm - 1:30pm

DISTRIBUTION

Where are your albums going? From emerging secondary markets to mainstream mass merchants, the increasing importance of who takes the music to the buyer.

PANELISTS

Gerardo Lopez, Handleman
Gustavo Lopez, Universal Music & Video Distribution
Geoff Mayfield, Billboard
Carlos Paez, Musical Productions
Guillermo Page, EMI Latin USA
Larry Palmacci, Sony Discos
Jim Urie, Universal Music & Video Distribution

1:45pm - 2:45pm

HOW TO PICK THE FIRST SINGLE

If only we all had a crystal ball to determine what will work. A discussion on what may be the most important marketing decision for an album.

PANELISTS:

Eddie Fernandez, Universal Music Latino
Pio Ferro, SBS
David Gleason, HBC
George Major, Sony Discos
Silvestro Perrina, Univision Records
Luis Pisterman, Aries Music Entertainment

3:00pm - 4:00pm

REGIONAL MEXICAN

Increasingly, regional Mexican acts record pop versions of their songs, while pop acts release regional Mexican versions. Does this dilute the essence of the music or merely widen its scope?

PANELISTS:

Eddie Leon, Radio Ideas
Haz Montana, Entravision Comm., Radio Division
Tony Moreno, MP
Teresa Aguilera, Orbita 105.7 FM Mexico
Herminio "Chayan" Ortuno, HBC
Frank White, Balboa Records

4:30pm - 5:30pm

PIRACY

Possible solutions to one of the industry's most pressing problems.

PANELISTS:

Frank Creighton, RIAA
Ralph Fernandez, RIAA
Melanie Masterson, EMI Latin America
Tony Moreno, MP
Juan Luis Marturet, IFPI Latin America
Leslie Jose Zigel, BMG Music

6:00pm - 8:00pm

WELCOME COCKTAIL RECEPTION

Co-Sponsored by **LINCOLN ROAD MAGAZINE**

8:00pm - 10:00pm

SONY DISCOS SHOWCASE with performances by



MIGUEL ANGEL



FRANKIE J



HUEY DUNBAR



JIMENA



LOS TRIO

Cotillion Ballroom

Cotillion Ballroom

Poolside

BillboardLive

WEDNESDAY, MAY 7

9:30am - 5:00pm

REGISTRATION

Cotillion Court

10:00am - 11:15am

NIelsen BROADCAST DATA SYSTEMS PRESENTS

THE PRESIDENT'S PANEL

In what has become a Billboard Latin Music Conference tradition, Latin label heads discuss the most pressing issues facing the industry in a one-of-a-kind gathering.

PANELISTS:

Mauricio Abaroa, Crescent Moon Records
John Echevarria, Universal Music Latino
Freddie Martinez, Freddie Records
Jorge Pino, EMI Latin USA
Adrian Posse, BMG U.S. Latin
George Zamora, Warner Music Latina

11:45am - 1:00pm

STRATEGIC MARKETING

Latin labels are increasingly reliant on strategic marketing for revenue. At any given time, fully one third of all albums in Billboard's Top Latin Albums chart are compilations or Greatest Hits, while licensing tracks for TV, advertising and film is increasingly common. Label execs, ad agencies and music supervisors discuss the possibilities.

PANELISTS:

Suzi Civita, Warner Pictures
Gregg Hagglund, Clear Channel
Sergio Lopes, Express Editions USA
Bruce McIntosh, Universal Music Latino
Philip B. Newmark, Newmark Communications
Carlos Tabakof, Warner Music Latin America

1:00pm

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WEDNESDAY, MAY 7

1:30pm - 3:00pm
LUNCH BREAK

3:00pm - 4:15pm Cotillion Ballroom
ASCAP DEMO LISTENING PANEL

ASCAP presents a unique panel featuring Latin music recording artists of various genres who will listen to and evaluate demos submitted by songwriters in attendance. The panel provides songwriters with a great opportunity to present their songs and get first-hand feedback from recording artists. All songwriters, regardless of affiliation, are welcome to bring their demos.

PANELISTS:

Franco de Vita, Universal
Jorge Villamizar, Warner Music Latina
Other panelists to be announced.

4:30pm - 5:30pm Cotillion Ballroom
THE BILLBOARD Q&A WITH ALEJANDRO SANZ

Conducted by
Billboard Latin Music Editor
LEILA COBO

PRESENTED BY HEINEKEN



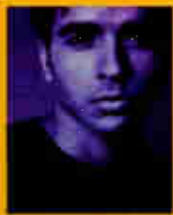
After the stunning success of his MTV Unplugged, winner of multiple Grammy awards, Spain's premier artist, Alejandro Sanz, is in Miami working on his upcoming studio album, the follow-up to his stunning *El Alma al Aire*. Sanz, who is firmly established as one of the top-selling Spanish-language artists in the world, hasn't given any interviews in the past year. In this exclusive Q&A, Sanz will talk about the many facets of his career, including his creative process and his work with a host of artists, from The Coors to Ricky Martin and Alexandre Pires.

5:30pm - 6:30pm Lobby Bar
HEINEKEN HAPPY HOUR

6:30pm - 8:00pm Yuca Lounge
ASCAP ACOUSTIC SHOWCASE
Featured songwriters:



CLAUDIA BRANT



LUIS FONSI



CHEIN GARCIA



DONATO POVEDA



FERNANDO OSORIO

8:00pm - 10:00pm BillboardLive
BILLBOARD BASH

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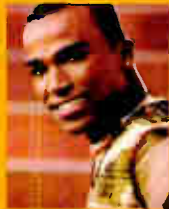


JORGE BERNAL



ROSANNA TAVAREZ

2003 FINALISTS PERFORMERS



ALEXANDRE PIRES



AREA 305



HECTOR Y TITO



GRUPOMANIA



TITO NIEVES

THURSDAY, MAY 8

10:00am - 2:00pm Cotillion Court
REGISTRATION

10:30am - 11:45am Cotillion Ballroom
TOURING

With the recording industry in crisis, touring has become increasingly valuable as a source of revenue and as a means to break new acts.

PANELISTS:

Jhonny Frias, Frias Entertainment
Jason Garner, Clear Channel
Arie Kaduri, NYK Productions
Rosa Lagarngue, RLM International
Jay Sendyk, Sendyk, Leonard & Co. Inc.
Michele Vega, William Morris Agency
Alison Winkler, CAA

12:00pm - 1:30pm Cotillion Ballroom
SIMULTANEOUS PANELS RAP/REGGAETON

A discussion with artists, promoters, radio programmers and label heads on the hottest Latin trend.

PANELISTS

Oscar Cortez (DJ Kazzonova), Latino Mix WCAA N.Y.
Sofia De la Cruz, VI Music
Yolanda Foster, mun2 Television
Magic Juan, Flia Records
Don Omar, VI Music
Anthony Perez, Perfect Image Film & Video Production
Rabi Rosa, Phantom Vox

12:00pm - 1:30pm **SIMULTANEOUS PANELS CHRISTIAN**
Topyary Ballroom
Little seen and little heard on mainstream radio and press, Latin Christian music is a burgeoning sub-genre with massive sales. Movement pioneers and artists discuss the genre's growth and possibilities.

PANELISTS:

Arturo Allen, Vida Music
Manny Benito, Rejoice Music
Giuliana Fragala, Newmark Communications
Barry Landis, Warner Bros. Records
Dario Navac, Integrity International Group
Roberto Noguera, Radio Paraiso
Victor W. Sanchez, Jr., Family Christian Stores

Immediately following panel...**CHRISTIAN SHOWCASE**



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NATIONAL RADIO SIMULCAST TO TOP U.S. HISPANIC MARKETS BY **HBC**



ARTISTS & MUSIC

Continued from page LM-18

March, Clark passed through South Florida to meet with clubland DJs, whom he sees as "the key" to heating up his first promo track, "El Celular" (The Cellular Phone).

"You get the DJs, you get to the people. You get to the people, you sell records," Clark says. He says he picked "El Celular" among the 25 tracks on his CD, because he figured it was something people could relate to. "Everybody has one," he says. Clark demonstrates his mixing skills by looping the *William Tell Overture* (the cellular phone-ring version) around a reggaeton beat in crafty fashion. Vocals are provided by **DJ Black**, one of 10 artists showcased on his production.

Clark says Metropol, primarily a techno label, will pay promo costs, including a video, for the European market. "Metropol has so much faith in reggaeton music that they want to take

it mainstream," he says. He says native Europeans haven't been turned on to the sound yet, but he believes that, because of its familiar reggae roots, more non-Latins there can relate to it. "They don't know how to dance salsa, and they can break their hips trying to dance merengue, so why not reggaeton?"

Next time you think of **Roselyn Sánchez**, in addition to bringing up visions of films such as *Chasing Papi* or *Rush Hour 2*, you might also start thinking about **Sade**, in Spanish. "She's been a big influence on me," says Sánchez, who lends Sade-like vocals over loops and Puerto Rican rhythms for what will be her debut album, due out this summer. Sánchez, better known for her acting and dancing skills, has been signed to a joint-venture, three-album deal by BMG U.S. Latin, which will distribute and market the albums produced by Tres Erre, the company she's created with producers Raymond Castellón and Roy



Starting over: Soraya

Tabaré. Singing, she says, is not a spur-of-the-moment decision.

"When I left Puerto Rico when I was 21 years old and moved to New York to study, my main desire was singing," says Sánchez, who recorded first in Spanish but doesn't shun the idea of eventually crossing over into English.

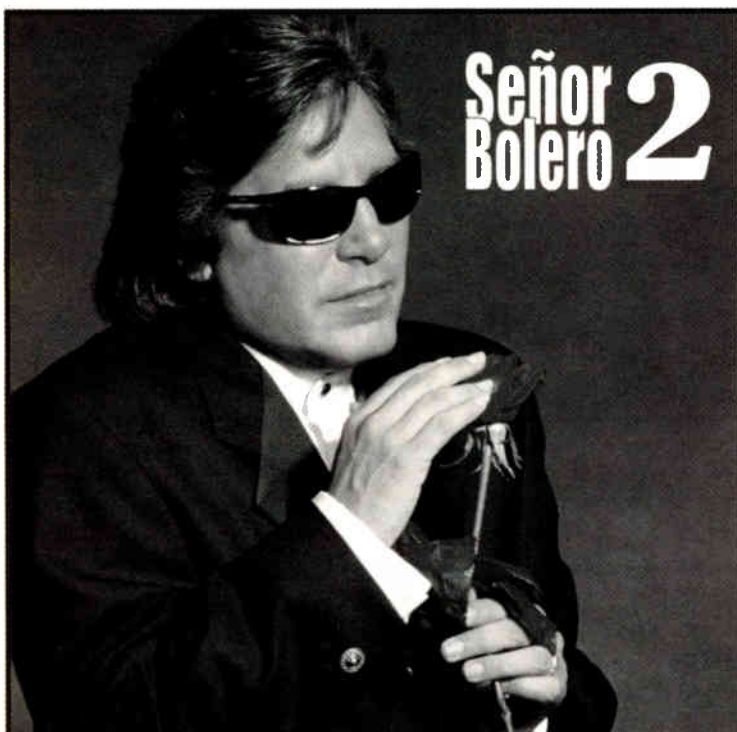
"We're thinking about it as world music," she says. "We wanted to record Latin soul—something that we could take to [places like] Germany and have people request it."

It's no coincidence that singer/songwriter **Soraya** titled her debut album on EMI *Soraya*, even though it's her fourth studio recording. "I'm starting my life again, and starting at EMI is a new beginning," she says. It literally is. *Soraya*, the album, is the singer's first studio recording since she was diagnosed with breast cancer nearly three years ago. Fully recovered, she sat down to write the songs for her disc, which is being released this week. "I wanted to make a balanced record," says Soraya, who also produced. "I didn't want to make a cancer-survivor record. Some songs come directly from my life, but the others, I tried to take little snippets of what happens around me, and the songwriter comes out."

SESAC Latina has upped its roster of songwriters with the newly announced signing of Spanish songwriter/producer **Alejandro Jaén**, **Erika Ender**, **Alan Trigo** and **Rodolfo González** as its newest members. The new affiliations will no doubt raise the organization's visibility in the pop and regional Mexican markets. Jaén, in particular, is one of the most widely recognized singer/songwriters in Latin pop and tropical music. Alan Trigo most recently co-authored the Palomo hit "No Me Concoes Aún," while Rodolfo González is a member of new regional Mexican group **La Onda**. SESAC has also picked up in exclusivity the catalog of Degollado Publishing, the company owned by brothers **Sergio** and **Lupe Degollado** of **Control** and **La Onda** fame.

—L.C.

Karl Ross, Howell Llewellyn and Marcelo Fernandez Bitar contributed to this column.



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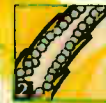
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MERCHANTS MARKETING

Soft Drinks, Hispanic Bibles & 11 Million Trading Cards

A series of new singles slated for summer release on **Sony Discos** will premiere on Spanish-language radio stations across the country as part of a Pepsi ad campaign titled "Pepsi Música." The campaign, which is part of the broad-based, cross-marketing pact inked between Sony Music Entertainment and Pepsi-Cola North America last year, gives the soft-drink firm a two-week exclusivity window in which to spotlight a track prior to it being serviced to radio for promotion. The Pepsi spots, which are now planned to run for three weeks per single, will

air between May and September on approximately 63 stations in 24 markets and will feature portions of 12 singles in all genres. "What this does is expose my new single for three weeks in a very broad radio campaign across the nation," says Jorge Meléndez, executive VP Sony Discos, "so that when I release my single, and after the given time period before the station goes to research, I have more chances of that researching higher than I would have normally."

Factoría Autor (FA), the non-profit label of Spain's



Sony's Meléndez

authors and publishers society SGAE, has launched its own national distribution network to help new artists and announced distribution deals with Cuban and Brazilian labels in what amounts to an FA relaunch one year after it was founded. FA, which also has offices in Mexico, is in the midst of releasing nearly a dozen CDs, including the seventh album by leading Cuban new trova artist Carlos Valera, which features guest spots from Bonnie Raitt and Los Van Van. Another new Cuban act, Gran Clan Teuntor, which includes ex members of P18 and Mano Negra, has an album called *Generación Total* that was to be released on FA May 6. "We plan to work as a kind of talent scout for SGAE, which, after all, is the house of authors," says FA director Luis Francisco García. "Our distribution network has selected 17 of SGAE's agents to act as salesmen, and any label that wants our help can have it."

In what may be a first-ever

experiment, a Bible publisher, a Christian book publisher and a Christian music distributor have joined forces to spur awareness and sales of Latin Christian product nationwide. The three-force campaign, dubbed "Su Mundo Latino" (Your Latin World), joins Bible publisher Broadman & Holman, book publisher Editorial Unilit and music distributor **Word Distribution** in an unprecedented effort that seeks to open or expand the presence of Spanish-language music, books and Bibles in Christian bookstores throughout the U.S. by providing retailers with the know-how and the product to reach the Hispanic buyer. "This initiative is exciting, in that it marks the first time that three major CBA companies have ever joined forces to support retailers in targeting the nation's largest minority," says Greg Fitz, Word's VP of marketing. According to Luis Fernández, director of Latin America/Caribbean sales for Word,

Continued on page LM-26



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MERCHANTS & MARKETING

Continued from page LM-24

"Su Mundo Latino" aims to reach 500 Christian bookstores in a 12-month period, beginning in July. Bookstore owners will be provided with information, a marketing kit and even a starter kit that includes books, bibles and music in Spanish to attract new Hispanic consumers.

Argentine production company RGB Entertainment has not only hit pay dirt with boy group Mamburú and girl group Bandana, the acts generated from their smash version of TV series *Popstars*, but is also behind what's fast becoming a massive merchandising industry built around the two groups. Most recently, RGB opened

up a retail store, located next door to the Gran Rex Theater in Buenos Aires, that sells to the thousands who flock to see Mamburú and Bandana shows; last year, Bandana performed 74 sold-out shows at Gran Rex, a record in the theater's history. In addition to providing unique features—fans can digitally pose with their favorite Mamburú or *Popstars*

member for pictures, for example—the RGB store stocks all Bandana and Mamburú paraphernalia, including posters, bandanas (of course), videos and, naturally, CDs. For labels who have long shunned merchandising, RGB's numbers are attracting attention. So far, for example, 11 million trading-card envelopes alone have been sold. As for

Bandana, the group, with total record sales of both their albums topping 350,000 (a miracle in Argentina's current economy), is readying its first feature film, due out this summer. —L.C.

Karl Ross, Howell Llewellyn and Marcelo Fernandez Bitar contributed to this column.

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WRITERS

Continued from page LM-8

do with giving continuity, genre-wise, to 'Te Veo Venir Soledad.' Later, we thought about making the song more radio-friendly, and we wrote the Latin pop version. In the end, I think we did both things. The lyrics happened to me. Thank God I realized in time. It's one of the few times I wrote what's happening to me. It was very strange. I normally don't do that. I write from memories or things that have happened to others. But, no doubt, unconsciously, there's a lot of me in the songs."


RUDY PEREZ

"El Dolor de Tu Presencia": (32 weeks on the chart; eight at No. 1). "Once a song is a hit, it can be a hit a decade, two decades later. This song was a big hit for Ednita Nazario in 1986 or 1987. The funny thing about it, throughout the hassles and the production, and the World Cup thing and getting the record out, we forgot to mention it to Jennifer. So she gets to a lot of record stations, and she was told, 'Did you know that song was done by Ednita?' And she had no idea. And that just goes to show you: If a song was a hit, even if the new generations don't know it was a hit, it can be a hit again. 'El Dolor de Tu Presencia' is a great example of how a song has no time or place. Except for having done a cumbia version, the song is exactly as it was. Lyrically, it's something anyone can identify with, where two girls meet the guy at the same time, but one gets the guy and the other is played with. It was actually a story of a girl-friend we knew, a friend of the family's. And she was going through that."

Continued on page LM-28

No sólo mirando arriba verás las estrellas.



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ALEJANDRO JAÉN



ERIKA ENDER



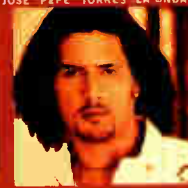
RODOLFO "RUDY" GONZÁLEZ & JOSÉ "PEPE" TORRES (LA ONDA)



ALAN TRIGO



VOLUMEN CERO



KEVIN CEBALERO



LA MAFIA



WILLY GARCÍA (SON DE CALI)



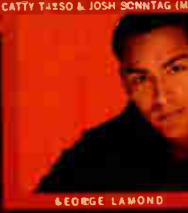
WILLIAM PAZ



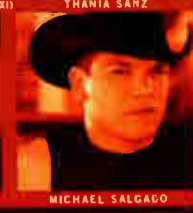
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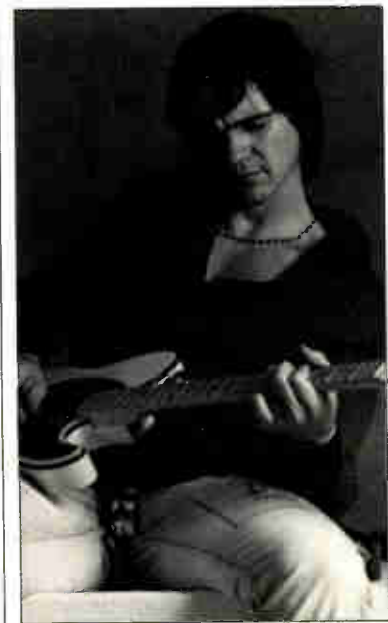
Continued from page LM-26

ESTEFANO

"Tú y Yo" and "No Me Enseñaste" (from the album *Thalia*. Both peaked at No.1). "I got into the project through the back door. They told me to begin writing, but I never thought we would have so many tracks on the album. They told me they wanted fresh, aggressive things, a new sound, and I started to try to get her out of what she'd done before, make her more aggressive and contemporary. And we started writing song after song, putting together the backbone of the album, which I didn't expect."

JUANES

"A Dios Le Pido": (42 weeks on the chart, peaked at No. 2). "My vision of life changed a bit [between his sophomore album *Un Dia Normal* and his darker, eponymously titled debut]. Because I never imagined that what happened [seven Latin Grammy nominations] could happen. It's like having a dream. And life is very beautiful, and one has to



take advantage. I'm a super-depressive person. For example, not having my mom, my family near me, is a difficult thing. But, instead of getting sad, I get happy. And I want to write a song that says, "I love, I love," damn it! "A Dios le Pido" is born from my prayers. I'm a big believer. And, every time I write a song, I'm thinking of my own life. For me, an album is a book; it's a diary of my life." ■

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MANZANERO

Continued from page LM-10

play for dozens of stars, including Pedro Vargas. In 1959, he also released his first album as a soloist, performing his own material. But, to this day, he says, that was never his intent. "Really, I hardly ever wrote for myself, because I never thought I'd be an interpreter," he says. "Even now, I can't believe it. I wrote songs for everyone. And I don't write them with a specific interpreter in mind. Anyone can sing them."

Although many songwriters refuse to name favorite songs, deeming them all their children, Manzanero has no such qualms. "My favorites are 'Contigo Aprendí' and 'Te Extraño,'" he says. "They are songs I've carried with me for many years." "Contigo Aprendí" was one of four Manzanero songs that singer Luis Miguel recorded as part of 1997's *Romances*, the phenomenally successful album that revived worldwide interest in romantic Latin repertoire.

Manzanero, who was musical director of that disc, co-produced the following album, *Segundos Romances*, and again lent several of his songs to Luis Miguel. To date, Manzanero says, "I give him the songs, and he chooses what he wants to record." Surprisingly, for such a prolific composer, Manzanero's breadth of activity goes well beyond his writing. His recent recordings include two enormously successful albums of duets, on which he paired up with a host of Latin acts—including Alejandro Sanz, Olga Tañón, Café Quijano and Lucero—to perform new arrangements of his own songs. As a performer, he constantly tours the U.S., Europe and Latin America as a soloist.

"But what I prefer above all things is composing," he says. "Because I do it at home, I give it to the person, and that's it. It's something I do when the feeling arises." His co-writing experiences have been scarce, limited to working with greats he admires, such as Juan Carlos Calderón and Manuel Alejandro. And he doesn't discard the possibility of one day working on a musical, if he comes across the right libretto. But, really, he says, "The only thing left for me to do is stop working." —L.C.

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PROGRAMMING

Reality Travels, Warner Turns To Teens, LAMC Goes Hollywood

After negotiations that lasted almost an entire year, Chile's TV channel **Mega** finally beat competing networks **TVN** and **Canal 13** in landing a deal with production company **Endemol**, the creators of *Operación Triunfo*. The extraordinarily successful music/reality show, which became a social and musical phenomenon in Spain in 2001, has already been exported to Mexico, Brazil and Argentina. This Chilean version will debut in the second half of the year,

Spain's *Operación Triunfo*, whose winner will get a record deal with Universal Music.

The fourth edition of Mexico's "Vive Latino" (Live Latin) festival will take place at Mexico City's Foro Sol on May 11. As in prior years, ska, reggae, rock and heavy-metal bands from Mexico, Spain and South America will share the stage in what's known as a cultural-exchange event. Confirmed bands at press time include Café Tacuba, Molotov, El Gran Silencio, Panteón Rococó, Jumbo,

on the show," says Harry Fox, VP of sales and marketing for the label, who says a TV campaign on the album will run with the show. "I think it's what young Latinos are like in the States today," says Fox, referring to the show's content. "You have a second and third generation, and you have to cater to that culture or you'll lose them to mainstream TV."

After a three-year stint in New York, the Latin Alternative Music Conference (LAMC) is traveling cross-country to Los Angeles for



Post-Popstars platinum: Argentina's Mamburú

with Edu Comunicaciones as associate producers.

RGB, the creators of Argentine TV music reality show *Popstars* (that gave birth to multi-platinum pop acts *Bandana* and *Mamburú*) are now searching for male and female solo singers. Their new show, called *Escalera a la Fama* (Stairway to Fame), drew more than 10,000 aspiring singers to the castings, with a grand total of 18 selected for the show, which debuted in March on network Canal 13. In a style similar to *American Idol*, contestants will be eliminated through votes cast by judges and viewers. The winner will record albums for Sony Music, BMG and EMI. The show is competing with the Argentine version of

Vicentico, Los Tetas, Batavia Lafourcade, Kinky, Resorte and Eska-p.

Warner Music Latina and the **Telemundo** network are working together on an upcoming teen series that will feature a Warner Music Latina soundtrack. Appropriately titled *Los Teens*, it's directed toward that segment of the market, and its soundtrack will feature Warner acts. "Lo Que No Fue Será" (What Wasn't Won't Be), a new track performed by Miami rock band *Volumen Cero* with Jodie—one of the show's cast members—will be the show's theme. Also featured will be *Bacilos*, who perform at a party scene to air in the last episode. "We're gearing it up to using our newer artists

this year's edition. The Fourth Annual LAMC will take place Aug. 14-16 at the Beverly Hilton Hotel in Beverly Hills, but will also host events in other major U.S. Latin markets in the months leading up to the conference. Highlights include two nights of free concerts at Grand Performances @ The California Plaza, the La Banda Elastica Awards ceremony at Universal Amphitheater, an LAMC Indie Night Show-Down at the Knitting Factory, an Acoustic Writers' Showcase at the Highlands, an LAMC showcase at the Palace and a closing-night party. —L.C.

Karl Ross, Howell Llewellyn and Marcelo Fernandez Bilar contributed to this column.

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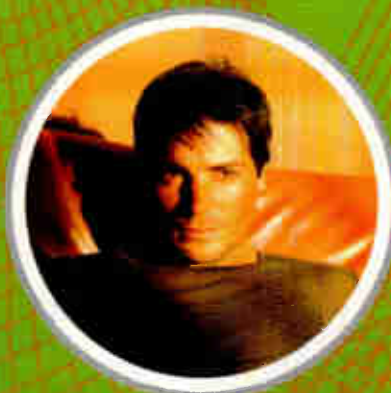
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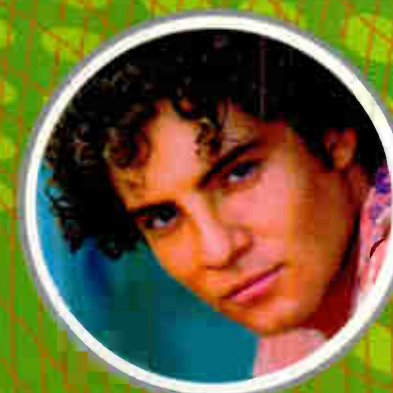
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MERCHANTS & MARKETING

Artist's Choice Series Gets Traditional Retail Distribution

BY WES ORSHOSKI

With the latest title in its Artist's Choice series, Starbucks-owned Hear Music has taken its longtime mission of promoting the discovery of music to a much larger arena: traditional retail channels. It is a move that could ultimately see the label/record chain blossom into more of a standard record company.

The album, *Rolling Stones: Artist's Choice—Music That Matters to Them*, is a collection of 16 songs hand-picked by the band's four members. Issued March 25, the CD includes tracks from some of their favorite acts (Sly & the Family Stone, Sade), as well as their early influences (Muddy Waters, Earl Bostic), and includes comments from the Stones on each of their selections. (Each member contributed four picks.)

While the title is the fourth Artist's Choice disc—following mix CDs from Yo-Yo Ma, Ray Charles, and Lucinda Williams, all issued last year—it is the first to be available outside of Starbucks (Hear is the exclusive supplier of CDs and in-store programming for the coffee merchant) and the first to be distributed by a major label, EMI.

Shortly after the Ma disc—the first title in the collection—was issued, it became the quickest-selling Hear compilation ever at Starbucks, with the exception of its Christmas titles. While that album quickly drew major-label interest to the series, Hear Music president/Starbucks VP of music and entertainment Don MacKinnon says it was not until Hear linked with a major superstar act like the Stones that the move to traditional retail seemed right.

He notes that so far, the Stones title is selling twice as quickly as the Ma disc at Starbucks, but he declines to share actual numbers. At traditional retail, it has moved 3,500 copies, according to Nielsen SoundScan. (Starbucks does not report to Nielsen SoundScan.)

To get the title to traditional retail, Hear struck a distribution deal with EMI because the latter company maintains such rights for Stones titles in the U.S. Hear also reached a similar agreement with Sony for its next Artist's Choice title, a collection of songs from Tony Bennett's favorites and influences. That title will be issued June 3 via Legacy/Columbia (the latter is Bennett's label home) and a week earlier in Starbucks stores. (The Stones title was also issued a week earlier at Starbucks.)

MacKinnon says that Hear's main goal is to build "a brand that I don't think is out there, which is sort of an authentic brand for music discovery. Basically, I want people to say, 'OK, these guys can help me discover music that I otherwise wouldn't have discovered.'"

And it appears that the Stones title could help the company make greater strides in realizing that goal, if it has not done so already. The move to piggyback its pledge to promote music discovery on the names of such acts as Bennett, Ray Charles, and especially the Stones ought to at least raise its profile. But the move to traditional retail certainly seems likely to boost its awareness simultaneously.

EMI Special Markets senior director of sales and marketing Shelli Hill, who worked with Hear on the Stones project, says the company's transition into traditional retail will surely be aided

by the fact that the Stones and Bennett titles will be racked among those artists' own albums, instead of among other various-artists titles.

Entering traditional channels with an Artist's Choice title also seems like a wise move, she notes: "It's a stronger platform than maybe some of their other packages. There's a stronger story to tell."

Founded in 1990 as a catalog designed more like a magazine, Seattle-based Hear operates a small, respected chain of retail stores. Each of its four outlets is a shrine to the company's mission to support music discovery. Three are in California (in Palo Alto, Berkeley, and Santa Monica); the fourth is part of Seattle's Experience Music Project.

Each Hear outlet is a music lover's record store. Instead of featuring only rack upon rack of CDs, Hear stores include such attractions as listening stations featuring the favorite albums of such artists as Elvis Costello and Steve Earle. When it was merely a catalog/magazine, Hear would publish such lists; the Artist's Choice CD series is simply an extension

of both. MacKinnon notes that the series "is a way of getting major artists, or legendary artists—who our customers really trust—to, in a sense, endorse what we're doing and get into the project themselves."

When pairing such talent as emerging Irish singer/songwriter Damien Rice with established tunesmiths like David Gray on its other compilations (such various-artist titles as *Inspired: Jazz From the Soul* and *Groundwork: Act to Reduce Hunger*, sold at Hear stores since 1999)—or when including such artists in the in-store programming—MacKinnon says Hear's 13-person staff understands it is often introducing the 22 million daily Starbucks consumers to music they would normally miss. He also notes that many Starbucks consumers have not visited a record store in some time.

Considering that influence, as well as the inroads in the major-label and traditional-retail realms made via the Artist's Choice series, MacKinnon says Hear (which Starbucks purchased in

1999) is poised to expand its vision.

"A goal of ours is to get to the place where we have—I still hesitate to call it 'a real label'—but a nontraditional way of helping [lesser-known, underexposed] music get out there. I think we can do it. We're building toward that," he says, observing that "one version of that is an emerging singer/songwriter, another could be a lot of the great, sort of established artists who the majors don't believe are going to sell 3 million copies, and so they drop them. But we believe they have an established fan base."

In the meantime, the company is planning a few major changes for its retail outlets. "We're working on a concept that is the next evolution in the Hear Music store, which we call the 'musical coffeehouse,' which would have a large listening bar and a live performance space. It's sort of a hybrid of the coffeehouse and the best parts of the Hear Music retail experience."

That plan involves the Santa Monica store—on the city's Third Street Promenade—getting a face lift this summer. "It's prototyping some of the ideas," MacKinnon says. "It's not the ultimate execution of what we're going to do, but it's the first step. It will have a long listening bar that will have some really cool digital-music stuff in it that isn't fully solidified yet, and then it will be integrating a Starbucks in there as well."



MacKINNON

Rap Snacks Help Nurture Hip-Hop Audience

Cross-Marketing Plan Has Featured Such Artists As Master P And Baby On Potato Chip Bags

BY RASHAUN HALL

If the best way to a music fan's heart (and wallet) is through their stomach, then James Lindsay may be on to something. As the founder and CEO of Rap Snacks, a hip-hop-inspired snack food company, Lindsay has brought together the worlds of potato chips and music in a new and interesting way.

Lindsay started the Philadelphia-based entity in 1994, because he wanted to give urban snack lovers an alternative.

"There was a void in the marketplace that no one wanted to fill," he says. "I wanted to create an option for young inner-city kids in the snack food marketplace. I wanted to give them something they could relate to and see themselves in."

Lindsay began using rap artists on his bags 2½ years ago. "I was running [indie record label] Exit 7A Records, which released Poor Righteous Teachers," he says. "The bag I had in mind initially featured a character called MC Potato. [Putting rappers on the bags] was a great idea, because it took advantage of reaching the same audience."

Lindsay met Universal senior VP of marketing Jackie Rhinehart through a mutual friend. He shared his idea with Rhinehart, who thought the cross-marketing opportunity would be a good one for the label, so they struck a deal.

With Universal's involvement, Rap Snacks' sales doubled, according to Lindsay, who declined to discuss specific figures.

"We wanted to use it in the initial trial run when we were establishing Universal Records," Rhinehart says. "With a million [packages sold] per month, [Rap Snacks] offered an additional visibility greater than we could have afforded. That's a great deal more than we could have done with flyers and

stickers. It re-established a presence of mind with our consumers, especially our teens in urban areas."

"Initially, Universal picked the artists featured on the bags, and we went from there," Lindsay notes. "The artists loved it. They had a point-of-purchase display in stores where their fans were. Many began using the bags as collectibles."

Rhinehart agrees. "They liked the notoriety of having [their faces on the bags]. We used [Rap Snacks] for those artists who were primarily up-and-coming. We have also used it to refreshen a campaign of artists with new releases. But we don't do them once the artist is of a magnitude that it could be a paid endorsement."

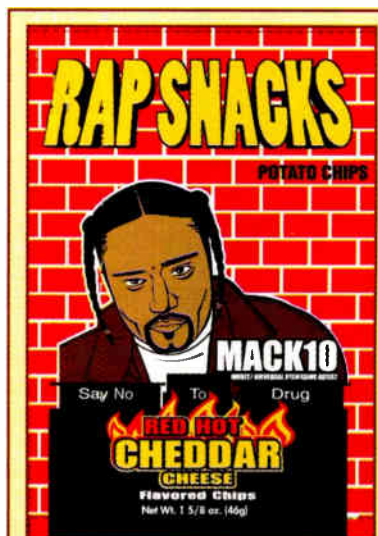
Rap Snacks features such established and new Universal artists as Baby, Lil' Romeo, Magic, Master P, and Pastor Troy, among others.

Ten different snacks—including Cheezie Nacho, Honey Dew Cheese Curls, and Platinum Bar-B-Que chips—are currently available. They are sold in small, local stores in cities across the country. No major supermarkets currently carry the products, but that may soon change.

Lindsay says he plans to launch a new snack and a bigger product size than the current 1-ounce bag. And he says he has a new distribution deal in the works that will put Rap Snacks in 30,000 new locations this fall. "That's the next step," he says. "We've built the demand, and now we want people to have more access."

While Universal and Rap Snacks have gone separate ways—the parting was amicable; Universal artists are still featured—Lindsay is talking to other labels about using their acts.

"Rap music is influencing the purchase of a lot of product right now," Lindsay says of using hip-hop to market his product. "It's all about going after the consumer in an aggressive way."



Snack Attack. Rap Snacks offers a variety of treats, including potato chips, popcorn, nachos, and cheese curls. Each bag features a different Universal recording artist, such as Master P, Baby, Lil' Romeo, and Mack 10 (shown above), among others.

Koch Increases Its Kids' Product

Company Ups Its Market Share With Strawberry Shortcake, Wiggles Items

BY CATHERINE APPELFELD OLSON

With freshly inked deals to distribute audio lines for hot children's properties the Wiggles and Strawberry Shortcake, indie Koch Entertainment plans to at least double its market share in a business sector many majors have been moving away from (see related story, page 78).

"The kids' market is an area we feel we can continue to grow, where we are not competitive with the majors but complementary," Koch president Bob Frank says. "There aren't that many children's records that sell more than 100,000-150,000 units, and a lot of the majors are getting out of the business because they can't justify the infrastructure to support those kind of sales. But for us, those are big numbers."

Koch struck it big with its first foray into the kids' market: 1999's *Pokémon: 2.B.A. Master*, which has sold more than 3 million copies worldwide, according to Frank. Last year, the company released a Bob the Builder compilation as a result of a deal with the BBC.

During the past few weeks, Koch has quietly deepened its relationship with Richardson, Texas-based

Hit Entertainment—from which it acquired North American distribution rights for the Barney catalog and future Barney product last fall—to include a similar deal for



RIES

the Wiggles. At the same time, Koch broadened an existing partnership with another licensor, Los Angeles-based DIC Entertainment, to provide all audio components for the relaunch of the Strawberry Shortcake franchise.

Australian quartet the Wiggles are a staple on cable channel Playhouse Disney's lineup. Their album *Yummy Yummy* is No. 9 on this

issue's Top Kid Audio chart after 64 weeks. Two new Wiggles albums—*Wiggle Bay* and a lullaby compilation—and a new Barney's greatest-hits CD are due this spring and summer, respectively. According to Frank, a catalog CD relaunch of all eight Barney and 11 Wiggles titles will begin this summer.

"We have had tremendous success with the Wiggles since launching the group in the U.S. and Canada barely four years ago," Hit Entertainment senior VP of sales and marketing Debbie Ries says. She labels Koch as a key ingredient in Hit's plans to broaden the Wiggles franchise in the future.

The expanded DIC partnership will result in a holiday-themed Strawberry Shortcake album arriving in October to tie in with a complementary video release. Koch has already distributed select catalog audio product from DIC's Madeleine and Sailor Moon children's lines.

"We've had success with Koch in the past, so it was natural to turn to them for Strawberry Shortcake; they are like our children's label," says DIC senior VP of home entertainment Carol Lee, who anticipates that Strawberry Shortcake merchandise sales will top \$150 million during the first year. "As we develop new properties, we will turn to Koch first. They understand the kids' audio market, which is a tricky one."

Lee notes that Strawberry Shortcake videos, which are distributed by Fox Video, are laden with music. "Every program has five songs plus the title song, and when there is a lot of music in a video, that usually translates well to album sales."

In this issue, video titles *Meet Strawberry Shortcake* and *Spring for Strawberry Shortcake* are Nos. 4 and 6, respectively, on the Top Kid Video chart after six weeks.

"With Strawberry Shortcake, we are trying to tie in as much as we can with other licensing partners," Frank says. A partnership with Toys "R" Us has been cemented. "One thing we've learned with children's [product] is the importance of pricing and positioning. The \$17.98 price point just does not work for kids' product." Frank says Koch children's CDs will carry a suggested retail price of \$9.98-\$12.98, and cassettes will be produced for select titles on a case-by-case basis.

The Hit properties get a mixed report at Warehouse Entertainment. Matt Bailey, who buys children's audio for Warehouse, says, "Barney is not selling like it used to for us, but the Wiggles are one of our hottest kids' properties."

Bailey says the chain brought in the Wiggles audio product a little more than a year ago and recently broadened the selection of titles it carries.

Declarations Of Independents™

by Chris Morris

A BOUNTIFUL HARVEST: Point blank, Harvest Media Group sales VP Bill Brownlee asks a couple of provocative questions in his introduction to the distributor's first new-release book: "Digital downloading. Declining sales. A weak economy littered with bankruptcies. Why start a new independent label distribution company, and why now?"

Why, indeed. Well, Kansas City, Mo.-based Harvest thinks it has created a distribution model that will work, if only for one reason: The labels it represents have the ability to get paid with the touch of a Web-site button.



COMPARATO

Harvest president Joe Comparato says with a laugh, "Our initial slogan was, 'Distribution that pays.'"

During the '90s, Comparato, a musician/producer, set up a distribution company for VNR, a now-defunct Kansas City firm that held the catalog of '80s K.C. band *Shooting Star*. He now manages the band, and Harvest (which is privately held by four partners, including Comparato) took over its catalog.

"I had a lot of specific ideas about how to make independent distribution better," Comparato says. "I designed the technological system we built in-house."

Thus, allindies.com, the Web-based heart of Harvest's distribution activities, was born.

Currently, Harvest represents 580 titles by a plethora of regional independent labels and acts. Half of those are sold at brick-and-mortar accounts. Sales are handled by Brownlee, a Chicago-based salesman, and the partners in TNT Media Group, an indie sales outfit based in Tampa, Fla., and Minneapolis. The other titles are available via various retail Web sites, such as Best Buy and Barnes & Noble.

Each label affiliate has its own page on the allindies.com site, and each page has a link to the label's home Web site. With a few key strokes, companies can customize publicity and marketing information

on their page; research individual store buyers, the stores they represent, and shipments to their locations; or request returns.

Perhaps most significantly, the labels can instantly check up-to-the-minute sales levels. If Harvest has been paid, the money available is posted on the site. The label can request direct payment or can allocate money to pay for charge-backs from the distributor.

Comparato notes that with its detailed store-by-store information about stock levels and sell-through, the Allindies database is useful not only for the labels but also for the retailers: "Every retailer realizes that this regional product is valuable. [The problem is] just the logistics of managing it."

Some fairly well-known names have gravitated to Harvest: As well as Shooting Star, the company handles albums by ex-*Beach Boy* Al Jardine and former *Ides of March* and *Survivor* kingpin Jim Peterik.

In a cover interview in the Allindies catalog, Peterik says, "I could have made the record [*World Stage*] for Sony, but it would have been lost, totally lost, and who needs that?"

Comparato says that a mix of relatively unknown regional quantities and established performers holds the key to the future of Harvest and Allindies.

"I have bands that make the CDs in their basements," he says. "And we're starting to track those major-label acts that want to release their own music."

