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Quarterly

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • www.billboard.com • MAY 24, 2003

HOT SPOTS



9 Beltway Battle Brewing

Opposition is brewing against FCC chairman Michael K. Powell's plan to ease media ownership caps.



29 Just Cause

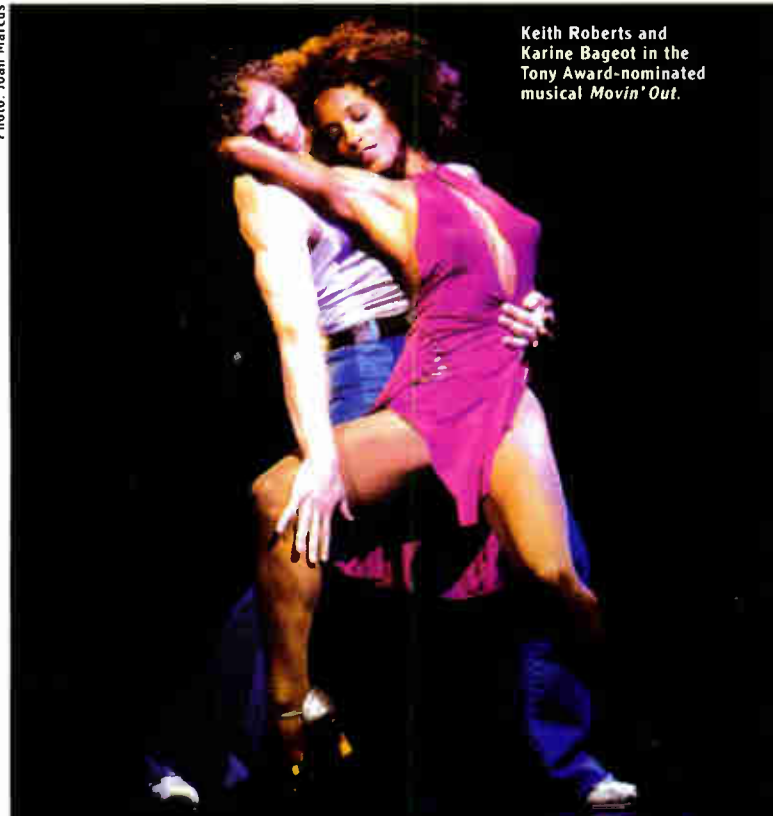
Ricky Martin has launched People for the Children, a global initiative to battle child pornography and prostitution.



40 Ahead Of The Curve?

The home video industry questions Artisan's decision to release *Terminator 2* as a high-definition DVD-ROM.

Photo: Joan Marcus



Keith Roberts and Karine Bageot in the Tony Award-nominated musical *Movin' Out*.

Bright Lights, Big Productions

Broadway Grows As Second Act For Stars

BY CARLA HAY

NEW YORK—They say the neon lights are bright on Broadway.

Just ask Elton John, Toni Braxton, or former teen queen Deborah Gibson. These days, they're basking in the electric glow.

The Great White Way is providing a second act—or, in some cases, a second career—for an increasing number of musical artists.

As the latest Tony Award nominations confirmed May 12, pop musicals are surging in popularity at a time when Broadway
(Continued on page 64)

Rap, Hip-Hop AWOL In Iraq

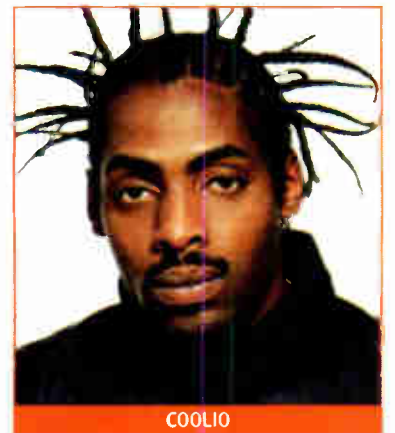
Acts Rare On USO Tours; Who's To Blame?

BY BILL HOLLAND

With military operations all but over in Iraq, the next invasion is about to begin: A horde of movie stars, comedians, and music acts will hit the sands to entertain the troops.

But rap and hip-hop acts will be noticeably under-represented, even though about 27% of the troops are African-American and hip-hop has a big following among white fans.

The United Service Organization, better known as the USO, is currently organizing a celebrity tour that's
(Continued on page 66)



COOLIO

AP/Wide World Photos



ROB THOMAS, MATCHBOX TWENTY

Hot Tickets Fuel Fight For \$\$\$\$

BY SUSANNE AULT

LOS ANGELES—The secondary ticket market has become a primary concern for the concert industry.

Scalpers, licensed third-party brokers, online auctioneer eBay, and other Web sites are scooping up tens of millions of dollars in the ticket resale market.

And major players in the touring business—artists, promoters, venues, and their aligned ticket sellers—are concerned that they are leaving money on the table that
(Continued on page 62)

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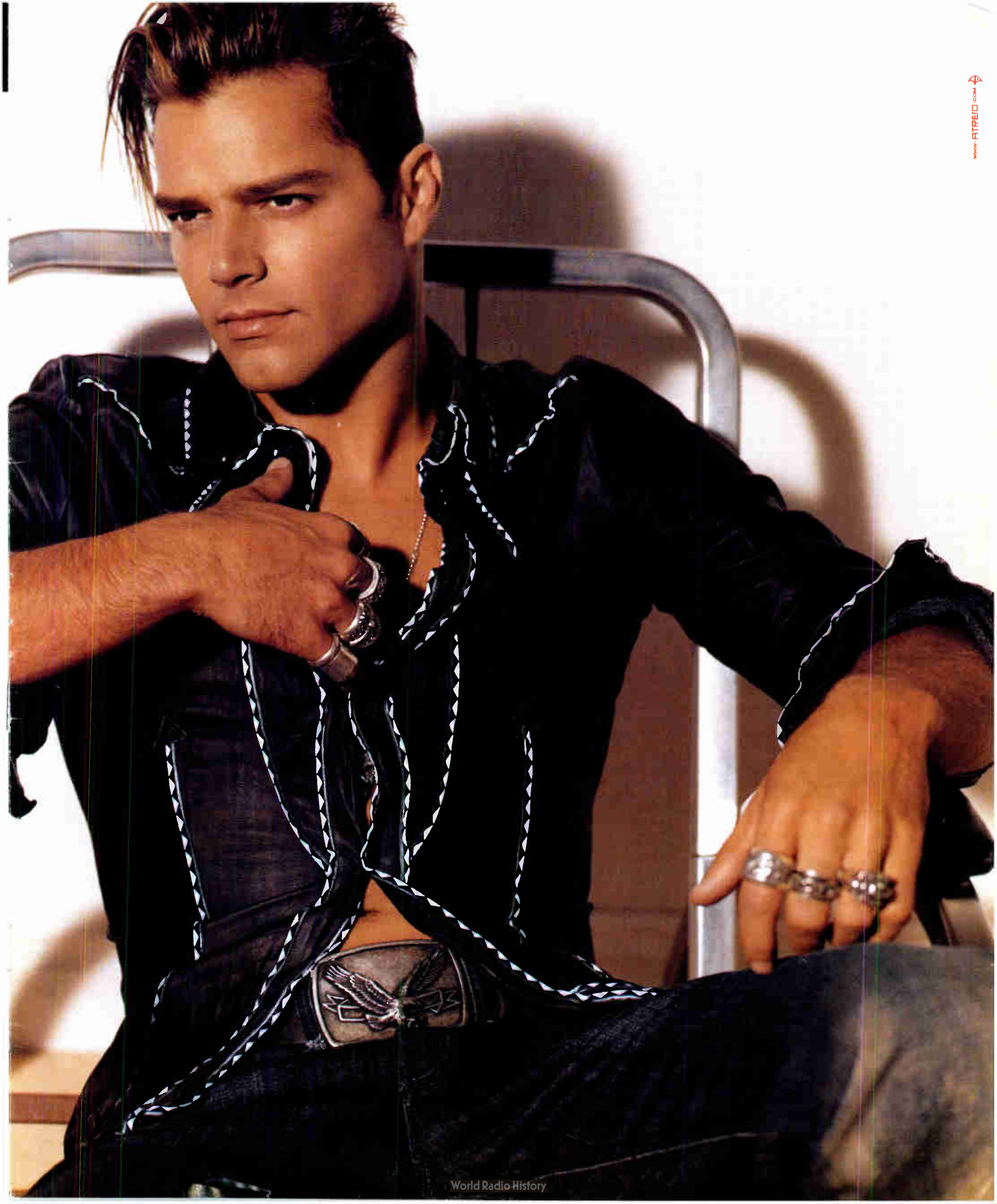
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Top Albums

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Unpublished
No. 1 on this week's unpublished charts

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CLASSICAL	
ANDREA BOCELLI	Sentimento
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JOSH GROBAN	Josh Groban
JAZZ	
BOZ SCAGGS	But Beautiful: Standards Volume 1
JAZZ/CONTEMPORARY	
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KIDZ BOP KIDS	Kidz Bop 3
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Top of the News

9 The UMG suit against Bertelsmann over Napster is only the latest in the online fray.

9 Lollapalooza ticket sales are off to a slow start in some markets.

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13 Live releases its sixth album, *Birds of Pray*, on Radioactive/MCA.