QUICK HITS: Paste Records, the new Atlanta-based label offshoot of Americana-oriented magazine *Paste*, has signed an exclusive North American distribution deal with the Telegraph Co., the label group handled by Innovative Distribution Network. The imprint will make its bow with the Aug. 5 release of *Custom/Critical*, an album by former *Vigilantes of Love* frontman Bill Mallonee . . . Prog-rock label Magna Carta in New York has formed a new imprint, Magnitude. The Alternative Distribution Alliance-distributed imprint will be devoted to jam bands, "new groove," and funk. Magnitude kicks off May 13 with *One Nation Under a Re-Groove*, a collection of *Parliament-Funkadelic* material reworked by a top-notch get-down ensemble that includes guitarist Phil Upchurch, bassist Melvin Gibbs, drummer Clyde Stubblefield, saxophonist Skerik, and mixer DJ Logic.

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BDZZ3028

Retail Track™



by Ed Christman

DEAL MAKING: Tower Records appears to be gambling that it can clean up its balance sheet once and for all, one way or another.

In stating that it will delay an interest payment due on its debentures, the chain seems to be readying a debt-to-equity swap offer for bondholders that would likely be attractive to them only if Tower puts itself up for sale.

In an April 29 8-K filing with the Securities and Exchange Commission, Tower says it will take advantage of a 30-day grace period to make a \$5.2 million interest payment—due May 1, on its \$110 million in debentures—which mature in May 2005.

Tower appears to be able to make the interest payment with ease. On Jan. 31, its revolving credit facility showed it had borrowed \$37.5 million, leaving availability at \$62.5 million. It also had \$8.4 million in cash.

Its cash availability has improved dramatically, thanks to two years of intensive restructuring that has already seen it sell off its Japanese chain and obtain a new revolving credit facility. Tower ownership is currently split: Founder **Russ Solomon** holds nearly 66% of it, almost 33% is held by a trust for his two sons **David** and **Michael** (the latter serving as Tower chairman), and 2% is for the grandchildren. So a debt equity swap would open thorny negotiations on how to split the company's equity.

But it is unlikely that bondholders would agree to such a swap unless it provided them with liquidity in the form of a potential sale of the chain. Likewise, Tower would probably not be saleable unless its balance sheet was cleaned up.

Some might contend that Tower needs to use the threat of Chapter 11 as a way to gain concessions from bondholders. After all, Tower's 8-K filing notes that non-payment of the interest would trigger default to bondholders and to the banks providing the chain's revolving credit facility.

Others suggest that most of the bondholders are vulture investors that bought in at a depressed price and may be amenable to such a deal, even if owning a piece of a record chain with a "for sale" sign in its window still might be seen as a currently illiquid investment. Regardless, if a deal cannot be reached, Tower can simply make the interest payment and wait for a later date to try and solve its balance-sheet problems.

Any deal with bondholders would likely need the blessings of CIT and GMAC—the two banks supplying Tower's current revolving credit facility—and JP Morgan and Chase Partners, which converted \$26 million

from the previous revolver into a term loan due May 2005. Tower did not return a call for comment.

In other news, Tower has appointed **E. Allen Rodriguez** as CEO. He previously was executive VP of Univision Communications, a Spanish-language broadcaster in Los Angeles. Prior to that, he served as VP of Prudential Capital.

MADONNA MAKES MUSIC: A week earlier, Tower's Fourth Street and Broadway store in Manhattan successfully kicked off the celebration of its 20th year in business with a high-profile **Madonna** in-store appearance April 23, timed to coincide with the previous day's release of the superstar's latest album, *American Life*.



MADONNA

After asking during sound check if she was going to play two or three songs, Madonna apparently enjoyed herself so much that she played for nearly an hour to an audience of about 400. The set began with an acoustic version of the title track, followed by "X-Static Process," "Mother and Father," "Hollywood," and an impromptu acoustic version of "Like a Virgin." She closed with the album version of "American Life."

Throughout the show, Madonna—who played acoustic guitar on three songs—was playful with the audience. She asked, "How many took airplanes to get to this show?" and when a nice number raised their hands, she thanked them. But to make sure that she showed her appreciation for all of her fans, Madonna asked how many took the subway to get there as well and thanked them, too. She also noted that some suggested she doesn't look American. "But never say I am not a New Yorker," she responded, "because that would hurt my feelings."

To snare the event, Tower built a stage in its world-music store on the corner of Fourth Street and Lafayette and hung dark drapes over the windows. It also placed speakers outside so that the 1,000 or so people who couldn't get inside would at least hear Madonna.

The audience inside comprised radio contest winners and the first 200 to purchase the album at Tower's midnight sale—of which many were lucky enough to get Madonna's signature at an autograph session that took place in the main Tower store following the performance.

Sites + Sounds

AMAZON'S RISING TIDE: Amazon.com reported \$1.1 billion in first-quarter sales, up 28% from the same period last year. Media revenue—which includes music, DVD/video, video-games, software, books, and magazine subscriptions—rose 27% to \$873 million.

amazon.com

The Seattle-based online retailer's net loss narrowed to \$10.1 million, or 3 cents per share, from a net loss of \$23.2 million, or 6 cents per share, one year ago.

Amazon now forecasts 2003 sales of at least \$4.7 billion, representing growth of 19%. That is up from a previous growth forecast of at least 10%.

MATTHEW BENZ

D&M GETS RIO, REPLAY: D&M Holdings has completed its acquisition of the Rio digital-audio player and Replay TV video recorder units of bankrupt SonicBlue for \$36.2 million (*Billboard Bulletin*, April 17). SonicBlue, which also sold its GoVideo unit to Opta Systems for \$6.2 million, has now exited its major businesses.

SONIC|blue™

Tokyo-based D&M—which owns audio-equipment makers Denon and Marantz—says Rio and Replay will be part of its new unit Digital Networks North America, which focuses on "technology for the entertainment-based home networking market." The unit also includes Escient, which D&M bought April 24. Escient is the developer of FireBall, a jukebox that organizes and plays digital music from a range of sources.

MATTHEW BENZ

A NEW KRUSH FOR TEENS: Yahoo, together with its launch.com unit, is targeting the music tastes of teenage girls as part of a promotional campaign for feminine hygiene products from consumer brand Kimberly-Clark.

As part of the campaign, which runs through early 2004, Santa Monica, Calif.-based launch.com has created Krush, a Web site featuring music streams, artist info, photos, and a custom radio player.

The site, at launch.yahoo.com/destinations/krush, is sponsored by girlspace.com, Kimberly-Clark's Web site for teenage girls. In addition, Yahoo is marketing separately the branding rights of Krush to third parties.

ERIK GRUENWEDEL

Your One-Stop Guide to the Latin Music Market



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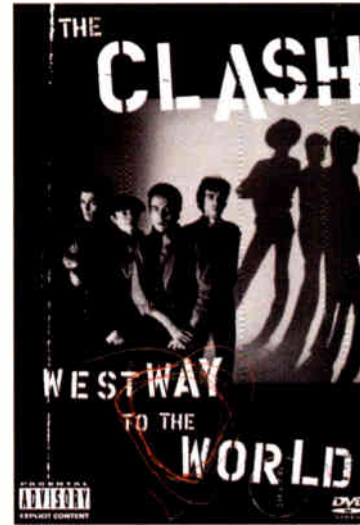
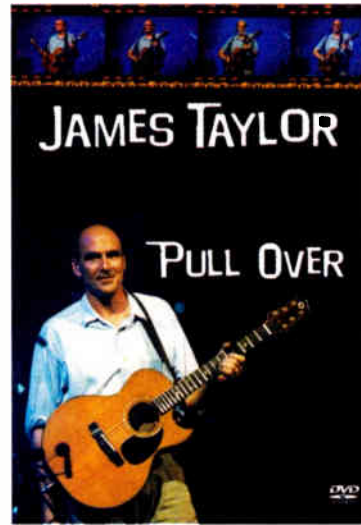
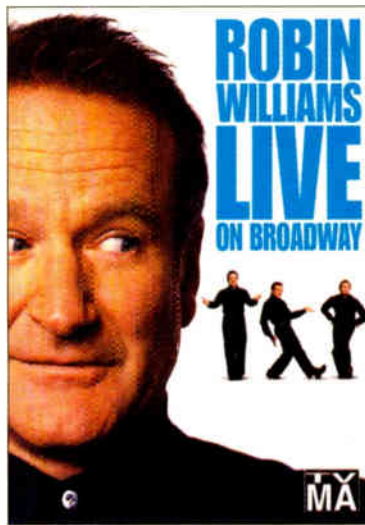
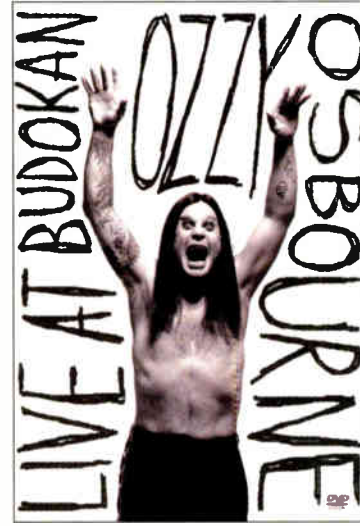
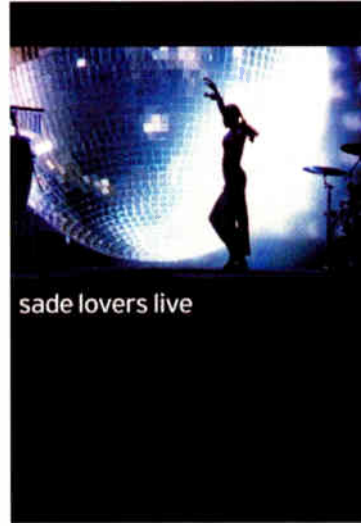
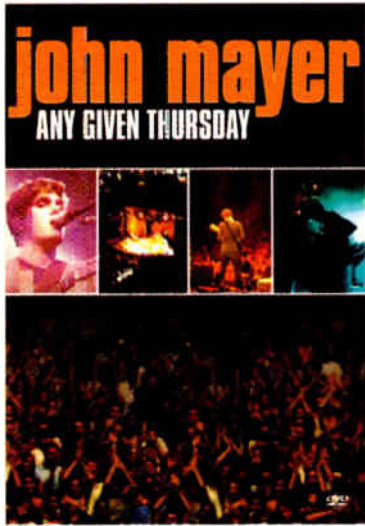
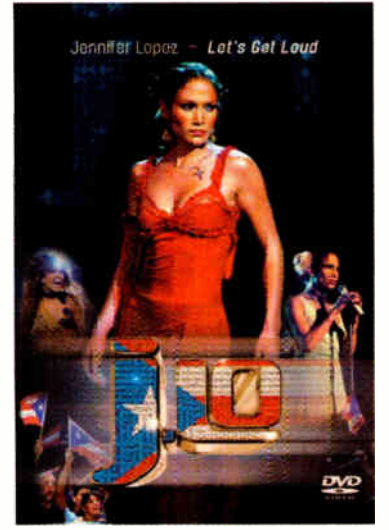
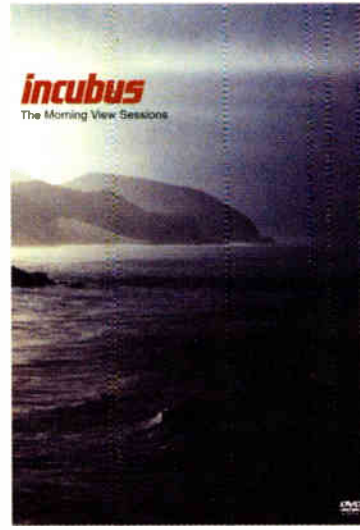
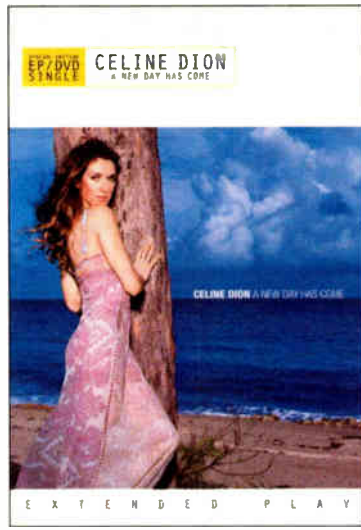
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DVD-AUDIO

Poised For Mainstream Success



A long time coming, DVD-A adopters are finally in sight of the format's big payoff.

BY CHRISTOPHER WALSH

T H E B I L L B O A R D S P O T L I G H T

For so many producers, engineers, artists, hardware manufacturers and record labels, the fruits of much hard labor may finally be at hand. Almost three years after its official launch and more than six years beyond the introduction of its video-based counterpart, DVD-Audio, a next-generation consumer-playback format offering 24-bit/96kHz resolution and 5.1-channel surround sound, appears headed into the mainstream.

In the spring of 2003, the above-named participants feel the format has reached critical mass. They have numbers to support this contention—four majors and dozens of indies are or will soon be producing titles, currently around 500 and climbing—and there is an abundant and growing selection of DVD-Audio players, at a broad spectrum of price points, capable of reading the highest-resolution layer encoded on each disc. Furthermore, DVD-Audio discs play in the 50 million-plus already-installed DVD-Video player base, by virtue of the Dolby or DTS layer also encoded on the discs. Add the wildly popular home-theater phenomenon and the introduction, this fall, of the DVD-Audio system as a standard feature in certain 2004-model automobiles, and the format is poised for mainstream success.

NO LIMITS ON CONTENT, QUALITY

DVD: It's not your father's consumer-playback format. It looks like a CD, but looks can be deceiving. On that

very similar-looking disc is almost seven times the data capacity of the CD, allowing content creators a format that, finally, delivers what they envision and produce in the studio. Consumers have taken to DVD-Video like no other format in consumer-electronics history, wild about the crystal-clear digital picture and 5.1-channel surround sound. VHS never looked nor sounded so good, and the resulting explosion in home-theater products, at ever-lower cost, is music to the ears of electronics manufacturers and retailers.

DVD-Audio is poised to exploit this massive installed base of home theaters, appealing to the serious music fan—which isn't to mean the audiophile exclusively—with features the CD, let alone cassette, cannot deliver. Reversing the video/audio ratio of information encoded on a DVD-Video, DVD-Audio delivers 24-bit, 96kHz audio on the same disc in enveloping, engrossing 5.1-channel surround sound. Should the content creator prefer stereo, the DVD-A can deliver an astonishing 192kHz sampling rate, a realism leaving its predecessor in the distant past.

"I think the biggest benefit is surround sound," says Los Angeles-based mastering engineer Stephen Marcussen. "It's like flipping a switch when you play the difference between stereo and surround for people. I do that quite a bit, too, because I sit in a room where I can. People walk in and see the five speakers and say, 'Can I hear that?' The one thing I walk away with every time is

that people are just blown away by 5.1."

DVD-Audio is even more than advanced resolution and surround sound. The 4.7 gigabyte disc has room for all kinds of additional graphical content, such as liner notes, discographies, biographies, still photos, interviews and even music videos. While many lamented losing the space for art or photography on the 12x12-inch LP jacket, DVD-Audio far surpasses that format's ability to convey added content, allowing a multimedia package in which sound, picture and video converge. With capacity to present a kind of coffee-table book come to life, DVD-Audio's limits exist solely in the minds of its creators.

Like DVD-Video, the burgeoning DVD-Audio format has brought increased demand to the production industry, offsetting, in part, declining CD sales and creating a demand for authoring services. For studios, mix engineers and mastering engineers with the necessary equipment and skills, there are good times in store.

Members of the DVD Entertainment Group (DEG), a consortium of consumer-electronics manufacturers, record labels and film studios, as well as authoring, compression, replicating and packaging companies, are understandably bullish on the future of DVD-A, citing a wealth of evidence to support their optimism. "The DVD-Audio format is actively supported by many companies," says Yale Fujita, VP technology, Matsushita Media & Entertainment Business Development Unit. "We, as a group, started joint

Continued on page 51

Hardware's Leading Role

Continuing to make its mark at retail, DVD-Audio has more players available than ever before.

BY STEVE TRAIMAN



Inside a Hummer: Panasonic's DVD-A demo

If DVD-Audio is to make a significant mark this year at retail, the DVD Entertainment Group (DEG) will have to play an active role, similar to what the Compact Disc Group did 20 years ago for the launch and rapid adoption of the CD. Representing leading consumer-electronics manufacturers and major music companies, the DEG is a partnership platform for hardware and content providers to market all forms of music on DVD, including DVD-A.

"With 1 million dedicated DVD-Audio players in the U.S. market as of early this year, the stage is ripe for music companies to release and market an increasing array of DVD-A titles," says Amy Jo Donner, DEG executive director. "Under our umbrella,

music companies and hardware manufacturers are working together to market DVD-A to music enthusiasts and DVD lovers alike."

For Dolby Labs, senior manager Craig Eggers acknowledges that only the million-plus "dedicated" DVD-A players that can "read" the MLP (Meridian Lossless Packing) layer, technology licensed from Dolby Labs—which delivers the highest sample rate—can play back the highest-resolution DVD-A.

"However," Eggers emphasizes, "about 50 million DVD-Video players and 25 million PlayStation 2 and Microsoft Xbox game consoles [in the U.S.] will play virtually all DVD-Audio titles with sound reproduction of significantly higher quality than the same CD album.

Once anyone hears true DVD-A in a surround-sound environment in the home or in a car, it's hard to go back to a stereo CD." Dolby's DVD-A sampler is being used by more retailers and also by the rapidly expanding number of hardware suppliers.

AUTO IS KEY ARENA

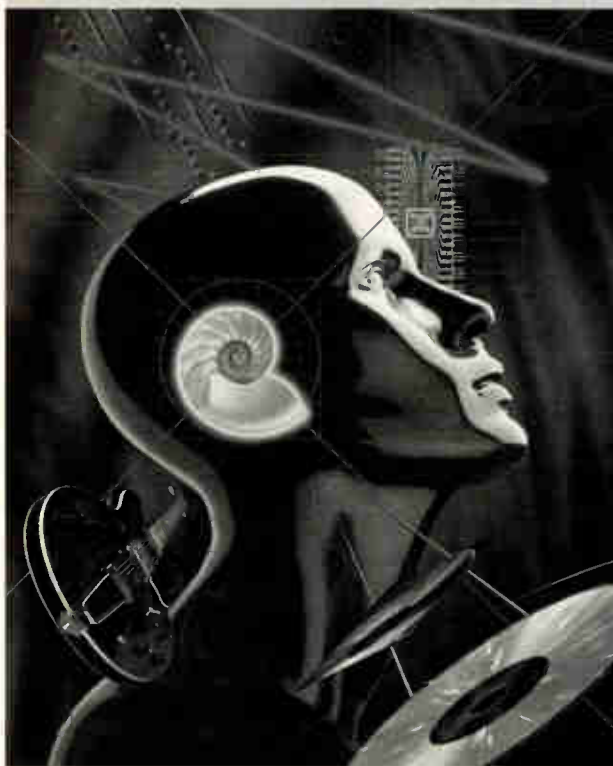
John Beug, Warner Strategic Marketing senior VP, DEG chairman and head of the DVD-Audio hardware sub-group, says, "The real arena for DVD-Audio is auto manufacturers, where the domestic 'big three' [GM, Ford and Daimler-Chrysler] have had repeated demos and are considering the new sound as standard equipment in some high-end 2004 models."

Continued on page 54

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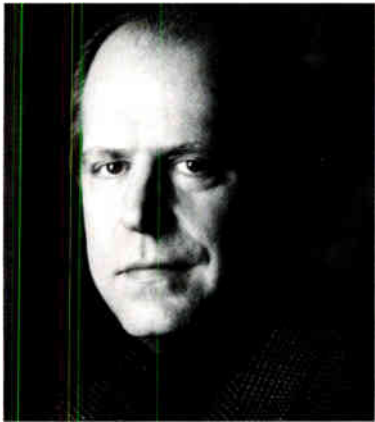
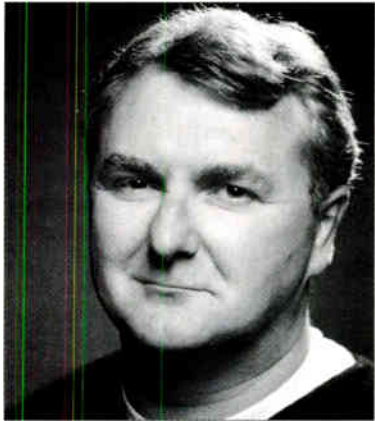
Panasonic ideas for life

POISED FOR SUCCESS

Continued from page 47

promotional efforts last summer by holding seminars in New York, L.A. and London."

"We've got a lot of momentum," agrees John Trickett, chairman and CEO of the 5.1 Entertainment Group, a leader in DVD-Audio production. "The



From top: 5.1's Trickett, AIX's Waldrep

last six months have really proved to be a watershed time for the format. As an industry, we hit the critical mass of content being out in the marketplace, with a combination of day-and-date with current artists, and also catalog. That's triggered a couple of things. One, there's been a significant interest at retail. Two, we have a lot of interest from the hardware manufacturers. There's a number of coalitions working currently where it's really unprecedented, the level of cooper-

ation between labels and hardware manufacturers. People are speaking with one voice about the format, which we couldn't say a year ago. Everybody's feeling it. On top of that, sales are up, which is good."

GET THE WORD OUT

It's been a long time coming, to be frank. At DVD-Video's introduction, anticipation was fevered in the audio-production industry, and many recording studios invested in infrastructure while engineers absorbed whatever they could about multichannel mixing. Like the collective psychosis of the dot-com era with which it coincided, though, expectations of DVD-Audio's breakthrough to the mainstream were, initially, unrealistic. One holiday season after another passed, with DVD-A hovering under consumers' radar.

That will change, its proponents assert, as the word gets out, through the continued efforts of the DEG's membership. David DelGrosso, a tireless advocate of the format from Digital Theater Systems (DTS), states, "To spread the word to a wider audience, DTS is currently placing several print ads promoting the Frank Zappa title [*Halloween*, recorded live in New York City, 1978] in music collectors' magazines, organizing direct media interviews with our most popular artists and mixing engineers, arranging for several artist appearances and in-store promos at high-visibility retail locations, producing a 10-song DVD-A sampler disc that will be widely distributed for retail demonstrations, and broadening our audience by producing contemporary stars, including Insane Clown Posse and Everclear."

"We're going to have signage in the stores for consumers so they understand where this is," says Donna Beadle, spokesperson for the 548-strong Best Buy chain, "and some educational pieces in our inserts in the upcoming months. We feel that, once consumers

Continued on page 52

Software Scoop

Many companies—including four of the majors—are now committed to the format, with the collective number of titles soon approaching 1,000.

It's a sunny, late-summer afternoon in Hollywood. In a dark, cozy suite at Future Disc Systems, mastering engineer Steve Hall grants a visitor a preview of an upcoming release slated for the DVD-Audio format. Though the 5.1-channel mix has been created from 36-year-old master recordings, it is as if the musicians are present in the room, all around the listener.

The Beach Boys' *Pet Sounds* obliterated the boundaries within which all preceding pop music resided. Though it wasn't initially well-received in the U.S., today it is hailed as a classic. Heard on the high-resolution, surround-sound format of DVD-Audio, however, it is more akin to a religious experience. "God Only Knows," in fact, with swelling vocal harmonies at its crescendo, literally surrounds the listener, providing an emotional experience that multichannel music's predecessor, stereo—let alone mono—could never deliver.

This summer, appropriately, that experience can be enjoyed by everyone, as EMI has scheduled the *Pet Sounds* DVD-A release for July 22. Packed with features—5.1-channel, stereo and mono mixes; bonus audio tracks; an EPK; promo film; new liner notes; track-by-track notes; discography; and "Sloop John B" video—*Pet Sounds* could well become a benchmark by which future DVD-Audio titles will be measured. It is that versatile nature—the 'V' in DVD, after all—which makes this format

so compelling.

One by one, artists are discovering surround sound and the quantum leap from the 16-bit, 44.1kHz CD standard to the 24-bit, 96kHz resolution of DVD-Audio. Labels, of course, are likewise looking to the format for

round for DVD-A release.

Existing titles include Bob Marley & the Wailers' *The Best of the Early Years* and *Soul Rebel*, Curtis Mayfield's *Live at Ronnie Scott's*, Dishwalla's *Opaline*, the Dizzy Gillespie compilation *Matrix* and, recently, Ministry's *Animosities*, though that sampling barely scratches the surface of available artists from which to choose. Check www.5point1.net for upcoming releases from all of the company's labels.

Another innovation from 5.1 Entertainment: the *Inside the Music* series, featuring compilations such as *Classic Country*, *Classic Jazz* and *Women on Top*. Most recently, Silverline launched the *From the Front Row...Live*

series, 40 DVD-Audios showcasing classic performances by such artists as Iggy Pop, David Crosby, Jerry Lee Lewis, Foghat, Humble Pie, Kansas and Pat Benatar.

The Warner Music Group (WMG) holds the distinction of being the first major to support DVD-Audio and offers a diverse sampling of both new releases by artists and its considerable catalog. A few highlights include some of the most high-profile releases ever, remixed in 5.1-channel surround sound by the audio-production community's top professionals.

Among the DVD-A titles offered by WMG are Fleetwood Mac's *Rumours* and the Eagles' *Hotel California*. Like the 5.1 Entertainment Group, WMG's DVD-Audio

Continued on page 52



Packed with features: the Beach Boys' *Pet Sounds*

both new and catalog releases. Approximately 500 titles—and counting—are now available.

GREATER COMMITMENT

Among the many companies now releasing DVD-Audio titles, none has demonstrated a greater commitment to the format than the 5.1 Entertainment Group, through its Silverline, Immigrant, Electromatrix and Mytopia labels. Since the release of the first commercial DVD-A title, *Swingin' for the Fences*, by Big Phat Band (Silverline) in 2000, Silverline and 5.1 Entertainment's other labels have developed and released music representing all genres spanning many decades. Through an agreement with Sanctuary Records, 5.1 is also licensing content to remix in sur-

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DVD-AUDIO

SOFTWARE SCOOP

Continued from page 51

releases also cover a great breadth of both genre and era. Beethoven's *Symphonys Nos. 1-9* live in glorious 24-bit, 96kHz 5.1-channel surround sound on six discs, all featuring the Berliner Staatskapelle conducted by Daniel Barenboim. So does Alanis Morissette's *Under Rug Swept*, Barenaked Ladies' *Maroon*, Missy Elliott's *Miss E...So Addictive* and Eric Clapton's *Reptile* and his collaboration with B.B. King, *Riding With the King*.

WMG has also remixed and presented on the DVD-Audio format classics such as Neil Young's *Harvest*, George Benson's *Breezin'*, *L.A. Woman* by the Doors

and, under the supervision of surround-sound enthusiast Mickey Hart, the Grateful Dead's *American Beauty* and *Workingman's Dead*. A list of current and upcoming releases can be found at www.dvdaudiopreview.com.

MORE SUPPORTERS

DTS Entertainment has also been a leader in multichannel audio, through its motion-picture, home theater, car audio, PC and game-console products. DTS has licensed many recordings for surround-sound remix and presentation on DVD-Audio, with recent releases such as *Peace Sells, But Who's Buying* by Megadeth, Insane Clown Posse's *The Wraith: Shangri-La* and



Supernatural Santana



Marooned: Barenaked Ladies

Queen's *The Game*. DTS is also responsible for DVD-Audio's most high-profile release to date, Queen's *A Night at the Opera*, and on May 20 will add Everclear's *So Much for the Afterglow* to the mix.

AIX Records is another fervent supporter of the format, offering

releases of classical, jazz and other genres created from new recordings, offering a degree of fidelity audiophiles find dazzling. AIX, notes president and chief engineer Mark Waldrep, also packs bonus content on its two-sided DVD-Audio/Video discs, including interviews, photo galleries and session footage. Truly the stuff of convergence. Check www.aixrecords.com for current and upcoming releases.

Four of the five majors are now backing DVD-Audio. BMG has announced its next four titles: the 14-times platinum *Supernatural* and its follow-up, *Shaman*, by Santana, and *Surfacing* and *Mirrorball* by Sarah McLachlan. BMG's first foray into DVD-Audio came with another multiplatinum release, *E1v1s: 30 #1 Hits*. Most recently, the Universal Music Group announced a commitment to DVD-Audio, scheduling 20 to-be-

announced titles for the second half of 2003, comprised of both current and catalog recordings. As with nearly all existing DVD-Audios, look for plenty of bonus content on these discs, too.

Outside of the majors and the 5.1 Entertainment Group, a host of audiophile labels are, not surprisingly, firmly behind the format, among them Chesky, Hi-Res Music, Telarc, Classic Records, American Gramophone, Hodie and Image Entertainment. Expect to hear high-resolution, surround-sound mixes of artists as diverse as Beethoven and Joe Henry, the Moscow State Symphony Orchestra and Swag, Bob Mould and Bach. If these releases haven't made it to retail yet, surf the Web for these boutique labels' new and existing titles.

And, speaking of surfing, EMI will follow *Pet Sounds* with the Beach Boys' *Surf's Up*, along with Bonnie Raitt's 1989 masterpiece, *Nick of Time*—this is in addition to already-released DVD-Audios of Al Green's *Greatest Hits*, R.E.M.'s *Document*, the Band's *Music From Big Pink* and *Crowded House*, among others. As the number of titles approaches 1,000—a milestone that may be reached this year—there is surely something for everyone on this remarkable format. —C.W.

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POISED FOR SUCCESS

Continued from page 51

become educated about the product, they will be interested in purchasing it."

While CD sales continue to decline amid rampant, unabated piracy, the time is right for a format that delivers resolution exponentially transcending that of the CD, let alone the worse-than-CD MP3. Because of its high sampling rate, an MP3 copy is impossible, and the format itself is exceedingly difficult to copy. "Realistically, the DVD-Audio format alone cannot create an abrupt end to the digital 'ripping' disease that is eating away at the health of this industry," says DelGrosso. "But it is indeed 'copy protected' and represents an excellent step in the right direction."

"If I'm going to introduce a new format," says Mark Waldrep, president and chief engineer of AIX Records, "my passion is: Let's give everything but the kitchen sink to somebody for \$25, and give them a reason—both from an audio/video and integrated entertainment experience—to adopt a new format." AIX's *Nitty Gritty Surround* DVD-Audio took best of show and best additional features honors at the First Annual Surround Music Awards, held in Beverly Hills, last December.

Can there be a better environment in which to listen to DVD-Audio than the car? Being captive in a small space has never been so good, if that space is equipped with a DVD-A player and 5.1-channel speaker array. Elliot Scheiner, a leading surround-sound mix engineer, has lent his name and know-how to Panasonic, which will introduce the result as a factory-installed, standard feature in a high-end car manufacturer's 2004 model in September. "It's exactly what we needed so people don't have to think about it," says Scheiner. "It's included in the price, and it's amazing sounding."

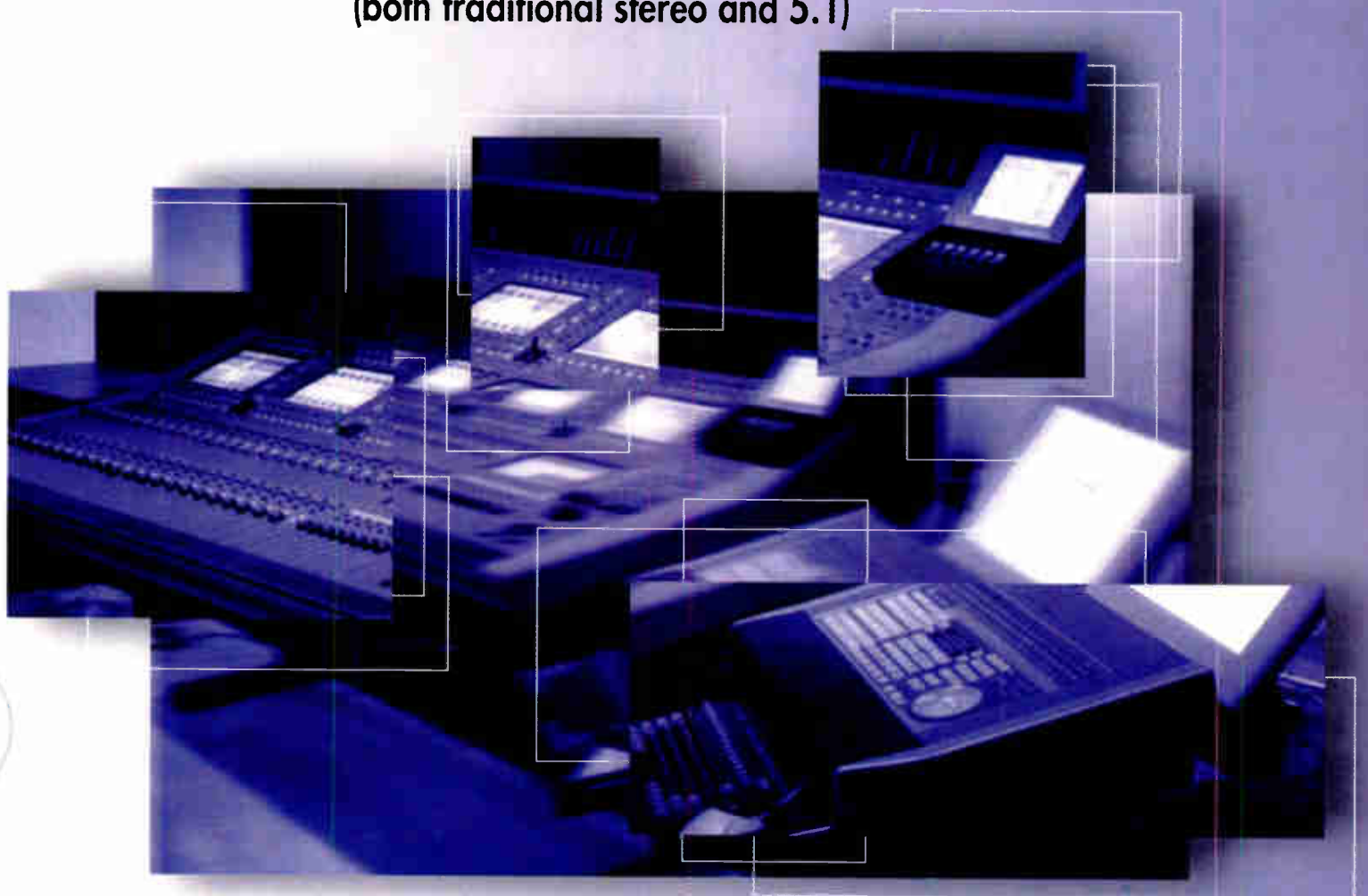
Included in the price of a DVD-Audio—which many labels have cut to that of a CD—is enough value to keep anyone happy.

"DVD-A works on many fronts," summarizes a Warner Music Group spokesperson, the first major to support the format. "First of all, it offers a superior listening experience with advanced resolution, multichannel audio. Second, DVD-Audio can include such features as video footage, still images and photos, lyrics and Web links. Third, Warner Music Group DVD-A discs will play Dolby Digital sound on existing DVD-Video players, and therefore consumers are not required to purchase new hardware to enjoy the benefits of the format." ■

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AVAILABLE HARDWARE

Continued from page 48

He also points to Panasonic's leading role as the first to supply a mobile DVD-A unit for the aftermarket about three years ago. Other active members of the DVD-A hardware group include Funai, JVC, Pioneer, Thomson, Toshiba and Panasonic Consumer Electronics.

At the March NARM convention in Orlando, in conjunction with a DVD-A panel presentation, Panasonic Automotive Systems Co. of America (PASCA) demonstrated a 6-disc, in-dash, DVD-A changer being developed on an OEM (original equipment manufacturer) basis for a number of auto companies.

"At least one will offer the unit built to its specs in a luxury model this fall," confirms Tom Dunn, PASCA director of marketing, planning and development.

In addition to the trio of mobile demos, about 30 other true DVD-Audio models due later this year were demonstrated by some 17 vendors, with prices ranging from about \$150 to \$8,000. A growing number are "universal" models. All prices are MSRP (manufacturer's suggested retail price), except where noted.

JVC, Panasonic and Pioneer previewed the broadest array of DVD-A products. JVC has four tabletop DVD-A models: XV-SA602SL and XV-SA600BK single-disc players at \$299.95, and two 7-disc carousel units with play and exchange, XV-FA902SL and XV-FA900BK, both \$349.95. There's also the JVC DVD-A Home Theatre in a Box (HTIB), DS-TP770DVD, at \$770, with a 7-disc progressive scan changer, A/V control receiver and a five-speaker surround-sound system. Panasonic has the DVD-LX9 Palm

DVD-Video playback and offers this technology to other high-end and mid-range audio manufacturers. For the mass market, Zenith has its first DVD-A models, the DVB318 player at \$200, a step-up from the DVB317 at \$150.

A number of smaller manufacturers with excellent reputations for home A/V products are adding new DVD-A models, all with progressive scan video output. Included are the Adcom GDV-850 with DVD-A high-res stereo/multi-channel playback; the Arcam DiVA DV89, an upgrade of the DiVA DV88Plus, the world's first 625p progressive scan region two-DVD platform; the Aspire Digital AD-6000; and the CyberHome DVD 325/425.

Lafayette Electronics has the LFDV969 ultra-slim player; and its LFDV937 DVD home-theater system includes an AM/FM digital tuner and built-in amplifier; the McIntosh Laboratory MVP851



Key player: Beug



Dolby Labs' Eggers



Best Buy's Pagano

"Everyone who sat in the demo Hummer was blown away by the sound and playback environment, including retailers and label execs," he adds. One panelist, Best Buy music-trend senior VP Joe Pagano, emphasized, "It's very significant that the auto manufacturers are adopting DVD-A this year, as their impact was instrumental in consumer adoption of both the cassette and the CD."

MANY DVD-A DEMOS

At the January Consumer Electronics Show (CES) in Las Vegas, a trio of new dedicated DVD-A mobile players was demonstrated. Pioneer's AVH-P7500DVD will offer DVD-A playback plus what is claimed as an industry first, a multi-channel audio equalizer for the car; Kenwood's Excelon KVT-915 DVD is an in-dash, touch-screen receiver with MLP; and Delphi's Delco Electronics Systems, a major auto OEM, previewed a Premium Audio System with DVD-A playback, a 14-channel amplifier and subwoofer and a rear-seat entertainment system with DVD-Video.

"DVD-A is the future of audio reproduction," says Delphi business line executive Dr. Robert Schumacher.

Theater portable DVD player; two home decks, the single-play DVD-S55 at \$129.95 and the 5-disc changer DVD-F85S at \$149.95; and five integrated HTIB solutions with DVD-A playback, the SC-DP1 DVD Music System, \$249.95; SC-MT1 Super Compact Home Theater, \$399.95; SC-DT310 Digital DVD Micro System, \$699.95; SC-HT900 Super Slim 5-DVD Changer, \$499.95; and SC-ST1 Home Theater System for Plasma TV, \$999.95.

Pioneer has a trio of new universal DVD-A models: the DV-563A single disc player at \$270, and two HTIB systems, the HTD-630DV and HTD-530DV, both with progressive scan DVD playback, DTS-ES/DD-EX and Pro Logic II decoding, the step-up 630-DV using wireless surround channel speakers.

Other universal DVD-A units include the Denon DVD-2900 at \$999, its first universal player; the Lexicon RT-10 at \$3,495; the Onkyo DV-SP800; and TEAC's Esoteric line launches in the U.S. this spring, including the DV-50 at \$6,000 to \$8,000, with multi-channel DVD-A playback. Linn Unidisk 1.1 incorporates the Vibratto DVD chip from ESS Technology for DVD-Audio and

has high-res 54MHz 12-bit video processing, 192kHz 24-bit audio decoding and multi-channel audio playback, including DVD-A; and Meridian's 800 DVD-A/V player is claimed as the world's first to support HDMI, with VE11 (DVI) and VE12 (HDMI) upgrade cards, each \$1,250.

Noting that the Warner Music Group (WMG) is a leading supplier of DVD-A titles, Beug emphasizes, "Another priority is to get the other [major] labels to come out with more new and catalog releases." He welcomed the recent commitment from the Universal Music Group to an ongoing DVD-A program worldwide, starting with 20 U.S. releases in the second half of 2003.