15 The Classical Score: French pianist Pierre-Laurent Aimard offers two diverse sets on Teldec.

16 Soundtracks: Reprise Records gets romantic with the release of the *Down With Love* soundtrack.

17 Touring: Third Eye Blind is the first band to auction concert tickets solely through eBay.

19 R&B: Universal TV Records puts a gospel twist on R&B and pop songs with *Church: Songs of Soul & Inspiration*.

21 Words & Deeds: David Banner makes his Street Records



DAVID BANNER

Co. debut, *Mississippi: The Album*.

23 Latin Notas: Industryites speak out on current events at the Billboard Latin Music Conference.

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29 Beat Box: Promo Only creates *Monster Mix* programming for MTV2, to be aired during the Memorial Day weekend.

31 Country: Now, Jessica Andrews' latest DreamWorks Records album, marks her transition from teen to adult.

42 Studio Monitor: ABKCO Records will release the Sam Cooke Remastered Collection on hybrid SACD.



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THIRD EYE BLIND



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JESSICA ANDREWS

48 Songwriters & Publishers: A complete list of winners from the 51st annual BMI Pop Awards.

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38 Declarations of Independents: Young Avenue Sound opens its doors to Memphis' local musicians.

39 Retail Track: Trans World Entertainment remains afloat with the help of Congress Financial.

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ANNIE LENNOX

QUOTE OF THE WEEK

Let's be positive and say that maybe it could be.

JIMMY PAGE ON THE POSSIBILITY OF A LED ZEPPELIN REUNION
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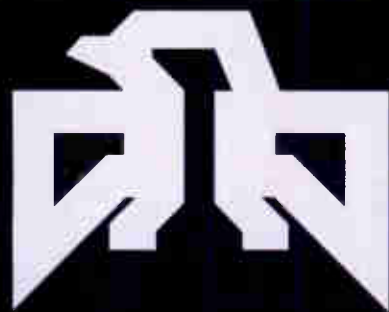
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FIVE NO. 1 SINGLES ★ NINE TOP 10 SINGLES

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BMI POP 2003 awards

ALWAYS ON TIME

Irv Gotti
Ja Rule
DJ Irv Publishing
Ensign Music Corporation
Slavery Music
Songs of Universal, Inc.

BRING ON THE RAIN

Helen Darling
Billy Montana
Bro 'N Sis Music, Inc.
Estes Park Music
Little Chatterbox Music
Mike Curb Music
Warner-Tamerlane Publishing Corp.

COMPLICATED

Lauren Christy
Scott Spock
Mr. Spock Music
Rainbow Fish Publishing
Warner-Tamerlane Publishing Corp.

CRAWLING

Rob Bourdon
Brad Delson
Joe Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Kenji Kobayashi Music
Nondisclosure Agreement Music
Rob Bourdon Music
Zomba Songs Inc.

DAYS GO BY

Steve Smith
EMI-Blackwood Music, Inc.

DON'T LET ME GET ME

Dallas Austin
Cyptron Music
EMI-Blackwood Music, Inc.

DROPS OF JUPITER (TELL ME)

(2nd Award)
Scott Underwood
EMI-Blackwood Music, Inc.
Wunderwood Music

DROWNING

Linda Thompson
Brandon Brody Music
Warner-Tamerlane Publishing Corp.

EMOTION (2nd Award)

Barry Gibb
Robin Gibb
Gibb Brothers Music

ESCAPE

Kara DioGuardi
Steve Morales
David Siegel
K'Stuff Publishing
Merchandize Music
Million Dollar Steve Music
Warner-Tamerlane Publishing Corp.

FAMILY AFFAIR

Camara Kambon
Asiah Lewis
Luchi N. Lodge
Asiahtown Ent.
Colorscapes Publishing
Luchi Publishing LLC

FOLLOW ME (2nd Award)

Uncle Kracker
Gaje Music, Inc.
Warner-Tamerlane Publishing Corp.

FOOLISH

Irv Gotti
DJ Irv Publishing
Ensign Music Corporation

GONE

Wade Robson
Wajero Sound

HANGING BY A MOMENT (2nd Award)

Jason Wade
G-Chills Music
Songs of DreamWorks

HELLA GOOD

Pharrell Williams
EMI-Blackwood Music, Inc.
Waters Of Nazareth Publishing

HERO

Chad Kroeger (SOCAN)
Warner-Tamerlane Publishing Corp.

HOT IN HERRE

Charles L. Brown
Pharrell Williams
Ascent Music, Inc.
EMI-Blackwood Music, Inc.
Nouveau Music Company
Swing T Publishing
Waters Of Nazareth Publishing

HOW YOU REMIND ME

Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Ryan Vekedal (SOCAN)
Warner-Tamerlane Publishing Corp.

I HOPE YOU DANCE (2nd Award)

Tia Sillers
Choice Is Tragic Music
Ensign Music Corporation

I NEED A GIRL (PART ONE)

Eric Matlock
Coptic Soundations Publishing

IF YOU'RE GONE (2nd Award)

Rob Thomas
Bidnis, Inc.
EMI-Blackwood Music, Inc.

I'M ALREADY THERE

Richie McDonald
Sony/ATV Tree

I'M REAL

Irv Gotti
Ja Rule
DJ Irv Publishing
Ensign Music Corporation
Slavery Music
Songs of Universal, Inc.

IN THE END

Rob Bourdon
Brad Delson
Joe Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Kenji Kobayashi Music
Nondisclosure Agreement Music
Rob Bourdon Music
Zomba Songs Inc.

IRRESISTIBLE

Anders Bagge (STIM)
Pamela Sheyne (PRS)
EMI-Blackwood Music, Inc.
Warner-Tamerlane Publishing Corp.

LUVIN' IT UP

Irv Gotti
Leon Haywood
Ja Rule
Frederick Knight
Lil' Rob
6 Mo Shots Music
DJ Irv Publishing
Ensign Music Corporation
Irving Music
Slavery Music
Songs of Universal, Inc.
Two Knight Publishing Co.

COLLEGE SONG OF THE YEAR

In The End

Rob Bourdon, Brad Delson,
Joe Hahn, Mike Shinoda
as performed by

LINKIN PARK

published by - Big Bad Mr. Hahn Music, Kenji
Kobayashi Music, Nondisclosure Agreement
Music, Rob Bourdon Music, Zomba Songs Inc.



MAD SEASON

Rob Thomas
Bidnis, Inc.
EMI-Blackwood Music, Inc.

MORE THAN THAT

Adam Anders
Sony/ATV Songs LLC
SwedeDreams Music

MY SACRIFICE

Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music

A NEW DAY HAS COME

Stephan Moccio (SOCAN)
Sony/ATV Songs LLC

ONE LAST BREATH

Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music

ONLY TIME

Enya (PRS)
Nicky Ryan (PRS)
Roma Ryan (PRS)
EMI-Blackwood Music, Inc.

PEACHES & CREAM

Mario Winans
EMI-Blackwood Music, Inc.
Janice Combs Music
Marsky Music

POP

Wade Robson
Wajero Sound

SMOOTH CRIMINAL

Michael Jackson
Mijac Music

SO COMPLICATED

Shaye Smith
EMI-Blackwood Music, Inc.
Zomba Songs Inc.