He acknowledges that WMG is working on some possible "razor and blades" promotions for later this year, pointing to the success of Warner Home Video's DVD-Video campaigns several years ago with major hardware vendors and retail chains, offering a free DVD and discount coupon books with a specific player purchase. Panasonic and Pioneer have tested a few such programs, but an industry-wide promotion is seen as a vital part of a major education campaign. ■

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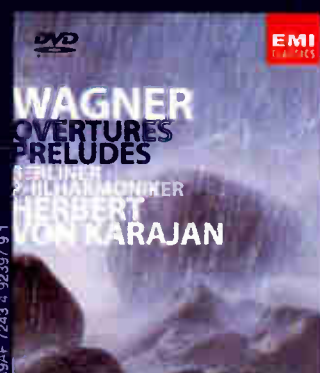
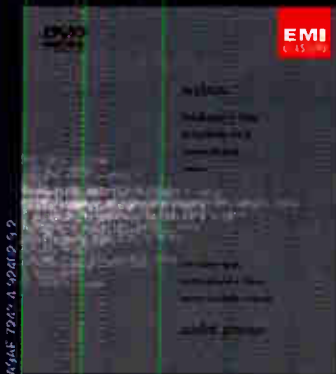
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Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 2 Weeks At Number 1			
1	1	HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.95
2	2	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.95
3	NEW	DRUMLINE (WIDESCREEN) FOXVIDEO	Nick Cannon Zoe Saldana	PG-13	27.98
4	NEW	DRUMLINE (PAN & SCAN) FOXVIDEO 2007634	Nick Cannon Zoe Saldana	PG-13	27.98
5	NEW	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13	27.98
6	NEW	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29781	Animated	PG	29.99
7	3	MAID IN MANHATTAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
8	NEW	FAMILY GUY VOLUME ONE FOXVIDEO 2308951	Animated	NR	49.98
9	7	THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339764	Animated	PG	29.95
10	5	JACKASS: THE MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
11	27	TOY STORY 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22337	Tom Hanks Tim Allen	G	29.99
12	29	TOY STORY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22336	Tom Hanks Tim Allen	G	29.95
13	9	JACKASS: THE MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
14	8	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R	27.95
15	4	RED DRAGON (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R	26.95
16	10	8 MILE (WIDESCREEN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R	26.95
17	NEW	CASTLE IN THE SKY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25340	Animated	NR	29.99
18	12	WHO FRAMED ROGER RABBIT? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24398	Bob Hoskins Christopher Lloyd	PG	29.99
19	6	RED DRAGON (COLLECTORS EDITION) UNIVERSAL STUDIOS HOME VIDEO 22736	Anthony Hopkins Edward Norton	R	34.95
20	15	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
21	14	8 MILE (PAN & SCAN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 22739	Eminem	R	26.95
22	NEW	KIKI'S DELIVERY SERVICE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25341	Animated	NR	29.99
23	33	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	PG	29.95
24	13	GHOST SHIP (WIDESCREEN) WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R	27.95
25	25	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28554	French Stewart	G	29.95
26	NEW	DRAGONBALL GT-BABY: AFFLICTION FUNIMATION 14702	Animated	NR	24.95
27	31	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
28	22	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
29	37	THE MATRIX WARNER HOME VIDEO 11737	Keanu Reeves Laurence Fishburne	R	24.98
30	NEW	THE EMPEROR'S NEW GROOVE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21617	Animated	G	29.99
31	16	FRIENDS: COMPLETE THIRD SEASON WARNER HOME VIDEO 22739	Jennifer Aniston Matthew Perry	NR	44.95
32	NEW	THE FOX AND THE HOUND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18453	Animated	G	29.99
33	NEW	DRAGONBALL GT-BABY: INCUBATION FUNIMATION 14712	Animated	NR	24.95
34	11	PAID IN FULL DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26092	Mekhi Phifer Wood Harris	R	29.95
35	28	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
36	20	THE RING (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13	26.95
37	18	GHOST SHIP (PAN & SCAN) WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R	27.95
38	NEW	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
39	NEW	JONAH-A VEGGIEALES MOVIE ARTISAN HOME ENTERTAINMENT 34005	Animated	G	24.95
40	NEW	AS GOOD AS IT GETS COLUMBIA TRISTAR HOME ENTERTAINMENT 021709	Jack Nicholson Helen Hunt	PG-13	14.95

MAY 10 2003

Billboard **TOP VHS SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 2 Weeks At Number 1				
1	1	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
2	NEW	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98
3	2	THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
4	NEW	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29782	Animated	2002	PG	19.99
5	3	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
6	4	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
7	5	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
8	NEW	DRAGONBALL GT-BABY: AFFLICTION (EDITED) FUNIMATION 4703	Animated	2003	NR	14.95
9	11	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	Animated	2002	NR	12.95
10	10	JONAH-A VEGGIEALES MOVIE ARTISAN HOME ENTERTAINMENT 13652	Animated	2002	G	19.95
11	NEW	DRAGONBALL GT-BABY: INCUBATION (EDITED) FUNIMATION 4703	Animated	2003	NR	14.95
12	NEW	DRAGONBALL GT-BABY: AFFLICTION (UNEDITED) FUNIMATION 4803	Animated	2003	NR	14.95
13	NEW	DRAGONBALL GT-BABY: INCUBATION (UNEDITED) FUNIMATION 4873	Animated	2003	NR	14.95
14	14	HERE COMES PETER COTTONTAIL SONY PIONEER/SONY MUSIC ENTERTAINMENT 54187	Animated	1971	NR	9.98
15	6	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
16	15	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2008934	Strawberry Shortcake	2003	NR	12.98
17	18	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
18	20	POKEMON 4EVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
19	8	BABY NEPTUNE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	Baby Einstein	2003	NR	14.95
20	17	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
21	24	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
22	13	BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT HIT ENTERTAINMENT 24106	Bob The Builder	2003	NR	14.99
23	7	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	2002	R	22.95
24	22	BARNEY'S READ WITH ME DANCE WITH ME HIT ENTERTAINMENT 2090	Barney	2003	NR	14.95
25	NEW	CASTLE IN THE SKY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 12723	Animated	1986	NR	19.99

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MAY 10 2003

Billboard **TOP DVD RENTALS**™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	DRUMLINE FOXVIDEO 2007625	Nick Cannon Zoe Saldana	PG-13
2	2	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG
3	NEW	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13
4	3	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
5	1	RED DRAGON UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
6	4	GHOST SHIP WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R
7	7	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
8	6	8 MILE UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R
9	5	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R
10	8	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R

MAY 10 2003

Billboard **TOP VHS RENTALS**™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 Week At Number 1		
1	NEW	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	PG-13
2	1	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	PG
3	NEW	THE TRANSPORTER FOXVIDEO 2007429	Jason Statham	PG-13
4	2	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
5	3	RED DRAGON UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
6	4	GHOST SHIP WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R
7	6	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	R
8	9	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
9	7	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
10	5	8 MILE UNIVERSAL STUDIOS HOME VIDEO 61360	Eminem	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

DVD Labs Champions DVD-A

BY CHRISTOPHER WALSH

As its name suggests, DVD Labs has emerged as a leader in the evolution of DVD-Audio (DVD-A) discs. As the high-resolution, surround-sound, multimedia format begins to show signs of mainstream adoption (see story, page 1, and spotlight, page 47), the Cambridge, Mass., mastering, encoding, and authoring facility is well-positioned to capitalize on the expertise and experience of its engineers.

With 10 years' experience as an engineer at New York's Hit Factory Studios and several more at digital media production tools provider Sonic Solutions, DVD Labs founder Roger Talkov has long been on the leading edge of audio production. "When we put [DVD Labs] together three or four years ago," he says, "I was at Sonic Solutions, creating DVD-Audio discs. Because of our love for audio, that was one of the things we focused on here, along with DVD-Video. We really put our foot forward from the beginning."

Providing a range of production services from its inception, DVD Labs has worked on more than 20% of currently available DVD-A titles, with clients including Telarc, Warner Europe, and Digital Theater Systems (DTS). The latter's label arm,

DTS Entertainment, has employed DVD Labs for the authoring of new and upcoming DVD-A releases by Insane Clown Posse and Everclear.

"We're doing all of our DVD-Audio titles on the Sonic DVD-Audio Creator tool," DVD Labs engineer Paul Angelli says, referring to the first full-specification DVD-A authoring workstation, introduced in 2001 and incorporating core technology from Matsushita Electric Industrial Company. "Right

among engineers attending the recent National Assn. of Broadcasters convention, suggesting a banner year for the DVD-A format, and, by extension, surround sound. "People were saying they were up and running in surround at home and asking about the tools for themselves," he recalls. "I think there are two things going on. It's not just the higher-ups at the labels who want to push new product in order to sell stuff, but the artists and engineers down in the trenches now are doing surround, and I think that's going to create really good momentum from both sides."

"With all these home-theater-in-a-box products," Talkov adds, "surround sound is going to be ubiquitous by the end of 2003, 2004. Now that the [authoring] tools have really matured, it's not that hard to make a disc anymore. Now, record companies have got to jump in and do some good same-day release stuff that they're doing on CD. And we need a little more hardware out in the field."

"We're watching this and comparing it to the way DVD-Video started out," Talkov says. "I'm hoping we're going to follow the same curve."



DVD Three. Pictured at DVD Labs in Cambridge, Mass., from left, are the facility's DVD-Audio authoring staff Roger Talkov, Paul Angelli, and Bert Foster.

now, all the major stuff is being done either on that or the original Matsushita tool."

Angelli, a veteran of New York mastering facility Sterling Sound, also notes that interest in DVD authoring equipment was high

Studio Monitor

by Christopher Walsh

SONIC SORCERY: In a market in which real-estate costs are stratospheric and a music business in which budgets and rosters are getting leaner, the survival of a small business is a formidable task. The myriad challenges of competition, equipment selection and maintenance, overhead, and rates weigh heavily on most studio owners, now more than ever. This is the New York recording business, circa 2003.

One long-standing Manhattan studio, Sorcerer Sound, has defied much conventional wisdom to survive a music industry in crisis and the trauma inflicted on New York—and especially lower Manhattan—by the lingering aftermath of Sept. 11, 2001. Foregoing an emphasis on cutting-edge, brand-conscious equipment, the two-studio facility's gear is designed, built, and repaired in-house. An emphasis on acoustics—the quality of sound without electronic enhancement, or based on the characteristics of a room, for example—has also attracted clients for whom these things still matter.

One such client, **Norah Jones**, exemplifies the passion owner **Alan Fierstein** brings to the facility. Founder of acoustical consulting firm Acoustilog as well as Sorcerer, Fierstein likens Jones' multiple Grammy Award-winning debut, *Come Away With Me*, to the simplicity and quality of the facility in which it was primarily recorded.

"People have tremendous creative capabilities," Fierstein says, "but I feel they're squandering it by being mesmerized by the technology instead of getting back to the true meaning of what music and entertainment is about. I think we have great sound, great pianos, and great equipment that is very simple and that has very few stages of amplification for a very clean sound. We built some of the equipment that recorded [*Come Away With Me*]; but, aside from a different sound character, by far the majority of the fact that it's popular is because of her appeal as an artist."

Survival is easier, Fierstein adds, given that he owns the Mercer Street building in which Sorcerer and Acoustilog are housed. Building and maintaining the recording equipment minimizes lease and repair payments. "I thought it might make sense to offer something unique, like custom equipment, among other unique things," he remarks. "That's worked out well by being right for a number of people. Also, we specialize in having acoustic sounds, which

means we're not constantly buying the latest synthesizer. I personally hate synthesizers, in terms of the way they've displaced actual musicians."

But Sorcerer engineer **Tim Conklin** says Sept. 11 worsened an



already difficult market. "It's generally dead in January, because all the Christmas records are already out," he says. But after Sept. 11, business nearly dried up completely until May 2002. "I was really struggling. Things are popping back a bit, but in a whole different way. The work I've had for the last year has been a lot more underground work. I'm not getting a lot of big albums, which may be avoiding downtown. I'm doing plenty of jazz and small bands, and some commercials. But the big album [projects] seem to be uptown or in California."

In a contracting music industry, musicians' livelihoods are diminished, if not endangered. That climate, conspiring with the ever-greater home studio phenomenon, has produced great change and uncertainty in the recording business. The conditions are such that rumors arise, and many studio owners—at least in New York—wonder aloud if they should continue. Fierstein says, "Recording studios are trying desperately to hold on to their elite mystique of being the only place where you can successfully record an album."

"I could rent these studios out to other studios or to whomever—they don't have to be studios—and make as much money as we make from operating the studio," he continues. "But there are drawbacks to that, one of which is I have people who have been with me for 20 years. And we've got a reputation that was hard-earned, and everything I've built here is like a work of art. If it was torn apart, or not used, it would be a little sad."

MAY 10
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 3, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	21 QUESTIONS 50 Cent Featuring Nate Dogg/ Dirty Swift (G-Unit/Aftermath/ Interscope)	HAVE YOU FORGOTTEN? Darryl Worley/ F. Rogers, J. Stroud (DreamWorks)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	SOMEWHERE I BELONG Linkin Park D. Gilmore, Linkin Park (Warner Bros.)
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	OCEAN WAY (Nashville, TN) Julian King	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	NRG (North Hollywood, CA) Don Gilmore, John Ewing, Jr.
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	Custom Ocean Way Neve 8078	SSL 4000 G	Vintage Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools HD
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	EMERALD (Nashville, TN) Justin Niebank	ENCORE (Burbank, CA) Dr. Dre	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	SSL 9080 J	SSL 4000 G	SSL G Series
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	Studer A820
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	EMTEC SM900
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	UMVD	WEA

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INTERNATIONAL

EMI/CMC In Joint Venture With EBU

Deal Sets Up The Release Of Eurovision Song Contest-Exclusive Material

BY CHARLES FERRO

COPENHAGEN—EMI Music Denmark, through its subsidiary CMC, has cut a co-operative joint venture deal with the European Broadcasting Union (EBU) to release “recorded material produced in conjunction with the Eurovision Song Contest (ESC) and other EBU events.”



BACH

The partnership should result in the release of albums of exclusive live material taped at the contest, according to CMC managing director Benny Erichsen.

Bach: “It’s an exclusive joint venture for the release of music and videos/DVDs from international concerts arranged under the auspices of the EBU.”

CMC/EMI and the EBU will jointly release a compilation of all 26 songs to be featured May 15 in this year’s song contest, with the songs licensed from their copyright owners. These will usually be the writer/composer, but in some cases they will be the local EBU member. The EBU has 48 full members, mostly state-owned broadcasters.

EMI affiliates will distribute the album in Europe. EMI/CMC will have exclusive rights to release albums (and videos/DVDs) from any major show that will be broadcast via EBU on a European level. EBU TV director Bjørn Erichsen says the first platform of the contract entails



ERICHSEN

three projects: the ESC, the Junior ESC (to be launched in November in Copenhagen), and the 50th anniversary of the ESC in 2005.

The 48th annual contest will be held May 24 in Riga, Latvia, and will be carried live by 38 EBU broadcasters; 26 of these countries are represented in the contest. Bach says the sales target of the ESC compilation will be more than 500,000 units. From 2000 to 2002, BMG released ESC compilations.

The EBU plans to give the contest a face lift and what Erichsen calls a “whole new format” in 2004. Currently, time constraints make it

impossible for all 38 EBU members to participate in the contest, so some countries are sidelined for a year on the basis of their ranking in the previous song contest. Time differences across Europe also pose problems for live broadcasts.

Erichsen says, “From next year, we’ll have qualifying rounds [involving all 38 members] on Friday evening and the final on Saturday, so it will be a Eurovision Song Contest Weekend.”

Bach says, “This is the first time the EBU has made a long-term agreement. It’s something like a label deal.” The terms of the contract or how profits will be distributed were not disclosed, but he says the contract will run for “several years” with options, dependent upon performance.

Erichsen says, “We chose EMI because we’d been looking for a partner in the record industry. [EMI] was very forthcoming. [It] is the only one of the five majors that is not part of a larger media company that would have other media interests.”

The second project in the joint venture will be the release of products tied into the first Junior ESC. The idea of having a song contest for

children aged 8-15 was born in Denmark three years ago, and the first local contest was held a year later. Last year it was expanded to include the other Nordic countries, and it will become an EBU event at the November kickoff. All 38 participating EBU members will be eligible to submit an entry for the Junior ESC.

Bach says, “The deal also includes plans for other event-oriented projects, TV projects that can be EBU-coordinated broadcasts and later released on record or DVD/video.”

CMC has hired Briton Gary Emhoff as a project manager to research and evaluate potential concepts.

EBU plans to co-produce projects with its members but admits language can be a problem for shows. Erichsen says, “We’d like to do a Euro chart show. Other ideas include tributes to bands or artists, special concerts, and classical music events, where cooperation with EMI is obvious.”

One project for the medium term will be an event to mark the ESC’s 50th anniversary. A CMC/EMI-EBU album will likely result, while other conceptual products linked to the celebration are still in development.

Impala Implores EU To Defend ‘Culture’

BY LEO CENDROWICZ

BRUSSELS—The music industry is lobbying the European Union hard to ensure that the concept of culture is enshrined in the forthcoming EU constitution.

Independent music sector group Impala has written to the head of the special convention on the new constitution appealing for culture to be clearly included among the areas where the EU can take action.

The convention is chaired by former French president Valéry Giscard d’Estaing, who hopes to consolidate the EU’s existing treaties and its 80,000 pages of law into a single text.

Article 15 of the current draft says that among the areas for support—alongside employment, industry, and education—is culture. Impala says the reference is essential, because the EU is “the defender of cultural diversity, as well as the promoter of a

sound and competitive European creative industry.”

The letter—co-signed by the European Film Companies Alliance—says the European music and film industries combined represent a 21 billion-euro (\$23.2 billion) business and more than 1.5 million jobs. It says the EU already regulates cultural industries when it comes to issues like copyright, international trade, and antitrust regulation.

“At multilateral and international levels, the European Union negotiates trade liberalization in services and has the power to promote cultural relations with third countries,” the letter says. “In all these fields, an increased European added value is dramatically needed: The future treaty must provide relevant tools to meet the challenges and opportunities faced by cultural industries.”

Impala chairman Michel Lambot says that culture is often forgotten in the debate about Europe, overshadowed by issues like monetary union and trade policy. “Culture provides a powerful tool to reinforce solidarity and understanding between people both within the EU and between the EU and third countries,” Lambot says. “International politics sadly remind us of the urgency of developing a European project in the field of cultural exchanges.”

The issue has some support from the European Commission, the EU’s executive: EU culture commissioner Viviane Reding insists that putting culture in the constitution would not imply any new competence. However, she says that culture should not be listed among other subjects as an area of support, but that a separate article on “Education, Training, Youth, Culture and Sport” is needed. The cultural reference of this article, she says, should uphold national and regional diversity and media pluralism.

The push comes as the European Parliament—the EU’s elected assembly—holds a public hearing in Brussels on the culture industries, bemoaning the lack of investment and support for European music and movies. This meeting, chaired by former French prime minister Michel Rocard, revealed the results of a survey of some 200 lobbyists and representatives showing that EU consumers generally prefer foreign cultural goods to European products.



LAMBOT

TV Show Triumphs In Spain’s Singles Market

BY HOWELL LLEWELLYN

MADRID—The all-conquering, CD-driven TV talent show *Operación Triunfo* (OT) has jump-started Spain’s normally dormant singles market. One year ago, it was receiving praise for rescuing annual album sales figures; since late 2002, a change in policy has seen OT and Barcelona-based indie label Vale Music transforming the singles charts.

From December through April, the Spanish music industry-endorsed singles sales chart has been dominated by Vale Music, which has rights to all OT material. In the week ending April 13, for example, 14 of the top-selling 15 singles on the weekly listing (currently compiled by Media Control for labels body AFYVE) were from Vale Music.

The reason for Vale’s success lies in a change of tactics adopted by the TV show. In OT’s first season (2001-2002), all 16 finalists had a guaranteed album contract, but no OT singles were released. However, in the 2002-2003 run, which ended in March, album contracts were offered to the top three finalists, plus any other contestant who shipped more than 200,000 singles (quadruple-platinum). Fans raced to buy singles—some reportedly picking up three or four copies—to help their favorite performer. Two of those contestants—Miguel Nandez and Tony Santos—have sold 200,000 copies each to date, and a third is close.

Vale claims to have shipped nearly 2 million units since it began selling OT singles in December. This marks a dramatic shift in Spain, where according to the Interna-

tional Federation of the Phonographic Industry, only 2.4 million singles were sold at retail during the whole of 2002. Prior to the OT rush, the last singles to go gold (25,000 units shipped) were U2’s “Beautiful Day” and “No Cambiar” by Tamara, in 2000. There were only two gold singles in 1999 and none in 2001 or 2002.

“Our objective is not only to sell [our] singles but to revive the singles market in Spain,” Vale Music president Ricardo Campoy says. “In other European countries, like France and England, the singles market is important, but [this has] not been so in Spain. So success has been easy, because it’s a small market.” Campoy says Vale plans to expand its initiative by releasing singles from all its new release albums, not only OT-linked titles.

But the Vale Music phenomenon predates the current singles fever. The company claims it had a 21.04% market share in 2002, putting it behind leader Universal Spain, which had a 21.58% share. It reported a turnover in 2002 of 100 million euros (\$111 million) and shipments of 10 million units across all formats.

OT has also altered the A&R and publishing landscape, because contest participants record cover versions. Warner/Chappell Music Spain managing director Alvaro de Torres, who says the show has benefited all publishers in Spain with strong catalog, notes: “In recent years, professional authors and composers had disappeared in Spain. But OT is churning out artists without [their own] repertoire, so now the A&R focus is on seeking professional songwriters.”



EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 04/30/03
SINGLES		
1	1	IN DA CLUB 50 CENT INTERSCOPE
2	2	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
3	9	BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC/SONY
4	NEW	YOU SAID NO BUSTED UNIVERSAL
5	13	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
6	5	KA-CHING SHANIA TWAIN MERCURY
7	NEW	NO ANGEL (IT'S ALL IN YOUR MIND) NO ANGELS GREYENNE
8	6	LOSE YOURSELF EMINEM INTERSCOPE
9	NEW	L'AMOUR EST UN SOLEIL HELENE SEGARA EAST WEST
10	4	ENTRE NOUS CHIMENE BADI AZ RECORDS
HOT MOVER SINGLES		
11	NEW	ALL OVER LISA MARIA INDEPENDIENTE
14	NEW	DON'T LET GO DAVID SNEEDON MERCURY
19	21	MOVE YOUR FEET JUNIOR SENIOR UNIVERSAL/MERCURY/AZ RECORDS
20	26	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE
26	NEW	X GON' GIVE IT TO YA DMX DEF JAM
ALBUMS		
1	NEW	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
2	1	LINKIN PARK METEORA WARNER BROS.
3	2	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	3	CELINE DION ONE HEART COLUMBIA
5	5	SIMPLY RED HOME SIMPLYRED.COM
6	6	THE WHITE STRIPES ELEPHANT XL RECORDINGS
7	12	JUSTIN TIMBERLAKE JUSTIFIED JIVE
8	4	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
9	9	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
10	7	AVRIL LAVIGNE LET GO ARISTA

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
CELINE DION One Heart (S)						7			4	5
50 CENT Get Rich or Die Tryin' (U)	2					4		5		9
NORAH JONES Come Away with Me (E)	6		8	5	6	3		2		2
AVRIL LAVIGNE Let Go (B)			9	7		9		8	8	
LINKIN PARK Meteor (W)	4			2	7	6	7	4	6	10
MADONNA American Life (W)	1	3	1	1	1	1	2	3	1	4
SIMPLY RED Home (I)			10	7					3	3

THE NETHERLANDS

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 04/28/03
SINGLES		
1	1	STEP RIGHT UP JAMAI BMG
2	5	CLOCKS COLDPLAY PARLOPHONE
3	2	IN DA CLUB 50 CENT INTERSCOPE
4	10	DE 3 BIGGET JES K3 BMG
5	3	YOU AND I WILL YOUNG RCA
ALBUMS		
1	3	ILSE DE LANGE CLEAN UP WEA
2	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	2	SIMPLY RED HOME V2
4	NEW	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
5	5	CELINE DION ONE HEART COLUMBIA

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 04/24/03
SINGLES		
1	2	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
2	4	NOT A SINNER NOR A SAINT ALCAZAR RCA
3	NEW	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
4	3	IN THE SHADOWS THE RASMUS PLAYGROUND
5	8	IN DA CLUB 50 CENT INTERSCOPE
ALBUMS		
1	1	THE CARDIGANS LONG GONE BEFORE DAYLIGHT STOCKHOLM
2	NEW	GLENMARK ERIKSSON STROMSTEDT DEN ANDRA SKIVAN COLUMBIA
3	2	LINKIN PARK METEORA WARNER BROS.
4	3	CELINE DION ONE HEART COLUMBIA
5	9	SCOOTER THE STADIUM TECHNO EXPERIENCE EDEL

DENMARK

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 04/29/03
SINGLES		
1	2	IN DA CLUB 50 CENT INTERSCOPE
2	3	THEM GIRLS ALEX CAPITOL
3	4	THE SEED (2.0) THE ROOTS FEATURING CODY CHESNUTT MCA
4	1	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
5	5	SUPERSTAR CHRISTINE MILTON RCA
ALBUMS		
1	1	SHU-BI-DUA 200 CMC
2	NEW	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
3	2	SVEDBANKEN CHRIS OG CHOKOLADE FABRIKKEN PLAYGROUND
4	6	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
5	21	BOYZONE ULTIMATE LOVE SONG COLLECTION 1993 POLYDOR

NORWAY

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 04/28/03
SINGLES		
1	2	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
2	1	KICKING YOU OUT ANNE LINGAN BONNIER
3	4	THERE'S A WHOLE LOT OF LOVING GOING ON SIX RCA
4	7	BLI HOS MEG OINA UNIVERSAL
5	NEW	WOODPECKER FROM SPACE SPRITNEY BEARS TRIBE RECORDS
ALBUMS		
1	NEW	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
2	1	LINKIN PARK METEORA WARNER BROS.
3	3	SCOOTER THE STADIUM TECHNO EXPERIENCE EDEL
4	5	THE WHITE STRIPES ELEPHANT XL
5	2	MARIA ARREDONDO MARIA ARREDONDO UNIVERSAL

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 04/28/03
SINGLES		
1	1	IN DA CLUB 50 CENT INTERSCOPE
2	6	ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC
3	5	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR
4	7	BORN TO TRY DELTA GOODREM EPIC
5	3	BEAUTIFUL CHRISTINA AGUILERA RCA
ALBUMS		
1	1	LINKIN PARK METEORA WARNER BROS.
2	2	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	3	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE
4	4	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
5	5	JACK JOHNSON BRUSHFIRE FAIRYTALES CAPITOL

PORTUGAL

THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 04/29/03
SINGLES		
1	2	LOSE YOURSELF EMINEM INTERSCOPE
2	4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
3	5	FEEL ROBBIE WILLIAMS CHRYSALIS
4	6	SUNRISE SIMPLY RED UNIVERSAL
5	15	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
ALBUMS		
1	NEW	SERGIO GODINHO O IRMAO DO MEIO CAPITOL
2	3	MARIZA FADO CURVO EMI
3	2	LINKIN PARK METEORA WARNER BROS.
4	1	ADIAFA ADIAFA COLUMBIA
5	4	CARLOS PAIAO LETRA E MUSICA—15 ANOS DEPOIS EMI

ARGENTINA

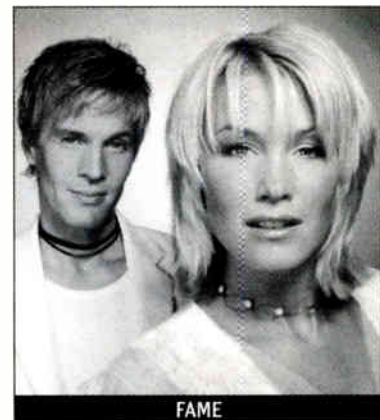
THIS WEEK	LAST WEEK	(CAPIF) 04/14/03
ALBUMS		
1	4	ALEX UBAGO QUE PIDES TUT WARNER BROS.
2	2	MANA REVOLUCION DE AMOR WEA LATINA
3	3	PINON FUJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
4	NEW	SCRATCH 08 SCRATCH 08 EMI
5	5	BERSUIT VERGARABAT DE LA CABEZA COM BERSUIT UNIVERSAL
6	7	RICARDO ARJONA SANTO PECADO COLUMBIA
7	NEW	SOUNDTRACK RESISTIR UNIVERSAL
8	NEW	VARIOUS ARTISTS TANGOS UNIVERSAL
9	8	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
10	NEW	VARIOUS ARTISTS EL CLON SONY

Global Music Pulse

Edited by Nigel Williamson



SEEKING FAME: Fame, a duo consisting of Magnus Bäcklund and Jessica Andersson, will represent Sweden with "Give Me Your Love" May 24 at the annual Eurovision Song Contest in Riga, Latvia. The country was responsible for the most famous vic-



FAME

tory in Eurovision's 48-year history, when ABBA won the 1974 contest with "Waterloo." Signed to Skara-based label Mariann Grammofon by owner Bert Karlsson, Fame formed in the wake of 12-week TV3 program *Fame Factory*. Through public voting, Bäcklund beat Andersson to win top honors on the show, but before the series was taped, the pair had vowed to work together, whatever the outcome. Karlsson had the same idea when he saw the duo perform together on a cruise ship. "During the summer, we will have our own show, with songs we performed on *Fame Factory*, as well as [songs] from our first album," Bäcklund says. The album will be released at the end of this month and will include the Eurovision entry and other originals. "The last six months have been magic," Bäcklund says. "I've been humbled by it."

JEFFREY DE HART

FRENCH PROMISE: France's entry in the Eurovision Song Contest is "Monts et Merveilles," a North African-influenced love song performed by Louisa Baileche, a singer of Italian and Kabyle (in Algeria) descent. The song reflects the success of *rai*, the Arabic-styled music made popular by France's sizable Algerian, Moroccan, and Tunisian population. Baileche is a newcomer to the record industry: Her past experience has predominantly been onstage. Released by Universal label ULM, the song was written by Hocine Hallaf—co-founder of Parisian rock group *Astonvilla*—and selected for inclusion in the contest by national TV channel France 3. Hallaf recently penned hits for reality-TV pop stars *What4* and *Nolwenn*, as well as for David Hallyday, son of veteran French star Johnny. JAMES MARTIN

BACK IN THE CHAIR: Silverchair's year-long absence from touring

because of guitarist/singer Daniel Johns' reactive arthritis has not affected the Australian trio's popularity at home. The act is signed to Eleven/EMI in Australia and New Zealand and Atlantic for the rest of the world. Its sell-out Aussie tour in April grossed \$2.1 million, according to Silverchair's manager, John Watson, pushing domestic sales of its *Diorama* album to 270,000 units. The final two shows April 20-21 in the band's Newcastle hometown were filmed for a Channel V special and could be released as a DVD. Through May and June, the band is scheduled to play four shows in Brazil and three in North America; it will end a European run in London mid-June.

CHRISTIE ELIEZER

GIVING A DRAM: Falkirk, Scotland-based band Arab Strap has developed a reputation for brutally honest lyricism and enchanting melody. With the act's new album title—*Monday at the Hug and Pint*—featuring a fictitious bar, it has produced an intoxicating blend of string-led tunes and uncompromising lyrics. Released April 28 via U.K. independent Chemikal Underground, *Monday at the Hug and Pint* features everything from sampled bagpipes to mournful trumpets. Band members Aidan Moffat and Malcolm Middleton are joined by such fellow Scottish musicians as Barry Burns from Mogwai and Bill Wells. The band is currently on an extensive tour of the U.S. in support of the new set. "Playing at the Fillmore tonight, which is pretty mad," Middleton reported on the band's Web site. "Glad Jerry Garcia isn't around to see me playing an acoustic guitar there." CHRISTOPHER BARRETT

NEW LABEL, NEW SOUND: Changing record labels signaled a new start for Finnish band the Rasmus, which recorded its first album for Warner Music Finland when its members were 15. After three albums with the label, the Rasmus moved to Playground Music Scandinavia, and with it the group moved away from edgy, nervous funk to a Bon Jovi-style loud, melodic sound. The new approach is evident on *Dead Letters*, which rocks far more than the 2001 set, *Into*. "We've spent a lot of time away on tour, and relationships easily suffer during that time. Those feelings are reflected in the lyrics, which are like personal letters to friends," singer Lauri Ylönen says. The Rasmus' international campaign has also stepped up a gear, with single "In the Shadows" rising to No. 12 on the Swedish singles charts. In Finland, both *Into* and *Dead Letters* entered the album charts at No. 1, as did both albums' respective lead-off singles, "F-F-F-Falling" and "In the Shadows." JONATHAN MANDER

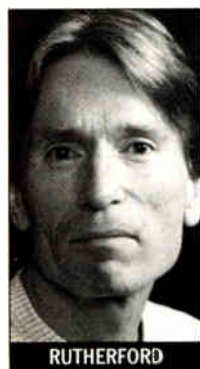
SARS Hits Retail, Touring

Continued from page 4

were also canceled.

"We first started seeing some hesitancy and concern about going into Asia about six weeks ago, right in the middle of the [Iraq] war frenzy," says Robert Tulipan, CEO of Traffic Control Group, an international travel logistics firm with offices in New York and London that assists in the global touring of sports and entertainment groups.

In Hong Kong, the effect of SARS was primarily manifested in the massive number of cancellation memos stuck on notice boards at ticket outlets.



RUTHERFORD

Shows that were expected to be huge, sold-out blockbusters—such as gigs featuring Hong Kong best-selling artists Alan Tam and Hacken Lee—have been postponed, as were the appearances of such international stars as the Rolling Stones, Moby, Santana, and David Gray.

Those cancellations have also hit local music retailers, which had anticipated soaring sales of touring artists' repertoire. "The original concert schedule [should have] attracted a group of consumers seeking to buy albums right after the events," says May Wong, administrative manager of record chain Hong Kong Records.

Ironically, the outbreak galvanized sales for big retail outlets. While people would normally buy cheaper CDs in the less salubrious areas of Hong Kong, the fear of catching SARS in crowded, polluted environments is driving people to shopping malls and bigger, better-ventilated shops.

Fortunately, the problems caused by SARS do not seem to extend to Japan, the world's No. 2 music market, where the government has imposed quarantine rules on anyone that has visited the worst-affected SARS areas.

"I live in Toronto. My mom's a nurse there, and I'm more worried about going home than I am going to Japan," Sum 41's Deryck Whibley says of the band's upcoming Japanese tour.

Until April 29, Toronto was on the World Health Organization's list of SARS hot zones, along with Hong Kong, Beijing, and the Chinese provinces of Guangdong and Shanxi.

Toronto's removal from that list was welcomed by Canada's music industry, largely based in Toronto. In the six days the city was labeled a no-go zone, the damage was significant. Several acts—including Billy Joel & Elton John, Styx, Dave Davies, and Michelle Branch—canceled shows in Toronto, while Kelly Clarkson and Lisa Marie Presley both shelved promotional visits.

"The misinformation out there was astonishing," says Toronto-based Don

Simpson, executive VP at the House of Blues Canada. "We had inquiries every day from people [internationally], asking if they should come here. Meanwhile, everybody here was still shopping and going to hockey games."

EMI Music Canada president Deane Cameron says, "I had four meetings canceled, including one with people from Montreal. It was just ridiculous."

But even as Toronto comes off the danger list, the situation in Asia is far from over.

In China, government authorities ordered all clubs, theaters, cinemas, karaoke clubs, and Internet cafes closed until further notice in an effort to contain SARS.

"China is going to be chaos for the next two months," Rutherford observes, while Denekamp notes that because Beijing's Ministry of Culture is closed, Sony cannot obtain the "publishing" permission required for any new releases in China.

The Chinese government also shortened the week-long May 1 holiday to only two days, meaning that not only is regular business curtailed but the crisis comes in one of the biggest weeks of the year.

Local acts are also feeling the pinch. "All of our Beijing shows for April and May were canceled even before the venues were ordered closed, so this doesn't really change things," Kaiser Kuo, guitarist of the Beijing metal band Spring & Autumn, tells *Billboard*.

"SARS has effectively destroyed the economy for the live performer," comments Christiaan Virant, a Beijing-based electronic musician/DJ. And Virant notes the impact is not limited to China. "A number of my scheduled European performances in the late summer are under threat as promoters worry about the psychological impact of featuring performers from China."

Elsewhere, Recording Industry Assn. of Singapore CEO Edward

Neubronner says: "It's hard to put a number on it [here], but retail sales are slow, as people have been staying at home."

Rutherford notes, "Singapore has already started to be affected." He cites SARS as taking 10%-20% off the top of sales and predicts the same for May.

Sony Music Indonesia/Malaysia managing director Sutanto Hartono reports, "Retail [in general] is down 25% in Indonesia [for the first quarter]; SARS is one of the reasons."

Recording Industry Assn. of Malaysia chairman Darren Choy comments, "The airlines and hotel business have dropped by 20%. It should be similar for the music industry."

Warner Music Malaysia marketing director Adrian Lim says that SARS has not affected work attendance but adds, "People [in Malaysia] are staying at home while artists are canceling their performances in the region."

Meanwhile, Taiwan's government has imposed a compulsory 10-day quarantine for arrivals from selected SARS-affected areas. The move prompted the postponement of the annual Taipei-based Golden Melody Awards for Chinese-language music, as well as the cancellation of MTV Taiwan's Music Festival.

MTV Taiwan GM Simon Ho says: "We canceled because foreign artists can't confirm their schedule for early June." Ho says the cancellation could cost MTV up to 10 million Taiwan new dollars (\$287,000).

Looking at the Taiwan situation, Rutherford says: "From next month on, they will go into the 'stay-at-home' mode. Taiwan is a market we're going to be watching pretty nervously over the next two months."

For Asia as a whole, Denekamp concludes that the SARS effect "will be short-lived, but it will disrupt normal life until at least the end of July."

Reporting by Steve McClure in Tokyo; Larry LeBlanc in Toronto; Ray Waddell in Nashville; Stephen Schwankert in Beijing; Tim Culpan in Taipei, Taiwan; Steven Patrick in Kuala Lumpur, Malaysia; Mark Russell in Seoul, South Korea; Clarence Tsui in Hong Kong; and Gordon Masson in London.



SUTANTO

Executive Turntable

RECORD COMPANIES: Catherine Leung is named GM of new media at Universal Music Southeast Asia, based in Hong Kong. She was COO at Hong Kong-based wireless content company I-Content Technology.

Thomas Hedström is named regional division COO of EMI Recorded Music Continental Europe, based in London. He was Universal Music International VP of Eastern Europe.

Christophe Lameignère is named managing director of BMG France, based in Paris. He was managing director of Zomba France.

Sophie Zannettacci is named managing director of Epic Group France, based in Paris. She was managing director of V2 France.



SCHREBLER

Paula Narea Schrebler is named international exploitation manager of Sony Music Spain. She was managing director of the International Federation of the Phonographic Industry affiliate in Chile.

NEWSLINE...

French record shipments fell by 3.5% in unit terms during the first three months of 2003, compared with the same period in 2002, according to labels body SNEP. The market also dropped in value terms by 6.8% to 285 million euros (\$314 million). Singles sales increased by 4.2% to 8.8 million units (up 5.3% in value terms). Album sales, however, plummeted by 10.1% to 27.7 million units. SNEP noted in a statement that France has succumbed to the global downturn, adding that the drop coincides with current growth in broadband Internet subscriptions in France.

JAMES MARTIN

David Junk, managing director of Universal Music International (UMI) in Russia, has added responsibility for the major's licensees in Eastern Europe (*Billboard Bulletin*, April 17). Newly reporting to Junk are affiliates in Bulgaria, Estonia, Latvia, Lithuania, Ukraine, Romania, Serbia, Slovenia, and Croatia, as well as UMI's exclusive licensees in Iceland, Malta, and Gibraltar. Junk, who is based in Moscow, reports to UMI president/COO John Kennedy. A native of Ohio, in 1996 Junk joined PolyGram (now Universal Music) Russia, the territory's first affiliate of a Western record company. He was promoted to managing director in 1999.

LARS BRANDLE

New Zealand's largest commercial broadcaster is to convert its loss-making TV channel TV4 into a music channel. CanWest New Zealand, a subsidiary of Winnipeg, Manitoba-headquartered media giant CanWest Global Communications Corp., operates TV3 and TV4 nationally, as well as some of the country's biggest radio networks. But TV4 has consistently lost money since its launch in 1997 and reportedly recorded a loss of \$6.9 million New Zealand (\$3.8 million) in the last financial year. Until now, TV4 has targeted an urban-based, 15- to 39-year-old demographic with such shows as *Buffly the Vampire Slayer*. It will relaunch in October as a music channel targeting 15- to 29-year-olds. It will broadcast music programming from 4 p.m. to midnight Monday through Thursday and 4 p.m. to 1 a.m. Friday through Sunday. Outside of those hours, TV4 will continue to screen infomercials and other advertising-led programming. No details have been given about the type of programming it will carry.



JOHN FERGUSON

BMG Ricordi has signed a nonexclusive agreement to provide videoclips to Bertelsmann-owned Italian mobile-music entertainment company TJ Net for use on mobile phones. Under the agreement, Rome-based TJ Net will offer clips by such BMG Ricordi artists as Luca Carboni, Gigi D'Alessio, and Sameule Bersani on its digital platform for mobile-phone operators, which will make the clips available for purchase. The agreement follows a test period last October. Milan-based BMG Ricordi business development director Andrea Rosi, formerly COO of Italian digital-music service company Vitaminic, says, "We are broadening the scope of our business. This agreement opens a new channel for the on-demand exploitation of our content."

MARK WORDEN

BMG Australia product is to be distributed by Entertainment Distributors Co. (EDC) effective Sept. 1. The news follows the announcement of the planned closure of BFM, the Sydney-based BMG/Festival Mushroom warehouse and distribution facility (*Billboard Bulletin*, Feb. 21). EDC, a joint venture among Sony, EMI, and Warner Music, was established in 1984.

CHRISTIE ELIEZER

Mike Stock, who—as part of U.K. production team Stock Aitken Waterman—helmed hits for Kylie Minogue, Jason Donovan, Rick Astley, and others in the late '80s and early '90s, will launch Better the Devil Records in June. The label, named after Minogue's 1990 U.K. No. 2 hit "Better the Devil You Know," will be distributed in the U.K. by Nova via Pinnacle. Its first release, novelty single "Fast Food Song" by Fast Food Rockers, is due June 2.

PAUL SEXTON

chaosmusic

Rob Appel, founder and CEO of Australia's Chaos Group, is leading a management buyout of the e-commerce company's music operations. Under

terms to be approved by shareholders, a team of senior managers would acquire rights to the Chaos name, Web sites chaosmusic.com and chaosdvd.com, the Gaslight Music retail outlet, and DVD label assets. The deal is valued at \$1.9 million Australian (\$1.17 million). In 1999, ChaosMusic—as it was then known—floated on the Australian Stock Exchange, valued at \$40 million (\$24.8 million). After the sale, Appel and current Chaos CFO Greg Murison would exit to run the new company. Chaos Group, meanwhile, would focus on data management.

CHRISTIE ELIEZER

Greek Execs Applaud Arion Awards

Increased Industry Involvement Gives Boost To Second Annual Event

BY MARIA PARAVANTES

ATHENS—Greek label execs have declared the second annual Arion Greek Music Awards a genuine success, with organizers suggesting that increases from last year in the number of artists attending the April 21 event—and of industry insiders voting—prove that the show is establishing itself within the music business as well as with TV viewers.

The sophomore Arion Awards, jointly organized by the local office of the International Federation of the Phonographic Industry (IFPI) and national commercial TV channel Mega, were broadcast live from the Fever Club by Mega and local commercial AC radio stations Sfera and Stathmos.

The five-hour show was attended by an audience of 2,000 industry representatives and celebrities, plus 1,000 members of the public, who had won tickets through media competitions. According to Mega, more than 1.5 million viewers in Greece—roughly the same as in 2002—plus satellite viewers in the U.S. and Australia watched the show. During the TV broadcast, 30-second anti-piracy messages from IFPI Greece were aired in each break for commercials.

The majority of the awards, covering the period of Jan. 1, 2002, to Dec. 31, 2002, were determined via votes cast by last year's winners and a panel of music industry and media professionals. One, for best videoclip, was voted for by the public.



STAMBOULIS

Last year, there was general disappointment from the industry and public alike at the low number of artists attending the awards in person, either to collect awards or to perform that night. IFPI GM Ion Stamboulis says there was a notable increase in the number of artists attending the event this year. In addition, he says, the number of panel members that voted rose by more than 27%. Stamboulis says, "The outcome this year was much better."

Sony Greece vocalist Antonis Remos stole the show, walking away with six awards, including singer and—for his *Kardia Mou Min Anysiheis* set—album of the year. Remos helped Sony Greece collect the lion's share of the 28 awards, with an overall 13.

Universal Greece collected six awards in all, including three for pop singer/songwriter Mihalis Hadjiyiannis. The label's Marianda Pieridi won best new artist. "We have our dynamic in place and are happy to

see Universal's fresh faces being rewarded," Universal Greece managing director Costas Bourmas says. "It's about time all trends in Greek music were represented."

Other key category winners included multiple nominee Natassa Theodoridou (Sony), who took home Arions for best *laika* artist and best modern *laika* artist; Minos-EMI balladeer Yiannis Kotsiras (best "art song" album); and Sony superstar Anna Vissi (singer of the year). Virgin Greece pop/rock act Ble, which performed live at the event, won the best pop group award, while Universal's international Greek star Nana Mouskouri collected the lifetime achievement award.

Eighteen-month-old independent label Heaven also fared well, with its pop diva Despina Vandi picking up awards for female singer and top-selling album of the year for *Geia* (which has shipped more than 170,000 double-CDs). "The show was much better than last year's," Heaven Music managing director George Levendis says. "It's finally time indies were given the attention they deserve. They have a loud voice in the local market."

A key element at the show was genre-mixing. One highlight was pop idol Sakis Rouvas, *laika* singer Remos, and Mouskouri sharing the mike to perform. "It's important that we bring music back into the foreground," Sony Music Greece managing director Dimitris Yarmenitis says. "After all, this is supposed to be all about music."

New Talent To The Fore At AIM Awards

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The 10th annual Malaysian music industry's Anugerah Industri Muzik (AIM) Awards saw a number of breakthrough acts picking up a string of trophies.

"This is the year of new acts," says Aziz Bakar, chairman of Akademi Industri Muzik Malaysia, the awards' organizing body. "This is good for the industry, which has always been monopolized by the established acts."

Newcomer Sarah (NAR Records) bagged three main awards at the April 26 ceremony. The 19-year-old pop-ballad singer, who performed her song "Kesetiaan" at the awards, won in the best new artist, best pop album (for her self-titled debut), and best album categories. Bakar says, "It was Sarah's night."

Ballad singers were the main winners at the 3½-hour show, which was held at the Putra World Trade Center in Kuala Lumpur. But other styles of



CHOY

music managed to chip away at the edges of the Malay music mainstream. Metalasia (EMI) won best hard rock album for *Silantra . . . Bermulanya Satu Epic*, while jazz-fusion artist Dave Andrews (EMI) won best local English album for *Under the Influences*.

The evening showcased a variety of performances and musical styles, ranging from the trash-rock of Metalasia to a smooth R&B duet between Dayang Nurfaizah (Broadway Entertainment) and veteran jazz vocalist Sheila Majid (Warner) on a medley of the latter's local '80s hits.

Nine-time previous AIM Awards

winner Siti Nurhaliza (SRC Records) won the 10th AIM Award of her career, in the best vocal performance on an album (female) category for her set *Sanggar Mustika*.

The show was broadcast live on terrestrial channel ntv7 and Webcast at ntv7.com.my. In all, 21 awards were presented, including two new categories, for best pop/rock album and best hard rock album. A panel of music industry and media representatives voted for the awards.

AIM 2003 chairman Darren Choy, who is also chairman of labels body the Recording Industry Assn. of Malaysia and managing director of EMI Malaysia, says, "Last year's AIM was a conscious effort to deliver strong anti-piracy messages, which made the show solemn and sad. This year was more of a celebration."

But AIM 2003's comedian hosts Adflin Shauki and Bob Lokman did address the piracy issue in a less somber manner. Shauki joked in Malay, "The pirates made us cry last year, but this year it is the pirates that are crying . . . because artists are not making albums anymore, so there's nothing for them to pirate."

Australian Waifs Find A Home In The U.S.

BY CHRISTIE ELIEZER

MELBOURNE, Australia—During seven visits to the U.S. in three years, Australian folk-pop act the Waifs has built a sizable following on the college and festival circuit. But the band's current run is its most high-profile, thanks to the patronage of none other than Bob Dylan.

The trio has been opening for Dylan on his current jaunt around the U.S., beginning April 19 in Austin and ending May 17 in Jackson, Miss. As a result, the act's "Lighthouse" single (released April 6) has begun to consolidate at triple-A and college radio and set up the May 6 U.S. release (on Jarrah, through Nashville-based Compass Records) of its *Up All Night* album.

The Dylan invitation came after the Waifs opened for him on Australian dates in March. When the veteran singer/songwriter told band member Donna Simpson they were the best act he had seen in five years, the 24-year-old says she was too speechless to tell him that she has every album he has released and that she and her younger sister (fellow Waif Vicki) grew up harmonizing to Dylan songs while accompanying their fisherman father on his trips.

The Waifs, booked by Gloucester, Mass.-based International Music Network, return to North America June 13-Aug. 17 to play the festival circuit and again in October for a further month of live dates.

The band's Perth, Australia-based manager, Phil Stevens, says, "Our strategy for North America was to tour there six months of the year. Playing festivals was the backbone of the Waifs' success; it paid well and financed their club shows." The Waifs have reached club-headliner status in various U.S. cities, Stevens says, and have picked up both niche and mainstream press coverage. In August, "Lighthouse" will be serviced to AC radio formats in the U.S.

Vicki Simpson says, "The more we travel, the more our eagerness to travel increases. We had no idea what we'd find when we went over-

seas [for the first time] in February 2002. We met some fantastic people who said they liked what we do. Six months later, we were on the main stage of a festival in Canada before 20,000 people."

In Australia, the Waifs and labelmates the John Butler Trio (the acts jointly own Jarrah Records, which is distributed here by MGM Distribution) are the indie success stories of the past two years. After initial sup-

port from college radio and government-run national youth-radio network Triple J, the Waifs' 2002 single "London Still" crossed over to mainstream radio in Australia. In February, *Up All Night* debuted on the Australian Record

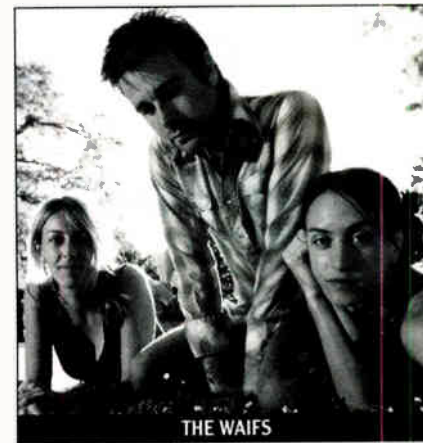
Industry Assn. (ARIA) sales chart at No. 3; the album has shipped 60,000 units to date, according to the label. That same month, the John Butler Trio's live double-album *Living* entered the ARIA chart at No. 6. The act has shipped 180,000 units across three albums here—remarkable figures for an indie group.

The John Butler Trio began introducing its fiery blues-rock to the U.S. market in September 2001 and has

since completed five North American tours. It is booked in the U.S. by Monterey, Calif.-based Monterey Peninsula Artists. The U.S. release of its *Three* album in April 2002 through Jarrah's previous U.S. distribution deal (with BMG) resulted in scattered college airplay. The act, fronted by San Diego-born guitarist John Butler, returns to the U.S. West

Coast for a month in June, before opening for Michael Franti's Spearhead in Europe. Recent showcases in New York, Los Angeles, and Austin (at the South by Southwest Music Conference) have sparked major-label interest, according to Stevens, who also manages the act.

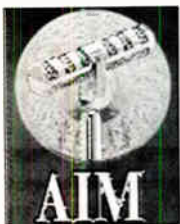
But exactly when the two fiercely independent groups will respond to major-label interest remains to be seen. Stevens says, "An independent act is always on the back foot when it comes to having the power to influence radio and get a TV profile. That's the quantum leap Jarrah is looking at over the next two years."



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OBITUARIES

Gaylord Succumbs To Cancer

BY PHYLLIS STARK

NASHVILLE—Edward Gaylord, patriarch of Nashville-based Gaylord Entertainment, died of cancer April 27 in Oklahoma City. He was 83.

Gaylord took over Oklahoma Publishing Co. when his father died in 1974. He diversified the company's holdings, establishing TV production firm Gaylord Productions Co. in the 1970s and buying into Opryland in 1983.

The company became Gaylord



GAYLORD

Entertainment in 1991. Now primarily a hotel chain, Gaylord has sold cable networks TNN, CMT, and CMT Europe and music publishing firm Acuff-Rose in recent years.

Its current music assets include classic country WSM-AM Nashville and the historic Nashville music venues Grand Ole Opry,

Ryman Auditorium, and the Wildhorse Saloon.

Gaylord, who was also the publisher of *The Daily Oklahoman*, is survived by four children.

Bob Richardson, 76, of heart failure, April 15 in Stuart, Fla. A pioneering recording engineer, Richardson's Mastersound became one of the first American studios to have full console automation, multiple 24-track synchronization, and Quadraphonic mixing capabilities in 1972. The Atlanta studio became a haven for such artists as Isaac Hayes, Dionne Warwick, James Brown, and Peabo Bryson. Richardson began his career recording regional bands in his North Carolina basement. He became district sales manager for Columbia Records; he was regional representative for Mercury Records in the early 1960s before opening his own studio. In 1987, Richardson became the first studio owner/engineer to be inducted into the Georgia Music Hall of Fame.

Peter Stone, 73, of pulmonary fibrosis, April 26 in New York. The first writer to win an Academy Award, an Emmy Award, and a Tony Award, Stone was best-known for the historical Broadway hit *1776*, for which he won the Tony for best musical. The former broadcast journalist won the best original screenplay Oscar for the 1964 comedy *Father Goose*, but he was more widely known for his adaptations. Stone adapted the musical *Sweet Charity* for the screen and such movies as Billy Wilder's *Some Like It Hot* and George Stevens' *Woman of the Year* to become Broadway musicals. A six-time Tony nominee, Stone also won the award for best book of a musical for *Woman of the Year* and *Titanic*. He is survived by his wife and brother.

**P2P Court
Victory May
Not Last**

Continued from page 4

decision. The ruling, he writes on his Web site, "is testimony to great lawyering."

Others say Wilson followed the Ninth Circuit's ruling in the 2001 Napster case too literally in his opinion. That court found Napster guilty of contributory copyright infringement because it employed a central server and could have nabbed alleged offenders.

In this case, Wilson found a distinction between the way Napster and the others operate: Grokster and Morpheus employ decentralized servers. "When users search for and initiate transfers of files using the Grokster client," Wilson wrote, "they do so without any information being transmitted to or through any computers owned or controlled by Grokster."

Lessig thinks the difference is significant. He writes, "The key to the decision is the difference between the architecture of Napster and the architecture of Morpheus."

Peter Jaszi, a copyright professor at American University, says, "The Napster ruling says that control is the standard. If you can't control it, you're not an infringer."

Wilson's ruling says the industry should go after individual infringers. That underscores the April 24 ruling in Washington, D.C., District Court that says Internet service provider Verizon must provide the name and address of one of its Internet service subscribers after the RIAA claimed the subscriber was pirating copyrighted material.

Wilson also found that the defendants were similar to VCR manufacturers cited in the 1984 Sony Betamax case. That ruling found that the sale of copy equipment "does not constitute contributory infringement if the product is capable of substantial non-infringing uses."

Music attorney Jay Rosenthal, co-counsel for the Recording Artists' Coalition, says Wilson's ruling is "tortured legal analysis. He's also essentially asking Congress to write a variation of a 'drug paraphernalia' law. Because now you can't go after the guys who make bongs, so you go after the user."

Jaszi says he is worried that a compromise between the two sides, "those that want something for nothing and those who want to control everything," will not find "a middle ground for years."

Rosenthal adds, "Somebody on that Ninth Circuit has got to figure out that a Betamax machine that can make a limited amount of copies is totally different from a computer program that allows people to make a million copies in a moment and distribute them."

Zimmer, Landau, Debney, Shore Scoop Top ASCAP Film And TV Music Awards

BY MARGO WHITMIRE

LOS ANGELES—Film composer Hans Zimmer was honored with ASCAP's 18th Annual Film and Television Music Awards' highest honor April 30 at the Beverly Hilton Hotel. Along with producer/director James L. Brooks and producer and DreamWorks co-founder Jeffrey Katzenberg, the Henry Mancini Award for lifetime achievement was presented to Zimmer by ASCAP president/chairman Marilyn Bergman, who was the evening's host.

Academy Award winner Howard Shore was honored in the same category for *The Lord of the Rings: The Two Towers* and *Panic Room*.

Composer Russ Landau took home the most awards of the night. He was honored in the most-performed underscore category and the top TV series category for the three most recent *Survivor* installments and the series *Fear Factor*.

Also honored in the top TV series category was John Rzeznik of Goo Goo Dolls for his theme from *Good Morning, Miami*.

Lonnie Jordan of funk/soul

Henry Mancini Award: Hans Zimmer.

Top box-office films: Marco Beltrami, *Blade 2*; Carter Burwell, *The Rookie*; John Debney, *The Scorpion King*, *Snow Dogs*; John Debney, Robert Rodriguez, *Spy Kids 2*; Nick Glennie-Smith, *We Were Soldiers*; James Newton Howard, *Signs*; James Horner, *A Beautiful Mind*; John Powell, *The Bourne Identity*; Howard Shore, *The Lord of the Rings: The Two Towers*, *Panic Room*; Alan Silvestri, *Lilo and Stitch*; Hans Zimmer, *Black Hawk Down*, *The Ring*, Hans Zimmer, Bryan Adams, *Spirit: Stallion of the Cimarron*.

Top TV series: Marco Beltrami, Jon Hassell, *The Practice*; Steve Bramson, Bruce Broughton, *JAG*; Sean Callery, *24*; Alf Clausen, *The Simpsons*, Lisa Coleman, Wendy Melvoin, *Crossing Jordan*; Jakob Dylan, *The Guardian*; Dan Foliart, *8 Simple Rules for Dating My Teenage Daughter*; Thomas Allen, Harold Brown, Morris Dickerson, Gerald Goldstein, Lonnie Jordan, Lee Levitin, Charles Miller, Howard Scott, *George Lopez*; Emerson Hart, Nicole Hart, Reinhold Heil, Johnny Klimek, *Without a Trace*; Peter Himmelman, *Judging Amy*; James Newton Howard, *E.R.*; Ken Jordan, *Third Watch*; Michael Karp, *Dateline NBC*; Holly Knight, *Still Standing*; Russ Landau, *Fear Factor*, *Survivor: Africa*, *Survivor: Marquesas*, *Survivor: Thailand*; Rick Marotta, *Everybody Loves Raymond*, *Yes, Dear*; John Rzeznik, *Good Morning, Miami*; Michael Skloff, *Friends*; Derryck "Big Tank" Thornton, *My Wife & Kids*.

Most-performed themes: Dan Foliart, Steven Kaplan, Branford Marsalis, Howard Shore, Michael Skloff.

Most-performed underscores: Jack Allocco, Denis Hannigan, David Kurtz, Russ Landau, Mark Snow.

Most-performed songs from motion pictures: "Can't Fight the Moonlight" from *Coyote Ugly*, written by Diane Warren and published by Real Songs; "Good Morning Beautiful" from *Angel Eyes*, written by Todd Cerney and Zachary Lyle and published by Mighty Moe Music, Life of the Record Music, and Sevens International; "Number 1" from *Training Day*, written by Nelly and Wael "Wally" Yaghnani and published by BMG Songs and Famous Music; "Where Are You Going" from *Mr. Deeds*, written by Dave Matthews and published by Colden Grey.

group War and bandmate Gerald Goldstein were recognized in the same category for the classic hit used as the *George Lopez* theme, "Low Rider."

Ken Jordan of the Crystal Method was also awarded during the gala for his *Third Watch* theme.

Other awards were for most-performed songs from motion pictures and most-performed themes.

Attending the awards were such industry luminaries as songwriter and Academy of Motion Pictures music governor Alan Bergman, Ginny Mancini, *American Dreams* creator/producer Jonathan Prince, and last year's ASCAP Foundation Lifetime Achievement honoree, Van Alexander.

Winners in the most-performed themes, underscores, and song categories are determined by the number of performance credits throughout the survey year, from Oct. 1 through Sept. 30. Nielsen ratings determine top TV series winners, and box-office receipts determine top box-office film winners during the Jan. 1-Dec. 31 survey year.

A complete list of winners follows.



BERGMAN (LEFT) AND ZIMMER

Zimmer—an Oscar-, Golden Globe-, and Grammy Award-winning composer—was honored for his two-plus decades of contributions to film and TV. Colleagues from his production company, Media Ventures, and longtime collaborator and director Ridley Scott were in attendance.

Zimmer's box-office-hit credits include *Gladiator*, *Driving Miss Daisy*, *Hannibal*, *Rain Man*, *Mission Impossible II*, *The Lion King*, *The Prince of Egypt*, *As Good As It Gets*, and *Pearl Harbor*. He was also honored with the top box-office film award for *Black Hawk Down*, *The Ring*, and, along with collaborator Bryan Adams, *Spirit: Stallion of the Cimarron*.

Past recipients of the Henry Mancini Award include James Newton Howard, Quincy Jones, Michael Legrand, Johnny Mandel, Randy Newman, and last year's honoree, Alan Silvestri.

For the second consecutive year, composer John Debney was honored for his scores in three feature films: *The Scorpion King*, *Snow Dogs*, and *Spy Kids 2* in the top box-office film category.

Words & Music™



by Jim Bessman

SERVICING GLOBAL JUSTICE: The war may be over, but the struggle continues, according to activist singer/songwriter Stephan Smith, one of the more prominent voices in the recent anti-war-song movement (*Billboard*, March 22). But the current "task"—as he notes in his new song, "Proclaiming Jubilee"—is "to fan the flames of freedom . . . and open the doors to equal opportunity."

It's consistent with what Smith calls the broader "pro-ethical globalization movement," or what is more commonly becoming known as the global justice movement.

"It's the civil rights movement of our generation," says the 34-year-old New York-based Virginian. His single "The Bell," recorded with folk legend Pete Seeger, Ween's Dean Ween, and hip-hop artist Mary Harris, was hailed by the Guerilla News Network as the "anti-war anthem for our generation." More than 100 public and college radio stations played "The Bell." The song is included as a bonus track on Smith's forthcoming album, *New World Worder*, to be issued June 3 on his Universal Hobo label.

Smith says that the success of "The Bell," which was released months before the war began, points to a new era of politically minded singer/songwriters, as well as a new means of exposure and distribution.

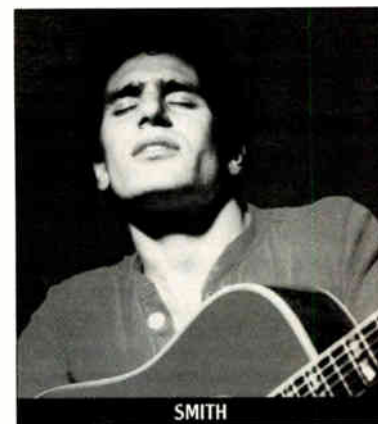
"The global justice community is highly Internet-based, and when other artists came on board with anti-war songs, a huge organization was built, long before the mass media gave it any attention," Smith continues. "It was also a time when today's 'prophet singers'—which is what Woody Guthrie called anybody who wrote political folk songs—were availing themselves of the new technology."

Smith himself has been likened to Guthrie in media outlets including *The Village Voice* and MSNBC, and he tours the country with his guitar, spreading his message. But while he cites that definitive political singer/songwriter along with Guthrie's 1960s populist prophet-singer progeny Bob Dylan and Bob Marley, he notes that it's now time to take the genre farther, particularly in terms of artistic control.

"You have to have active control of your distribution means," he adds. "It's not enough to be distributed by a multinational corporation. The civil rights movement of our generation—which is the global justice movement—is specifically concerned with redefining corporations in a way that's more democratic."

But Smith's Universal Hobo label is being distributed via turntablist DJ

Spooky's Synchronic Label, which goes through EMI's Shelter/Caroline. "I'm very integrationist," he explains of the corporate link. "To make a better world, we have to work with each other: It's not 'us' or 'them' anymore. I'm happy



SMITH

to work with corporations—but not without having my own platform and creating a model business, [because] people won't believe somebody who comes out with a song trying to change world distribution through the same means that are keeping people down around the world."

As a proud member of "the global justice generation," Smith sees the end of the war in Iraq not as a loss for global justice but as the "beginning of a growth of a real international possibility," he says. "That's what *New World Worder* is all about."

The album's title track is an intense rap—what Dylan might once have called "talking blues." Along with Dylan and Marley, it invokes the likes of Will Rogers, Walt Whitman, and Hank Williams, along with such religious/political figures as Jesus, Martin Luther King Jr., and Gandhi. It quotes from another generation's anti-war cry, *Buffalo Springfield's* "For What It's Worth."

The cut also identifies Smith by "an autobiographical moniker in typical rap style [like] Mos Def or Slim Shady, although it's also meant to give voice to all people/poets/rappers/singers of the next world, so to speak," he says. "It's like, how to bring rap and the protest singer together—over a guitar but without the beats, you know, like Dylan-meets-21st-century youth culture."

Smith hopes that the net result "can bring a disenfranchised America—and world—back together by creating art/music that recombines a dissociated society that has been segregated by target marketing—hip-hop, country, rock, alt-country, etc. That would be true Americana, really representing all that is America today."

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter



by Geoff Mayfield

WAY OF 'LIFE': Madonna racks up her third-largest sales week in Nielsen SoundScan's 12-year history, as *American Life* becomes only the fifth album of her career to reach No. 1 on The Billboard 200. Yet the first two reporters from the consumer press who called me about



this accomplishment seem fixated on wondering why this title didn't have as large an opening week as her *Music* did in 2000.

Welcome to life in the music biz, circa 2003, when even a chart-topping album seems to fetch more skepticism than praise.

Not here. Not in a week when a 20-year veteran can outsell the No. 2 album by almost 100,000 copies. In this office, we still view a chart-topping album as a big deal, even if it leads by the slimmest of margins.

Madonna rolls 241,000 units this time, a SoundScan total she has only exceeded with the first-week sums of *Music* in 2000 (420,000) and *Ray of Light* in 1998 (371,000). Neither sold more than 241,000 in any other week, nor did any of the other five albums that she released in the past dozen years.

An April 29 appearance on *Dateline* may help soften the second-week erosion that big albums typically experience and give *American Life* a shot at holding the No. 1 slot. The closest competitor this week is rapper 50 Cent, who rings 142,000 with his former chart-topper (down 31%).

With industry-wide volume dropping 18% from Easter week's pace, last issue's chart champ, *American Idol* winner Kelly Clarkson, has a second-week evaporation of 55% (No. 3, 134,000). Sliding even more is 50 Cent's DVD/CD combo, down 69% from its opening total (No. 10, 76,000).

With the transition from holiday traffic, we've lightened the bullet criteria on our sales charts. On The Billboard 200, for example, we honor any gain while also rewarding albums with dips of 15% or less.

FIRST SINCE: The Warner Bros. label only had two No. 1s on The Billboard 200 in all of last year. With Madonna's chart-topping start, the house that Bugs built has two in a month, following the recent two-week reign of Linkin Park, now No. 4.

Perhaps more significantly, with Cher bulleting 10-5 and Fleetwood Mac at No. 8, Warner Bros. has four albums in the top 10.

It's the first time that any label has held four simultaneous top 10s on the big chart since Interscope did so in last year's Nov. 23 issue and the first time that Warner Bros. has held four there since the Nov. 19, 1994, *Billboard*, when titles by Madonna, Tom Petty, R.E.M., and Eric Clapton were parked together at Nos. 7-10, respectively.

Last issue, meanwhile, 50 Cent became the first artist in almost a decade to place two different albums in The Billboard 200's top five at the same time. The last act to do so? Garth Brooks, whose *The Chase* entered at No. 1 while his first Christmas album ranked No. 5 in the *Billboard* dated Oct. 10, 1992.

INDEPENDENTS' DAY: With a 95% sales spike, youthful rookie Peter Cincotti jumps 3-1 on Top Jazz Albums while also becoming the first artist on independent label Concord to reach the top slot on Heatseekers since the latter chart bowed in 1991.

The piano-playing singer appeared on *Today* during the tracking week while also garnering exposure on CNN Headline News, *People*, *USA Today*, and *The Washington Post*. The rally also helps Cincotti notch the Greatest Gainer on Top Independent Albums (12-6) and a re-entry on The Billboard 200.

Independent distributor Koch also has reason to celebrate, as its Mobb Deep corals the Greatest Gainer at No. 4 on Top R&B/Hip-Hop Albums in the same week that the soundtrack from *Dysfunktional Family* lands the chart's Hot Shot Debut. The latter is the first new title from Tha Row to appear on any *Billboard* chart since the label began distribution through Koch and the first since founder Suge Knight changed its name from Death Row to Tha Row.

This marks the first time since 1996 that a single independent label or distributor owns both awards on the R&B/Hip-Hop List. In the May 4 issue of that year, Priority won the Hot Shot Debut with Master P's *Ice Cream Man*, while the soundtrack to *The Substitute* scored Greatest Gainer.

The new Mobb Deep outing is its first since the group's prior label, Loud, closed up shop. Had street-date violations not caused this album to enter the chart early, it would have posted this issue's Hot Shot Debut.

Perhaps more significantly, with Cher bulleting 10-5 and Fleetwood Mac at No. 8, Warner Bros. has four albums in the top 10.



PHOTO: RANDEE ST. NICHOLAS

CINCOTTI

Singles Minded



by Silvio Pietroluongo, Minal Patel, Wade Jessen

'BUSY' WEEK: Sean Paul's "Get Busy" moves to the top of The Billboard Hot 100, ending a nine-week run by 50 Cent's "In Da Club." "Busy" wins Greatest Gainer/Airplay honors, with an increase of 10 million listener impressions for a total radio audience of 135.6 million.

On Top 40 Tracks, "Ignition" by R. Kelly moves 2-1, a peak the title fell short of on the Hot 100 chart, where it stalled at No. 2. "Ignition" was denied the chance to lead the Hot 100 because R&B radio was



backing away from the track just as top 40 radio began to give it major airplay.

FAST LANES & COUNTRY ROADS: Darryl Worley's "Have You Forgotten?" counts a sixth week atop Hot Country Singles & Tracks, marking the fourth time in the past 12 months that the chart has seen a song rule for that long. That's the most titles to stay No. 1 for six weeks or more during any 12-month period in the 13 years that the country list has utilized Nielsen Broadcast Data Systems data.

Worley's stretch follows recent six-or-more runs by Mark Wills' "19 Somethin'," Keith Urban's "Somebody Like You," and Kenny Chesney's "The Good Stuff."

To whittle the feat to a finer point, it has been more than three years since as many as three did so. Between May 1999 and January 2000, Kenny Chesney's "How Forever Feels," Lonestar's "Amazed," and Faith Hill's "Breathe" each reigned at least six weeks.

From 1977 though the first half of 1997, no title spent a half-dozen weeks at No. 1, until Hill and Tim McGraw's "It's Your Love" reached six weeks in the issue dated July 12, 1997. Worley's single is the 11th title to hold at least six weeks since the McGraw/Hill duet.

With the biggest increase in the top five, McGraw threatens Worley's chances at a seventh week with "She's My Kind of Rain," which gains 344 detections and steps 3-2. Worley's lead of 245 detections over the McGraw title is his smallest lead over any No. 2 title during his reign. "Have You Forgotten?" dips 301 detections, the third consecutive week of decline in a run that saw sizable gains for the first three weeks atop the chart. Most No. 1 country singles see immediate airplay erosion once they reach the summit.

Elsewhere, Wynonna returns to the country chart for the first time in three years with "What the World Needs," which bows at No.

55. At No. 56, newcomer ensemble Rushlow debuts with "I Can't Be Your Friend." The group is named for Tim Rushlow, the former lead singer of Little Texas, who also had a brief solo career between group stints.

BACK AND FORTH: 50 Cent continues his assault on Hot R&B/Hip-Hop Singles & Tracks, as he betters his record for most titles on the chart in one week (Chart Beat, *Billboard*, May 3). With the No. 51 Hot Shot Debut of "Hail Mary," on which he is joined by Eminem and Busta Rhymes, 50 Cent tallies nine charted tracks. While all nine songs are receiving significant airplay among monitored stations, only WWPR (Power 105) New York is giving all nine records simultaneous burn. There are 32 other monitored stations across the country that have played all nine at one time or another.

"Mary" lifts the sample of the 2Pac/Makaveli song of the same name and is the latest in the conflict on CD and wax between Shady/Aftermath artists and the Murder Inc. roster. Boiling over from a war of words between Ja Rule and Eminem, "Mary" is a response to Ja Rule's "Loose Change," a record that has yet to chart because it has been mostly relegated to street mix tapes and has not received much radio airplay. Besides criticizing Eminem on the track, Ja Rule also snipes Violator, the management company of 50 Cent and Busta Rhymes. Much of what appears on mix tapes is not cleared with artists' labels, as is the case with "Mary." Therefore, the track was released to radio by Violator. Because there is no official label affiliation, none is listed on the chart.

Many stations across the country, especially large-market WQHT (Hot 97) New York and KPWR (Power 106) Los Angeles, are distancing themselves from the fray, refusing to play "Change" or "Mary" in any significant rotation. Violator is also responsible for another entry on R&B/Hip-Hop Singles & Tracks: "21 Answers" by Lil' Mo Featuring Free, which enters at No. 77. A female response to the current No. 1 R&B/hip-hop track by 50 Cent, "21 Questions," the track was the idea of Mide Mafia, the production team behind 50 Cent's hit. Lil' Mo, who is also on the Violator roster, was enlisted, and a verse by Free of BET's *106 & Park* was added to the mix. The track does not appear on Lil' Mo's latest offering, *Meet the Girl Next Door*, which will hit next issue's album charts.



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									
1	NEW		1	MADONNA MAVERICK 48438/WARNER BROS. (18 98 CD)	American Life	1	51	50	32	5	BRIAN MCKNIGHT MOTOWN 067315/UMRG (12 98/18 98)	U Turn	7
2	5	3	11	SO CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12 98/18 98)	Get Rich Or Die Tryin'	1	52	63	44	22	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Bo\$\$	12
3	1	—	2	KELLY CLARKSON RCA 68159/RMG (18 98 CD)	Thankful	1	53	69	47	25	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD)	Still Ghetto	8
4	6	2	5	LINKIN PARK WARNER BROS. 48186* (19 98 CD)	Meteora	1	54	48	39	20	B2K ▲ T.U.G. 86595*/EPIC (12 98 EQ/18 98)	Pandemonium!	10
5	10	7	4	CHER GEPFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18 98 CD)	The Very Best Of Cher	5	55	65	46	24	BUSTA RHYMES ● J 20043*/RMG (12 98/18 98)	It Ain't Safe No More...	43
6	8	9	4	NORAH JONES ▲ BLUE NOTE 32088 (17 98 CD) [M]	Come Away With Me	1	56	46	38	24	SOUNDTRACK ▲ SHADY 493506*/INTERSCOPE (12 98/18 98)	8 Mile	1
7	12	10	3	EVANESCENCE ▲ WIND-UP 13853 (18 98 CD)	Fallen	5	57	34	—	2	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450356/INTERSCOPE (12 98/18 98)	Now	34
8	3	—	2	FLEETWOOD MAC REPRISE 48334/WARNER BROS. (18 98 CD)	Say You Will	3	58	52	20	3	SCARFACE J PRINCE 42024/RAP-A-LOT (12 98/18 98)	Balls And My Word	20
9	7	4	5	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 82244/CAPITOL (12 98/18 98)	Now 12	3	59	59	43	24	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12 98/18 98)	Under Construction	3
10	2	—	2	SO CENT SHADY/AFTERMATH 000108/INTERSCOPE (19 95 DVD/CD)	The New Breed	2	60	NEW	1	1	BLUE MAN GROUP BLUE MAN GROUP/LAVA 83631/AG (18 98 CD)	Complex	60
11	4	—	2	DARRYL WORLEY DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12 98/18 98)	Have You Forgotten?	4	61	23	29	8	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11 98/17 98)	Kidz Bop 3	17
12	11	8	5	CELINE DION ▲ EPIC 87186 (12 98 EQ/18 98)	One Heart	2	62	78	81	27	HEATHER HEADLEY RCA 68376/RMG (12 98/18 98)	This Is Who I Am	38
13	13	1	3	GODSMACK REPRISE 48334/WARNER BROS. (18 98 CD)	Faceless	1	63	51	59	29	CHEVELLE ● EPIC 86157 (19 98 EQ CD)	Wonder What's Next	14
14	16	12	10	R. KELLY JIVE 41812/ZOMBA (18 98 CD)	Chocolate Factory	1	64	53	50	21	TIM MCGRAW ▲ CURB 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2
15	21	13	4	THE WHITE STRIPES THIRD MAN 27148*/V2 (18 98 CD)	Elephant	6	65	62	17	1	JAY-Z ROC-A-FELLA/DEF JAM 000297/DJMG (15 98 CD)	Blueprint 2.1	17
16	17	16	24	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12 98/18 98)	Dutty Rock	9	66	67	52	8	VARIOUS ARTISTS EMI CMG/WORD PRO/IDENT 80156/ZOMBA (19 98/22 98)	WOW Worship (Yellow)	44
17	14	5	3	LISA MARIE PRESLEY CAPITOL 96668 (11 98/18 98)	To Whom It May Concern	5	67	96	85	26	GREATEST GAINER		
18	NEW		1	SOUNDTRACK WALT DISNEY 860080 (18 98 CD)	The Lizzie McGuire Movie	18	68	58	53	23	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	15
19	9	—	2	JIMMY BUFFETT MAILBOAT/MCA 067781/UMG (25 98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	69	72	71	20	SHANIA TWAIN MERCURY 170314/UMGM (19 98 CD)	Up!	1
20	15	15	7	KID ROCK ▲ LAVA 83482*/AG (12 98/18 98)	Cocky	3	70	77	62	22	NAS ▲ ILL WILL/COLUMBIA 86930*/CRG (12 98 EQ/18 98)	God's Son	12
21	NEW		1	MOBB DEEP LANDSPEED 9222/KOCH (14 98 CD)	Free Agents: The Murda Mix Tape	21	71	71	56	12	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18 98 CD) [M]	Josh Groban	8
22	20	14	15	SOUNDTRACK ▲ EPIC 87018 (18 98 EQ CD)	Chicago	2	72	71	56	12	LIONEL RICHIE MOTOWN/UTV 068140/UMG (18 98 CD)	The Definitive Collection	19
23	33	30	7	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86840*/CRG (12 98 EQ/18 98)	Home	1	73	81	58	19	TYRESE ● J 20041/RMG (12 98/18 98)	I Wanna Go There	16
24	26	21	13	COLDPLAY ▲ CAPITOL 40504* (12 98/18 98)	A Rush Of Blood To The Head	5	74	84	76	42	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18 98 CD)	By The Way	2
25	28	19	8	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12 98/18 98)	Street Dreams	3	75	66	77	9	THE ATARIS COLUMBIA 86184*/CRG (18 98 EQ CD)	So Long, Astoria	24
26	22	6	3	GINUWINE EPIC 86960 (12 98 EQ/18 98)	The Senior	6	76	98	103	5	DANIEL BEDINGFIELD ISLAND 065113*/DJMG (17 98 CD)	Gotta Get Thru This	41
27	32	23	21	AUDIOSLAVE ▲ INTERSCOPE/EPIC 96968* (18 98 EQ CD)	Audioslave	7	76	79	66	21	JOHNNY CASH ● AMERICAN 06333*/LDSST HIGHWAY (18 98 CD)	American IV: The Man Comes Around	45
28	25	24	2	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2	77	64	67	19	VIVIAN GREEN COLUMBIA 86357/CRG (12 98 EQ/18 98)	Love Story	51
29	19	22	47	AVRIL LAVIGNE ▲ ARISTA 14740 (17 98 CD)	Let Go	2	78	80	65	27	ROD STEWART ▲ J 20039/RMG (12 98/18 98)	It Had To Be You ... The Great American Songbook	4
30	24	25	3	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (18 98 EQ CD)	The Young And The Hopeless	7	79	56	72	24	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5
31	39	42	7	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (19 98 CD)	Sing The Sorrow	5	80	70	33	3	NEWSBOYS SPARROW 41763 (18 98 CD)	Adoration: The Worship Album	33
32	35	28	8	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12 98/18 98)	La Bella Mafia	5	81	74	57	17	T.A.T.U. INTERSCOPE 064107 (18 98 CD) [M]	200 KM/H In The Wrong Lane	13
33	29	31	26	CHRISTINA AGUILERA ▲ RCA 68037*/RMG (12 98/18 98)	Stripped	2	82	75	74	11	THIRD DAY ESSENTIAL 10706/ZOMBA (18 98 CD)	Offerings II: All I Have To Give	18
34	27	11	3	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18 98 CD)	The Best Of James Taylor	11	83	85	69	12	SOUNDTRACK ● WIND-UP 13079 (18 98 CD)	Daredevil: The Album	9
35	36	27	47	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12 98/18 98)	The Eminem Show	1	84	91	87	27	FOO FIGHTERS ● ROSWELL/RCA 68008/RMG (18 98 CD)	One By One	3
36	30	34	19	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1	85	83	82	9	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18 98 CD) [M]	Angel	73
37	37	37	44	NELLY ▲ FD REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1	86	57	80	53	KENNY CHESNEY ▲ BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1
38	18	—	2	PETE YORN COLUMBIA 86922*/CRG (19 98 EQ CD)	Day I Forgot	18	87	94	78	7	BEN HARPER VIRGIN 80640 (18 98 CD)	Diamonds On The Inside	19
39	41	36	24	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 084388/UMRG (12 98/18 98)	Away From The Sun	8	88	73	61	4	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11 98/18 98)	Chris Cagle	15
40	40	35	7	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG (17 98 EQ/18 98) [M]	Room For Squares	8	89	95	109	18	TALIB KWELI RAWKUS 113048*/MCA (18 98 CD)	Quality	21
41	42	49	21	SIMPLE PLAN ● LAVA 83534/AG (7 98/12 98) [M]	No Pads, No Helmets...Just Balls	36	90	82	79	11	JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (19 98 EQ CD)	Any Given Thursday	17
42	54	48	14	TRAPT WARNER BROS. 48296 (12 98 CD) [M]	Trapt	42	91	101	90	24	ELTON JOHN ▲ ROCKET/UTV 063478/UMG (24 98 CD)	Greatest Hits 1970-2002	12
43	47	26	3	CAM'RON PRESENTS THE DIPLOMATS ROC-A-FELLA/DEF JAM 063211*/DJMG (12 98 CD)	Diplomatic Immunity	8	92	92	100	24	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10 98/18 98)	Golden Road	11
44	38	41	12	THE ALL-AMERICAN REJECTS ● DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18 98 CD) [M]	The All-American Rejects	25	93	NEW	1	1	THE FLAMING LIPS WARNER BROS. 48453 (19 98 CD)	Fight Test (EP)	93
45	43	18	3	LUCINDA WILLIAMS LOST HIGHWAY 170355 (18 98 CD)	World Without Tears	18	94	97	70	10	SOUNDTRACK BLOODLINE/DEF JAM 063615*/DJMG (12 98/18 98)	Cradle 2 The Grave	6
46	49	40	7	VARIOUS ARTISTS TIME LIFE 18774 (19 98 CD)	Worship Together: I Could Sing Of Your Love Forever	39	95	NEW	1	1	SOUNDTRACK THA ROW 63053 (18 98 CD)	Dysfunktional Family	95
47	55	64	24	FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	19	96	128	144	4	HEATSEEKER IMPACT		
48	60	54	4	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12 98/18 98)	More Than You Think You Are	6	97	93	91	5	JASON MRAZ ELEKTRA 67829/EEG (12 98 CD) [M]	Waiting For My Rocket To Come	96
49	44	45	2	JENNIFER LOPEZ ▲ EPIC 86231 (18 98 EQ CD)	This Is Me...Then	2	98	119	119	6	STACIE ORRICO FOREFRONT 32589/VIRGIN (12 98/18 98) [M]	Stacie Orrico	59
50	NEW		1	ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15091 (18 98 CD)	The Blessed Hellride	50	99	118	108	10	VARIOUS ARTISTS REUNION 10076/ZOMBA (18 98 CD)	Dove Hits 2003	98
											HEATSEEKER IMPACT		
							99	118	108	10	FINCH DRIVE-THRU 860991/MCA (12 98 CD) [M]	What It Is To Burn	99