SOAK UP THE SUN

Sheryl Crow
Old Crow Music
Warner-Tamerlane Publishing Corp.

SUPERMAN (IT'S NOT EASY)

John Ondrasik
EMI-Blackwood Music, Inc.
Five For Fighting Music

THANK YOU (2nd Award)

Paul Herman (PRS)
EMI-Blackwood Music, Inc.

A THOUSAND MILES

Vanessa Carlton
Rosasharn Music
Songs of Universal, Inc.

TOO BAD

Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Ryan Vikedal (SOCAN)
Warner-Tamerlane Publishing Corp.

U DON'T HAVE TO CALL

Pharrell Williams
EMI-Blackwood Music, Inc.
Waters Of Nazareth Publishing

U REMIND ME

Eddie Hustle
Anita McCloud
Butterman Land Publishing
Elsie Louise Pitts Music
Smooth C Publishing
Songs of Universal, Inc.
Songs of Windswept Pacific

UNDERNEATH YOUR CLOTHES

Lester Méndez
Shakira
Aniwi Music, LLC
Apollinaire Music
EMI-Blackwood Music, Inc.

WASTING MY TIME

Dave Benedict (SOCAN)
Danny Craig (SOCAN)
Jeremy Hora (SOCAN)
Dallas Smith (SOCAN)
EMI-Blackwood Music, Inc.

WHAT'S LUU?

Irv Gotti
Ja Rule
Graham Lyle (PRS)
D J Irv Publishing
Ensign Music Corporation
Slavery Music
Songs of Universal, Inc.

WHENEVER, WHEREVER

Gloria Estefan
Tim Mitchell
Shakira
Aniwi Music, LLC
Foreign Imported Productions
and Publishing, Inc.

WHEREVER YOU WILL GO

Alex Band
Aaron Kamin
Alex Band Music
Amedeo Music
Careers-BMG Music Publishing, Inc.

WITHOUT ME

Jeff I. Bass
Kevin "DJ Head" Bell
Eminem
Trevor Horn (PRS)
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Reach Global Songs
SPZ Music Inc.

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OF THE YEAR**



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as performed by

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FCC Criticized Over Rule Changes

BY BILL HOLLAND

WASHINGTON, D.C.—Fearing the Federal Communications Commission (FCC) will jeopardize “democratic goals of diversity,” House Democrats and a public interest group are asking the FCC to “open to public comment” its plans to ease media ownership rules.



SANDERS

With the planned June 2 FCC vote, Rep. Bernie Sanders, Independent-Vt., and 100 House Democrats called on FCC chairman Michael Powell May 14 to delay the decision on media ownership rules.

The lawmakers ask Powell to “open the process to public comment” and meet with Congress on the issue.

Opponents of further deregulation won't say so publicly, but most privately agree with political observers that with a Republican administration and Congress, Powell and the broadcast industry will prevail.

The voices of dissent at least want to kick up enough dust about the dangers of media monopolies that voters consider it an issue come election time.

In a letter, they ask the chairman “to demonstrate how changes in media ownership limits will benefit the public interest and not jeopardize the democratic goals of diversity, competition, and localism.”

In early April, Sanders and Rep. Maurice Hinchey, D-N.Y., introduced a bill that calls on the FCC to not weaken any current media ownership rules that protect people's access to diverse sources of information.

The pair also asked for extensive public review and comment on any proposed changes to current media ownership rules.

In the Senate, Ernest Hollings, D-S.C., and other Democrats have also called on the FCC to meet with them about the issue.

Also on May 14, the Future of Music Coalition (FMC), a group that embraces recording artists' rights and opposes further consolidation of the media, released a critical survey.

After combing through FCC files, the FMC found the commission “has virtually no evidence of citizen backing for their controversial media ownership plan.”

The FMC has long contended that deregulation of radio ownership based on the 1996 Telecommunications Act led to homogenized radio programming and may have fostered corporate payola and bullying tactics toward artists.

The FMC analysis of comments filed at the FCC says that as of May 8, “9,065 citizens unaffiliated to a corporation, organization, or association opposed changing existing media ownership rules that would pave the way for

further consolidation, while only 11 unaffiliated citizens supported changing the rules.”

FMC executive director Jenny Toomey says, “It's hard to read these comments and find evidence that the public supports rule changes that would lead to more media consolidation.”

A spokesman in Sanders' office calls the FMC analysis “accurate. If you ask most Americans if they want the same few companies owning all U.S. information outlets, they'd say no.”

The FMC survey says, “The vast majority of citizens filing comments view the proposed changes as a threat to a vibrant and functioning democracy.”

As part of its congressionally mandated biennial review process of the 1996 Telecommunications Act, the FCC is examining remaining ownership regulations. Current rules prevent one broadcast network from owning another broadcast network, limit the number of local broadcast stations that any one broadcaster can own to systems serving 35% of the TV-viewing households, and prohibit a company from owning cable TV systems and TV stations in the same community.

The agency is also contemplating eliminating rules that prohibit cross-ownership of TV stations and newspapers in the same city. Powell has announced a June 2 vote on these rule changes.

UMG Sues BMG On P2P Napster Suit Latest In Online Saga

BY MATTHEW BENZ

NEW YORK—Music attorneys say Universal Music Group's (UMG) lawsuit against Bertelsmann AG regarding its relationship with Napster underscores the complicated—and sometimes conflicting—web of relations that persists among major labels, technology companies, and large media concerns.

In recent weeks, the music industry has cheered the initial success of Apple Computer's new digital-music service (*Billboard*, May 10).

But this lawsuit serves as a reminder of “how complicated it has gotten for these companies to do business” in the highly consolidated media industry, says Laurie Soriano, head of the music group at the Los Angeles law firm of Manatt, Phelps & Phillips.

Filed May 12 in U.S. District Court for the Southern District of New York, the suit alleges that Bertelsmann “took numerous actions that directly and materially contributed to the millions upon millions of illegal acts of copyright infringement by the users of the Napster system.”

UMG notes in its complaint that Bertelsmann's BMG Entertainment once joined UMG and others “in filing—and successfully pursuing—an action to enjoin the massive copyright infringement taking place through Napster.”

UMG parent Vivendi Universal itself acquired mp3.com for \$372 million in 2001—one year after mp3.com paid more than \$100 million to the majors to settle charges of copyright infringement.

UMG's complaint is similar to one filed by a group of music publishers in the same court earlier this year (*Billboard*, March 1). Some lawyers speculate that the two cases could be

combined.

Last month UMG and EMI Recorded Music sued venture-capital firm Hummer Winblad Venture Partners for helping to prolong Napster's copyright infringement by investing \$13 million in the company.

Even amid progress toward a viable digital-music market, the suits underscore the hard line the major labels continue to take against illegitimate offerings.

Soriano says, “This is part of a general plan of the record labels, which is to find ways to get people to disassociate with anything having to do with piracy.”

Attorneys say a key issue in the UMG-Bertelsmann case is just how much control Bertelsmann had over the defunct file-sharing network.

UMG claims Bertelsmann is liable for supplying funds that allowed Napster to “expand the unlawful infringement of plaintiffs' copyrights.”

Bertelsmann loaned Napster \$50 million in October 2000; the network shut down under court order in July 2001.

Late last year, CD-burning software maker Roxio bought Napster's assets for \$5.3 million.

UMG claims Bertelsmann's loan was nothing more than a “scheme” that “would shield [Bertelsmann] from liability for the massive infringements.”

UMG seeks a jury trial and damages of \$150,000 per infringed track. A Bertelsmann spokesman had no comment.

“I don't think Bertelsmann went into Napster with a bad intention,” says Jay Cooper, chair of Greenberg Traurig's L.A. entertainment practice, who hadn't read the complaint.

Lollapalooza Starts Slow But Expects Gains

BY RAY WADDELL

NASHVILLE—Lollapalooza organizers admit that early sales are disappointing in some markets. But they say this may be the way festivals sell post-Sept. 11, 2001.

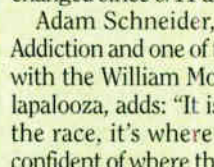
Only half the dates are on sale so far, and nobody involved with the tour is pushing the panic button.