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	105	84	26	AALIYAH ▲	I Care 4 U	3	150	141	152	26	THE USED	The Used	63
				BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)							REPRISE 48287/WARNER BRDS. (18.98 CD) [M]		
101	104	75	10	FREEWAY	Philadelphia Freeway	5	151	122	145	10	THE DONNAS	Spend The Night	62
				RDC-A-FELLA/DEF JAM 5869207/IDJMG (12.98/18.98)							ATLANTIC 83567/AG (12.98 CD) [M]		
102	31	55	10	SOUNDTRACK ●	Lizzie McGuire	31	152	166	150	10	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60
				BUENA VISTA 960791/WALT DISNEY (12.98 CD)							INTEGRITY 86846/EPIC (19.98 EQ CD)		
103	113	99	10	LES NUBIANS	One Step Forward	79	153	139	120	72	NO DOUBT ▲ ²	Rock Steady	9
				DMTOWN 82569/HIGHER DCTAVE (17.98 CD)							INTERSCOPE 493158* (12.98/18.98)		
104	87	95	20	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12	154	151	133	11	MICHAEL BUBLE	Michael Buble	88
				REPRISE 73775/WARNER BRDS. (24.98 CD)							143/REPRISE 48376/WARNER BRDS. (18.98 CD) [M]		
105	121	94	10	DONNIE MCCLURKIN	Donnie McClurkin... Again	31	155	125	128	7	RELIENT K	Two Lefts Don't Make A Right...But Three Do	38
				VERITY 43199/ZDMBA (12.98/18.98)							GDTEE 72890 (14.98 CD)		
106	111	86	27	SANTANA ▲ ²	Shaman	1	156	150	181	10	ALABAMA	In The Mood: The Love Songs	15
				ARISTA 14737 (12.98/18.98)							RCA 67052/RLG (18.98 CD)		
107	117	114	10	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	157	149	123	11	THE ALLMAN BROTHERS BAND	Hittin' The Note	37
				INTERSCOPE 493425 (18.98 CD)							PEACH 84599/SANCTUARY (18.98 CD)		
108	99	93	10	WAYNE WONDER	No Holding Back	29	158	124	121	11	YANNI	Ethnicity	27
				VPI/ATLANTIC 83628*/AG (9.98/14.98)							VIRGIN 81516 (18.98 CD)		
109	102	89	10	GEORGE STRAIT ●	For The Last Time: Live From The Astrodome	7	159	140	140	10	SHERYL CROW ▲	C'mon, C'mon	2
				MCA NASHVILLE 170319/UMGN (12.98/18.98)							A&M 493260/INTERSCOPE (12.98/18.98)		
110	76	63	11	VARIOUS ARTISTS	Grammy Nominees 2003	6	160	142	139	10	FAITH HILL ▲ ²	Cry	1
				GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)							WARNER BRDS. (NASHVILLE) 48001/WVRN (12.98/18.98)		
111	88	102	26	RASCAL FLATTS ▲	Melt	5	161	173	142	32	BEE GEES ▲	Their Greatest Hits—The Record	49
				LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)							POLYDOR/UTV/UNIVERSAL 58940Q/UMRG (17.98/24.98)		
112	108	101	15	PINK ▲ ⁴	M!ssundaztood	6	162	RE-ENTRY	48	THE WHITE STRIPES ●	White Blood Cells	61	
				ARISTA 14718 (12.98/18.98)							THIRD MAN 27124*/V2 (18.98 CD) [M]		
113	61	—	2	WIDESPREAD PANIC	Ball	61	163	161	137	10	AVALON	The Very Best Of Avalon: Testify To Love	112
				WIDESPREAD 84606/SANCTUARY (18.98 CD)							SPARROW 42949 (18.98 CD)		
114	45	—	4	TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45	164	90	118	23	VARIOUS ARTISTS ▲ ²	Now 11	2
				MERCURY 170351/UMGN (12.98 CD)							UNIVERSAL/EMI/ZDMBA/SDNY 069720/UME (12.98/18.98)		
115	100	60	10	VARIOUS ARTISTS	Rewind: The Hip-Hop DVD Magazine Issue 1	34	165	146	105	10	SOUNDTRACK	House Of 1000 Corpses	53
				SHADYVILLE 6101 (18.98 CD)							GEFFEN 493634/INTERSCOPE (18.98 CD)		
116	86	83	10	KILLER MIKE	Monster	10	166	167	178	10	COUNTING CROWS ●	Hard Candy	5
				AQUEMINI/COLUMBIA 86862*/CRG (12.98 EQ/18.98)							GEFFEN 493356/INTERSCOPE (18.98 CD)		
117	114	51	10	THE JAYHAWKS	Rainy Day Music	51	167	163	117	24	JAY-Z ▲ ³	The Blueprint 2: The Gift And The Curse	1
				AMERICAN 000080/LDST HIGHWAY (18.98 CD)							RDC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)		
118	RE-ENTRY	2	1	PETER CINCOTTI	Peter Cincotti	118	168	136	132	67	ALAN JACKSON ▲ ³	Drive	1
				CDCD 2159 (18.98 CD) [M]							ARISTA NASHVILLE 67039/RLG (12.98/18.98)		
119	NEW	1	1	CHANTAL KREVIAZUK	What If It All Means Something	119	169	131	182	10	MARIAH CAREY ▲	Charmbracelet	3
				COLUMBIA 86462/CRG (9.98 EQ CD) [M]							MDNARC/ISLAND 063467*/IDJMG (12.98/18.98)		
120	135	116	32	DISTURBED ▲	Believe	1	170	188	157	10	DRU HILL	Dru World Order	21
				REPRISE 48320/WARNER BRDS. (18.98 CD)							DEF SOUL 06377*/IDJMG (12.98/18.98)		
121	132	124	10	DIAMOND RIO ●	Completely	23	171	190	—	2	CRAIG MORGAN	I Love It	171
				ARISTA NASHVILLE 67046/RLG (11.98/17.98)							BROKEN BOW 77567 (13.98 CD) [M]		
122	137	112	10	VARIOUS ARTISTS ●	WDW Gospel 2003	29	172	181	134	6	(HED)PLANET EARTH	Blackout	33
				EMI CHRISTIAN/WDRD/VERITY 43213/ZDMBA (18.98/21.98)							VOLCANO/JIVE 41817/ZDMBA (14.98 CD)		
123	168	130	11	KENNY LATTIMORE & CHANTE MOORE	Things That Lovers Do	31	173	157	104	4	ROBBIE WILLIAMS	Escapology	43
				ARISTA 14751 (12.98/18.98)							CHRYSALIS 81777/VIRGIN (9.98 CD)		
124	123	136	10	THE ROOTS	Phrenology	28	174	177	—	7	LOUIE DEVITO	Dance Divas	174
				MCA 112996* (18.98 CD)							DEE VEE 0005/MUSICRAMA (16.98 CD)		
125	NEW	1	1	NOTHINGFACE	Skeletons	125	175	171	146	7	ANI DIFRANCO	Evolve	30
				TVT 5980 (16.98 CD) [M]							RIGHTEDUS BABE 030 (16.98 CD)		
126	115	68	10	HOT BOYS	Let 'Em Burn	14	176	RE-ENTRY	4	PEPE AGUILAR	Y Tenerte Otra Vez	118	
				CASH MONEYS/UNIVERSAL 860966*/UMRG (12.98/18.98)							UNIVISIDN 310119/UG (16.98 CD) [M]		
127	127	96	23	JA RULE ▲	The Last Temptation	4	177	144	125	28	LL COOL J	10	2
				MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)							DEF JAM 077021*/IDJMG (12.98/18.98)		
128	116	107	23	JOE NICHOLS	Man With A Memory	72	178	155	160	25	MONTGOMERY GENTRY	My Town	26
				UNIVERSAL SOUTH 170285 (11.98/17.98) [M]							COLUMBIA (NASHVILLE) 86520/SDNY (NASHVILLE) (11.98 EQ/17.98)		
129	134	129	9	RANDY TRAVIS	Rise And Shine	127	179	178	180	26	NIRVANA ▲	Nirvana	3
				WORD-CURB 86238/WARNER BRDS. (11.98/18.98)							DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)		
130	126	106	31	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1	180	RE-ENTRY	19	WHITNEY HOUSTON ▲	Just Whitney...	9	
				RCA 88079*/RMG (12.98/19.98)							ARISTA 14747 (12.98/18.98)		
131	172	148	4	GEORGE JONES	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	131	181	187	161	10	CHOPPA	Straight From The N.D.	54
				BANDIT/BNA 67063/RLG (11.98/18.98)							TAKE F0/NEW ND LIMIT 075007/UMRG (12.98/18.98)		
132	133	143	9	BOWLING FOR SOUP	Drunk Enough To Dance	129	182	NEW	1	SOUNDTRACK	Holes	182	
				SILVERTONE/JIVE 41819/ZDMBA (12.98 CD) [M]							WALT DISNEY 860092 (18.98 CD)		
133	129	131	22	SUM 41 ●	Does This Look Infected?	32	183	RE-ENTRY	6	KEM	Kemistry	175	
				ISLAND 063491/IDJMG (18.98 CD)							MDTOWN 067516/UMRG (8.98/12.98) [M]		
134	NEW	1	1	THE CROSS MOVEMENT	Holy Culture	134	184	195	—	14	STEVIE WONDER	The Definitive Collection	35
				BEC 82654 (17.98 CD) [M]							MDTOWN/UTV 066164/UME (18.98 CD)		
135	156	141	10	ALISON KRAUSS + UNION STATION ●	Live	36	185	RE-ENTRY	30	SEETHER	Disclaimer	92	
				ROUNDER 610515 (19.98 CD)							WIND-UP 13068 (9.98 CD)		
136	112	110	30	THE ROLLING STONES ▲ ⁴	Forty Licks	2	186	186	192	15	UNCLE KRACKER	No Stranger To Shame	43
				ABKCO 13378/VIRGIN (29.98 CD)							LAVA 83542*/AG (12.98/18.98)		
137	68	92	12	VARIOUS ARTISTS ●	Disneymania: Superstar Artists Sing Disney ...Their Way!	52	187	182	147	37	FIELD MOB	From The Roota To Tha Toota	33
				WALT DISNEY 860795 (18.98 CD)							MCA 113051* (18.98 CD)		
138	106	111	4	SOUNDTRACK	What A Girl Wants	106	188	180	171	27	CELINE DION ▲ ³	A New Day Has Come	1
				ATLANTIC 83641/AG (9.98/16.98)							EPIC 86400 (12.98 EQ/18.98)		
139	148	135	14	SALIVA ●	Back Into Your System	19	189	158	171	27	MICHAEL W. SMITH ●	Worship Again	14
				ISLAND 063153/IDJMG (18.98 CD)							REUNION 10074/ZDMBA (11.98/17.98)		
140	103	113	10	JACI VELASQUEZ	[Unspoken]	55	190	RE-ENTRY	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		4	86
				WORD-CURB 86223/WARNER BRDS. (18.98 CD)							EMI LATIN 40514 (16.98 CD)		
141	107	73	10	VARIOUS ARTISTS	Got Hits!	73	191	160	162	57	PUDDLE OF MUDD ▲ ³	Come Clean	9
				VIRGIN 81922 (18.98 CD)							FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)		
142	174	151	23	MUDVAYNE	The End Of All Things To Come	17	192	NEW	1	OPETH	Damnation	192	
				EPIC 86487 (18.98 EQ CD)							KOCH 8652 (18.98 CD) [M]		
143	NEW	1	1	DANIEL LANOIS	Shine	143	193	RE-ENTRY	34	SYSTEM OF A DOWN ▲ ³	Toxicity	1	
				ANTI- 86661/EPITAPH (18.98 CD) [M]							AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)		
144	89	—	2	FFH	Ready To Fly	89	194	192	156	1	INDIA.ARIE ●	Voyage To India	6
				ESSENTIAL 10705/ZDMBA (18.98 CD)							MDTOWN 064755/UMRG (12.98/18.98)		
145	143	126	6	VARIOUS ARTISTS	Atticus: Dragging The Lake II	51	195	109	—	3	BILLY GILMAN	Music Through Heartongs: Songs Based On The Poems Of Mattie J.T. Stepanek	109

MAY 10 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	23	SUSAN TEDESCHI	EMI CMG/VERITY 43199/PROVIDENT	Wait For Me
2	NEW	1	MARCIA BALL	ALLIGATOR 4891	So Many Rivers
3	2	31	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	THE ESSENTIAL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
4	3	3	GEORGE THOROGOOD & THE DESTROYERS	EAGLE 20007	Ride Til I Die
5	4	31	DELBERT MCCLINTON	NEW WEST 6042	Room To Breathe
6	7	7	BOBBY "BLUE" BLAND	MALACO 7512	Blues At Midnight
7	11	13	SONNY LANDRETH	SUGAR HILL 3964	The Road We're On
8	6	7	KELLY JOE PHELPS	RYKODISC 10633	Slingshot Professionals
9	5	47	JOE BONAMASSA	MEDIAIST 60101	So It's Like That
10	9	31	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations
11	10	13	VARIOUS ARTISTS	ALLIGATOR 114	Crucial Guitar Blues
12	15	14	TYRONE DAVIS	MALACO 7514	Love Line
13	8	7	ROOMFUL OF BLUES	ALLIGATOR 4889	That's Right!
14	12	5	MARIA MULDAUR	A WOMAN ALONE WITH THE BLUES...REMEMBERING PEGGY LEE TELARC BLUES 83568/TELARC	A Woman Alone With The Blues...Remembering Peggy Lee
15	NEW	1	ROBERT CRAY	MERCURY 063300/UMG	The Best Of Robert Cray: 20th Century Masters The Millennium Collection

MAY 10 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	25	SEAN PAUL	VP/ATLANTIC 83630/AG	Dutty Rock
2	2	8	WAYNE WONDER	VP/ATLANTIC 83628/AG	No Holding Back
3	3	3	ZIGGY MARLEY	TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR	Dragonfly
4	4	3	BUJU BANTON	VP/ATLANTIC 83634/AG [M]	Friends For Life
5	5	19	SHAGGY	BIG YARD 113070/MCA	Lucky Day
6	6	34	BEENIE MAN	SHOCKING VIBES/VP 13134/VI/IRGIN	Tropical Storm
7	7	10	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon
8	8	9	CARIBBEAN PULSE	IRIE 1002	Stand Up
9	9	30	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
10	11	4	PAPA SAN	GOSPO CENTRIC 70049/ZOMBA	God & i
11	10	8	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
12	NEW	1	SIZZLA	CHARM 3085	Light Of My World
13	NEW	1	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree
14	12	24	VARIOUS ARTISTS	GREENSLEEVES 4004*	Reggae Dancehall Anthems 2002
15	NEW	1	KOFY BROWN	SIMBA 41026	Area 32

MAY 10 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79650/AG [M]	Buenos Hermanos
2	2	13	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo
3	6	4	SOUNDTRACK	MILAN 36010	Bend It Like Beckham
4	3	24	SOUNDTRACK	OG 474150/UNIVERSAL CLASSICS GRDUP	Frida
5	4	4	DAVID VISAN	GEORGE V 71034	Buddha-Bar V
6	5	20	CIROU DU SOLEIL	CIROU DU SOLEIL 93928	Varekai
7	7	5	AFROCELTS	REAL WORLD 81508/VI/IRGIN	Seed
8	8	9	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show
9	12	8	ISRAEL KAMAKAWI'OLE	BIG BOY 5907/MOUNTAIN APPLE COMPANY	Alone In Iz World
10	13	4	VARIOUS ARTISTS	PUTUMAYO 209	Euro Lounge
11	10	5	DANIEL O'DONNELL	DPTV MEDIA 9550	Greatest Hits
12	14	8	SINEAD O'CONNOR	HUMMINGBIRD 79740/VANGUARD	Sean-Nos Nua
13	11	32	THE CHIEFTAINS	RCA VICTOR 63971	Down The Old Plank Road/The Nashville Sessions
14	9	23	BAHA MEN	S-CURVE 42945/CAPITOL	Greatest Movie Hits
15	NEW	1	MARK HO'OMALU KEALII	THE MOUNTAIN APPLE COMPANY 8003	Call It What You Like

MAY 10 2003 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	15	VARIOUS ARTISTS	TIME LIFE 18774/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
2	2	3	VARIOUS ARTISTS	EMI CMG/VERITY 43199/PROVIDENT	WOW Worship (Yellow)
3	3	1	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album
4	4	4	THIRD DAY	ESSENTIAL 10705/PROVIDENT	Offerings II: All I Have To Give
5	6	5	STACIE ORRICO	FOREFRONT/VI/IRGIN 2589/CHORDANT [M]	Stacie Orrico
6	8	8	VARIOUS ARTISTS	REUNION 10076/PROVIDENT	Dove Hits 2003
7	9	6	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	Donnie McClurkin... Again
8	11	10	RANDY TRAVIS	WORD-CURB/WARNER BROS 86236/WORD-CURB	Rise And Shine
9	17	13	GEORGE JONES	BANDIT/BNA 67063/CHORDANT	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told
10	NEW	1	THE CROSS MOVEMENT	BEC 2654/CHORDANT [M]	Holy Culture
11	7	7	JACI VELASQUEZ	WORD-CURB/WARNER BROS 86223/WORD-CURB	[Unspoken]
12	5	2	FFH	ESSENTIAL 10705/PROVIDENT	Ready To Fly
13	16	14	VARIOUS ARTISTS	INTEGRITY 87336/WORD-CURB	iWorship: A Total Worship Experience
14	10	9	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right... But Three Do
15	14	11	AVALON	SPARROW 2949/CHORDANT	The Very Best Of Avalon: Testify To Love
16	12	15	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again
17	26	16	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0378/CHORDANT	A Wing And A Prayer
18	20	20	MERCYME	INO 86133/WORD-CURB [M]	Almost There
19	18	12	POINT OF GRACE	WORD-CURB/WARNER BROS 86251/WORD-CURB	24
20	13	19	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	WOW Hits 2003
21	21	22	MICHAEL W. SMITH	REUNION 10075/PROVIDENT	Worship
22	NEW	1	FIVE IRON FRENZY	5 MINUTE WALK/FOREFRONT 2410/CHORDANT [M]	Chooses...
23	23	21	SWITCHFOOT	SPARROW 1978/CHORDANT	The Beautiful Letdown
24	NEW	1	KRISTY STARLING	WORD-CURB/WARNER BROS 86263/WORD-CURB [M]	Kristy Starling
25	19	24	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT	Furthermore: From The Studio, From The Stage
26	24	23	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
27	15	17	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
28	22	25	AUDIO ADRENALINE	FOREFRONT 067/CHORDANT	Worldwide
29	30	29	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	Woven & Spun
30	NEW	1	TWILA PARIS	SPARROW 9799/CHORDANT	House Of Worship
31	NEW	1	THE CRABB FAMILY	DAYWIND 11337/WORD-CURB [M]	The Walk
32	37	33	BYRON CAGE	GOSPO CENTRIC 70047/PROVIDENT [M]	Byron Cage
33	39	24	12 STONES	WIND-UP 13089/PROVIDENT [M]	12 Stones
34	28	28	P.O.D.	ATLANTIC 83496*/WORD-CURB	Satellite
35	29	31	VARIOUS ARTISTS	TODD & NAIL/BECC/FOREFRONT/SPARROW 1178/CHORDANT	X 2003: Experience The Alternative
36	32	27	SONICFLOOD	IND 82499*/WORD-CURB [M]	Cry Holy
37	34	32	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2415/CHORDANT	Heaven
38	40	29	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climfall
39	27	30	REBECCA ST. JAMES	FOREFRONT 2835/CHORDANT	Wait For Me: The Best From Rebecca St. James
40	31	34	CHRIS RICE	ROCKETOWN 20001/PROVIDENT [M]	Run The Earth, Watch The Sky

MAY 10 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
2	2	13	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
3	6	3	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20378/EMI GOSPEL	A Wing And A Prayer
4	4	45	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
5	3	4	VARIOUS ARTISTS	UNIVERSAL MUSIC SPECIAL MARKETS 58514/TIME LIFE	Living The Gospel: Gospel Greats
6	5	6	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
7	7	53	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE [M]	Praise Is What I Do
8	8	10	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
9	10	10	MARY MARY	COLUMBIA 85690/CRG	Incredible
10	11	9	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
11	12	11	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [M]	Last And Found
12	14	12	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE	Songs 4 Worship Gospel: God Is In The House
13	9	13	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe
14	17	15	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3
15	20	16	GEORGIA MASS CHOIR	SAVDY 7129/MALACO [M]	I Owe You The Praise
16	15	17	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
17	19	20	VARIOUS ARTISTS	PINNACLE 0001/DTC	The Pinnacle Project: Bricks With Straw... Volume 1 Gospel
18	16	19	DOTTIE PEOPLES	ATLANTA INT'L 10279	Churchin' With Dottie
19	18	28	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association
20	23	24	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT'L	By His Grace
21	32	29	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20380/EMI GOSPEL [M]	Go Get Your Life Back
22	13	14	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301	Total Live Experience
23	34	26	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate
24	27	30	POOH AND THE YOUNG INSPIRATIONS	DPHR 10121/PGE	It's About Time
25	24	25	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]	Behind The Veil: Morning Glory 2
26	25	32	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
27	29	21	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies
28	31	27	DARWIN HOBBS	EMI GOSPEL 20359 [M]	Broken
29	26	28	VARIOUS ARTISTS	VERITY 43236/ZOMBA	Gospel Blockbusters
30	22	22	VARIOUS ARTISTS	COLUMBIA 89015/CRG	Gotta Serve Somebody: The Gospel Songs Of Bob Dylan
31	33	35	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
32	28	33	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA
33	NEW	1	KIRK WHALUM	SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
34	30	31	VARIOUS ARTISTS	VERITY 43237/ZOMBA	More Gospel Blockbusters
35	35	36	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
36	36	37	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VI/IRGIN [M]	Higher Ground
37	37	34	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
38	38	38	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
39	NEW	1	EVELYN TURRENTINE-AGEE	ATLANTA INT'L 10281	It's Already Done
40	39	39	NORMAN HUTCHINS	JOI 1263 [M]	Nobody But You

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: C Certification for net shipment of 100,000 units (Dro). Δ Certification of 200,000 units (Platino). Δ² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 10 2003
Billboard® TOP POP® CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	TITLE
1	4	5	70	82 Weeks At Number 1	BOB MARLEY AND THE WAILERS	Legend
2	17	16	76	GREATEST GAINER	BEE GEES	One Night Only
3	2	8	442		BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
4	10	4	334		PINK FLOYD	Dark Side Of The Moon (SACD)
5	3	2	137		LINKIN PARK	[Hybrid Theory]
6	5	11	135		KENNY CHESNEY	Greatest Hits
7	8	7	116		EMINEM	The Marshall Mathers LP
8	1	1	128		THE BEATLES	1
9	23	37	82		JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix
10	7	3	157		CELINE DION	All The Way...A Decade Of Song
11	22	22	274		DIXIE CHICKS	Wide Open Spaces
12	6	6	77		COLDPLAY	Parachutes
13	9	17	110		RASCAL FLATTS	Rascal Flatts
14	13	9	64		JACK JOHNSON	Brushfire Fairytales
15	14	10	122		SOUNDTRACK	O Brother, Where Art Thou?
16	15	13	127		TIM MCGRAW	Greatest Hits
17	12	34	104		QUEEN	Greatest Hits
18	18	18	664		METALLICA	Metallica
19	11	19	83		GOOD CHARLOTTE	Good Charlotte
20	26	38	316		VAN MORRISON	The Best Of Van Morrison
21	37	33	94		VARIOUS ARTISTS	Songs 4 Worship - Shout To The Lord
22	19	15	157		EMINEM	The Slim Shady LP
23	21	14	646		JAMES TAYLOR	Greatest Hits
24	16	23	67		THE BEACH BOYS	The Greatest Hits Volume 1: 20 Good Vibrations
25	32	—	114		GUNS N' ROSES	Appetite For Destruction
26	42	35	51		BON JOVI	Cross Road
27	20	26	499		BEASTIE BOYS	Licensed To Ill
28	45	39	191		DIXIE CHICKS	Fly
29	34	24	39		ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!
30	27	32	11		POISON	Greatest Hits 1986-1996
31	28	20	154		DISTURBED	The Sickness
32	31	—	100		3 DOORS DOWN	The Better Life
33	24	21	285		SHANIA TWAIN	Come On Over
34	33	25	123		DEF LEPPARD	Vault - Greatest Hits 1980-1995
35	—	—	297		MADONNA	The Immaculate Collection
36	29	41	45		LYNND SKYNYRD	The Best Of Lynnd Skynyrd: 20th Century Masters The Millennium Collection
37	39	—	64		STYX	Greatest Hits
38	—	—	32		VARIOUS ARTISTS	Body + Soul: Love Serenade
39	38	27	219		KID ROCK	Devil Without A Cause
40	NEW	21	—	HOT SHOT DEBUT	MOTLEY CRUE	Greatest Hits
41	—	—	191		MICHAEL JACKSON	Thriller
42	25	—	182		FLEETWOOD MAC	Rumours
43	36	46	422		STEVE MILLER BAND	Greatest Hits 1974-78
44	—	—	78		MARVIN GAYE	Every Great Motown Hit
45	43	31	303		ABBA	Gold - Greatest Hits
46	47	—	276		ERIC CLAPTON	Time Pieces - The Best Of Eric Clapton
47	—	—	283		PATSY CLINE	12 Greatest Hits
48	—	—	4		THE TEMPTATIONS	The Best Of The Temptations: 20th Century The Millennium Collection Volume 1: The 40's
49	35	36	188		BON JOVI	Slippery When Wet
50	30	—	451		FLEETWOOD MAC	Greatest Hits

MAY 10 2003
Billboard® HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	TITLE
1	16	21	7	NUMBER 1 / GREATEST GAINER	PETER CINCOTTI	Peter Cincotti
2	—	—	1	HOT SHOT DEBUT	CHANTAL KREVIJAZUK	What If It All Means Something
3	—	—	1		NOTHINGFACE	Skeletons
4	3	3	15		BOWLING FOR SOUP	Drunk Enough To Dance
5	—	—	1		THE CROSS MOVEMENT	Holy Culture
6	—	—	1		DANIEL LANOIS	Shine
7	6	12	1		CRAIG MORGAN	I Love It
8	8	5	5		PEPE AGUILAR	Y Tenerte Otra Vez
9	11	10	10		KEM	Kemistry
10	—	—	1		OPETH	Damnation
11	10	7	7		CONJUNTO PRIMAVERA	Nuestra Historia
12	7	8	8		SYLEENA JOHNSON	Chapter 2: The Voice
13	12	6	9		BRONCO	30 Inolvidables
14	9	11	11		SMOKIE NORFUL	I Need You Now
15	5	2	1		YO LA TENGO	Summer Sun
16	4	—	1		THICKE	A Beautiful World
17	—	—	1		FIVE IRON FRENZY	Cheeses...
18	13	18	18		TAKING BACK SUNDAY	Tell All Your Friends
19	—	—	1		KRISTY STARLING	Kristy Starling
20	—	—	1		GRUPO MOJADO	30 Inolvidables
21	14	14	4		IBRAHIM FERRER	Buenos Hermanos
22	—	—	1		THE BE GOOD TANYAS	Chinatown
23	24	25	22		SHEKINAH GLORY MINISTRY	Praise Is What I Do
24	19	13	11		JOHNNY VICIOUS	Ultra. Dance 03
25	25	26	16		MAROON 5	Songs About Jane
26	28	22	14		RA	From One
27	15	16	16		JUANES	Un Dia Normal
28	30	28	10		CAT POWER	You Are Free
29	31	34	7		BREAKING BENJAMIN	Saturate
30	18	15	8		KINDRED THE FAMILY SOUL	Surrender To Love
31	20	44	1		NICHOLE NORDEMAN	Woven & Spun
32	38	31	7		MS. DYNAMITE	A Little Deeper
33	—	—	1		THE CRABB FAMILY	The Walk
34	34	—	2		HOT HOT HEAT	Make Up The Breakdown
35	37	40	7		BYRON CAGE	Byron Cage
36	26	19	10		DAR WILLIAMS	The Beauty Of The Rain
37	27	32	11		INTERPOL	Turn On The Bright Lights
38	—	—	1		EVAN DANDO	Baby I'm Bored
39	42	—	1		12 STONES	12 Stones
40	—	—	1		LOS RAZOS	Hierbabuena
41	23	24	10		SONICFLOOD	Cry Holy
42	—	—	1		THALIA	Thalia's Hits Remixed
43	41	39	4		THE RIDDLER	Dance Mix NYC - Vol. 3
44	—	—	1		SUPERSUCKERS	Motherfuckers Be Trippin'
45	—	—	1		RJD2	The Horror (EP)
46	39	36	6		DJ WHOOKID	Hood Radio V.1
47	—	—	1		LOS BUKIS	30 Inolvidables
48	36	35	8		LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now
49	47	47	10		THE STREETS	Original Pirate Material
50	35	20	10		BOYSETSFIRE	Tomorrow Come Today

MAY 10 2003
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	TITLE
1	—	—	1	NUMBER 1 / HOT SHOT DEBUT	MOBB DEEP	Free Agents: The Murda Mix Tape
2	—	—	1		ZAKK WYLDE'S BLACK LABEL SOCIETY	The Blessed Hellride
3	1	2	27		LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
4	—	—	1		SOUNDTRACK	Dysfunktional Family
5	2	1	5		VARIOUS ARTISTS	Rewind: The Hip-Hop DVD Magazine Issue 1
6	12	16	7	GREATEST GAINER	PETER CINCOTTI	Peter Cincotti
7	—	—	1		NOTHINGFACE	Skeletons
8	—	—	1		DANIEL LANOIS	Shine
9	4	6	6		VARIOUS ARTISTS	Atticus: Dragging The Lake II
10	3	3	1		B.G.	Choppa City In The Paint 8465/KOCH (18.98 CD)
11	8	10	7		CRAIG MORGAN	I Love It
12	6	—	1		LOUIE DEVITO	Dance Divas
13	5	7	7		ANI DIFRANCO	Evolve
14	—	—	1		OPETH	Damnation
15	7	5	5		YO LA TENGO	Summer Sun
16	9	12	11		TAKING BACK SUNDAY	Tell All Your Friends
17	11	15	17		TRANSPLANTS	Transplants
18	—	—	1		TOWER OF POWER	The Oakland Zone
19	15	19	10		SHEKINAH GLORY MINISTRY	Praise Is What I Do
20	14	11	9		JOHNNY VICIOUS	Ultra. Dance 03
21	13	—	1		VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
22	21	20	1		CAT POWER	You Are Free
23	10	9	11		DARYL HALL JOHN OATES	Do It For Love
24	26	32	9		HOT HOT HEAT	Make Up The Breakdown
25	—	—	1		YARDBIRDS	Birdland
26	18	22	34		INTERPOL	Turn On The Bright Lights
27	—	—	1		EVAN DANDO	Baby I'm Bored
28	19	17	10		SUSAN TEDESCHI	Wait For Me
29	23	28	7		NICKEL CREEK	This Side
30	29	27	7		THE RIDDLER	Dance Mix NYC - Vol. 3
31	—	—	1		SUPERSUCKERS	Motherfuckers Be Trippin'
32	—	—	1		RJD2	The Horror (EP)
33	20	14	10		50 CENT	Guess Who's Back?
34	28	25	10		DJ WHOOKID	Hood Radio V.1
35	27	24	10		LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now
36	31	30	12		THE STREETS	Original Pirate Material
37	—	—	1		MARCIA BALL	So Many Rivers
38	38	46	10		THE POSTAL SERVICE	Give Up
39	32	21	5		CRADLE OF FILTH	Damnation And A Day
40	25	8	3		LAGWAGON	Blaze
41	40	42	10		PANCHO BARRAZA	Las Romanticas De Pancho Barraza
42	35	26	8		STEPHEN MALKMUS & THE JICKS	Pig Lib
43	—	—	1		L/P	Wicked Underground
44	41	47	24		INSANE CLOWN POSSE	The Wraith: Shangri-La
45	24	4	3		ABK	Hatchet Warrior
46	22	13	5		RINGO STARR	Ringo Rama
47	—	—	1		MARIA MCKEE	High Dive
48	36	39	6		DAVID VISAN	Buddha-Bar V
49	—	—	1		THEIEVY CORPORATION	The Richest Man In Babylon
50	49	44	8		CURSIVE	The Ugly Organ

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. 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). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ RIAA certification for net shipment of 200,000 units (Platinum). ◆ RIAA certification for net shipment of 400,000 units (Multi-Platinum). * Asterisks indicates vinyl 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. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	CHER	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	2 Weeks At Number 1 The Very Best Of Cher	5
2		MADONNA	MAVERICK 4043/WARNER BROS.	American Life	1
3	6	NORAH JONES ▲	BLUE NOTE 32088 [M]	Come Away With Me	6
4	2	FLEETWOOD MAC	REPRISE 48394/WARNER BROS.	Say You Will	8
5	5	KELLY CLARKSON	RCA 68159/RMG	Thankful	3
6		BLUE MAN GROUP	BLUE MAN GROUP/LAVA 83631/AG	Complex	60
7	12	SOUNDTRACK ▲	EPIC 87018	Chicago	22
8	7	LUCINDA WILLIAMS	LOST HIGHWAY 170355	World Without Tears	45
9	11	BUCK HOWDY	PRAIRIE 006 407 [M]	Skiddaddle!	-
10	8	JAMES TAYLOR	WARNER BROS. 73837/WARNER STRATEGIC MARKETING	The Best Of James Taylor	34
11	3	JIMMY BUFFETT	MAILBOAT/MCA 06781/UME	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	19
12	15	VARIOUS ARTISTS	TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever	46
13	4	DARRYL WORLEY	DREAMWORKS (NASHVILLE) 000640/INTERSCOPE	Have You Forgotten?	11
14	9	THE WHITE STRIPES	THIRD MAN 27148*/V2	Elephant	15
15	13	CELINE DION ▲	EPIC 87185	One Heart	12
16	19	COLDPLAY ▲	CAPITOL 40504*	A Rush Of Blood To The Head	24
17	16	LISA MARIE PRESLEY	CAPITOL 96668	To Whom It May Concern	17
18	18	EVANESCENCE ▲	WIND-UP 13063	Fallen	7
19	21	DIXIE CHICKS ▲	MONUMENT/COLUMBIA 86840*/CRG	Home	23
20	10	GEORGE JONES	BANDIT/78/NA 67063/RGL	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	131
21		TOWER OF POWER	DR 903022	The Oakland Zone	-
22	17	LINKIN PARK	WARNER BROS. 48186*	Meteora	4
23	14	PETE YORN	COLUMBIA 86922*/CRG	Day I Forgot	38
24	24	THE EARLY NOVEMBER	DRIVE-THRU 060081/MCA	For All Of This (EP)	-
25		AFI ●	NITRO/DREAMWORKS 450380*/INTERSCOPE	Sing The Sorrow	31

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² 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.

Billboard TOP SOUNDTRACKS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	THE LIZZIE MCGUIRE MOVIE	WALT DISNEY 860080
2	1	CHICAGO ▲	EPIC 87018
3	3	B MILE ▲	SHADY 493508*/INTERSCOPE
4	4	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
5	5	CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/DJMG
6		DYSFUNCTIONAL FAMILY	THA ROW 63053
7	2	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
8	6	WHAT A GIRL WANTS	ATLANTIC 83641/AG
9	9	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
10	8	HOUSE OF 1000 CORPSES	GEFFEN 493634/INTERSCOPE
11	18	HOLES	WALT DISNEY 860092
12	11	DRUMLINE	FOXJIVE 41810/ZOMBA
13	10	SWEET HOME ALABAMA	HOLLYWOOD 162364
14	7	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
15	12	MOULIN ROUGE ▲	INTERSCOPE 493035
16	14	A WALK TO REMEMBER ●	EPIC 86311
17	16	BRINGING DOWN THE HOUSE	HOLLYWOOD 162386
18		STANDING IN THE SHADOWS OF MOTOWN	HIP-O/MOTOWN 064891/UME
19	17	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. 89222
20		A MIGHTY WIND: THE ALBUM	DMZ/COLUMBIA/CRG
21	13	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
22	20	NASHVILLE STAR: THE FINALISTS	COLUMBIA (NASHVILLE) 87169/SONY (NASHVILLE)
23	15	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
24	19	SMALLVILLE (THE TALON MIX)	ELEKTRA 62792/EEG
25	23	XXX ●	UNIVERSAL 156259/UMRG