“We were asking kids in April to buy tickets to a July show,” says Brad Wavra, VP of touring for Clear Channel Entertainment (CCE), the promoter of the bulk of Lollapalooza dates.

“Some of these ticket counts are not unusual and not different from what we're seeing on other festivals,” Wavra continues. “We may be finding out that the buying pattern has changed since 9/11 and the war.”

Adam Schneider, manager of Jane's Addiction and one of the producers (along with the William Morris Agency) of Lollapalooza, adds: “It isn't where you start the race, it's where you end up. We're confident of where this tour will end up at the box office.”

After a five-year hiatus, Lollapalooza begins a run of 33 North American dates July 3 at Ionia County Fairgrounds in Grand Rapids, Mich. The main stage lineup includes Jane's Addiction, Queens of



SCHNEIDER

(Continued on page 66)

Sanctuary Taps Major Resources At BMG

Alliance Enables Companies To Benefit From Each Other's Expertise

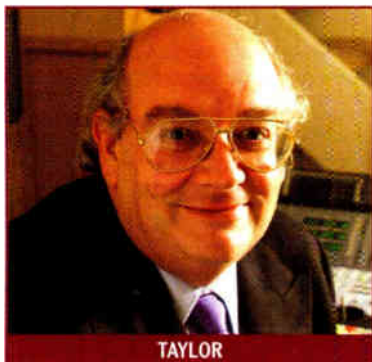
BY GORDON MASSON

LONDON—Sanctuary executive chairman Andy Taylor sees a new strategic alliance with BMG as a chance to leverage major muscle to grow his indie outfit.

BMG has taken a minor shareholding in U.K.-based Sanctuary Group. The deal allows the companies to benefit from each other's expertise in key areas.

"I've always thought that it was very logical for [Sanctuary] to have a strategic alliance with one of the majors," Taylor says, "because basically we do all the things they don't do and they do things we don't do, such as distribution and manufacturing."

In a filing with the London Stock Exchange, Sanctuary revealed that it has granted warrants for more than 3.2 million ordinary shares to BMG U.K. and Ireland "as part of an arrangement to widen strategic alliances in revenue-generating areas, including



TAYLOR

merchandising, artist development, and DVD production, as well as for renewed music catalog joint ventures on the Sanctuary/Camden label."

Taylor says those warrants amount to about 1% of Sanctuary's issued shares.

"Issuing warrants," Taylor says, "gives BMG an opportunity to benefit from the deal when our stock price improves, as it should, and they'll obviously be helping us to achieve that upside."

Taylor adds that the deal gives Sanctuary access to BMG acts for merchandising and touring. "And we can help develop new acts by bring-

ing [them] on our labels and then passing them back to [BMG] if they need the major's resources."

In addition to extending Sanctuary's catalog exploitation deal with BMG across Europe, Taylor says his company will be able to assist BMG with DVD production and TV-driven product sales, where BMG is not as strong as Sanctuary.

"In certain territories of the world like Japan, the Pacific Rim, and so on, it has been difficult [for indies] to get distribution," Taylor says. "With the BMG arrangement, we can widen our distribution with them, and they will fill in lots of gaps for us."

Sanctuary also plans to tap BMG's marketing team in certain territories. "The deal will strengthen our ability to work acts globally by giving us distribution and marketing capabilities in every country in the world," Taylor says.

BMG will not assume all distribution for Sanctuary. "Quite a lot of the specialist labels do better dealing with small independent distributors, and we'll continue that," Taylor says. "The deal with BMG isn't a totally exclusive arrangement."

Hendrix Experience Bassist Dead At 57

BY CHRIS MORRIS

Noel Redding, whose adept bass work in the Jimi Hendrix Experience set the template for power-trio players, was found dead May 12 at his home in Clonakilty, Ireland. He was 57. The cause of death was undetermined at press time.

Born Dec. 25, 1945, in Folkestone, England, Redding began his career as a journeyman guitarist by touring England and Germany with the Loving Kind, the Lonely Ones, and Neil Landon & the Burnettes.

In September 1966, the 20-year-old Redding sought the guitar slot in Eric Burdon's New Animals. The job was taken, but Animals bassist Chas Chandler asked Redding to audition on bass with a flashy American guitarist he was managing.

With ex-Georgie Fame drummer Mitch Mitchell, Redding joined the Jimi Hendrix Experience.

Fired by Hendrix's pathfinding guitar work and stage showmanship, the band

electrified British and U.S. audiences.

From 1966 through 1969, the group toured relentlessly—with Redding's side project, Fat Mattress, often serving as an opening act—and cut three classic albums: *Are You Experienced?*, *Axis: Bold as Love*, and *Electric Ladyland*.

The Experience dissolved briefly in 1968; the split became permanent in June 1969, when Redding abruptly quit after an appearance at the Denver Pop Festival. He continued to front the Noel Redding Band and Road.

Hendrix died Sept. 18, 1970, in London. In 1973, Redding signed an agreement settling all claims to royalties from the Experience's recordings for \$100,000.

He had engaged in legal wrangling about his rights ever since. He laid out his grievances in a frank 1990 memoir, *Are You Experienced?* In later years, he recorded sporadically and played weekly in a Clonakilty pub.

Redding is survived by his longtime companion, Deborah McNaughton.



REDDING

A LOOK AHEAD

Manson Bids To Be 'Golden' Boy

BY GEOFF MAYFIELD

LOS ANGELES—Marilyn Manson appears on course for the second No. 1 album of his career, while two other new albums have a shot to start at more than 100,000 copies on next issue's Billboard 200.

Chart watchers estimate that based on first-day numbers from music chains, Manson's *Golden Age of Grottesque* (Nothing/Interscope) will open with sales of at least 150,000.

With current chart-topper the Isley Brothers certain to decline from their first-week sum of 155,000 units, the Manson projection seems a safe bet to lead the chart.

Manson has seen six albums chart. He reached No. 1 with the 1998 release *Mechanical Animals*, which

began with 223,000 units, his biggest Nielsen SoundScan week.

His previous set, *Holy Wood (In the Shadow of the Valley of Death)*, peaked at No. 13 with a first-week tally of 117,000 in November 2000.

Also out May 13 were Cold's *Year of the Spider* (Flip/Geffen/Interscope) and Third Eye Blind's *Out of the Vein* (Elektra). Number rollers figure the former will start with 120,000 or more and the latter will open at 90,000-100,000. That would put both in the top 10.

If those estimates hold true, they would mark the biggest sales weeks and highest Billboard 200 ranks for either act. Cold's first album peaked at No. 97 in 2001. Third Eye Blind's career peak is No. 25, earned by its first album in 1997, which sold 84,000 in its best week.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	233,949,000	214,437,000	(↘8.3%)
Albums	228,557,000	211,107,000	(↘7.6%)
Singles	5,392,000	3,330,000	(↘38.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	215,397,000	203,398,000	(↘5.6%)
Cassette	12,607,000	7,043,000	(↘44.1%)
Other	553,000	666,000	(↗20.4%)

OVERALL UNIT SALES

This Week	11,197,000	This Week 2002	12,230,000
Last Week	10,133,000	Change	↘8.4%
Change	↗10.5%		

ALBUM SALES

This Week	10,996,000	This Week 2002	12,028,000
Last Week	9,923,000	Change	↘8.6%
Change	↗10.8%		

SINGLES SALES

This Week	201,000	This Week 2002	202,000
Last Week	210,000	Change	↘0.5%
Change	↘4.3%		

YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	
Northeast	11,286,000	11,054,000	(↘2.1%)
Middle Atlantic	28,538,000	26,496,000	(↘7.2%)
East North Central	32,560,000	30,562,000	(↘6.1%)
West North Central	13,372,000	12,659,000	(↘5.3%)
South Atlantic	41,292,000	39,112,000	(↘5.3%)
South Central	32,213,000	29,999,000	(↘6.9%)
Mountain	15,998,000	15,331,000	(↘4.2%)
Pacific	40,138,000	38,184,000	(↘4.9%)

ROUNDED FIGURES

FOR WEEK ENDING 5/11/03

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

In The News

• Michael Jackson is suing Motown Records and parent Universal Music Group (UMG) for an unspecified amount in a suit filed May 8 in California Superior Court. Jackson alleges that Motown breached a 1980 contract with the Jackson 5 by using its name in ways that violate the agreement, as well as for licensing master recordings for use without Jackson's consent. UMG had no comment on the litigation.