Billboard ARTIST INDEX

Chart Codes: ● ALBUMS — The Billboard 200 (B200) Bluegrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) 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: B200 146; RBA 51; RBC 5, 7, 8, 11; H100 91; RA 47; RBH 48; RP 19
- 3 Doors Down: B200 39; PCA 32; A40 4; H100 8; HA 8; MO 27; RO 8, 11; T40 4
- 12 Stones: CC 33; HSS 39
- 30 Dirty Junkies: DC 18
- 50 Cent: B200 2, 10; IND 33; RBA 1, 2; H100 2, 4, 29; HA 2, 4, 26; HSS 21; RA 1, 7, 14, 34, 36, 50, 60; RBH 1, 8, 15, 36, 39, 51, 57, 79, 83; RP 1, 6, 10, 21, 24; RS 28; T40 3, 14
- 702: RBA 53; RA 48; RBH 49; RS 68
- 2002: NA 13
- Aaliyah: B200 100; RBA 47; H100 15; HA 16; RA 15, 54; RBH 16, 55; T40 21
- Mindil Abair: C/4
- Abba: PCA 45
- ABK: IND 45
- Ab-Live: RBH 93
- Los Acosta: LA 33; RMA 20
- Yolanda Adams: GA 16; RBH 81
- Trace Adkins: CA 27; CS 30
- AFI: B200 31; INT 25; MO 7; RO 35
- Afrocelts: WM 7
- Antonio Aguilar: LA 44
- Pepe Aguilar: B200 176; HS 8; LA 2, 62; RMA 2; LPS 21; LT 20; RMS 25
- Christina Aguilera: B200 33; A40 17; AC 1; DC 16; H100 28, 37; HA 32, 38; HSS 17; T40 12, 37
- Clay Aiken: H100 19; HSS 1
- AJ: HSS 43; RS 16
- Rhett Akins: CS 57
- Akwid: RMS 29
- Alabama: B200 156; CA 21
- Alberto Y Roberto: LPS 38; RMS 38
- ALC: GA 22
- The All-American Rejects: B200 44; MO 34
- Gary Allan: CA 33; H100 84
- The Allman Brothers Band: B200 157
- Amerie: RA 64; RBH 65
- Amethystium: NA 9
- Tori Amos: A40 36; HSS 26
- Anastacia: DC 3
- Jessica Andrews: B200 57; CA 4; CS 19
- Los Angeles Azules: LA 66
- Allen Anthony: RBH 95
- Marc Anthony: TSA 6; TSS 15
- Aphex Twin: EA 16
- Tina Arena: DC 36; DS 11; HSS 66
- Ricardo Arjona: LA 31; LPA 11; LPS 7, 14; LT 11
- Armageddon: RA 70; RBH 71
- Ashanti: RBA 96; H100 56, 63; HA 54, 64; RA 25; RBH 27; T40 34
- The Ataris: B200 74; MO 11
- Natacha Atlas: DC 20
- Aubrey: DC 34
- Audio Adrenaline: CC 28
- Audioslave: B200 27; A40 35; H100 36; HA 34; MO 3; RO 1
- Avalon: B200 163; CC 15
- Aventura: TSA 10
- B2K: B200 54; RBA 22; H100 45; HA 45; HSS 71; RA 22; RBH 22; RS 40; T40 35
- Baby: RBA 76; H100 22; HA 20; HSS 33; RA 31, 64; RBH 29, 65; RS 17; T40 15
- Baby Diva: HSS 29; RS 8
- Bacilos: LPS 29; LT 47; TSS 26
- Bad Azz: RBA 90
- Bad Boy Joe: EA 17
- The Bad Plus: JZ 12
- Erykah Badu: HSS 36; RA 32; RBH 33; RS 34
- Becky Baeling: DC 43, 50
- Baha Men: WM 14
- Marcia Ball: BL 2; IND 37
- Banda El Limon: LA 36
- Banda El Recodo: LT 35; RMS 12
- Banda Pellillos: RMS 40
- David Banner: H100 96; RA 44; RBH 38; RS 35
- Buju Banton: RBA 93; RE 4
- Pancho Barraza: IND 41; LA 23; RMA 15; LT 44; RMS 19, 39
- Jeff Bates: CS 16
- The Beach Boys: PCA 24
- Beanie Sigel: RS 47, 58
- Walter Beasley: C/16
- Beastie Boys: PCA 27; RBC 18
- The Beatles: PCA 8
- Daniel Bedingfield: B200 75; A40 27; AC 18; DC 19; DS 1; H100 17; HA 21; HSS 3; T40 11
- Bee Gees: B200 161; PCA 2
- Beenie Man: RE 6
- The Be Good Tanyas: HS 22
- Graciela Beltran: RMS 32
- Vince Benedetti: JZ 18
- Tony Bennett: JZ 3
- Dierks Bentley: CS 41
- Bering Strait: CA 53
- Sophie Ellis Bextor: DS 19
- B.G.: B200 148; IND 10; RBA 29; RBH 98
- Big Bol: RBH 87
- Big "C": HSS 57; RS 22, 51
- Big Noyd: RBH 82; RS 42
- Big Tigger: H100 26; HA 24; RA 16; RBH 17
- David Bisbal: LA 68; LPS 13; LT 23; TSS 18
- Clint Black: CS 60
- BLACKstreet: RBA 63
- Ruben Blades: TSA 19
- Bobby "Blue" Bland: BL 6
- Mary J. Blige: RBC 14; RBH 90
- The Blind Boys Of Alabama: GA 36
- Blue Man Group: B200 60; INT 6
- Blur: MO 23
- Andrea Bocelli: CL 1; CX 8
- Joe Bonamassa: BL 9
- Bond: CX 6
- Bone Crusher: H100 72; HA 70; HSS 28; RA 26; RBH 25; RP 14; RS 5
- Bone Thugs-N-Harmony: RBA 66; RBC 3
- Bon Jovi: PCA 26, 49; A40 22
- Boomkat: HSS 45
- La Bouche: DS 14
- Bowling For Soup: B200 132; HS 4; H100 87
- Boy Big: HSS 35; RS 48
- Boyz n the Ring: HS 50
- Michelle Branch: A40 13; AC 2; H100 39; HA 36
- Breaking Benjamin: HS 29; RO 24
- Jim Brickman: NA 5, 14
- Sarah Brightman: CX 9
- Bronco: HS 13; LA 5; RMA 4
- Garth Brooks: CA 62; CS 26
- Brooks & Dunn: CCA 15; CS 29
- Kofy Brown: RE 15
- Michael Buble: B200 154
- Joe Budden: H100 62; HA 60; HSS 49; RA 24; RBH 23; RP 12; RS 23
- Jimmy Buffett: B200 19; INT 11
- Los Bukis: B200 147; HS 47; LA 1, 15, 46; RMA 1, 9
- Busta Rhymes: B200 55; RBA 11; H100 6; HA 7; HSS 18; RA 4, 50; RBH 3, 51; RP 4; RS 4, 52; T40 19
- bwb: C/23
- Juanita Bynum: GA 25
- Tracy Byrd: CS 20
- Jorge Luis Cabrera: LT 26; RMS 9
- Byron Cage: CC 32; GA 8; HS 35
- Chris Cagle: B200 88; CA 10; CS 6; H100 48; HA 46
- Kimberly Caldwell: H100 19; HSS 1
- Glen Campbell: CA 73
- Cam'ron: B200 43; RBA 5; HSS 70; RBH 73; RS 25
- Candido Y Su Huella Nortena: RMS 31
- Nick Cannon: HSS 37; RS 67
- Mariah Carey: B200 169; RBA 67; DS 2; H100 6; HA 7; HSS 6, 18; RA 4; RBH 3; RP 4; RS 4, 33; T40 19
- Caribbean Pulse: RBA 92; RE 8; RS 69
- Vanessa Carlton: A40 5; AC 6; H100 47; HA 52; T40 28
- Jose Carreras: CL 12
- Rodney Carrington: CA 31
- Deana Carter: CA 34
- Regina Carter: JZ 9
- Johnny Cash: B200 76; CA 7; CCA 10
- Rosanne Cash: CA 29
- Cat Power: HS 28; IND 22
- Cave In: MO 40
- Kevin Cealillo: TSS 24
- Chanticleer: CL 8
- Steven Curtis Chapman: CC 27
- JC Chasez: HSS 20; RS 64
- Cher: B200 5; INT 1; DC 39; DS 13
- Cherish: H100 68; HA 63; RA 33; RBH 32; RP 13; RS 60
- Kenny Chesney: B200 86; CA 9; CCA 1; PCA 6; CS 3; H100 35; HA 31
- Chevelle: B200 63; H100 78; HA 75; MO 9; RO 7, 19
- Chicago Symphony Orchestra: CL 13
- The Chieftains: WM 13
- Chingy: RA 52; RBH 52
- Choppa: B200 181; RBA 49; RS 50
- Charlotte Church: CX 3, 14
- Peter Cincotti: B200 118; HS 1; IND 6; JZ 1
- Cirque Du Soleil: WM 6
- C-lanæ: RS 53
- Eric Clapton: PCA 46
- Corey Clark: H100 19; HSS 1
- Maurette Brown Clark: GA 20
- Stanley Clarke: C/6
- Terrill Clark: CA 37; CS 38
- Dorinda Clark-Cole: GA 37
- Karen Clark-Sheard: GA 35
- Kelly Clarkson: B200 3; INT 5; HSS 16; T40 33
- Patsy Cline: CCA 8; PCA 47
- Clipse: RBA 85; HSS 65; RBH 93; RS 68, 71
- Tammy Cochran: CCA 5
- Kellie Coffey: CS 60
- Cold: H100 92; HSS 9; MO 15; RO 15
- Roscoe P. Coldchain: RBH 93
- Coldplay: B200 24; INT 16; PCA 12; A40 6; H100 30; HA 33; MO 28, 31; T40 22
- Natalie Cole: JZ 8
- Nat King Cole: JZ 15
- Steve Cole: C/10
- Phil Collins: AC 3, 20; H100 83
- Common: RBA 73; HSS 36; RA 32; RBH 33; RS 34
- Conjunto Primavera: B200 197; HS 11; LA 4; RMA 3; LT 3; RMS 1, 17
- Control: LA 56; LT 41; RMS 18
- Ry Cooder: LA 10; LPA 3; WM 2
- Chick Corea: JZ 17
- Costumbre: RMS 28
- The Countdown Singers: CA 72
- Counting Crows: B200 166; A40 5; H100 47; HA 52; T40 28
- Chris Cox: DC 46
- El Coyote Y Su Banda Tierra Santa: LT 17, 42; RMS 5
- The Crabb Family: CC 31; HS 33
- Cradle Of Filth: IND 39
- Robert Cray: BL 15
- Creed: RO 38
- Elvis Crespo: TSA 5
- Cross Canadian Ragweed: CA 75
- The Cross Movement: B200 134; CC 10; HS 5
- Sheryl Crow: B200 159; A40 7; AC 8, 23; CS 22; CSS 1; H100 11; HA 13; HSS 2; T40 10
- The Crusaders: C/2; RBA 82
- Anthony Cruz: TSS 17
- Celia Cruz: LA 40; TSA 3, 8
- Cuisillos De Arturo Macias: RMS 26
- Billy Currington: CS 53
- Cursive: IND 50
- Cusco: NA 6
- Billy Ray Cyrus: CA 63
- Da Brat: H100 68; HA 63; RA 33; RBH 32; RP 13; RS 60
- Da Entourage: RBH 78
- Amy Dalley: CS 34
- Evan Dando: HS 38; IND 27
- Tyrone Davis: BL 12
- Kiley Dean: RA 71; RBH 70
- Debra: RA 41; RBH 43
- Def Leppard: PCA 34
- Def Squad: HSS 75; RBH 80; RS 63
- Deftones: MO 22; RO 31
- Julia Demato: H100 19; HSS 1
- John Denver: CCA 24
- The Derailers: CA 70
- The Detroit Experiment: JZ 23
- Louie DeVito: B200 174; EA 1, 14; IND 12
- Diamond Rio: B200 121; CA 15; CS 5; H100 44; HA 41
- Dido: DS 25
- Ani DiFranco: B200 175; IND 13
- John Digweed: EA 23
- Celine Dion: B200 12, 188; INT 15; PCA 10; AC 14, 16; DC 23; H100 100
- The Diplomats: B200 43; RBA 5; HSS 70; RBH 73; RS 25
- Dirty: RBA 47
- Disturbed: B200 120; PCA 31; MO 33; RO 6
- Dixie Chicks: B200 23; CA 2; CCA 2, 6; INT 19; PCA 11, 28; CSS 2; HSS 8
- DJ Kayslay: RA 64; RBH 65
- DJ Sammy: EA 19
- DJ WhooKid: HS 46; IND 34; RBA 89
- DMX: H100 95; RA 61; RBH 60; RP 25
- The D.O.C.: RBA 100
- Placido Domingo: CL 12
- Dominic: TSS 37
- The Donnas: B200 151
- doubleDrive: RO 28
- Dusty Drake: CS 33
- Dr. Dre: RBC 10, 16
- Dru Hill: B200 170; RBA 44; H100 88; RA 29; RBH 30
- Drunkenmunk: DC 48
- Dueto Voces Del Rancho: LT 46; RMS 20
- The Early November: INT 24
- The Earthquake Institute: HSS 23; RBH 99; RS 13
- Easy Star All-Stars: RE 7
- Electric Six: DS 17
- Valentin Elizalde: LT 34; RMS 11
- Missy "Misdemeanor" Elliott: B200 59; RBA 35; DC 5; DS 12; H100 66, 77; HA 66, 74; HSS 72; RA 27; RBH 26, 86; RP 15, 20; RS 44; T40 40
- Emerson Drive: CA 50; CS 42; CSS 9
- Eminem: B200 35; PCA 7, 22; RBA 21; RBC 2, 9; H100 14, 86; HA 14; RA 50, 72; RBH 51, 72, 83; RP 18; T40 6
- Jocelyn Enriquez: DC 49
- Enya: HSS 59
- Erasure: DS 16
- Evanesence: B200 7; INT 18; A40 14; H100 10; HA 10; MO 2; RO 13; T40 7
- Faith Evans: HSS 65; RS 71
- Sara Evans: CS 31
- Everything But The Girl: EA 9
- Fabulous: B200 25; RBA 12; H100 7, 54; HA 5, 55; HSS 44, 50; RA 5, 20; RBH 5, 20; RP 3; RS 19, 43; T40 16
- Fantasy: DS 15
- Father M.C.: RBA 64
- Fat Joe: RBA 74; RA 70; RBH 71
- Feel: A40 33
- Jose Feliciano: LPS 28
- Alejandro Fernandez: LA 52; LPS 19; LT 33
- Ibrahim Ferrer: HS 21; LA 8; TSA 1; WM 1
- Tiziano Ferro: LA 48; LPA 13; LPS 3; LT 4; TSS 6
- FFH: B200 144; CC 12
- Field Mob: B200 187; RBA 48; RA 51; RBH 50
- Finch: B200 99; MO 17
- Schferspooner: EA 10; DC 37
- Five For Fighting: AC 9
- Five Iron Frenzy: CC 22; HS 17
- The Flaming Lips: B200 93
- Fleetwood Mac: B200 8, 104; INT 4; PCA 42, 50; A40 16; AC 10; H100 82
- Renee Fleming: CL 14; CX 11
- The FlipMode Squad: H100 6; HA 7; HSS 18; RA 4; RBH 3; RP 4; RS 4; T40 19
- Floetry: B200 47; RBA 8; H100 38; HA 35; RA 12; RBH 13
- Juan Diego Florez: CL 6
- Nico Flores Y Su Banda Puro Mazatlan: RMS 22
- Joseph Fonseca: TSS 8
- Foo Fighters: B200 84; H100 74; HA 71; MO 6, 20; RO 9
- Fourplay: C/20
- Foxy Brown: RA 64; RBH 65, 85; RS 59
- Mario Frangoulis: CX 7
- Frankie J: H100 41; HA 42; T40 17
- Kirk Franklin: CC 26; GA 6; RBA 79
- Free: RA 75; RBH 77
- Freeplay: B200 101; RBA 27; RA 62; RBH 62, 95; RS 46, 47, 58
- Friburn & Urlik: DC 29
- Bill Frisell: JZ 10
- Kenny G: C/3
- Ana Gabriel: LA 72
- Juan Gabriel: LT 12; RMS 14; TSS 13
- Bill & Gloria Gaither: CC 37
- Galactic: C/21
- Manuel Galban: LA 10; LPA 3; WM 2
- Gang Starr: HSS 35; RS 48, 75
- Garage a Trois: C/11
- Kenny Garrett: JZ 22
- Marvin Gaye: PCA 44
- Georgia Mass Choir: GA 15

Ghostland: DC 20
The Gibson Brothers: BG 15
Vince Gill: CA 32; CS 37
Billy Gilman: B200 195; CA 26
Ginuwine: B200 26; RBA 6; H100 22; HA 20; HSS 33; RA 31, 59; RBH 29, 61; RS 17; T40 15
Dana Glover: A40 34; AC 24
Godsmack: B200 13; H100 79; MO 12; RO 3
Goldfrapp: DS 10; HSS 64
Fabian Gomez: LT 24; RMS 7
Good Charlotte: B200 30; PCA 19; H100 50; HA 50; MO 26; T40 24
Goo Goo Dolls: A40 10
Martín L. Gore: HSS 55
Gotan Project: EA 22
Glenn Gould: CL 7
Joshua Gracin: H100 19; HSS 1
El Gran Combo De Puerto Rico: TSS 14
Nathan Granner: CX 10
El Gran Silencio: LT 12; RMS 14; TSS 13
Natalie Grant: AC 27
Doble Gray: A40 2; AC 11; H100 34; HA 29; T40 27
Al Green: RBC 20
Pat Green: CA 74
Vivian Green: B200 77; RBA 23; DS 7; H100 59; HA 62; HSS 10; RA 23; RBH 24; RS 10
Lee Greenwood: CCA 14; CSS 4
Mary Griffin: DC 10
El Gringo De La Bachata: TSS 28
Josh Groban: B200 70; CX 1, 2; AC 17
Grupo Mojado: HS 20; LA 7; RMA 6
Guns N' Roses: PCA 25
GusGus: DC 47
G-Wiz: HSS 52; RS 9
Nee-Nee Gwynn: HSS 29; RS 8
Gyrlz Society: HSS 54; RS 55

-H-

Deltrick Haddon: GA 11
Halz The Ripps: RS 66
El Halcon De La Sierra: RMS 30
Daryl Hall John Oates: IND 23; AC 7
Regie Hamm: AC 25
Fred Hammond: GA 14
Jennifer Hanson: CA 67; CS 46; CSS 7
The Happy Boys: EA 11
Happy Clappers: DC 46
Ben Harper: B200 87
Hayseed Dixie: BG 14
Heather Headley: B200 62; RBA 15; H100 76; HA 73; RA 28; RBH 28
(hed)Planet Earth: B200 172; MO 38; RO 27
Pete Heller: DC 38
Hemstock & Jennings: DC 42; DS 6; HSS 39
Jimi Hendrix: PCA 9
Eddy Herrera: TSS 22
Faith Hill: B200 160; CA 22; CCA 25; AC 5, 19; CS 52
Hitman Sammy Sam: RA 45; RBH 42; RP 23
Darwin Hobbs: GA 28
Loleatta Holloway: DC 28
Steve Holy: CS 59
Los Hombres Calientes: JZ 25
John Lee Hooker: BL 10
Mark Ho'Omali Keali'i: WM 15
Hootie & The Blowfish: A40 24
Hope: DC 45
Hot Boys: B200 126; RBA 32
Hot Hot Heat: HS 34; IND 24; MO 39
Marques Houston: RA 67; RBH 68
Whitney Houston: B200 180; RBA 52; AC 12; DC 26, 30; H100 93; HSS 25; RBH 91; RS 39
Buck Howdy: INT 9
Charlie Hunter Quintet: C/15
Los Huracanes Del Norte: LA 41
Norman Hutchins: GA 40

-I-

Enrique Iglesias: LA 26; LPA 8; AC 13; LPS 4, 33; LT 7; TSS 29
India: LA 25; TSA 2; DC 4; LPS 25; LT 29; TSS 5, 30
India Arie: B200 194; RBA 62
Industria Del Amor: LA 50
Insane Clown Posse: IND 44
Inspector: LPS 40
Interpol: HS 37; IND 26
Intocable: LA 6, 32, 37; RMA 5, 19; LT 10, 16; RMS 3, 6
Los Invasores De Nuevo Leon: LA 63
Ronald Isley: H100 52; HA 49; RA 18; RBH 18
The Isley Brothers: H100 52; HA 49; RA 18; RBH 18

-J-

Alan Jackson: B200 168; CA 23; CCA 16; CS 9; H100 53; HA 51
Michael Jackson: PCA 41; RBC 21
Jaguars: LA 54; LPA 15
Jaheim: B200 53; RBA 13; RBC 4; H100 33; HA 27; RA 10, 37; RBH 10, 40
Bishop T.D. Jakes: B200 198; CC 17; GA 3
Boney James: C/24
Brett James: CS 58
Al Jarreau: C/22
Jars Of Clay: CC 25
Ja Rule: B200 127; RBA 61; H100 63; HA 64; T40 34
The Jayhawks: B200 117
Jay-Z: B200 65, 167; RBA 24, 54; RBC 23; DS 3, 12; H100 18, 40; HA 17, 39; HSS 7, 58, 67, 72; RA 8, 21, 55, 74; RBH 6, 24, 53, 76, 86; RP 8; RS 1, 29, 32, 44, 58
Jewel: A40 15; DS 22; H100 73; HA 72; T40 31
The Jicks: IND 42
Jodeci: RBC 24
Joe: RBH 84
Elton John: B200 91
Jack Johnson: PCA 14
Syleena Johnson: B200 200; HS 12; RBA 41; HSS 12; RA 42; RBH 44, 96; RS 6
Jolly Green: HSS 24; RS 24
George Jones: B200 131; CA 19; CC 9; INT 20
Norah Jones: B200 6; C/1; INT 3; A40 21; AC 4
Roy Jones, Jr.: HSS 11; RBH 88; RS 2
Richard Joo: CL 15
Ronny Jordan: C/14
Jose Jose: LA 61; LPA 20
Juanes: HS 27; LA 9; LPA 2; LPS 15, 18, 24; LT 40
The Judds: CCA 17
Julio: LPS 27; LT 37; TSS 25
Jung: DC 45

-K-

Kalmani: DC 32
Israel Kamakawiwo'ole: WM 9
Kardinal Offishall: RS 45
John P. Kee: GA 19
Toby Keith: B200 36, 114; CA 3, 14, 41; CCA 20; CS 13, 43; H100 65; HA 61
Keith: HSS 74; RA 49; RBH 47; RS 31
Josh Kelley: A40 26
R. Kelly: B200 14; RBA 3; RBC 22; H100 3, 26; HA 3, 24; HSS 12, 19, 42, 73; RA 11, 16, 40; RBH 11, 17, 41, 94,

96; RS 6, 18, 21, 56; T40 1
Kem: B200 183; HS 9; RBA 37; RA 57; RBH 58
Sammy Kershaw: CA 69; CS 35
Kid Rock: B200 20; PCA 39; A40 7; AC 23; CS 22; CSS 1; H100 11; HA 13; HSS 2; T40 10
Kidz Bop Kids: B200 61
Killer Mike: B200 116; RBA 36; H100 72; HA 70; HSS 28; RA 26; RBH 25, 87; RP 14; RS 5
Kindred The Family Soul: HS 30; RBA 56; RA 58; RBH 59
Kira: DC 41
Diana Krall: JZ 2, 5, 18
Alison Krauss: BG 3; CA 44
Alison Krauss + Union Station: B200 135; BG 1; CA 20
Chantal Kreviazuk: B200 119; HS 2; A40 20
Kumbia Kings: B200 190; EA 18; LA 3, 51; LPA 1, 14; LT 12; RMS 14; TSS 13

-L-

Lagwagon: IND 40
Sonny Landreth: BL 7
L.d. lang: JZ 3
Daniel Lanois: B200 143; HS 6; IND 8
Lasgo: DS 24
Kenny Lattimore: B200 123; RBA 30
Avril Lavigne: B200 29; A40 3, 39; AC 22; H100 25, 64; HA 28, 67; HSS 32; T40 13, 30
Donald Lawrence & The Tri-City Singers: GA 21
Raphy Leavitt Y La Selecta: TSA 15
Jaimie Lee: HSS 43; RS 16
Stagga Lee: H100 94; RA 69; RBH 69
The Letter M.: RBH 85
Gerald Levert: RBA 91; RA 73; RBH 75
Lexus: RS 49
Liberacion: LA 19, 38; RMA 12; RMS 35
Lifehouse: CC 38; A40 23
Lil' Flip: H100 96; RA 44; RBH 38; RS 35, 49
Lil' Jon & The East Side Boyz: B200 67; IND 3; RBA 16; H100 97; HSS 11; RA 38; RBH 37, 88; RP 22; RS 2, 54
Lil' Kim: B200 32; RBA 10; H100 21, 29; HA 18, 26; HSS 30; RA 13, 14; RBH 12, 15; RP 9, 10; RS 14
Lil' Mo: H100 7, 54; HA 5, 55; HSS 50; RA 5, 20, 75; RBH 5, 20, 77; RP 3; RS 19; T40 16
Lil' Romeo: RBA 98
Lil' Wytch: HS 48; IND 35; RBA 59
Alison Limerick: DC 27
Limi-i-2: TSS 38
Limite: LA 43; LT 30; RMS 13
Aaron Lines: CA 61; CS 45
Linkin Park: B200 4; INT 22; PCA 5; H100 32; HA 30; MO 1; RO 2
Johannes Linstead: MA 10
Live: MO 36; RO 39
LL Cool J: B200 177; RBA 78; H100 31; HA 37; RS 61; T40 23
Kimberley Locke: H100 19; HSS 1
Lonestar: CA 43; CS 12; H100 60; HA 58
Loon: HSS 74; RA 49; RBH 47, 74; RS 31, 57
Jennifer Lopez: B200 49; RBA 45; DS 20; H100 31, 49; HA 37, 47; T40 20, 23
Jeff Lorber: C/8
Kandice Love: RS 61
Patty Loveless: BG 7
Rachel Loy: HSS 47
L/P: IND 43
LSG: RBH 74; RS 57
Ludacris: DC 5; H100 66; HA 66; RA 63; RBH 64; RP 20; T40 40
Lumidee: RA 53; RBH 56
Bobby Lyle: C/12
Lynyrd Skynyrd: PCA 36; RO 34

-M-

Yo-Yo Ma: CL 4, 5; CX 15
Madonna: B200 1; INT 2; PCA 35; DC 11; DS 5, 23; H100 71; HSS 4, 22
Magic: RBA 72
Stephen Malkmus: IND 42
Mana: LA 16; LPA 6; LPS 5; LT 9; TSS 31
Mannheim Steamroller: NA 3
Victor Manuel: TSA 11; LT 32; TSS 1
Marascia: DC 6
Gian Marco: LPS 34
Marilyn Manson: HSS 5; MO 32; RO 22
Mario: RBH 92
Bob Marley: PCA 1; RBC 1; RE 11
Damian "JR Gong" Marley: RE 13; RS 69
Ziggy Marley: B200 149; RBA 97; RE 3
Maroon 5: HS 25; A40 19
The Marsalis Family: JZ 16
Billie Ray Martin: DC 17
Brad Martin: CS 50
Ricky Martin: DC 28; LPS 1; LT 1; TSS 12
Mary Mary: GA 9; RBC 25
Massive Attack: EA 4
Master P: RS 50
matchbox twenty: B200 48; A40 1; H100 20; HA 19; T40 8
Dave Matthews: EA 20
John Mayer: B200 40, 90; A40 9, 12; AC 21; H100 42; HA 44; T40 38
Martina McBride: B200 79; CA 8; CS 8; H100 61; HA 59
Delbert McClinton: BL 5
Donnie McClurkin: B200 105; CC 7; GA 1; RBA 42; RBC 15
Brian McComas: CS 24
Paul McCoy: A40 14; H100 10; MO 10; RP 13; T40 7
Tim McGraw: B200 64; CA 5; CCA 5, 12, 19; CA 5; CS 2; H100 27; HA 25
McHayes: CS 51
Maria McKee: IND 47
Brian McKnight: B200 51; RBA 19; RA 35; RBH 35
MercyMe: CC 18
Jo Dee Messina: CS 21
Metallica: PCA 18
Luis Miguel: LA 73
Glenn Miller: JZ 6
Marcus Miller: C/25
Steve Miller Band: PCA 43
Mills: LPS 9; LT 13; TSS 36
Vermessa Mitchell: DC 40
Mobb Deep: B200 21; IND 1; RBA 4; RBH 82; RS 42
Moby: EA 25
Molotov: LA 55; LPA 16
Monchy & Alexandra: TSA 7
Jane Monheit: JZ 24
Monica: H100 51; HA 48; HSS 41; RA 19; RBH 19; RS 15
Daniel Montenegro: CX 10
Pablo Montero: LA 39; LPS 17; LT 27
Dr. Ed Montgomery: GA 22
Montgomery Gentry: B200 178; CA 25; CS 17; CSS 3; H100 75; HSS 14
Chante Moore: B200 123; RBA 30
Allison Moore: A40 7; AC 23; CS 22; CSS 1; H100 11; HA 13; HSS 2; T40 10
Bemy More: TSS 39
Craig Morgan: B200 171; CA 24; HS 7; IND 11; CS 18
Van Morrison: PCA 20
Lou Mosley: RBA 84; HSS 27; RBH 100; RS 7
Brandy Moss-Scott: HSS 34; RS 11
Mo'Nigs: HSS 15; RBH 89; RS 3

Motley Crue: PCA 40
Jason Mraz: B200 96; A40 8; H100 70; HA 69; T40 36
Mr. Cheeks: RBA 68; H100 21; HA 18; HSS 30; RA 13, 56; RBH 12, 54, 84; RP 9; RS 14, 41
Ms. Dynamite: HS 32
Mudvayne: B200 142; RO 18
Maria Muldaur: BL 14
Anne Murray: CA 58
Keith Murray: HSS 75; RBH 80; RS 63
Musiq: RA 46; RBH 46
Anne-Sophie Mutter: CL 10

-N-

NAAM Brigade: RBA 77
Nas: B200 69; RBA 26; DS 20; H100 12; HA 11; RA 6, 64; RBH 7, 65; RP 7; T40 25
Nate Dogg: H100 4; HA 4; RA 1; RBH 1; RP 1; T40 14
Frankie Negron: TSS 27
Nelly: B200 37; RBA 38; H100 85; HSS 46; RA 39; RBH 34; RP 17; RS 30
Willie Nelson: CA 30, 55, 56; CCA 11; CS 13; H100 65; HA 61
Aaron Neville: GA 13
Newsboys: B200 80; CC 3; DS 21
Next: RBA 88
Joe Nichols: B200 128; CA 16; CS 11, 49; H100 58; HA 57
Nickel Creek: BG 2; CA 38; IND 29
Nirvana: B200 179
The Nitty Gritty Dirt Band: BG 6; CA 71
Nivea: RBA 60; RA 68; RBH 67
No Doubt: B200 153; A40 25
Noelia: LPS 6; LT 5; TSS 16
Nichole Nordeman: CC 29; HS 31
Smokie Norful: GA 4; HS 14; HSS 61; RS 65
Nothingface: B200 125; HS 3; IND 7
The Notorious B.I.G.: RBC 12, 13; RA 36; RBH 39; RP 21
Les Nubians: B200 103; RBA 17

-O-

Mark O'Connor's Hot Swing Trio: JZ 14
Sinead O'Connor: WM 12; DC 20
Daniel O'Donnell: WM 8, 11
Janusz Olejniczak: CL 2
Yoko Ono: DC 1; DS 9; HSS 56
Opera Babes: CX 4
Opeth: B200 192; HS 10; IND 14
Roy Orbison: CCA 22
Mauricio O'Reilly: CX 10
Stacie Orrico: B200 97; CC 5; T40 32

-P-

Brad Paisley: CA 46; CS 25
Palomo: LA 49, 57; LT 8; RMS 2
Panjabi MC: DS 3; H100 40; HA 39; HSS 7; RA 21; RBH 21; RS 1
Papa San: RE 10
Twila Paris: CC 30
Dolly Parton: BG 8
Jaco Pastorius: JZ 13
Pastor Troy: HSS 11; RBH 88; RS 2
Tedd Patterson: DC 38
Sean Paul: B200 16; RBA 7; RE 1; H100 1; HA 1; HSS 40; RA 2; RBH 2; RP 2; RS 26; T40 5
Laura Pausini: DC 12
Luciano Pavarotti: CL 12
P. Diddy: RBH 90; T40 35
Pearl Jam: HSS 63
Peedi Crakk: RA 62; RBH 62; RS 46, 47
Jennifer Pena: LPS 12; LT 6; RMS 37; TSS 11
Dottie Peoples: GA 18; RBA 71
Amanda Perez: B200 85; RBA 43; H100 23; HA 22; T40 9
Franky Perez: A40 29
Perpetuous Dreamer: DC 21
Pesado: RMS 33
Pet Shop Boys: DC 15
Jonathan Peters: EA 24
Kelly Jo Phelps: BL 8
Pink: B200 112; HSS 53
Pink Floyd: PCA 4
Alexandre Pires: LA 29; LPA 10; LPS 2; LT 2; TSS 3
P.O.D.: CC 34; MO 18; RO 26
El Poder Del Norte: LA 30; RMA 18
Point Of Grace: CC 19
Poison: PCA 30
Pooh And The Young Inspirations: GA 24
The Postal Service: EA 8; IND 38; HSS 60
The Potter's House Mass Choir: B200 198; CC 17; GA 3
Powerman 5000: RO 17
Julio Preciado Y Su Banda Perla Del Pacifico: LA 67; RMS 34
Elvis Presley: B200 130; CA 18
Lisa Marie Presley: B200 17; INT 17; A40 18
Kelly Price: RA 66; RBH 66
Project Pat: RBC 19
Profit: DC 32
Prosperity: GA 23
Puddle Of Mudd: B200 191; A40 38
Punetone: DC 35

-Q-

Q Tip: HSS 36; RS 34
Queen: PCA 17
Queens Of The Stone Age: B200 107; H100 89; MO 14, 16; RO 36
A.B. Quintanilla III: B200 190; LA 3; LPA 1; LT 12; RMS 14; TSS 13

-R-

RA: HS 26
Racket City: RS 37
Radiohead: MO 30
Rascal Flatts: B200 111; CA 13; CCA 3; PCA 13; CS 10; H100 57; HA 56
Rashad: RS 27
Carmen Rasmusen: H100 199; HSS 1
Simon Rattle: CL 11
Los Razos: HS 40; LA 12; RMA 7
Red Hot Chili Peppers: B200 73; H100 80; MO 10; RO 33
Redman: HSS 17
Los Rehenes: LA 21; RMA 14
Reina: DS 18; H100 99
Releik K: B200 155; CC 14
Revenue: RS 62
Revis: MO 25; RO 16
Chris Rice: CC 40
Lionel Richie: B200 71; RBA 94
The Riddler: EA 6; HS 43; IND 30
Los Rieleros Del Norte: LA 17; RMA 10; RMS 27
LeAnn Rimes: CA 47; CS 44; CSS 6, 8, 10; DC 25
Jenni Rivera: LA 42
Jerry Rivera: TSA 13; LPS 36; LT 3; TSS 4
Lupillo Rivera: LT 49; RMS 21
RJD2: HS 45; IND 32
Lourdes Robles: LPS 32; LT 50; TSS 34
The Roc Project: DC 36; DS 11; HSS 66
Daniel Rodriguez: CX 13
Roez Boyz: HSS 38; RBH 97; RS 12
The Rolling Stones: B200 136

Linda Ronstadt: CA 68
Roomful Of Blues: BL 13
Adrian Romo: B200 124; RBA 50
The Roots: LPS 35; TSS 19
Paulina Rubio: LPS 2; LT 38; TSS 21, 35
Rushlimo: CS 56
Russell: HSS 42; RS 18

-S-

Sade: RBC 17
Saliva: B200 139; MO 21; RO 12, 14
Adan Chalino Sanchez: RMS 24
Sandman: RBA 81
Santana: B200 106; A40 13; AC 2; H100 39; HA 36
Juelz Santana: HSS 70; RBH 73; RS 25
Gilberto Santa Rosa: LA 60; LPA 19; TSA 9; LPS 31; LT 22; TSS 2, 23
Sarai: HSS 68; RS 36
Yoskar Sarante: TSS 20
Scarface: B200 58; RBA 9
Joan Sebastian: LA 53, 71; LPS 39; RMS 23
Jon Secada: LPS 30; LT 45
Seether: B200 185; H100 98; MO 19; RO 10, 21
Bek Segger & The Silver Bullet Band: PCA 3
Selko: DC 33
Selena: LA 22; LPA 7
Shaggy: RE 5
Shakira: LA 11; LPA 4; LPS 8; LT 15
Duncan Sheik: DC 13
Shekinah Glory Ministry: GA 7; HS 23; IND 19
Blake Shelton: CA 28, 54; CS 40
The Shepherds: GA 32
Shine Down: RO 32
Mikie Shorey: H100 7; HA 5; RA 5; RBH 5; RP 3; T40 16
Wayne Shorter: JZ 11
The Silk Road Ensemble: CX 15
Simple Plan: B200 41
Sin Bandera: LA 58; LPA 17; LPS 11, 16; LT 21
Sir Ivan: DS 8; HSS 48
Sister Hazel: A40 32
Sixpence None The Richer: A40 28; AC 15
Size Queen: DC 9
Sizzla: RE 12
Ricky Skaggs & Kentucky Thunder: BG 4; CA 49
Smile Empty Soul: MO 35; RO 37
Smilez & Southstar: RBA 65
Michael W. Smith: B200 189; CC 16, 21
Rickey Smith: H100 19; HSS 1
Snoop Dogg: B200 52; RBA 18; H100 9; HA 9; HSS 31; RA 3; RBH 4; RP 5; RS 20; T40 26
Socialburn: RO 25
Solange: RBA 69
Solid Sessions: DC 32
Marco Antonio Solis: LPS 26; LT 19; RMS 16
Son De Cali: TSS 9
Sonicflood: CC 36; HS 41
Soraya: LPS 37; LT 48
Soulive: C/19
Renee Spearman And Prez: GA 23
Spliff Star: RS 52
Spyro Gyra: C/13
Staind: H100 67; HA 68; MO 8; RO 5
Renee Stacey: DC 14
Kristy Starling: CC 24; HS 19
Ringo Starr: IND 46
Rod Stewart: B200 78; AC 29
Sticky Fingaz: RBA 58
Rebecca St. James: CC 39
Alex Stone: DC 24
George Strait: B200 109; CA 12, 36, 48; CCA 21; CS 23
The Streets: EA 7; HS 49; IND 36
Tadeusz Strugala: CL 2
Ruben Studdard: H100 19; HSS 1
Styx: PCA 37
Sugar Ray: A40 37
Sum 41: B200 133; MO 13
Tony Sunshine: RA 70; RBH 71
Supersuckers: HS 44; IND 31
Switchfoot: CC 23
Systematic: RO 40
System Of A Down: B200 193, 196

-T-

Taking Back Sunday: HS 18; IND 16
Talib Kweli: B200 89; RBA 20; H100 81; HSS 69; RA 30; RBH 31; RP 16; RS 72
Dawn Tallman: DC 22
Olga Taroni: LPS 20; LT 28; TSS 10
Taproot: MO 29; RO 23
T.L.U.: B200 81; DC 31; H100 90; TSS 32
James Taylor: B200 34; INT 10; PCA 23; AC 26
Mark Taylor: GA 22
Paul Taylor: C/9
Tech N9ne: RBA 99
Susan Tedeschi: BL 1; IND 28
Los Temerarios: B200 147; LA 1; RMA 1; LT 43
The Temptations: PCA 48
Holes: B200 182; STX 11
Bryn Terfel: CX 11
Thalia: EA 5; HS 42; LA 14, 34; LPA 5, 12; LPS 10; LT 14; TSS 7
Tha Rayne: RA 37; RBH 40
Theory Of A Deadman: RO 30
Thicke: HS 16; HSS 51; RS 73
Thievery Corporation: EA 13; IND 49
Third Day: B200 82; CC 4
Third Eye Blind: A40 30; MO 37
George Thoroughgood & The Destroyers: BL 4
T.I.: H100 72; HA 70; HSS 28; RA 26; RBH 25; RP 14; RS 5
Los Tigres Del Norte: LA 35; LT 25; RMS 8
Justin Timberlake: B200 28; RBA 31; A40 40; DC 8; DS 4; H100 5; HA 6; HSS 13; RA 43, 65; RBH 45, 63; RS 38; T40 2, 39
Aaron Tippin: CA 59; CS 54
Thea Tilton: CS 5
Talk To Her: LA 59; LPA 18
TLC: HSS 62; RS 70
Torque: EA 20
Rigo Tovar: LA 20; RMA 13
Tower Of Power: IND 18; INT 21
Train: A40 11
Transplants: IND 17
Trapt: B200 42; H100 55; HA 53; MO 4; RO 4
Randy Travis: B200 129; CA 17; CC 8; CS 7; H100 43; HA 40
Trey: H100 19; HSS 1
Trick Daddy: H100 91; RA 47; RBH 48; RP 19
Trick Pony: CA 65; CS 47
Trin-I-tee 57: GA 26
Travis Tritt: CA 52; CS 27
Los Tucanes De Tijuana: LT 18; RMS 4
Evelyn Turrentine-Agee: GA 39
Shania Twain: B200 68; CA 6; CCA 7; PCA 33; AC 28, 30; CS 28
Steve Tyrell: JZ 19
Tyrese: B200 72; RBA 28; H100 13; HA 12; RA 9; RBH 9; T40 29

-U-

Uncle Kracker: B200 186; A40 2; AC 11; H100 34; HA 29; T40 27

Underworld: DC 44
Union Station: BG 3; CA 44
Unlco: RO 29
Keith Urban: B200 92; CA 11; CS 4; H100 46; HA 43
Adolfo Urfas Y Su Lobo Norteno: LT 36; RMS 10, 15
Polo Urías: RMS 36
The Used: B200 150; MO 24

-V-

Luther Vandross: RBC 6
Paul Van Dyk: EA 21; DC 42; DS 6; HSS 39
Ramon Vargas: CA 12
Phil Vassar: CA 45; CS 39
Stevie Ray Vaughan And Double Trouble: BL 3
Jaël Velasquez: B200 140; CC 11; LA 28; LPA 9; LPS 23; LT 39
Venus Hum: DC 7
Marcus Viana: TSS 33
Johnny Vicious: EA 2; HS 24; IND 20
Vienna Philharmonic: CL 11
David Visan: EA 12; IND 48; WM 5
Carlos Vives: TSA 14

-W-

The Wallers: PCA 1; RBC 1; RE 11
Clay Walker: CS 48
Hezekiah Walker & The Love Fellowship Crusade Choir: GA 10
The Warren Brothers: CS 32
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Klim Waters: C/18
Muddy Waters: BL 10
Russell Watson: CX 5
Jimmy Wayne: CS 14; H100 69; HA 65
Weekend Players: DC 2
Kirk Whalum: C/17; GA 33
The White Stripes: B200 15, 162; INT 14; MO 5
Widespread Panic: B200 113
Don Williams: CCA 23
Dar Williams: HS 36
Doug Williams: GA 31
Hank Williams: CCA 9
Hank Williams Jr.: CCA 13
Lucinda Williams: B200 45; INT 8
Melvin Williams: GA 31
Pharrell Williams: H100 9; HA 9; HSS 31, 36; RA 3; RBH 4; RP 5; RS 20, 34, 45; T40 26
Robbie Williams: B200 173; A40 31
Mark Willis: CA 40; CS 15, 36
Cassandra Wilson: JZ 21
Charlie Wilson: H100 9; HA 9; HSS 31; RA 3; RBH 4; RP 5; RS 20; T40 26
Mario Winans: RA 56; RBH 54; RS 41
George Winston: NA 4, 7
Stevie Wonder: B200 184
Wayne Wonder: B200 108; RBA 39; RE 2; H100 16; HA 15; RA 17; RBH 14; RP 11; RS 74; T40 18
Darryl Worley: B200 11; CA 1; INT 13; CS 1; H100 24; HA 23
Danny Wright: NA 11
Zakk Wyld's Black Label Society: B200 50; IND 2; RO 20
Wynonna: CS 55

-Y-

Yaire: TSS 40
Yanni: B200 158; MA 1, 2
Yardbirds: IND 25
Yang Yang Twins: H100 97; RA 38; RBH 37; RP 22; RS 54
Yo La Tengo: HS 15; IND 15
Los Yonic's: LA 69
Pete Yorn: B200 38; INT 23
Chris Young: RS 47
Young Blaze: HSS 43; RS 16

-SOUNDTRACKS-

8 Mile: B200 56; RBA 46; STX 3
Bend It Like Beckham: WM 3
Blue Collar Comedy Tour: The Movie: CA 39
Bringing Down The House: R

MAY 10 2003		Billboard MODERN ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	5 Weeks At Number 1
1	1	SOMEWHERE I BELONG WARNER BROS	Linkin Park
2	2	BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
3	3	LIKE A STONE INTERSCOPE/EPIC	Audioslave
4	4	HEADSTRONG WARNER BROS	Trapt
5	6	SEVEN NATION ARMY THIRD MAN/V2	The White Stripes
6	7	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
7	8	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
8	9	PRICE TO PLAY FLIP/ELEKTRA/EEG	Staind
9	10	SEND THE PAIN BELOW EPIC	Chevelle
10	5	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
11	12	IN THIS DIARY COLUMBIA	The Ataris
12	11	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
13	14	THE HELL SONG ISLAND/IDJMG	Sum 41
14	13	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
15	17	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
16	18	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
17	15	WHAT IT IS TO BURN MCA	Finch
18	26	SLEEPING AWAKE MAVERICK/REPRISE	P.O.D.
19	21	DRIVEN UNDER WIND UP	Seether
20	20	ALL MY LIFE ROSWELL/RCA/RMG	Foo Fighters
21	22	REST IN PIECES ISLAND/IDJMG	Saliva
22	37	MINERVA MAVERICK/REPRISE	Deftones
23	24	CRAZY BEAT PARLOPHONE/VIRGIN	Blur
24	16	BURIED MYSELF ALIVE REPRISE	The Used
25	25	CAUGHT IN THE RAIN EPIC	Revis
26	23	THE ANTHEM DAYLIGHT/EPIC	Good Charlotte
27	29	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
28	32	THE SCIENTIST CAPITOL	Coldplay
29	30	MINE VELVET HAMMER/ATLANTIC	Taproot
30		THERE THERE CAPITOL	Radiohead
31	28	CLOCKS CAPITOL	Coldplay
32	38	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
33	31	REMEMBER REPRISE	Disturbed
34	27	SWING, SWING DOGHOUSE/DREAMWORKS	The All-American Rejects
35		BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
36	39	HEAVEN RADIOACTIVE/MCA	Live
37	35	BLINDED (WHEN I SEE YOU) ELEKTRA/EEG	Third Eye Blind
38	33	BLACKOUT VOLCANO/JIVE	(hed)Planet Earth
39		BANDAGES SUB POP/SIRE/REPRISE	Hot Hot Heat
40		ANCHOR RCA/RMG	Cave In

MAY 10 2003		Billboard MAINSTREAM ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	4 Weeks At Number 1
1	1	LIKE A STONE INTERSCOPE/EPIC	Audioslave
2	3	SOMEWHERE I BELONG WARNER BROS	Linkin Park
3	4	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
4	2	HEADSTRONG WARNER BROS	Trapt
5	5	PRICE TO PLAY FLIP/ELEKTRA/EEG	Staind
6	6	REMEMBER REPRISE	Disturbed
7	9	SEND THE PAIN BELOW EPIC	Chevelle
8	8	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
9	7	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
10	10	FINE AGAIN WIND UP	Seether
11	12	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
12	13	REST IN PIECES ISLAND/IDJMG	Saliva
13	14	BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
14	11	ALWAYS ISLAND/IDJMG	Saliva
15	17	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
16	16	CAUGHT IN THE RAIN EPIC	Revis
17	20	FREE DREAMWORKS	Powerman 5000
18	15	NOT FALLING EPIC	Mudvayne
19	19	THE RED EPIC	Chevelle
20	23	STILLBORN SPITFIRE	Zakk Wylde's Black Label Society
21	21	DRIVEN UNDER WIND UP	Seether
22	27	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
23	26	MINE VELVET HAMMER/ATLANTIC	Taproot
24	24	SKIN HOLLYWOOD	Breaking Benjamin
25	18	DOWN ELEKTRA/EEG	Socialburn
26	29	SLEEPING AWAKE MAVERICK/REPRISE	P.O.D.
27	22	BLACKOUT VOLCANO/JIVE	(hed)Planet Earth
28	28	IMPRINT ROADRUNNER/IDJMG	doubleDrive
29	31	FAILURE MAVERICK/REPRISE	Unloco
30	25	MAKE UP YOUR MIND ROADRUNNER/IDJMG	Theory Of A Deadman
31	32	MINERVA MAVERICK/REPRISE	Deftones
32	32	FLY FROM THE INSIDE ATLANTIC	Shine Down
33	30	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
34	35	RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
35	33	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
36	38	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
37		BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
38	36	WEATHERED WIND UP	Creed
39		HEAVEN RADIOACTIVE/MCA	Live
40	40	LEAVING ONLY SCARS TMC/ELEKTRA/EEG	Systematic

MAY 10 2003		Billboard TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	1 Wk At No. 1
1	2	IGNITION R. KELLY JIVE	
2	4	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE	
3	1	IN DA CLUB 50 CENT SHADY/AFTERMATH/INTERSCOPE	
4	3	WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG	
5	5	GET BUSY SEAN PAUL VP/ATLANTIC	
6	6	SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE	
7	8	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND UP	
8	10	UNWELL MATCHBOX TWENTY ATLANTIC	
9	7	ANGEL AMANDA PEREZ UNIVERSAL POWERHOUSE/UMRG/VIRGIN	
10	9	PICTURE KID ROCK FEATURING SHERYL CROW LAVA/ATLANTIC	
11	12	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD ISLAND/IDJMG	
12	15	FIGHTER CHRISTINA AGUILERA RCA/RMG	
13	11	I'M WITH YOU AVRIL LAVIGNE ARISTA	
14	18	21 QUESTIONS 50 CENT FEATURING NATE OGGG SHADY/AFTERMATH/INTERSCOPE	
15	14	HELL YEAH GINUVINE FEATURING BABY EPIC	
16	19	CAN'T LET YOU GO FABOLOUS FEATURING MIKE SHOREY & LIL' MO DESERT STORM/ELEKTRA/EEG	
17	20	DON'T WANNA TRY FRANKIE J COLUMBIA	
18	17	NO LETTING GO WAYNE WONDER GREENSLEEVES/VP/ATLANTIC	
19	21	I KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY J/MONARC/RMG/IDJMG	
20	31	I'M GLAD JENNIFER LOPEZ EPIC	
21	13	MISS YOU AALIYAH BLACKGROUND/UNIVERSAL/UMRG	
22	22	CLOCKS COLOPLAY CAPITOL	
23	16	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J EPIC	
24	26	THE ANTHEM GOOD CHARLOTTE DAYLIGHT/EPIC	
25	25	I CAN HAS ILL WILL/COLUMBIA	
26	24	BEAUTIFUL SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON DOGGYSTYLE/PRIORITY/CAPITOL	
27	30	DRIFT AWAY UNCLE KRACKER FEAT. DOBIE GRAY LAVA	
28	27	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON GEFFEN/INTERSCOPE	
29	29	HOW YOU GONNA ACT LIKE THAT TYRESE J/RMG	
30	33	LOSING GRIP AVRIL LAVIGNE ARISTA	
31	35	INTUITION JEWEL ATLANTIC	
32	37	STUCK STACIE ORRICO FOREFRONT/VIRGIN	
33	NEW	MISS INDEPENDENT KELLY CLARKSON RCA/RMG	
34	23	MESMERIZE JA RULE FEATURING ASHANTI MURDER INC./DEF JAM/IDJMG	
35	32	BUMP, BUMP, BUMP B2K & P. DIDDY TUG/EPIC	
36	38	THE REMEDY (I WON'T WORRY) JASON MRAZ ELEKTRA/EEG	
37	28	BEAUTIFUL CHRISTINA AGUILERA RCA/RMG	
38	NEW	WHY GEORGIA JOHN MAYER AWARE/COLUMBIA	
39	39	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE	
40	40	GOSSIP FOLKS MISSY "MISDEMEANOR" ELLIOTT FEAT. LUOACRIS THE GOLD MINE/ELEKTRA/EEG	

MAY 10 2003		Billboard ADULT CONTEMPORARY™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	4 Weeks At Number 1
1	1	BEAUTIFUL RCA/RMG	Christina Aguilera
2	2	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
3	3	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
4	4	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
5	5	CRY WARNER BROS	Faith Hill
6	6	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
7	8	FOREVER FOR YOU U/VAATCH	Oaryl Hall John Oates
8	7	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
9	14	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
10	13	PEACEKEEPER REPRISE	Fleetwood Mac
11	15	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
12	10	TRY IT ON MY OWN ARISTA	Whitney Houston
13	11	HERO INTERSCOPE	Enrique Iglesias
14	9	I DROVE ALL NIGHT EPIC	Celine Dion
15	12	DON'T DREAM IT'S OVER SQUINT/CURB/REPRISE	Sixpence None The Richer
16	24	HAVE YOU EVER BEEN IN LOVE EPIC	Celine Dion
17	16	YOU'RE STILL YOU 143/REPRISE	Josh Groban
18	19	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield
19	20	ONE WARNER BROS	Faith Hill
20	18	COME WITH ME (LULABY) ATLANTIC	Phil Collins
21	17	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
22	21	I'M WITH YOU ARISTA	Avril Lavigne
23	23	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
24	22	THINKING OVER DREAMWORKS	Dana Glover
25	25	BABIES REFUGEE/UNIVERSAL SOUTH	Regie Hamm
26	26	SEPTEMBER GRASS COLUMBIA	James Taylor
27	28	NO SIGN OF IT CURB	Natalie Grant
28	27	I'M GONNA GETCHA GOOD! MERCURY/IDJMG	Shania Twain
29	29	THEY CAN'T TAKE THAT AWAY FROM ME J/RMG	Rod Stewart
30	30	FOREVER AND FOR ALWAYS MERCURY/IDJMG	Shania Twain

MAY 10 2003		Billboard ADULT TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
		NUMBER 1	2 Weeks At Number 1
1	1	UNWELL ATLANTIC	matchbox twenty
2	3	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
3	2	I'M WITH YOU ARISTA	Avril Lavigne
4	4	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
5	5	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
6	7	CLOCKS CAPITOL	Coldplay
7	6	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
8	8	THE REMEDY (I WON'T WORRY) ELEKTRA/EEG	Jason Mraz
9	9	WHY GEORGIA AWARE/COLUMBIA	John Mayer
10	12	SYMPATHY WARNER BROS	Goo Goo Dolls
11	13	CALLING ALL ANGELS COLUMBIA	Train
12	10	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
13	11	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
14	15	BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
15	18	INTUITION ATLANTIC	Jewel
16	17	PEACEKEEPER REPRISE	Fleetwood Mac
17	16	BEAUTIFUL RCA/RMG	Christina Aguilera
18	20	LIGHTS OUT CAPITOL	Lisa Marie Presley
19	21	HARDER TO BREATHE OCTONE/J/RMG	Maroon 5
20	22	IN THIS LIFE COLUMBIA	Chantal Kreviazuk
21	23	COME AWAY WITH ME BLUE NOTE/VIRGIN	Norah Jones
22	19	MISUNDERSTOOD ISLAND/IDJMG	Bon Jovi
23	27	TAKE ME AWAY DREAMWORKS	Lifeline
24	25	INNOCENCE ATLANTIC	Hootie & The Blowfish
25	26	RUNNING INTERSCOPE	No Doubt
26	33	AMAZING HOLLYWOOD	Josh Kelley
27	34	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield
28	24	DON'T DREAM IT'S OVER SQUINT/CURB/REPRISE	Sixpence None The Richer
29	30	SOMETHING CRAZY LAVA	Franky Perez
30	38	BLINDED (WHEN I SEE YOU) ELEKTRA/EEG	Third Eye Blind
31	28	FEEL VIRGIN	Robbie Williams
32	29	YOUR MISTAKE SIXTHMAN	Sister Hazel
33	32	GOT YOUR NAME ON IT CURB	Feel
34	39	RAIN DREAMWORKS	Dana Glover
35	35	LIKE A STONE INTERSCOPE/EPIC	Audioslave
36	34	TAXI RIDE EPIC	Tori Amos
37	37	MR. BARTENDER (IT'S SO EASY) ATLANTIC	Sugar Ray
38	37	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
39	39	LOSING GRIP ARISTA	Avril Lavigne
40	40	ROCK YOUR BODY JIVE	Justin Timberlake

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 modern rock stations, 91 adult contemporary stations and 84 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 257 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2003, VNU Business Media, Inc. All rights reserved.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

19 **SOMETHIN'** (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 15
21 **ANSWERS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 77
21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 4; RBH 1
21 **QUESTIONS (AGAIN)** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Rock, ASCAP/X Marc's The Spot, BMI), WBM, RBH 43
4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I Brasco, ASCAP), WBM, H100 54; RBH 20
63/64 **GREEN TEETH**, ASCAP/RBH 97
99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 24

-A-

ACA ENTRE NOS (LGA, BMI) LT 35
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 64
A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, RBH 87
AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 58
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, ASCAP/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP/EMI April, ASCAP), HL, H100 31
ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geedy, ASCAP/Flyte Type, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Natahanm, BMI), HL, RBH 71
ALL LIFE LONG (Felecia's All Good, ASCAP/Layzie Bone, ASCAP/It's Platinum Brother, ASCAP) RBH 89
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherytree, BMI/Neofomat, STIM/Appleby, ASCAP/BMG Songs, ASCAP) H100 90
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 18
ALRIGHT (Eftartooe, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unit Catalog, BMI), HL, RBH 95
ALUCINADO (EMI Blackwood, BMI) LT 4
AMAME (EMI April, ASCAP) LT 2
AMERICAN LIFE (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI), WBM, H100 71
EL AMOR NO TIENE EDAD (Arpa, BMI) LT 42
ANGEL (Powerhouse, BMI/EMI Blackwood, BMI) H100 23
THE ANTHEM (EMI April, ASCAP/21:1, ASCAP/Vegan Boy, ASCAP), HL, H100 50
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 28
AY PAPAICITO (UYI DADDY) (Iron Tigga, BMI/EMI Blackwood, BMI) LT 30
AYUDAME (Deston, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 50

-B-

BACK IN THE DAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL/WBM, RBH 86
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 31
BAILA CASANOVA (Lediani, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI) LT 38
THE BATTLE IS THE LORD'S (Schaff, SESAC/Walker And Associates, SESAC) RBH 81
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 9; RBH 4
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 37
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 13; H100 65
BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, H100 40; RBH 21
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 3; H100 35
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 47
A BOY LIKE YOU (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 47
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/FortheFallen, BMI/Dwight Frye, BMI) H100 10
BROKENHEARTSVILLE (Housse Of Hubble, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 11; H100 58
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 78

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CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 7; RBH 5
CAN'T STOP (Moebetoblane, BMI) H100 80
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 83
CASI (Yami, BMI) LT 48
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 25
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 5
CLOCKS (BMG Songs, ASCAP), HL, H100 30
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 75
C'MON (Nyrarr, ASCAP/EMI April, ASCAP/Babouchka Tunes, ASCAP/Dango, BMI/Protons, ASCAP) RBH 92
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI), WBM, RBH 55
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 8; H100 61
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 27
CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 54
CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT,

ASCAP/Scott Storch, ASCAP), WBM, RBH 63
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DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 11
LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 37
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 8
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 23
DIPSET ANTHEM (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Irving, BMI/Warner-Tamerlane, BMI), HL, RBH 73
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 46
DON'T WANNA TRY (SoulSick Muzik, BMI/Logitone, BMI) H100 41
DOUBLE SHOTS (P. Noyd, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Honey-comb Hideout, ASCAP) RBH 82
DRIFT AWAY (Almo, ASCAP), HL, H100 34

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Noruba Peoples Music, ASCAP), HL, H100 59; RBH 24
EN CUERPO Y ALMA (Elix, ASCAP) LT 13
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 6
ENTREGA TOTAL (EMI Blackwood, BMI) LT 27
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 18; RBH 6
EXCUSE ME MISS AGAIN (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 76

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FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, RBH 40
FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 59
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 48
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 28
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 98
FLIPSIDE (Eftartooe, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 62
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 28

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 39
GET BUSY (EMI April, ASCAP), HL, H100 1; RBH 2
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/World Music, ASCAP/WB, ASCAP), HL/WBM, H100 81; RBH 31
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 97; RBH 37
GIRL ALL THE BAD GUYS WANT (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WBM, H100 45; RBH 22
GOD BLESS THE U.S.A. (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI), WBM, H100 19
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc, BMI), HL/WBM, H100 66
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 44
GUESS WHAT (GUESS AGAIN) (Zomba, BMI/R.Kelly, BMI) RBH 96

-H-

HABLAME CLARO (Edimusa, ASCAP) LT 44
HAIL MARY (Joshua's Dream, BMI/Songs Of Universal, BMI/Eight Mile Style, BMI/High On Life, ASCAP/Starbus, BMI) RBH 51
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 1; H100 24
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 55
HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba, BMI/Teren It Up, BMI), WBM, CS 40
HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 22; RBH 29
HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 66
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 31
HEY MR. PRESIDENT (Sony/ATV Tree, BMI), HL, CS 32
HOOKED (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP/Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 90
HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 93
HOTTEST OF THE HOT (Not Listed) RBH 98
HOW YOU GONNA ACT LIKE THAT (Zovetnik, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 13; RBH 9
HOW YOU WANT THAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL, RBH 47

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 5; H100 44
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 12; RBH 7
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 56

I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 100
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP), WBM, RBH 57
IF YOU LET ME (Stone Agate, BMI) RBH 100
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 17
IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 3; RBH 11
I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 6; RBH 3
I'LL NEVER LEAVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 41
I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Act., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 88; RBH 30

I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advancements, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba, BMI), HL/WBM, H100 49
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 25
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 2; RBH 8
I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 85
IN LOVE WITH CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 68; RBH 32
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), RBH 61
INTUITION (Wiggly Tooth, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 73
IN YOUR LOVE (Warner-Tamerlane, BMI/WB, ASCAP/I Give Music, ASCAP/Chrysalis, ASCAP/A Little Music, ASCAP), HL/WBM, CS 57
I RAQ AND ROLL (Blackened, BMI), WBM, CS 60
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 49
IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic, BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 51
I WANT MY MONEY BACK (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 35
I WISH I WASN'T (EMI April, ASCAP/Flyte Type, ASCAP/Minneapolis Guys, ASCAP/II Branda, ASCAP), HL, H100 76; RBH 28

-J-

THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 21; RBH 12
JUST FRIENDS (Ghetto Pop 2000, ASCAP/EMI April, ASCAP/2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP), HL/WBM, RBH 74

-K-

KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 21

-L-

LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 67
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 96; RBH 38
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 36
LOSING GRIP (Almo, ASCAP/Avril Lavigne, ASCAP/Blue Iron Gate, ASCAP/EMI April, ASCAP), HL, H100 64
LOVE CALLS (Kem, BMI) RBH 58
LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 45
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 54
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, RBH 33
LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 34
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 16
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 10; H100 57

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP/21, ASCAP/Careers-BMG, BMI/Universal, ASCAP), HL/WBM, H100 29; RBH 15
MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Copyright Control/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Keybeats, ASCAP), HL/WBM, RBH 70
MALA GENTE (Peermusic III, BMI/Cameleon, BMI) LT 40
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, H100 84
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 9
ME FALTA VALOR (Bello Musical, BMI) LT 20
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Iv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 63
MICAEALA (Copyright Control) LT 46
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 47
MI SOLDADO (TE Ediciones, BMI) LT 25
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noon-time Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 15; RBH 16
MUY A TU MANERA (Ser-Ca, BMI) LT 10

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/Horipro, BMI/Cosmic Muet, ASCAP/Don Pfrimmer, ASCAP), HL, CS 12; H100 60

-N-

NEVER LEAVE YOU (UH OOOH, UH OOOH) (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) RBH 56
NEVER SCARED (Bonecrusher, ASCAP) H100 72; RBH 25
NIGGAS (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 39
NINA AMADA MIA (SACM Latin, ASCAP) LT 33
NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 39
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 16; RBH 14
NO ONE KNOWS (Board Stiff, BMI/Natural Light, BMI/Ripplestick, BMI) H100 89
NO ONE'S GONNA CHANGE YOU (Knock Knock, ASCAP) H100 99
NO SE VIVIR SIN TI (ADG, SESAC) LT 43
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 12

-O-

ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 33
ONE OF THOSE DAYS (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/SP Paddock, ASCAP) CS 50
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 42

-P-

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 7
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP), HL, RBH 83
PEACEKEEPER (Now Sounds, ASCAP) H100 82
PEQUEÑA Y FRAGIL (SADAI Latin, BMI) LT 41
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 22; H100 11
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP), HL, RBH 36
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI), HL/WBM, H100 85; RBH 34
POR AMOR (Peer Int'l., BMI) LT 45
PRICE TO PLAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 67
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 62; RBH 23
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, H100 33; RBH 40
*******CAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, H100 77; RBH 26

-Q-

QUEDATE CALLADA (Edimusa, ASCAP) LT 26
QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/I.P.P., BMI/Sonido Azulado, BMI) LT 15
A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgemo-EMI, ASCAP) LT 14

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 4; H100 46
RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Shovbilly, BMI), HL, CS 29
THE REMEDY (I WON'T WORRY) (God Eyed, ASCAP/B5M, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 70
RIGHT THURR (Trak Starz, ASCAP) RBH 52
ROCK-A-BYE HEART (EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP), HL, CS 59
ROCK WIT U (AWWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Iv, BMI), HL/WBM, H100 56; RBH 27
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 43
ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 5; RBH 45
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) H100 94; RBH 69

-S-

SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirby Dre, ASCAP/Jat-cat, ASCAP/Universal, ASCAP), WBM, H100 38; RBH 13
SEDECUME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribes Rhythm, BMI) LT 29
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 78
SERAN SUS OJOS (Fonomusic, SESAC) LT 36
SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 49
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 2; H100 27
SHOULD, WOULD, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Antonio Dixon's Muzik, ASCAP/EMI April, ASCAP) RBH 35
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/Pride And Joy, BMI/Blakey Tony Montana's, BMI/Warner-Tamerlane, BMI), WBM, RBH 50
SIN FORTUNA (Peer Int'l., BMI) LT 49
SING FOR THE MOMENT (Ensign, BMI/Eight Mile Style, BMI/Mosaic, BMI), HL, H100 14
EL SINVERGUENZA (Flamingo, BMI) LT 18
SI TE DIJERON (V.M.R., ASCAP) LT 22
SNAKE (Zomba, BMI/R.Kelly, BMI), WBM, H100 26; RBH 17
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leony, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 51; RBH

19 **SOLDIER'S HEART** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 94
SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 37
SOMEWHERE I BELONG (Zomba, ASCAP/Chesterch-haz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cake Cakes, BMI/Zomba, BMI), WBM, H100 32
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 17; H100 75
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 14; H100 69
STEP DADDY (BDB, ASCAP/ColliPark, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/Supermarket, BMI) RBH 42
STILL BALLIN (Universal, ASCAP/Black Hipsanc, ASCAP/Anthrahi, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamer-lane, BMI), HL/WBM, H100 91; RBH 48
STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP), HL, RBH 53
STRAIGHT OUT OF LINE (Meengya Music, ASCAP/Universal, ASCAP), WBM, H100 79
STUPID GIRL (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 92
SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 44
SUENA (Ser-Ca, BMI) LT 16
SUPER B-BOY PIMPIN' (SizemicSounds, BMI) RBH 99
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 86; RBH 72

-T-

TAL VEZ (Muziekuitgeveris Artemis BV, BMI) LT 1
TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 23
TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 17
THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, CS 9; H100 53
THAT GIRL (Jobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP), HL, RBH 84
THAT GIRL (Mr. Paul's, BMI/Mitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI/Songs Of DreamWorks, BMI), WBM, RBH 68
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 30
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 19
THIS FAR GONE (Glitterfish, BMI/Sony/ATV Tree, BMI/Mosaic, BMI), HL, CS 46
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 39
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Univer-sal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 38
THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 7; H100 43
TIMES LIKE THESE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 74
EL TONTO QUE NO TE OLVIDO (V.M.R., ASCAP) LT 32
TOO MUCH FOR ME (Zomba, ASCAP/III Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 65
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 20
TRY IT ON MY OWN (Brownville, BMI/E One, BMI/EMI Blackwood, BMI/NBdaGR8, ASCAP/E Two, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Ali About Me, BMI/Andre'sia, ASCAP), HL/WBM, H100 93; RBH 91
TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 19

TouchTunes Digital Jukebox



TOP 10

12 Million Paid Plays a Month and Climbing.

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
ROCK						
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	1	1	1	11
COWBOY	ATLANTIC	KID ROCK	2	2	2	157
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	3	3	3	46
IN THE END	WARNER BROS.	LINKIN PARK	4	4	5	35
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	5	6	7	62
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	6	8	8	42
JANE SAYS (LIVE)	WARNER BROS.	JANE'S ADDICTION	7	7	6	3
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	8	9	9	73
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	9	5	4	129
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	10	10	10	158

POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	41
LANDSLIDE	REPRISE	FLEETWOOD MAC	2	2	2	149
BELIEVE	WARNER BROS.	CHER	3	4	4	209
JUST LIKE A PILL	ARISTA	PINK	4	3	3	11
MUSIC MAVERICK		MADONNA	5	5	5	100
DON'T SPEAK	TRAUMA	NO DOUBT	6	7	6	129
DANCING QUEEN	POLYDOR	ABBA	7	6	7	203
HELLA GOOD	INTERSCOPE	NO DOUBT	8	9	10	14
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	9	8	8	61
INTO THE MYSTIC	WARNER BROS.	VAN MORRISON	10	10	*	2

R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	2	1	71
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	1	2	233
SUPERMAN (FEAT. DINA RAE)	AFTERMATH RECORDS	EMINEM	3	3	3	4
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	4	5	4	53
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	4	5	144
CLEANIN' OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	6	6	6	9
NO WOMAN NO CRY	ISLAND	BOB MARLEY	7	8	8	4
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	8	9	9	221
LOSE YOURSELF	INTERSCOPE	EMINEM	9	10	*	2
DILEMMA (FEAT. KELLY ROWLAND)	UNIVERSAL RECORDS	NELLY	10	7	7	3

COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	50
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	233
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	56
RING OF FIRE	MERCURY	JOHNNY CASH	4	4	4	3
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	5	5	5	107
NEON MOON	ARISTA	BROOKS & DUNN	6	6	6	195
AMARILLO BY MORNING	MCA	GEORGE STRAIT	7	9	9	41
CRAZY	MCA	PATSY CLINE	8	7	7	241
MY MARIA	ARISTA	BROOKS & DUNN	9	8	8	233
WHY DON'T WE GET DRUNK	MCA	JIMMY BUFFETT	10	10	*	2

LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	126
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	187
COMO LA FLOR	EMI LATIN	SELENA	3	4	4	145
LA BAMBA	WARNER BROS.	LOS LOBOS	4	3	3	205
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	5	173
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	6	9	8	77
CLAVADO EN UN BAR	WEA LATINA	MANA	7	8	7	127
DON'T SAY GOODBYE	UNIVERSAL RECORDS	PAULINA RUBIO	8	7	9	3
HEROE	INTERSCOPE	ENRIQUE IGLESIAS	9	6	6	3
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	10	10	10	109

INDIE						
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	1	4	4	56
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	2	5	5	139
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	3	6	6	77
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	4	7	7	82
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	5	10	10	84
OH, PRETTY WOMAN	ORBISON RECORDS	ROY ORBISON	6	9	9	3
BORN ON THE BAYOU	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	11	12	79
FORTUNATE SON	FANTASY	CREEDENCE CLEARWATER REVIVAL	8	13	14	90
BASEMENT JAXX	X-L-RECORDINGS	ROMEO	9	NEW	NEW	1
THE MIDNIGHT SPECIAL	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	15	15	81

Hit Singles + Hot Artists = Paid Performances

Confound the Pirates by licensing TouchTunes. Over 6,000 units installed across the United States!



Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	11	Get Busy	SEAN PAUL (VP/ATLANTIC)	26	44	3	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	51	35	14	That'd Be Alright	ALAN JACKSON (ARISTA/NASHVILLE)
2	1	18	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	27	33	8	Put That Woman First	JAEHEIM (DIVINE MILL/WARNER BROS.)	52	51	7	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)
3	3	22	Ignition	R KELLY (JIVE)	28	22	23	I'm With You	AVRIL LAVIGNE (ARISTA)	53	52	4	Headstrong	TRAPT (WARNER BROS.)
4	4	8	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	29	34	7	Drift Away	UNLIL (RACNER FEAT. OOBIE GRAY (LAVA))	54	—	1	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)
5	6	10	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	30	29	9	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	55	57	5	4 Ever	LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)
6	9	8	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	31	26	12	Big Star	KENNY CHESNEY (BNA)	56	55	4	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)
7	7	10	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/WM/NARC/RMG/IDJMG)	32	39	5	Fighter	CHRISTINA AGUILERA (RCA/RMG)	57	50	14	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)
8	5	25	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	33	32	15	Clocks	COLDPLAY (CAPITOL)	58	60	4	My Front Porch Looking In	LONESTAR (BNA)
9	8	14	Beautiful	SNOOP DOGG (IDOGGYS/STYLE/PRIORITY/CAPITOL)	34	36	11	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)	59	46	9	Concrete Angel	MARTINA MCBRIE (RCA (NASHVILLE))
10	13	9	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	35	38	7	Say Yes	FLOETRY (SOLJAZ/DREAMWORKS)	60	62	4	Pump It Up	JOE BUODEN (DEF JAM/IDJMG)
11	12	11	I Can	NAS (LIL WIL/COLUMBIA)	36	30	22	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	61	71	2	Beer For My Horses	TOBY KETHWILL (WILHELMSON (DREAMWORKS/NASHVILLE))
12	11	19	How You Gonna Act Like That	TYRESE (J/RMG)	37	25	20	All I Have	JENNIFER LOPEZ FEAT. LIL COOL J (EPIC)	62	56	10	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
13	14	21	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WARNER)	38	27	25	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	63	—	1	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
14	15	6	Sing For The Moment	EMINEM (JIVE/AFTERMATH/INTERSCOPE)	39	48	4	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	64	49	20	Mesmerize	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
15	16	16	No Letting Go	WAYNE WINDER (GREENSLEEVES/VP/ATLANTIC)	40	43	3	Three Wooden Crosses	RANDY TRAVIS (WORD-CURBY/WARNER BROS. CHRISTIAN/WARNER)	65	66	3	Stay Gone	JIMMY WAYNE (DREAMWORKS/NASHVILLE)
16	10	24	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	41	42	1	I Believe	DIAMOND RIG (ARISTA/NASHVILLE)	66	58	20	Gossip Folks	MISSY MISSISSIPPIAN (THE GOLD MIND/ELEKTRA/VEEG)
17	17	13	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	42	47	5	Don't Wanna Try	FRANKIE J (COLUMBIA)	67	68	3	Losing Grip	AVRIL LAVIGNE (ARISTA)
18	19	14	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	43	41	9	Raining On Sunday	KEITH URBAN (CAPITOL/NASHVILLE)	68	64	3	Price To Pay	STAINED (FLIP/ELEKTRA/VEEG)
19	24	8	Unwell	MATCHBOX TWENTY (ATLANTIC)	44	37	22	Your Body Is A Wonderland	JOHN MAYER (AWAKE/COLUMBIA)	69	69	2	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/VEEG)
20	18	12	Hell Yeah	GIULIVINE FEAT. BABY (EPIC)	45	31	14	Girlfriend	B2K (T.U.G./EPIC)	70	73	2	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)
21	23	4	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	46	45	7	What A Beautiful Day	CHRIS CAGLE (CAPITOL/NASHVILLE)	71	65	10	Times Like These	FOO FIGHTERS (ROSWELL/RCA/RMG)
22	20	15	Angel	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VEEG)	47	63	2	I'm Glad	JENNIFER LOPEZ (EPIC)	72	—	1	Intuition	JEWEL (ATLANTIC)
23	21	9	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS/NASHVILLE)	48	59	3	So Gone	MONICA (J/RMG)	73	75	2	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)
24	40	3	Snake	R KELLY FEAT. BIG TIGGER (JIVE)	49	54	6	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)	74	—	1	P****cat	MISSY MISSISSIPPIAN (THE GOLD MIND/ELEKTRA/VEEG)
25	28	11	She's My Kind Of Rain	TIM MCGRAW (CUBB)	50	53	7	The Anthem	GOOD CHARLOTTE (DAYLIGHT/EPIC)	75	—	1	Send The Pain Below	CHEVELLE (EPIC)

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Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	24	God Bless The U.S.A.	AMERICAN IDOL FINALISTS (RCA/RMG)	26	26	2	A Sorta Fairytale	TORI AMOS (EPIC)	51	53	28	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)
2	2	14	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	27	16	4	If You Let Me	LOU MOSLEY (JENSTAR)	52	55	17	Just Like You	G-WIZ (COMPOUND/DRPHEUS)
3	4	5	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	28	39	4	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	53	43	7	Family Portrait	PINK (ARISTA)
4	3	6	American Life	MADONNA (MAVERICK/WARNER BROS.)	29	27	12	No Means No	NEE-NEE GWYN (BASE HIT)	54	—	1	Respect Me	GYRLZ SOCIETY (MCA)
5	—	1	Mobscene	MARILYN MANSON (NOTHING/INTERSCOPE)	30	24	11	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	55	—	1	Stardust	MARTIN L. GORE (MUTE/REPRISE)
6	5	11	Through The Rain	MARIAH CAREY (MONARCI/ISLAND/IDJMG)	31	37	11	Beautiful	SNOOP DOGG (IDOGGYS/STYLE/PRIORITY/CAPITOL)	56	51	9	Walking On Thin Ice	OND (MIND TRAIN/TWISTED/THE RIGHT STUFF)
7	18	3	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	32	23	7	I'm With You	AVRIL LAVIGNE (ARISTA)	57	52	10	Hell Is A Flame	BIG C (SOUTHPAW/K.E.S.)
8	7	6	Landslide	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	33	40	3	Hell Yeah	GIULIVINE FEAT. BABY (EPIC)	58	—	1	Stop	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
9	9	4	Stupid Girl	COLD (JIVE/INTERSCOPE)	34	30	10	Starting With Me	BRANDY MOSS SCOTT (HEAVENLY TUNES)	59	42	50	Only Time	ENYA (REPRISE)
10	6	11	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	35	34	3	Nice Girl, Wrong Place	GANG STARR FEAT. BOY BIG (VIRGIN)	60	75	12	Such Great Heights	THE POSTAL SERVICE (SUB POP)
11	12	3	Who Run This	ROY JONES, JR. (BODY HEAD)	36	31	6	Come Close (Closer)	COMMON (MCA)	61	—	2	I Need You Now (Live)	SMOKIE NDRFUL (EMI GOSPEL)
12	11	4	Guess What (Guess Again)	SYLEENA JOHNSON FEAT. R KELLY (JIVE)	37	28	8	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (INICK/JIVE)	62	—	3	Hands Up	TLC (ARISTA)
13	8	11	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	38	33	5	63/64	ROEY BOYZ (GREEN TEETH/BAYSIDE)	63	47	11	Save You	PEARL JAM (EPIC)
14	15	7	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	39	—	1	Nothing But You	PAUL VAN DYKE (MUTE)	64	—	1	Train	GOLDFRAPP (MUTE)
15	10	3	All Life Long	MO THUGS (O3MO THUGS/RIVERIA)	40	35	13	Get Busy	SEAN PAUL (VP/ATLANTIC)	65	57	20	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)

Indie Koch Entertainment Grows Into A 'Mini-Major'

BY ED CHRISTMAN

NEW YORK—At a time when the major labels are contracting, Koch Entertainment has blossomed into what the company likes to call a "mini-major."

Like other indies, it is chasing brand-name acts that can no longer land, or have ceased to be interested in, a major-label deal. But it's doing so across multiple imprints covering most of the key music genres.

Added to that is the real muscle, Koch Entertainment Distribution (KED). Formerly called Koch International, the distribution arm is a big factor in the company's success, according to Koch Entertainment president Bob Frank.

He says, "It's a major benefit to have a great distribution company behind us."

The New York-based company, which started as a small classical label in 1990, now comprises Koch Records, Audium, In the Paint Records, DRG, and Koch International Classics. Company executives claim the group has generated between \$30 million and \$40 million in each of the past three years.

"And that's net sales, not gross sales, which everyone in the record industry typically uses when talking volume," says Koch Entertainment founder and CEO Michael Koch.

BIGGEST INDEPENDENT

KED has also evolved into the leading U.S. independent distributor. Revenue this year is expected to top \$150 million.

"Koch is the biggest of the independents," artist attorney Bob Donnelly says. "It's almost a misnomer not to consider them a major."

Koch Entertainment ranks second among independent labels based on market share, with 0.58%. But when its distribution arm is added in, Koch Entertainment tops all other indies with 1.58% of the market, according to year-to-date figures from Nielsen SoundScan.

Its closest competitor, Madacy Records/Excel, has 1.13% of the market.

Despite its size, however, the company has its critics. Some question Koch Entertainment's tendency to sign acts that appear to be past their commercial prime. Further, they say the operation has not developed acts of its own.

"I don't see one artist developing out of this camp," a distribution executive says. "I don't know what the purpose of the label is; what's the center of music gravity? It's all over the place. Is it a hodgepodge of things that make a business? But you are not making an enduring program of quality if you are not developing artists."

The label, of course, also has its defenders. On the rap front, an R&B buyer with a large account says, "The majors have snapped up every decent rap artist, but there's

room for what Koch does. They have a nice roster, filled with good B-level artists."

Koch Entertainment senior VP of A&R Cliff Cultreri concedes that the criticism about developing new artists may be true to a point.

He asks, "Are we in the business of finding the new flavor of the week?"

"We will take a few of those shots every now and then, but a lot of what we are doing is working with artists that have a niche in the marketplace," Cultreri adds. "And then we create deals that allow [those artists] to make money without having to be gold and platinum."

In fact, some observers say Michael Koch has displayed a new willingness to invest in growth.

This is a change from the 1990s, when Koch was known for being more conservative with label expenditures, according to one industry executive who is familiar with the company.

Nowadays, Koch knows you cannot do deals "without spending money, but he just spends smart money," In the Paint label president Alan Grunblatt says.

But Koch insists there has been no change in his approach. "We have been serious from the beginning. We put out the Lucinda Williams album in 1998 that has sold 100,000 units; we put out a Little Rascals record that sold 35,000 units, and we did the [World Wrestling Federation (WWF)] albums."

Another major factor in the Koch success story is the WWF/World Wrestling Enterprises (WWE) franchise. (The WWF is now known as the WWE.) The five Koch albums in the series have scanned 3.8 million units to date.

But some industry insiders suggest that Koch may have lost the WWE property to Sony Music, which released an album in April 2002—*WWF Forceable Entry*—for the wrestling enterprise. That title was a various-artist CD that has scanned 488,000 units. Subsequently, Koch issued its triple-CD WWF compilation album.

Frank says Koch hopes to get the next WWE theme collection. The WWE did not return calls seeking comment.

Whatever happens with the WWE, Michael Koch says the most important thing about the label is that "since the begin-

ning, every year we have been profitable, except for 2000 and 2001." He explains that was when the company was gearing up after the Velvel acquisition and getting In the Paint and Audium off the ground.

The company may have also been hurt in 2000-2001 by a tendency to over-ship new releases. Warehouse Entertainment director of urban music Violet Brown acknowledges the problem but says the label is getting bet-

Yoakam, we have big expectations. He is still mainstream with a great-sounding record."

MARKETING MODEL

But the Koch marketing model is built so that it does not try to break a record overnight. Frank says, "As a record develops, our plan develops with it."

"When a record gets legs, then we will back it up with dollars at radio" or whatever marketing angle makes sense. "We have built the model so

that we can make a net profit of 15% to 20%."

For established artists, the company tries to build a model where break-even is between 25,000 and 50,000 units.

Frank says there is plenty of opportunity to sign acts that fit the Koch model. As the majors drop acts and the larger independents go away, "we are in a place to take advantage of what's going on, and there are so many opportunities out there now that we are passing on things, because we wouldn't be able to release it this year with our lineup."

As it is, the label group intends to release about 40 albums, the same amount it put out last year.

Right now, the company leads all indies year-to-date (from April 2002 to April 2003), with 22 records on the *Billboard* charts. Epitaph, its closest competitor, has 16.

Koch created his umbrella company in June 1999, after he bought Velvel Records from legendary music executive Walter Yetnikoff. That deal was engineered by Frank, who was then Velvel's GM.

Even before that deal, Michael Koch had diversified Koch Records beyond its classical roots. He issued theme-music albums from the WWF starting in 1998, as well as a self-titled album by Williams.

That year, Koch Records had sales of about \$10 million, according to Frank.

With the creation of Koch Entertainment, the company began to set up other labels. Each targeted a different genre to complement Koch Records, which now mainly issues rock, R&B, and children's titles.

In late 1999, it launched Audium, a Nashville-based label pursuing the country music market and headed by industry veteran Nick Hunter. In 2001, it kicked off In the Paint Records, a rap/hip-hop label, naming Alan Grunblatt as president.

Koch Entertainment added DRG to its classics stable when it acquired a majority interest in the theatrical music label in 1994. It joined Koch International Classics, which formed in 1990. GM Susan DelGiorno heads Koch International, while DRG founder Hugh Fordin heads and retains equity in his former company.

Only a few of Koch Entertainment's 45 staffers work for a specific label; the rest are shared, Frank explains.

Outside North America, Koch now has licensing arrangements in all its foreign markets, although it once had labels in the U.K. and Benelux (Belgium, the Netherlands, and Luxembourg).

"Maintaining our own operations is not cost-efficient or time-efficient from a management perspective right now," Frank says. "In time, of course, that may change."

The company's licensing partners include Shock in Australia; JVC in Japan; Edel in France, Spain, Italy, Portugal, and Scandinavia; Universal in the U.K., Germany/Switzerland/Austria, Benelux, Russia, Poland, and Israel; and Gresham in South Africa.

All three mainstream Koch labels are dominated by heritage acts with established fan bases, although each also has developing artists as well.

The Koch Records roster includes Joan Baez, Carole King, Ringo Starr, Chico DeBarge, Bob Geldof, Steve Forbert, Jeffrey Osborne, and Dave Knopfler. Counted among the newer acts are the Kennedys, Laura Love, and Some Girls (featuring Juliana Hatfield).

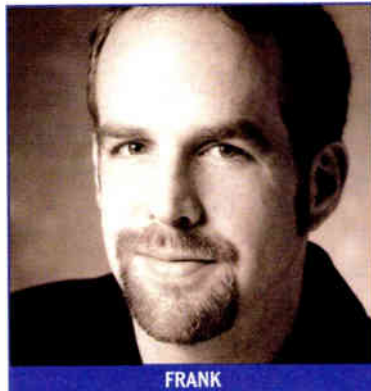
Koch Records also markets and distributes Suge Knight's Tha Row catalog, and it has a relationship with U.K. death-metal label Music for Nations, from which it licenses U.S. rights to titles by such bands as Godflesh and Entombed.

It also has a children's stable, with titles built around such characters as Bob the Builder, Pokémon, Barney the Dinosaur, the Wiggles, and Strawberry Shortcake (see related story, page 44).