• A Los Angeles jury found May 6 that Andre "Dr. Dre" Young illegally used segments of the 1980 tune "Backstrokin'" in his song "Let's Get High" (co-written by Eminem and others) from the Aftermath/Interscope album *Dr. Dre 2001*. The jury awarded the plaintiff, London-based music publisher Minder Music, more than \$1.5 million in damages: Minder sought \$3.5 million. Last month in U.S. District Court, Minder filed an amended copyright infringement lawsuit of its July 20, 2000, complaint against Dre, Eminem, Interscope Records, and Universal Music & Video Distribution (UMVD), among others. Representatives for Interscope and UMVD declined to comment. Dre's lawyer, Howard King, says the infringement was not willful and plans to appeal.

Sony Restructures Sales, Distribution Functions

ED CHRISTMAN

NEW YORK—Sony is the third major to restructure sales and distribution, following EMI Recorded Music and Warner Music Group.

The Sony move differs in that all of its labels have one shared sales services arm.

The changes show an industry trying to figure out how to most effectively ship records to a consoli-

dating account base in a business with a shrinking revenue base.

The restructuring of Sony Music Entertainment's U.S. sales and distribution functions will align the Sony team with what retailers are doing to reach the consumer.

Tom Donnarumma has been named executive VP of the Sony Music Label Group—a newly created shared-services sales team—and Bill Frohlich, executive VP of Sony Music

Distribution (*Billboard*, April 26).

Donnarumma says the main aim of the restructuring was to tear down the walls between the labels and distribution so that when the company approached its customer base, it did so with one voice.

"Customers had been saying that it takes too long for decisions," Frohlich says. "So we wanted to align our staffs more with selling and what our customer base is doing."

Distribution layers were removed to make it more efficient and improve communication, Frohlich says. The division is now geographically, rather than departmentally, based.

Job responsibilities shifted in an effort to change the company's culture.

The new structure is geared to empower people in the field to make their own decisions, Frohlich adds.

Donnarumma, formerly senior VP of sales at the Columbia Records Group, reports to Don Ienner, president of Sony Music Entertainment. Frohlich, formerly senior VP of sales for the Epic Records Group, reports to Robert M. Bowlin, corporate executive VP at Sony Music Entertainment.

Reporting to Donnarumma in the Sony Label Group are Dale Libby, senior VP of sales for Sony Nashville, and Marc Offenbach, senior VP of sales for Sony Classical.

Michael Block, senior VP of sales at Columbia, pulls double-duty as Donnarumma's right-hand man, overseeing label sales and the regional sales team; Romeo Thomas is senior director of Epic.

Block oversees the regional staff of Michelle Tagliere, who handles the East Coast; Tyler Pittman, who handles the Southeast and Minneapolis; Glenn Frese, who handles the West Coast; and Denise Moreno, who handles the Cen-

tral region and also works to bring focus to the Wal-Mart account.

Sony Music Distribution, meanwhile, has three regional VPs: Laurel Polson, who heads field sales in the West; Denny Kennedy, who heads field sales in the Central region; and Jim Lucas, who heads field sales in the East. Colin Willis is VP of sales. He oversees Anderson, Handleman, Wal-Mart, and Kmart.

The company still has 56 traditional sales representatives, as well as about 60 retail coordinators and retail specialists.

The last two newly created functions replace the field marketing representatives (FMR), with the coordinators pulling FMR-like duty for national chain stores and the specialists doubling as sales reps and FMRs for smaller accounts.

The company will continue to have urban sales representatives, which includes gospel, and alternative sales reps that will deal with the appropriate stores. They will report in geographically.

At the home office, Dave Curtis is senior VP of sales and artist development and reports to Frohlich. Reporting to Curtis are Josh Rosenthal, VP of alternative sales; Harry Safter, VP of video and DVD; Lynne Poole, VP of urban sales, and Joe Marziotto, VP of catalog sales.

Madacy Courts Majors' Catalogs

BY MATTHEW BENZ

NEW YORK—Indie Madacy Entertainment president/CEO Amos Alter believes he can make the company profitable again. That success may lie in major-label catalog repackaging.

Seeking more autonomy, Alter earlier this month closed on the roughly \$40 million acquisition of Madacy from rackjobber Handleman Co. (*Billboard*, March 8), which he had sold it to in 1994.

Alter wants to focus on developing innovative catalog packages with major labels and not stray any further into artist development or other areas of the music business that are not the Montreal-based label's strength.

Past attempts at reaching into other areas "defocused us," Alter says. It also led to a \$6 million loss for the fiscal year that ended April 27, 2002—its first since being under Handleman.

Handleman said Madacy has been profitable in the current fiscal year.



ALTER

Alter says Madacy is in negotiations with two major labels, which he declines to name, about exclusive arrangements to re-market "significant chunks" of their catalogs.

"This is the part of the business we do very well," Alter says. "The major labels do artist development very well."

Founded by Alter 22 years ago with a \$5,000 investment, the budget-line and compilation label now has 110 employees across nine divisions. This year, Madacy aims for revenue of \$75 million-\$80 million and a profit margin of at least 10%.

Morey Richman, VP and co-owner of rival St. Clair Entertainment Group, applauds Alter's move.

Because the budget and compilation market is built on impulse buys at mass merchants and retail locales, Richman says it is more steady than the mainstream music market.

"We have a formula that works," he says, "and Amos knows it very well."

BMI Honors Most-Played Pop Songs

BY MARGO WHITMIRE

LOS ANGELES—Legendary songwriting trio Holland-Dozier-Holland was presented with the BMI Icon Award during the performing-rights organization's 51st annual Pop Awards, held May 13 at the Regent Beverly Wilshire.

As pioneering writers of the early Motown sound, Brian and Eddie Holland and Lamont Dozier have 76 BMI pop and R&B awards to their credit. Their songs have been broadcast

more than 100 million times.

"I'm always overwhelmed by the songs, how they lived so long," Dozier says. "To still be getting accolades is mind-boggling."

The trio is responsible for such hits as "Baby Love," "Stop! In the Name of Love," "Sugar Pie, Honey Bunch," "You Can't Hurry Love," and "How Sweet It Is to Be Loved by You."

Producer/songwriter Irv Gotti—the founder of the Murder Inc. label—took home top pop songwriter honors during the evening. Five of his

songs are on BMI's "most-performed" list this year.

Nickelback and publisher Warner-Tamerlane Publishing won the song of the year award for "How You Remind Me." It was written by bandmates Chad and Mike Kroeger, Ryan Peake, and Ryan Vekedal. The song was recognized for having the most broadcast performances during the Oct. 1, 2001-Sept. 30, 2002, eligibility period.

With 16 songs cited, EMI-Blackwood was recognized as pop publisher of the year. The honor is presented to the company with the highest percentage of copyright ownership among the awarded songs.

Other multiple publishing honorees were Warner-Tamerlane Publishing, Songs of Universal, Ensign Music, D J Irv Publishing, Careers-BMG Publishing, Zomba Songs, Slavery Music, Sony/ATV Music Group, and Waters of Nazareth Publishing.

Winners are determined by the number of feature broadcast performances on American radio and TV during the eligibility period. BMI president/CEO Frances W. Preston and VP/GM of writer/publisher relations Barbara Cane handed out the evening's awards.

A complete list of 2003 BMI Pop Award winners appears on page 48.



The Matrix Honored. Songwriting partners Graham Armstrong, left, Lauren Christy, center, and Scott Spock—collectively known as the Matrix—were honored at the BMI Pop Awards for "Complicated," performed by Avril Lavigne.

Executive Turntable



POSTELLE



IMBER



MORGAN

RECORD COMPANIES: Brian Postelle is named an executive of A&R for DreamWorks Records. He was VP of urban music for Famous Music Publishing.

Mitchell Imber is promoted to senior VP of sales for the Island Def Jam Music Group in New York. He was VP of sales.

ARTIST SERVICES: Wendy L. Morgan is named executive director of the Texas chapter of the National Academy of Recording Arts and Sciences in Austin. She was director of music marketing for the Austin Convention & Visitors Bureau.

Scott B. Zolke is named partner of Loeb & Loeb in Los Angeles. He was partner of Berkowitz Black & Zolke.

Comcast-Spectacor promotes Samantha Roman to assistant director and Darren Danner to

coordinator in Philadelphia. They were, respectively, sales manager and telemarketer for the Philadelphia Wings.

Comcast-Spectacor also names Heidi Kaiser manager and Bree Maddocks operations coordinator. They were, respectively, ticket sales executive for the Philadelphia Flyers and merchandise/community relations manager for the Camden Riversharks.

BROADCASTING: Traycee Scott is promoted to VP of affiliate relations for the American Blues Network in Gulfport, Miss. She was director of affiliate relations.

PUBLISHING: Winston L. Reynolds is promoted to administration manager for the Royalty Network in New York. He was publishing administrator.

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ARTISTS & MUSIC



by Melinda Newman

The Beat™

CHARMED, I'M SURE: In an effort to boost sales, Monarc/Island will re-launch Mariah Carey's *Charmbracelet* July 29 with four new tracks.

The album, originally released Dec. 3, 2002, has sold 1 million copies in the U.S., according to Nielsen SoundScan. Carey is currently No. 4 on The Billboard Hot 100 with "I Know What You Want," a duet with Busta Rhymes.

That song, which appears on Rhymes' album, will be stripped onto the new album, along with two new tunes and a remix. The new version will carry a different cover from the original. No word on whether the price for the CD will be the same.

The timing coincides with the North American leg of Carey's world tour, which begins June 21 in Seoul, Korea. The U.S. portion starts July 18. Island reps declined to comment.

LIFEBEAT: Eleven years after its inception, Lifebeat is breathing new life into the fight against AIDS.

"The disease has really been off people's agendas," says John Cannelli, who started April 28 as the nonprofit organization's new executive director.

Lifebeat, which targets educating at-risk kids ages 13-24, was a major force in the music industry in the mid-'90s through its Red Hot + series of charity albums and such fundraisers as Counter Aid, where industry execs worked at record stores. However, its light has dimmed in recent years, following the events of Sept. 11, 2001, and the industry falling upon hard times. But Cannelli stresses that there are low-cost ways for labels and performers to contribute.

"One of the easiest ways is our ticket program," says Cannelli, whose past posts include president of Rocket Records and MTV senior VP. "We're out with John Mayer and the Counting Crows, who are donating 25 cents [to Lifebeat] from every ticket sold. At the venue site, we partner with local AIDS outreach programs to hand out information and condoms."

Artists can also perform at hospitals and residential facilities through Lifebeat's Hearts & Voices program.

Lifebeat will hold a fundraising breakfast June 19 in Los Angeles honoring a number of Emmis Communications executives. It will be followed by a benefit concert that night at Henry Ford Theater. Cannelli says it is also planning an event in Miami in the fall following the Latin Grammy Awards.

STUFF: Kelly Osbourne has left Epic Records, and now dad Ozzy is trying to leave the company after more than 23 years. However, Epic sources say Ozzy owes the label more records. Epic and Osbourne representatives did not return calls. . . . Deana Carter and Heart are the first two clients inked with

Peters Management Syndicate, the new company set up by Carol Peters, who was formerly with 10th Street Management. . . . Roger Daltrey will headline the cast of *My Fair Lady* in a one-time-only performance Aug. 3 at the Hollywood Bowl. Daltrey will play Alfred P. Doolittle. John Lithgow will appear as Henry Higgins, and Manhattan Records art-

ist Melissa Errico will reprise her role as Eliza Doolittle, a part that she had played on Broadway in 1993. . . . Cheap Trick has inked a licensing deal with Big3 Records for its Cheap Trick Unlimited label. The first release under the new arrangement will be the July 8 studio album *Special One*. The deal includes a number of albums from Cheap Trick's catalog, including *Woke Up With a Monster*, *Music for Hangovers*, and *In Colour*.

WHO'S A PEPPER? Warner Bros. Records has partnered with Dr Pepper and Seven Up for a summer promotion dubbed LiquidLoot. Starting in June, soft drinks made by the bottler will be encoded with a point number under the bottle cap. The consumer can then use the collected points to bid online for select Warner Bros. prizes, including a music studio tour, autographed memorabilia, CDs, electronics, and concert tickets.

A separate online sweepstakes winner will receive a trip to Los Angeles or Nashville to meet with a Warner Bros. artist, attend a recording session, and see a concert.



CAREY

Live Takes Flight With 'Birds'

Band's Early-Day Energy Remains Intact On Its Sixth MCA Set

BY CATHERINE APPLEFELD OLSON

Not only does Live's new Radioactive/MCA album *Birds of Prey* sonically hark back to the band's early days of guitar-driven power-pop, but it also shows Live performing with the same high level of energy with which it crashed onto the music scene 12 years ago.

"We've been in the music business since 1991, and we're continuing to make music that rivals the rest of our work. That's what feels the best to me," frontman Ed Kowalczyk says. "It's one thing to survive. It's another thing to survive with the same drive and hunger."

Indeed, after five albums—the most recent, 2001's *V*, was a more experimental effort—Kowalczyk, guitarist Chad Taylor, bassist Patrick Dahlheimer, and drummer Chad Gracey journeyed to Nashville last fall to craft new songs that ride a familiar, guitar-driven wave.

"We wanted to be somewhere where we had never spent time before," Kowalczyk says of the band's sojourn in Music City.

It helped set the tone for a simpler, more back-to-basics recording process with producer Jim Wirt (Hoobastank).

"On the last record, we were hardly ever in the room at the same time," Kowalczyk notes. "This time, it was just the four of us. We went with an approach that was closer to what we had traditionally done before."

The resulting 13 songs are sure to spur recollections for fans who have been Live loyalists since its 1994 breakthrough *Throwing Copper*, which sold 5.6 million copies, according to Nielsen SoundScan. Ensuing releases, despite critical praise and successful radio singles, have seen the band's album sales gradually diminish. *V* has sold 284,000 copies.

TYING SOUNDS TOGETHER

Bridging the sizable span of Live's repertoire is the focal point of MCA's marketing campaign. First single "Heaven"—inspired by the birth of Kowalczyk's daughter last year—went to hot AC, top 40, and mainstream and modern rock radio formats April 7. The track is steadily building in airplay.

MCA marketing director Sig Sig-

worth says, "The fact that this album harks back to the *Throwing Copper* days puts us in the position of being able to cast a broad net to capture all those old fans, as well as the

VH1, CNN, and E! Entertainment Television shortly before the album's May 20 release.

Another bid to connect the musical dots is a bonus DVD. The disc features Live performing some of its best-known songs, such as "Selling the Drama," "Voodoo Lady," and "Nobody Knows," at last year's Pinkpop festival in Holland. Radioactive is packaging the DVD with all initial orders of the album.

Additionally, Radio Free Virgin created a "Live radio station" that went on the air in early May and is rotating the band's hand-picked 100 favorite songs.

HITTING THE ROAD

A U.S. tour will commence later in the summer, after Live returns from a European tour that includes a festival show in Holland where it will share the bill with Coldplay.

"We feel so confident about this record that we are committed to getting it out there," Kowalczyk says. "We aren't taking anything for granted. We are hungry again."



LIVE

younger rock fans."

Sigworth says TV advertising was a natural course of action to take. A commercial that features the video for the *Throwing Copper* single "Lightning Crashes" bleeding into the "Heaven" video began running on such networks as MTV2,

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BMI Honors Randy Edelman

Composer Recognized For Career Achievement At Film And TV Awards

BY MARGO WHITMIRE

LOS ANGELES—For composer Randy Edelman, nabbing BMI's coveted Richard Kirk Award has been a highlight in a "wonderful, winding, crazy musical journey."

He was given the career achievement prize May 14 during BMI's Film & Television Awards.

"To receive this honor in front of so many people whom I admire in the film scoring community feels wonderful," he says.

With a background ranging from classical musician/arranger to popular recording artist, Edelman's diverse résumé includes the

and TV composer Mike Post. Williams was awarded for *Star Wars: Episode II—Attack of the Clones*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, and *Minority Report*. Post was cited for *Law & Order*, *Law & Order: SVU*, *Law & Order: Criminal Intent*, and *NYPD Blue*.