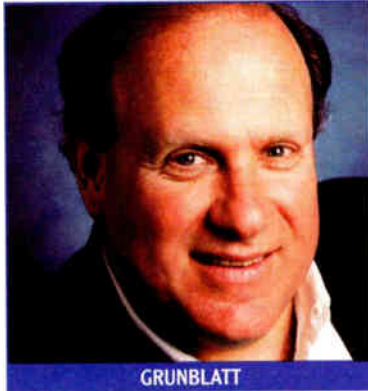
Last year, Koch Records' best-selling title was the three-CD *WWE: The Anthology*, which has sold 300,000 copies, according to Nielsen SoundScan. So far this year, the label's best-selling new release is Starr's *Ringorama*, which has scanned 24,000 copies.

Upcoming Audium releases include titles by Yoakam, Kentucky Headhunters, Ray Benson, Charlie Daniels, Jimmy Fortune of the Statler Brothers, and new act the Larkins. Also on the roster is Ray Price, John Anderson, the Tractors, Sammy Kershaw, and developing artists Rodney Redman, Rodney Hayden, and Danni Leigh.

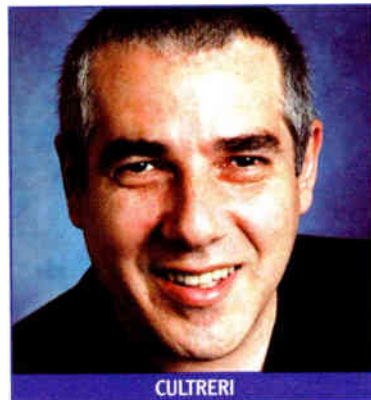
Like Audium in country, In the Paint has emerged as a leading independent hip-hop label. Its roster includes KRS-One, B.G., Kool G Rap, the Goodie Mob, Public Enemy, Inspectah Deck, and the Turks.



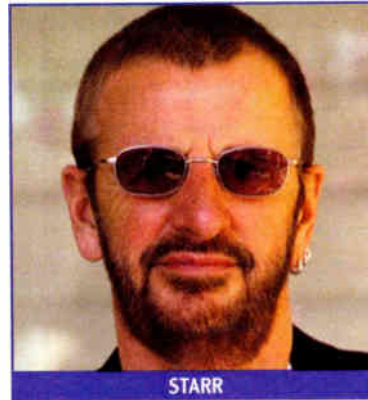
FRANK



GRUNBLATT



CULTRERI



STARR

'What we are doing is working with artists that have a niche in the marketplace. Then we create deals that allow [those artists] to make money without having to be gold and platinum.'

—CLIFF CULTRERI, KOCH ENTERTAINMENT

ter at initial outlays.

At first, "the return rate was high, but we got it all in line," Frank says. "Now, I would rather ship less upfront; ship 35,000 and get reorders than to ship 150,000 and get 75,000 in returns."

In general, Frank says that Koch aims to sign acts that can sell at least 50,000 units and maybe reach 250,000 if the label can make it happen or get lucky.

"Every once in a while, we can sell more," he explains. "On Dwight

Backers Hope DVD-Audio Can Shed Audiophile Tag

Continued from page 1

"We believe that you absolutely must cater to a mass-market community," Dorn adds. "You have to put the bonus content on there that's going to excite the consumer, and you have to give them an audio experience that goes beyond the CD."

SOUND GEEK PRODUCT

Indeed, an emphasis on the format's audio quality in early marketing initiatives led many consumers and merchants to view DVD-A as a sound geek's product, requiring a special piece of equipment for playback.

Hence the need for a clearer message, Dorn says.

Central to that message—which will target retailers and consumers alike—is a fact little understood by many.

DVD-A, which is based on the same technology as DVD-Video (DVD-V), works in any DVD-compatible player. Most importantly, DVD-A discs play in the 50 million-plus DVD-V players that are already in U.S. homes.

Most DVD-V players in circulation, however, lack the technology to deliver the high-end sound of DVD-A discs. DVD-A is a far richer audio experience than the CD because of better compression technology.

But the players can provide access to such bonus content as lyrics, photo galleries, and videoclips, plus 5.1 digital surround sound common to most home theater systems.

That's news to much of the consumer and retail community, the backers of DVD-A concede.

But one important thing DVD-A does not do—at least not yet—is work in most CD players.

Hybrid technology that would allow DVD-A discs to play on CD devices—a development that some supporters consider the "holy grail" for the format—is in the works. But this step is proving slow and troublesome, and it remains unclear just when a hybrid DVD-A will become available.

Meanwhile, rival format Super Audio CD (SACD)—championed by Sony Music Entertainment and Universal Music Group (UMG)—is in the market with hybrid discs and quietly making inroads in stores.

Their releases include the likes of the Rolling Stones, the Police, and Pink Floyd. Those titles play in CD players and SACD players although the latter is required to decode the discs' advanced resolution and surround-sound mix. The SACD offerings are also displayed alongside normal CDs.

"Hybrid SACD was always part and parcel of the SACD format," says David Kawakami, director of Sony's Super Audio Project.

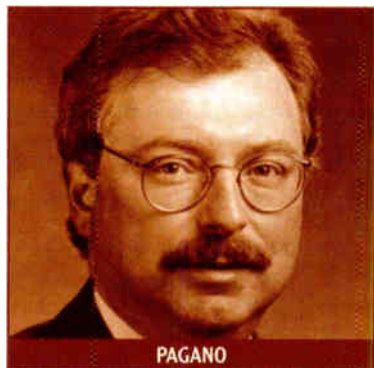
Fueling that thinking, at least in part, were Sony's marketing concerns, he says. "The hybrid disc allows you to piggyback, onto your ongoing CD-

based businesses, a new format which you ride out into the marketplace in a fairly seamless fashion."

DVD-A has no such advantage, and backers of the format agree that getting over compatibility issues with CD players may hamper the effectiveness of DVD-A marketing in the near term. Still, they say that now is the time to step up experimentation with the format.

LABEL SUPPORT

In March, UMG became the fourth major to announce its support for the technology; the industry leader will release about 20 titles in the second half of the year.



PAGANO

BMG, which issued its first DVD-A title at the end of 2002—the Elvis Presley retrospective *Elvis 30 #1 Hits*—also recently announced a slate of new titles from artists including Sarah McLachlan and Santana.

WMG and EMI also have more titles in the works.

WMG, which has around 90 titles circulating, has new releases from Linkin Park, Madonna, and Steely Dan in the pipeline. EMI, which has released about a dozen DVD-A titles to date, looks to make a big splash with its July 22 release of the Beach Boy's *Pet Sounds*.

About 500 DVD-A titles currently are on the market, and 400,000 DVD-A units were shipped to stores last year, according to the Recording Industry Assn. of America (RIAA). By contrast, 1.7 million vinyl units were shipped last year.

DVD-A supporters say they expect shipments and sales to rise as record companies increasingly find ways to package audio and video on the new carrier.

BMG Distribution senior director of new media Kevin Clement says part of the appeal of DVD-A is this ability to exploit the growing association between music and visuals.

Labels are already whetting consumer appetites for this audio/video future.

Interscope recently released *The New Breed* by rapper 50 Cent, a combined DVD-V and CD package that the label says presages the DVD-A hybrid.

On the independent side, Moonshine Music, a Los Angeles-based electronic music label, is bundling standard CDs with DVD-V programs that feature 5.1 surround-sound mixes of its artists' albums.

In both cases, the labels are packaging the titles in standard CD jewel boxes designed for racking in music sections.

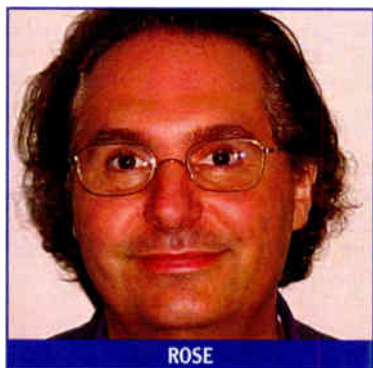
Dorn says, "What we very cleverly have to do is transition consumers from the notion that DVD is for video and get them to understand that it is [possible] for a music artist to release a record on DVD."

He adds, "The consumer also has to know that DVD-A has basically the same concept as DVD-V: You get a really high-quality experience, you get all these bonus features, and you get surround sound."

To that end, DVD-A's backers are pushing education.

They are sponsoring the placement of 550 kiosks that enable consumers to experience the format at such retailers as Tower Records, Virgin Megastores, Sam Goody, and Circuit City.

They are also distributing multi-label sampler discs that are bundled for free with home theater systems. They are also stickering initiatives on DVD-



ROSE

A packages that carry the message: "Plays on all DVD players."

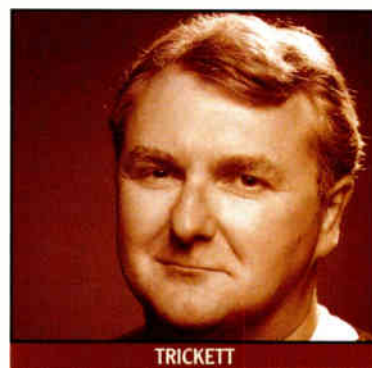
Then there is the matter of price. DVD-A titles retail for about the same as a CD.

WMG and such indie labels as Silverline, Immergent, Myutopia, and Electromatrix—all owned by the 5.1 Entertainment Group—last year lowered the retail price of DVD-A

titles by 25% to \$17.98.

"Having DVD-A priced at the same price as the CD is really important," 5.1 Entertainment Group chairman/CEO John Trickett says. "Ultimately what this is about is bringing value back to the consumer. When one looks at a CD, you have a disc with almost a value of nothing, because you can get it for free. We have to give the consumer reasons to want to buy albums."

But before DVD-A can win over consumers, the format must capture the hearts and minds of retail. "All the elements are there, but that potential has not been realized yet," Best Buy senior VP of music/trend merchandising



TRICKETT

Joe Pagano noted at a recent National Assn. of Recording Merchandisers' roundtable on the format. "The retailer must educate the consumer."

WAIT-AND-SEE APPROACH

Most music merchants are taking a wait-and-see approach, unwilling to devote valuable shelf space to a new format with no guarantee of success.

Metropolitan Talent Relaunches

Continued from page 4

On the international front, Hybrid will release a record from Irish artist Sinbar Furey through a joint venture with Irish label Rough Diamond. This will be the first in a series of traditional Irish music releases under the Rough Diamond/Hybrid banner in America through a partnership with Ossie Kilkenny and his daughter Dara.

A final factor in the plan fell into place when the U.S. District Court for the District of New Jersey ordered that Clear Channel Entertainment could not interfere with Scher's ability to promote concerts. This opened the door for the promotion veteran's re-entry into the concert business (*Billboard*, March 29).

Scher entered the music business through the concert promotion world, founding Metropolitan Entertainment Group in the 1970s and promoting such high-profile events as Woodstock '99 and the Family Values and Furthur tours.

Scher does not expect to promote 300-plus shows a year, as he once did, but national tours are on the horizon, as are one-offs and regional stints. "We're going to work pretty

exclusively with artists, managers, and agents that take a long-term view," he says. "We'll do anything for artists we believe in, and there are plenty of managers and agents out there that have a lot more to offer than they've been able to in a consolidated music industry."

Key personnel appointments have been implemented, although the company mostly eschews traditional corporate titles. Top executives include Eric Levine, who will oversee legal and business affairs; CFO Ann Latora; and Howard Brook, head of new media. At Hybrid, former A&M exec Chuck Bliziotis will focus on marketing and promotion; Craig Burton, another A&M alum and most recently director of music ad sales at MTV2, will focus on sales operations; and Hybrid veteran Joe Augustine and former Universal A&R director Tom Lewis will head Hybrid's A&R efforts.

The artist management division will be led by Doug Thaler with Bridget Nolan, Julie Steeg, and Kristen Hill. The division currently represents Art Garfunkel, Bob Weir and his band Ratdog, Vertical Horizon, and Nine Days. Its latest signings are Bruce Hornsby, Ryan, and Drug Money; the last act is co-managed by Metropolitan and Leslie Aldridge.

As previously announced, Metropolitan's concert division will be headed by senior producer Ian Noble (*Billboard*, April 19). The Broadway & Television division has several projects in the works, according to Scher.

As for putting the staff together, Scher notes, "There are a lot of un-

Dorn says, "What we want more than anything over the course of the next year is to educate the retailer so they truly understand what DVD-A is."

During the next six to eight months, he predicts that the backers of DVD-A will start having a better dialogue with the retailers regarding the marketing and merchandising of the format.

Retailers are also wary of a format war between DVD-A and SACD. Tower Records VP and director of product management George Scarlett says, "It would be good for the industry if a format emerges between the two."

EMI group executive VP John Rose says the consumer electronics industry may help the music business answer the DVD-A vs. SACD question.

"What I think you'll see moving forward is a bias toward DVD-A, while we continue to explore and play with both sets of technologies."

He adds, "A lot of it—in terms of our balance—will depend on how the installed base of equipment evolves. Home theaters and car stereos are going to be a significant driver of penetration. If all of those ship with DVD-A capability but not SACD, it'll dramatically influence our decision-making process."

Paul Bishow, VP of marketing for new formats at UMG's eLabs, says the consumer is the ultimate arbiter.

"As a content provider, we've made it clear that SACD is a preferred format for us, and that's apparent in the number of releases; at the same time, it's the consumer that will decide."

Additional reporting by Christopher Walsh.

happy people in this business that feel, even if they're paid well, that the traditional model for record and concert companies is a model that doesn't work anymore. A lot of them are excited about getting back to the music and the process of building careers."

While acts ranging from String Cheese Incident to the Eagles have in-house, inclusive deals of varying complexity, what makes Metropolitan's plan unique is its depth, breadth, and flexibility. DiCioccio calls it "a throwback to the old days, when things weren't departmentalized and everybody did everything, because nobody knew better. These guys do know better, and that's why they're going back to [the] old school, when it used to be fun."

Scher says that though the focus is on new and developing acts, some more high-profile announcements could be forthcoming. "Artists probably stand a chance of getting a bigger advance from the five majors, but they also know if they don't sell platinum the first time out, they might not get a chance to make a second record."

"With us, if they sell 25,000 records, they can do a second record, tour, and work on other creative projects. Over the next few months, our signings will be quite surprising, including some established artists who feel their careers have stalled at the majors."

Metropolitan Talent is bankrolled by Scher, Cafaro, and independent investors.

Apple's New Service

Continued from page 1

several months, the pressure will increase on acts reluctant to offer their music online.

In the best of all possible worlds, a floodgate could open for new sales, as thousands of unavailable songs go online legally. But if segments of the industry and big-draw acts like the Beatles and the Rolling Stones continue to buck the trend, the industry could just as easily drop the ball.

Roger Ames, chairman/CEO of Warner Music Group (WGM), sees the possibilities.

"Other people will build online music stores and [Apple's launch] will help us, so the quicker, the better," he says. "We'll license material to just about anyone who wants to license it, because we're in the business of selling music."

Other major-label executives say they also are encouraged by the early response to Apple's service, noting that the advertising campaign has yet to kick in.

Larry Kenswil, president of Universal Music Group's eLabs, says, "Steve Jobs has shown he can make a big splash once. Now he's going to follow it up with real media buys."

As far as the initial hype goes, the iTunes Music Store lived up to the billing surrounding its April 28 launch. It sold an estimated 275,000 tracks in its first 18 hours online, according to label sources.

In contrast, all the other à la carte download and subscription services have sold about 1 million downloads

combined since their inception about two years ago, sources say.

Apple has about 3% of the world market and 12% of the U.S. home computer market. But the service's shortcoming is its limited availability; only Apple users with the latest version of the Mac OS X operating system—a fraction of its total market—can use it.

But Apple chief executive Steve Jobs says iTunes will be compatible with Windows by the end of the year.

Label executives and operators of other digital-music services are hoping that Apple's marketing evangelism and sales success will create a halo effect for the legal digital-music market as a whole.

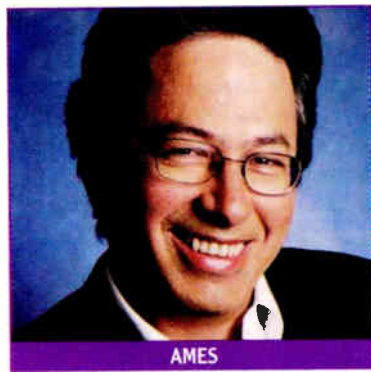
"There is going to be a race to see who can get to the Windows market and start to replicate this," the head of new media at one major label says. "The question is, Does someone else want to put up the kind of money that Apple is to let people know that they're there?"

For its part, the industry appears to be signing on. Sources tell *Billboard* that two major labels have already cut wholesale agreements with Apple for the promised Windows version of the service.

Additionally, the Eagles and No Doubt, two bands that had nixed selling their music online, have signed on with Apple. They have no plans to link with other services. Apple has also enlisted exclusive tracks and videos from more than 20 acts, including Sheryl Crow, Alicia Keys, Bob Dylan, Bon Jovi, and U2.

No Doubt manager Jim Guerinot says the group based its decision on its love for Apple products.

"They all own Apple Computers at home and iPods, so they thought, 'Let's give Apple a shot,'" Guerinot



AMES

says. "But they reserved their right to pull out at any time if they don't feel it's working."

Eagles manager Irving Azoff says his group's participation followed a call from Ames about the Apple service. Azoff says, "I looked into it, and I liked it."

The Holy Grail of legitimate downloads, the Beatles' catalog, is still unavailable on any pay service. Jobs says he is actively wooing the group and its heirs, as well as the Rolling Stones (see Q&A, below).

A WAKE-UP CALL

Label executives say they expect Apple's success to motivate a number of sleeping giants to put a more aggressive push behind their own commercial music initiatives.

Outside of the exclusives, virtually all of the content the major labels have made available to Apple—roughly 200,000 tracks—has been for sale at the same 99 cents per song via Liquid Audio and eCast for six months.

But the results of those offerings have been far less effective. Apple's early success appears to be based on two factors: marketing and ease of use.

WGM executive VP Paul Vidich says, "I think what Apple is demonstrating is that the right service, marketed the

right way to the consumer, is going to result in substantial sales."

Liquid distribution partners—a group that includes Best Buy, Tower Records, and Trans World Entertainment's fye.com—have passed on promotion of digital goods and keep the download offerings off their home pages.

Other market leaders like Microsoft, AOL, MTV, Yahoo, and amazon.com have been taking a wait-and-see approach to the digital singles market, focusing instead on subscription services or free promotional downloads.

Apple, by contrast, has built its offering directly into its iTunes music management software and is gearing up a multimillion-dollar consumer advertising campaign.

Orchestrated by TBWA/Chiat-Day, ads that feature unknowns warbling hit songs while listening to their iPods with the tag line "Your favorite songs. 99 cents" will begin running in mid-May.

The ads will air on cable and network TV, in key newspapers and magazines, and on billboards in targeted cities.

Accompanying the new iTunes Music Store is the debut of a third generation of iPod portable music players, including a 30Gb version that holds up to 7,500 songs. The new iPods hit stores May 2.

Operators of competing offerings, including the subscription services, say they hope to get caught in the tail wind of Apple's marketing campaign.

Alan McGlade, CEO of the MusicNet subscription service, says, "Right now, no one is in the position to take market share away from each other. We're building a market in the first place."

MusicNet rival Pressplay is gearing up its own media blitz for later in the year. CEO Michael Bebel says

he expects the Apple marketing effort to "prime the pump" for his service's effort.

"There's definitely consumer resistance to that right now after all of the file trading over the last few years."

But others question the long-term viability of the subscription model in light of the Apple service.

"I think MusicNet and Pressplay are going to have to change their business models, quite frankly," one major-label digital-media executive says. "I don't know that the subscription service business as we know it is going to be successful."

Even major-label supporters of the subscription model acknowledge that the concept will be a long-term build. One subscription proponent at the majors says: "What's going to happen this year is downloads."

Label executives say that Apple, with its singles-oriented strategy, is the first service to effectively tap into the file-sharing culture, by offering a higher-quality music file that is easier to attain than it is on the likes of Kazaa.

Jobs said, "The dark side of illegal downloads is that they have very unreliable coding. A lot are encoded by 7-year-olds who don't do a great job. There are no previews, no cover art, and, worst of all, it's stealing. And it's best not to mess with karma."

Despite the healthy start, industry experts remain concerned about the 99 cent price point. Guerinot says he would have liked to have seen a lower price per download: "I'd like to see how they can better compete with free. That's the market we're up against."

But sources say the major labels are charging Apple approximately 70 cents per download, so a lower price was not a viable option, considering other costs associated with the individual transactions.

Apple's Steve Jobs Says iTunes Music Store Can Be Profitable

BY MELINDA NEWMAN

SAN FRANCISCO—Apple Computer chief executive Steve Jobs' latest innovation, the iTunes Music Store, neatly brings together two of his favorite things: technology and music. Jobs discussed his company's new cradle-to-grave solution for legal music downloading with *Billboard* April 28 at Apple's product launch here.

You started courting the labels about 18 months ago. What was the main point of discussion?

The Napster experiment, as we can call it, I think proved that the Internet was the perfect distribution medium for music. But it was illegal, and the legal services that popped up afterwards have been really anemic. They've offered very narrow personal-use rights: You can't burn most songs on a CD, can't put songs on an MP3 player.

So we knew if we could make a great music store, it would have to offer broad personal-use rights. That's what the discussion was over. They want to distribute their music, they want to sell more music. But it was over those broad personal-use rights. It was convincing them that the songs were going to be on Kazaa; there was nothing they could do to stop that except compete. [We told them] that we could help them compete and that we were going to build a store to do that.

How did you develop the rule that allows someone to make only 10 copies of a disc without altering the playlist?

We thought about that a lot. We own a lot of intellectual property. We get upset when people steal our stuff, too. So we totally understood that it's not right to set your computer to make 1,000 copies and go out to lunch. We figured most people will never make 10 copies of a playlist burned on a CD. [To make more copies], you can go in and change one song, change the order of the songs. You don't have to change much, but there has to be human intervention.

What are your plans for adding more music?

We focused our energy on the five big music companies because they have most of the music. But there's a zillion independent music companies—some [are] quite good ones, and some have great current artists; some have great libraries. We have to talk to a lot of independent music companies and get their music on our site.

Can you ever make money selling songs for 99 cents?

It's possible. It could be today.

Can you explain how that would work?

I'd rather not go into the details. At Apple, we're in business to do really great stuff, and that's our most important goal. But No. 2 is to

make a profit so we can keep doing goal No. 1. So we want to make a profit from this. Of course, we'll make money if we sell computers and if we sell iPods, but we'd like to make a little bit of money off this music store as well so we can keep investing in it, and I believe we will.

Do you see yourself as a partner of the music business in this endeavor?

The most important thing we can do is show a way out of this difficult situation that everyone is in. The record companies are in a difficult situation because people want to buy their music online, but there's no real way to do it, so they steal it. Users are in a bad situation because most of them don't want to steal music online, but there's no other way to get it that's any good. So we want to find a middle way, a middle path out of this, and I think we've done that. Now we really have to execute it.

The rumor was that you had landed the Beatles, who have not allowed their music to be online before. How is that proceeding?

Oh, I think we're moving in that direction. We're certainly talking to them, and I think they all really like Apple. I think give it some time, it will happen.

What about the Rolling Stones?

I think that will happen too. Mick Jagger got [the music store] instantly.

Why are the prices different on the cost of a full album? Most are \$9.99, others are more, but it doesn't seem totally dependent on the number of tracks.

The albums float depending on what the music companies charge us. Some albums we don't have all the songs yet, so we'll fill in the albums; there will be more tomorrow than today. We got the Doors last week, and we didn't have time to add them, so the entire Doors catalog will go in next week.

How did you woo artists directly for this project?

We met with a lot of artists personally. What's really great is most of them use Macs and they all have iPods; they all trusted me to do something good. I think they like what Apple stands for; they know we have a creative sensibility. Most of these guys are really smart. They know what's going on. Just landing the Eagles was huge. We showed them what we had. Don [Hensley] saw it.

What role does Apple's music store play in the music industry overall?

I think this is going to go down in history as the first really great online music system, and I think it has the potential to really make a lot of people fall in love with music again. That's what it's all about.

Events Calendar

MAY

May 5, **BMI Latin Music Awards**, Eden Roc Resort, Miami Beach (by invitation only).

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 7, **2003 SESAC New York Music Awards**, the Supper Club, New York (by invitation only).

May 8, **2003 Music Video Production Assn. Awards**, Orpheum Theater, Los Angeles. 213-387-1590.

May 9, **International Reggae and World Music Awards**, Manhattan Center, New York. 312-427-0266.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 13-16, **2003 Electronic Entertainment Exposition (E3) Conference**, Los Angeles Convention Center. 877-216-6263.

May 14, **BMI Film/TV Awards**, Regent

Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **Classical Brit Awards 2003**, Royal Albert Hall, London. classicalbrits@imenternational.com.

May 22, **VH1 Divas Duets**, MGM Grand Arena, Las Vegas. 212-258-8000.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

May 29, **Kiss Goodbye to Breast Cancer Benefit Concert**, presented by the Avon Foundation, La Zona Rosa, Austin. 718-522-7171.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

May 31, **Music in the Movies Luncheon**, presented by the 2003 Nashville Screenwriters Conference, Country Music Hall of Fame, Nashville. 877-672-2003.

JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3, **36th Annual International Fan Club Organization (IFCO) Fun Fest Show**, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-9596.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5, **2003 Atlanta Heroes Awards**, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 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 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **2003 Indie Managers Assn. Convention**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

JULY

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers (IAAM) Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 908-687-8700.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 30-Aug. 2, **Atlantis Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

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, **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

Billboard Latin Awards Lock In Top Performers

The Billboard Latin Music Awards are about to blow the roof off the Miami Arena. Still more top performers have been added to the program for the May 8 extravaganza, adding to an already impressive lineup. The live show will close the 2003 Billboard Latin Music Conference—presented by Heineken and in association with Gamier Fructis—which runs May 5-8 at the Eden Roc Resort in Miami Beach.



MARTIN



MONTENEGRO

Joining the cast of artists scheduled to perform at the show are Ricky Martin, Chayanne, Pilar Montenegro, and Intocable. Martin will be giving viewers a small preamble to the launch of *Almas Del Silencio*, his first all-Spanish album in more than five years. Puerto Rican music sensation Chayanne, who is up for three awards for his album *Grandes Exitos* and the song "Y Tu Te Vas," will also take center stage at this year's event. Montenegro is up for awards in seven categories for her album *Desahogo* and the song "Quitame Ese Hombre." Tejano act Intocable is up for awards in two categories with the album *Suenos* and the track "El Poder de tus Manos."

Other scheduled performers include Thalia, Grupo Limite, Alexandre Pires, Eros Ramazzotti, Gilberto Santa Rosa, Mana, A.B. Quintanilla III & Kumbia Kings, and David Bisbal. Making special guest appearances will be Armando Manzanero and El General.

The show will be simulcast on U.S. radio stations by Hispanic Broadcasting Corp. and televised May 11 by Telemundo.

For more information, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648. For hotel information, contact the Eden Roc Resort at 305-531-0000.

DIRECTORY OF THE WEEK

2004 TALENT & TOURING GUIDE

Companies looking to reach talent and touring executives have until May 21 to reserve space for their ads in the *2004 International Talent & Touring Guide* from Billboard.

On sale July 9, the *2004 International Talent & Touring Guide* will offer advertisers a unique opportunity to promote their services and reach *Billboard's* high-powered, international readership. This new edition will contain more than 17,000 international listings, including contact information for artists, managers and agents, charter transportation, clubs and tour venues, sound and lighting services, equipment manufacturers, tour merchandisers, and concert promoters.

For more information on advertising opportunities, contact Cynthia Mellow at 615-321-9172 or cmellow@billboard.com.

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

Life Lines

BIRTHS

Girl, Sydney Hylan Conner, to **Kelli Bailin** and **Monte Conner**, April 16 in New York. Father is senior VP of A&R for Roadrunner Records.

Boy, Jack David, to **Julie Wilson Watson** and **Mark Watson**, April 16 in West Palm Beach, Fla. Mother is VP/GM of Clear Channel's Clear Results Marketing. Father is president of DM Records.

Boy, Marcel Malagon, to **Yamile** and **Michel Vega**, April 14 in New York. Father is a VP for William Morris Agency.

Obituaries appear on page 65 this issue.

vnu business publications

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'BUSY' SIGNAL: With "Get Busy" (VP/Atlantic) displacing "In Da Club" at No. 1 on The Billboard Hot 100, Sean Paul is the sixth consecutive act to be in pole position for the first time, following Kelly Clarkson, Eminem, B2K, LL Cool J, and 50 Cent. Eight of the past nine No. 1 titles have been by artists having the first chart-toppers of their career. Ashanti and Nelly are the other first-timers.

"Get Busy" also provides the VP label with its first No. 1 hit. Of the past 16 songs to reach the summit, eight have been on labels going to No. 1 for the first time. These debutants include J, Roadrunner, Murder Inc., Fo' Reel, Shady, T.U.G., G-Unit, and VP.

"Get Busy" marks the first No. 1 on the Hot 100 for Atlantic since the week of July 22, 2000, when "Bent" by Matchbox Twenty had a single frame on top. "Get Busy" also achieves top ink on Hot 100 Airplay. There, it is the first Atlantic single to reach No. 1 since June 1999, when "Have You Ever?" by Brandy went all the way.

Paul made his debut on the Hot 100 one year and one week ago, when "Gimme the Light" entered at No. 97. The single had enough heat to rise to No. 7 the week of Dec. 7. With "Get Busy" at the top, Paul is the fourth Jamaican-born artist in the rock era to lead the list. Chart Beat reader Larry Cohen of Trumbull, Conn., notes that Carl Douglas ("Kung Fu Fighting"), Ini Kamoze ("Here Comes the Hotstepper"), and Shaggy ("It Wasn't Me," "Angel") are fellow Jamaicans who have topped the Hot 100.

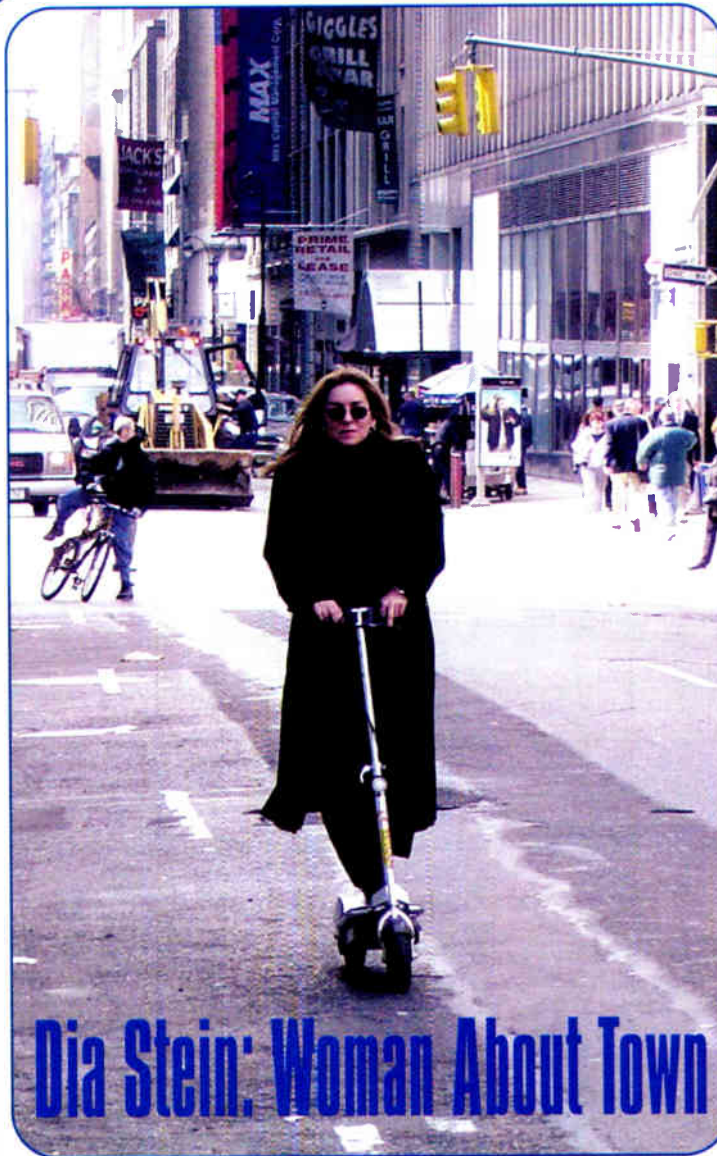
'LIFE' AS WE KNOW IT: Madonna collects the fifth chart-topping album of her career. *American Life* is her first No. 1 set since *Music* dominated The Billboard 200 the week of Oct. 7, 2000. A second volume of greatest hits peaked at No. 7 the week of Dec. 1, 2001. Madonna's other previous No. 1 albums are *Like a Virgin*, *True Blue*, and *Like a Prayer*.

HARD ACT TO FOLLOW: The No. 1 song 40 years ago this week on the Hot 100 was "I Will Follow Him" by a singer who was 15 years and one month old. That made Little Peggy March the youngest female singer to reach the pinnacle of the pop singles chart. Before March, the record-holder was Brenda Lee, who was 15 years and eight months old when "I'm Sorry" went to No. 1 in 1960.

Four decades after "I Will Follow Him" was No. 1, March remains the youngest female singer to achieve pole position on the Hot 100. Her crown was almost taken away in 1995, when Monica—who was 14 years and eight months old—went to No. 2 with "Don't Take It Personal (Just One of Dem Days)."

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Dia Stein: Woman About Town

When most business types are charging cell phones and pagers for the night, Dia Stein is rejuicing a tool that's just as plugged in to her daily routine: an electric scooter.

The Manhattan-based director of programming for Launch Radio Networks (which was recently bought by United Stations) waves off more traditional modes of travel—subways, taxis, buses—insisting that she can get anywhere she needs to with any one of the four Zappy folding scooters she owns.

"It goes everywhere with me," Stein says. "I take it to restaurants and coat-check it. I bring it to the theater and fold it up under the seat. I zip around the neighborhood all the time, easily, efficiently, and effectively. I can take it anywhere inside, because it's not gas-powered."

Stein swears that in the past four years, she recalls only one day she hasn't taken her scooter to work. "The snow was just too high," she quips. "It's fine to take it in the rain, though it's not so good for the belts. I seem to burn them out a little too often."

Her introduction to the scooter world came while she was senior director of programming for radio network Westwood One—located about 20 blocks from her home.

Stein has also worked on-air in markets ranging from Syracuse, N.Y. (her hometown) and Rochester, N.Y., to Tampa, Fla., and Cleveland. "Anywhere else, you drive to the grocery store," she notes. "There's nowhere else that's as difficult to navigate as here, but the scooter is functional—and it's great fun."

Her Zappy is manufactured by Northern California's ZAP, or Zero Air Pollution. It reaches a peak speed of 13 mph—not fast enough to provoke fear, despite Manhattan's crowded and potentially hazardous roadways. "People swinging open car doors; that's the biggest problem. And children seem to have no linear control, so I usually hop off and walk past a child. Walkmans, too, can cause problems. But I've never been afraid at all. You develop a sixth sense after a while."

The only spill to date happened when a woman once dropped two rolls of pennies in front of Stein. The coins went rolling in all directions, causing the wheels to come out from under her. "A total freak accident," Stein says, but she is not deterred.

"I'm definitely the envy of every 13-year-old boy still plodding along on a Razor scooter. I look at them and laugh; mine has a motor!"

CHUCK TAYLOR



St. Jude's: 40 Years Strong

Josh Groban, center, was among a multitude of celebrities who participated in St. Jude Children's Research Hospital's Shower of Stars 40th anniversary celebration April 26 in Memphis. The day-long event included tours of the hospital—pictured here—and research center, briefings by St. Jude's scientists, and an executive discussion led by the event co-chairs, followed by a Memphis-style barbecue dinner and the *Shower of Stars* evening concert gala at the Cannon Center for Performing Arts.



Hey, Ricky!

Ricky Martin marked his musical return with a special appearance April 27 at Montreal's Bell Center. Martin's new single, "Tal Vez," popped in at No. 1 last month on the Hot Latin Tracks chart.



Fund For All

Motown Records veteran and de Passe Entertainment chairman/CEO Suzanne de Passe was recently presented with the Los Angeles Urban League's highest honor, the Whitney M. Young Jr. Award. Celebrating its 30th anniversary, the event helps raise funds for various league programs and equal-rights advocacy activities. On hand for the Century Plaza Hotel gala were, from left, Los Angeles Urban League president John W. Mack, Stevie Wonder, de Passe, and award presenter and Motown founder Berry Gordy.



TALENT

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Talent brings rich rewards and with them, great responsibilities. HSBC's Entertainment and Media team of private bankers understands the needs of actors, musicians, producers, and professional athletes, as well as their managers, accountants and lawyers. From managing personal assets to providing structured financing for the film, music and sports industries, we have the expertise to offer creative, highly customized solutions. Our private bankers can also draw upon HSBC's vast resources to provide banking, credit, insurance, and asset management services. HSBC is one of the world's largest financial institutions, with operations in the Americas, Europe, Africa, Asia, and the

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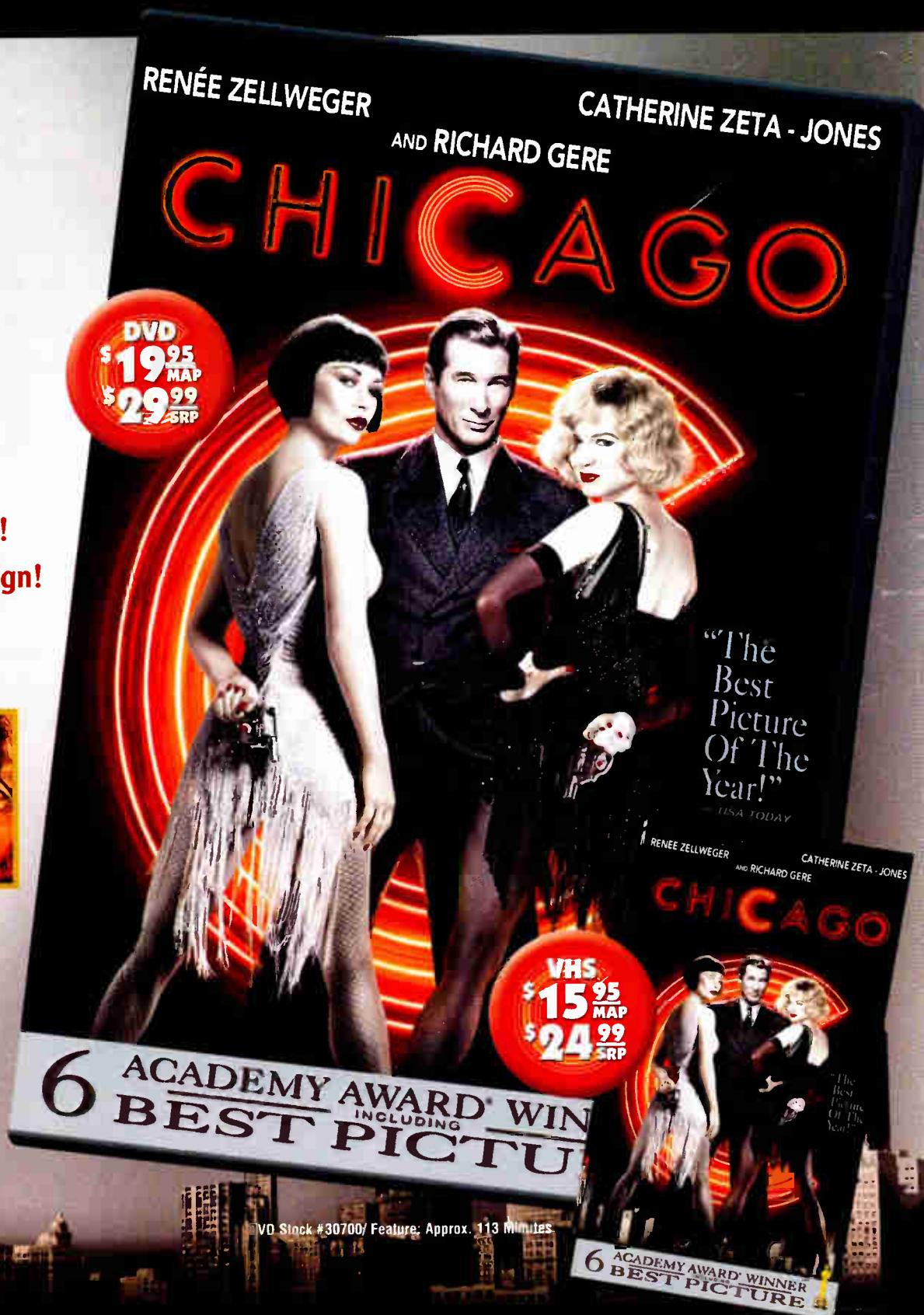
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Direct Prebook: June 24 Distributor Prebook: July 8 NAAD: August 19

VHS Stock #30840

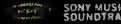
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 COSTUME DESIGNER COLLEEN ATWOOD MUSIC BY MAUREEN CROWE EXECUTIVE PRODUCERS ERIC WAKE RANDY SPENDLOVE PRODUCED BY PAUL BOGAEV ORIGINAL SCORE BY DANNY ELFMAN CHOREOGRAPHY BY ROB MARSHALL EDITOR MARTIN WALSH DIRECTOR OF PHOTOGRAPHY JOHN MYHRE DESIGNER JOHN MYHRE PRODUCED BY ROBERT FRYER JAMES CRESSON MARTIN RICHARDS IN ASSOCIATION WITH JOSEPH HARRIS IRA BERNSTEIN
 BASED ON THE MUSICAL PLAY "CHICAGO" WRITTEN AND CHOREOGRAPHED BY BOB FOSSE MUSIC BY BOB FOSSE & FRED EBB LYRICS BY BOB FOSSE & FRED EBB PRODUCED BY ROBERT FRYER JAMES CRESSON MARTIN RICHARDS
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World Radio History