The winning musical selections were chosen based on inclusion in the past year's top-grossing films, top-rated prime-time network TV series, and the highest-ranking cable TV shows.

BMI-affiliated composers who contributed to Academy Award-winning films and Emmy Award-winning TV shows were also honored.

Darryl Phinnessee, *Frasier*; Mike Post, *Law & Order*, *Law & Order: SVU*, *Law & Order: Criminal Intent*, *NYPD Blue*; Graeme Revell, *CSI: Miami*; Peter Robinson, *Without a Trace*; Edward Rogers, *NYPD Blue*; David Russo, *CSI: Miami*; Bennett Salvay, *Providence*; Jan Stevens, *Scrubs*; Pete Townshend (PRS), *CSI: Crime Scene Investigation*, *CSI: Miami*; David Vanacore, *Survivor: Amazon*, *Survivor: Thailand*, *Joe Millionaire*; W.G. Snuffy Walden, *Providence*, *The West Wing*; Allee Willis, *Friends*; Cathy Yuspa, *The King of Queens*.

Emmy Award winners: Jeff



EDELMAN

composition of more than 65 film scores. Included in his credits is the Golden Globe- and British Academy of Film and TV Awards-nominated score for *The Last of the Mohicans*, as well as some of his favorites—*Gettysburg*, *XXX*, *The Mask*, *My Cousin Vinny*, and *While You Were Sleeping*.

Edelman's scores have opened the Super Bowl and closed the Atlanta Olympic Games broadcasts; the latter won him an Emmy Award. He just finished scoring the theme to the 2003 Wimbledon tennis tournament. Edelman is currently working on *Connie & Carla*, a new film from Nia Vardalos, the star of *My Big Fat Greek Wedding*.

ADDITIONAL HONOREES

Also celebrated during the evening was all-around entertainer Merv Griffin, who received the performing-rights organization's President's Award for his contributions to the entertainment industry.

Last year's Richard Kirk Award honoree, Danny Elfman, took home four awards this year as composer for *Spider-Man*, *The Simpsons*, *Men in Black II*, and *Chicago*.

Elfman tied for the most nods with film composer John Williams

THE COMPLETE LIST

The black-tie event was held here at the Regent Beverly Wilshire Hotel. It was hosted by BMI president/CEO Frances W. Preston. A complete list of award winners follows.

Richard Kirk Award: Randy Edelman.

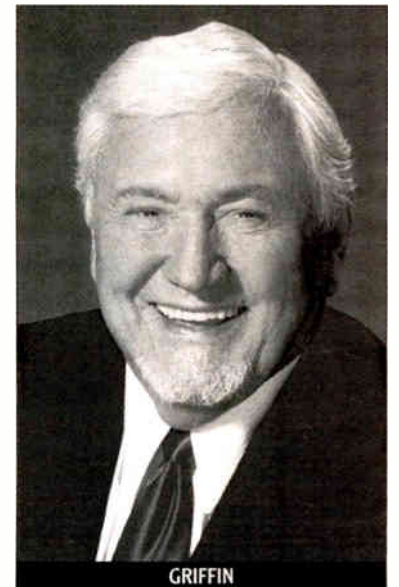
President's Award: Merv Griffin.

Academy Award winners: Eminem and Jeff Bass, "Lose Yourself," from *8 Mile*.

Most-performed song from a motion picture: "Lose Yourself" from *8 Mile*, written by Eminem and Jeff Bass; published by Eight Mile Style Music.

Film Music Awards: David Arnold, *Die Another Day*; Teddy Castellucci, *Mr. Deeds*; George S. Clinton, *Austin Powers in Goldmember*, *The Santa Clause 2*; Randy Edelman, *XXX*; Danny Elfman, *Spider-Man*, *Men in Black II*, *Chicago*; Eminem, *8 Mile*; George Fenton (PRS), *Sweet Home Alabama*; Jerry Goldsmith, *The Sum of All Fears*; Alexander Janko, *My Big Fat Greek Wedding*; David Newman, *Scooby-Doo*, *How to Lose a Guy in 10 Days*; Thomas Newman, *Road to Perdition*; Graeme Revell, *Daredevil*; Lalo Schifrin, *Bringing Down the House*; John Williams, *Star Wars: Episode II—Attack of the Clones*, *Harry Potter and the Chamber of Secrets*, *Catch Me If You Can*, *Minority Report*; Chris Wilson, *My Big Fat Greek Wedding*.

TV Music Awards: Kenneth Douglas Berry, *Joe Millionaire*; Tim Bright, *Scrubs*; Rob Cairns, *The Bachelor*, *The Bachelorette*; Martin Davich, *ER*, *Third Watch*; Danny Elfman, *The Simpsons*; Kurt Farquhar, *The King of Queens*; Chad Fischer, *Scrubs*; Josh Goldsmith, *The King of Queens*; Andrew Gross, *The King of Queens*; John M. Keane, *CSI: Crime Scene Investigation*; Scott Kirkland, *Third Watch*; John Lennon, *Providence*; Chris Link, *Scrubs*; Joey Newman, *Providence*;



GRIFFIN

Beal, *Dateline NBC: Peggy & Dorothy*; Chris Biondo, *National Geographic Explorer—"Haunt of the Hippo"*; Glen Daum, *Sesame Street*; George Fenton (PRS), *Blue Planet: Seas of Life*; A.J. Gundell, *All My Children*; Gary Kuo, *All My Children*; Dominic Messenger, *All My Children*; Walter Murphy, "You've Got a Lot to See" from *Family Guy*; Thomas Newman, *Six Feet Under*; Jerry Pilato, *All My Children*; Lenny Williams, *National Geographic Explorer—"Haunt of the Hippo."*

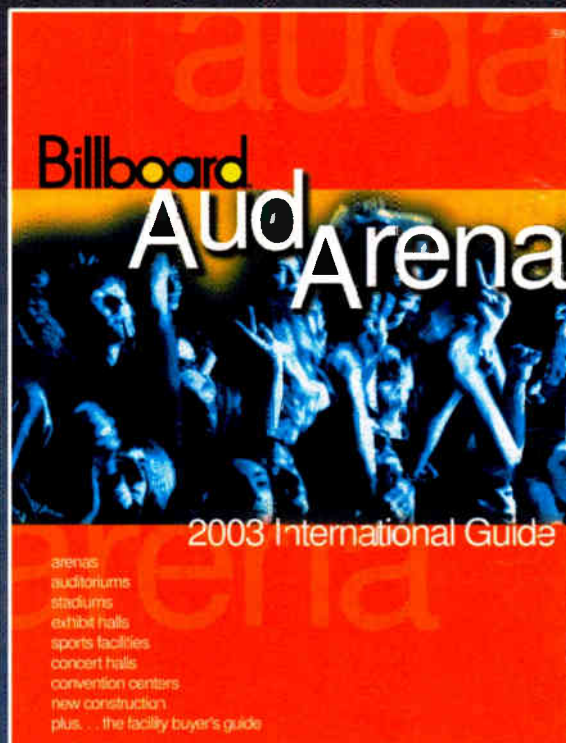
Cable Awards: David Bergeaud, *Strong Medicine*; Charlie Brissette, *Jimmy Neutron*; Brian Causey, *Jimmy Neutron*; Douglas Cuomo, *Sex and the City*; Kara Dio Guardi, *For the People*; Jeff Fair, *The Division*; Butch Hartman, *Fairly Oddparents*; Jim Johnston, *WWF Monday Night RAW*; Ron Jones, *Fairly Oddparents*; Richard Marvin, *Six Feet Under*; Guy Moon, *Fairly Oddparents*; Bob Mothersbaugh, *Rugrats*; Mark Mothersbaugh, *Rugrats*, *The Mind of the Married Man*; Thomas Newman, *Six Feet Under*; Starr Parodi, *The Division*; Danny Pelfrey, *Strong Medicine*; Howlin' Wolf, *The Sopranos*.

Cable Mini-Series Award: Laura Karpman, *Taken*.

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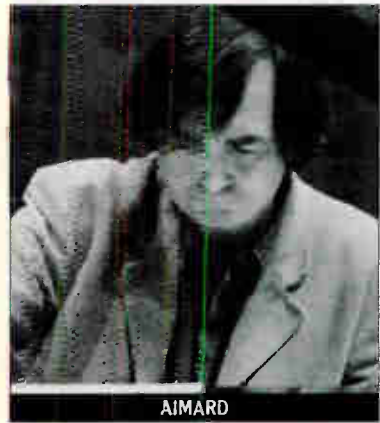


by Steve Smith

STRANGE BEDFELLOWS: It's difficult to say which of French pianist **Pierre-Laurent Aimard's** two new projects poses the greater potential risk.

The first, a traversal of **Beethoven's** five piano concertos, issued May 20 at full price by Teldec, presents a pairing that seems unlikely on paper: Aimard, a rapidly ascending star in the contemporary music firmament, recorded the well-traveled concertos in collaboration with conductor **Nikolaus Harnoncourt**, the high priest of the "Historically Informed Performance" movement.

On the other hand, *African Rhythms*, which will be issued June 17



AIMARD

by Teldec, pairs rhythmically charged works by contemporary composers **György Ligeti** and **Steve Reich** with recordings of the traditional African pygmy music that influenced them. Neither release charts the safest path in a wobbly marketplace.

"I must confess something: I like risk," Aimard says with a laugh. Coming from a musician who has attracted widespread acclaim for his performances of challenging contemporary fare, the admission is no surprise.

Aimard's 1996 recording of Ligeti's complete-to-date Etudes on Sony Classical firmly established the mercurial works as modern masterpieces: his performance of **Messiaen's** rapt *Vingt Regards sur l'Enfant-Jésus*, issued in 2000 by Teldec, earned universal approbation.

In concert, Aimard's repertoire has been more catholic: he proved with his Carnegie Hall debut recital (issued last year on CD by Teldec) that he could endow music by Beethoven with precisely the same keen intelligence and electricity that he brought to contemporary fare.

In his liner notes for the new Beethoven set, Aimard admits that he never anticipated recording the works at all. The pianist has long been of the opinion that there was no need for him to record standard

fare already well-represented on disc. The unexpected factor that changed his mind, however, was Harnoncourt, who had heard Aimard perform music by Beethoven in recital.

The conductor asked Aimard to record the concertos with him and **the Chamber Orchestra of Europe**, the orchestra with which Harnoncourt had recorded a revolutionary cycle of Beethoven's symphonies in 1991 for Teldec.

Though it seems that the two musicians hail from diametrically opposed backgrounds, Aimard could not resist the invitation.

"Knowing very well what Harnoncourt had already done and finding it so alive and interesting, I was extremely attracted to sharing an adventure with him," Aimard confirms. "Meeting him musically was extremely natural: I absolutely never had the feeling that we came from different parts of the world."

The result is a compelling set in which Harnoncourt challenges rote assumptions in order to restore the boldness that Beethoven's music had in its own day, while Aimard plays with a grace and freedom that makes each note sound newly minted.

On *African Rhythms*, a fair amount of the music literally is new: In addition to fresh takes on three Etudes he previously recorded for his Sony survey, Aimard offers the premiere recording of the three latest Etudes, Nos. 16-18. Ligeti has written of the debt that certain pieces of his owe to the polyphony and rhythmic verve of African pygmy music.

Here, Aimard illustrates that connection by placing the composer's Etudes alongside traditional selections recorded by **the Aka Pygmies**, a group with whom the pianist shared a stage for a 1999 millennial concert in Paris.

On disc, Aimard further expands the web of interrelation by including *Clapping Music* and *Music for Pieces of Wood* by Reich, another composer who studied African music and whose music in turn inspired Ligeti.

More than a historically informed stunt, Aimard created the *African Rhythms* program in acknowledgment of the globalization of culture at the onset of the 21st century.

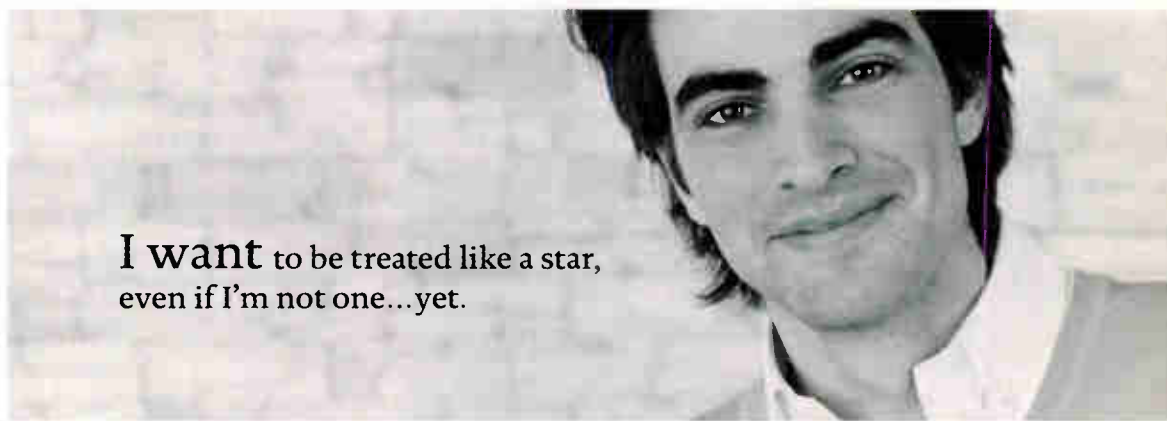
"I wanted to let the audience sense the questions that face an interpreter living in this boiling period," he says. "This was something that worked onstage, but for a recording, you have to find the timing, the form, and the appropriate songs. In terms of programming, this is probably the most composed recording that I've made."



Manmade Rock. American Records band Manmade God recently began promoting its self-titled debut, which is being previewed at rock radio with the single "Safe Passage." The track combines the poetic words of frontman Pann with the agile guitar work of Craig Locicero. "It's like a stained-glass window," Locicero says. "The right colors are in the right spots—and everything looks a little different through it." Pictured, from left, are band members Locicero, Pann, James Walker (bass), and Steve Jacobs (drums).



From Soul to Rock. Veteran R&B singer Siedah Garrett explores rock on her new, self-titled *OmTown* CD. "This album goes exactly where I've needed to go for a long time," she says. "It reveals more of me than anything else I've done before."



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Led Zeppelin's Live-Act Prowess Captured On Multi-Disc CD/DVD Set

BY JONATHAN COHEN

Led Zeppelin's legacy as one of rock music's all-time great live bands will be celebrated with a mammoth CD/DVD release that will be ushered into stores with an equally elaborate spree of promotion.

For starters, the five-hour, double-disc *Led Zeppelin DVD* will be screened in eight U.S. movie theaters on the night of its May 27 release to retail. The events are being coordinated by Atlantic Records with Loews Cineplex and Clear Channel's Premiere Radio Networks.

band's direct control.

The site is expected to launch around May 20, and it will feature a bevy of sneak-preview audio- and videoclips. A video teaser of "What Is and What Should Never Be," taken from a 1970 set at London's Royal Albert Hall, has been available via AOL's First View program since May 12.

Led Zeppelin is also said to be in discussions to make its catalog available to paid digital-download services for the first time.

"It's great to be getting into territory we've never been able to get

"You can see that the audience is absolutely terrified," he says of a particularly surreal clip from a Danish TV performance. "They were obviously asked to sit down, and they don't know what to do. They're [just] sitting there. What they're hearing is frightening them to death, because Zeppelin was quite scary and intimidating and avant-garde in its day."

How the West Was Won combines songs from two July 1972 concerts in California. Page proudly describes the shows as "Zeppelin at its best. Even without the visuals, it was just coming right at you. It was leaping out of the speakers."

The set is highlighted by performances of such tracks as "The Ocean" and "Over the Hills and Far Away" from the then-unreleased album *Houses of the Holy*, plus a mind-bending, 23-minute medley during "Whole Lotta Love."

CONTINUED FAN INTEREST

Thanks largely to Led Zeppelin's unflinchingly devoted fan base, observers predict strong interest in the DVD/CD package.

"The appetite for Led Zeppelin is as strong as ever," Germaise says.

Retailers are expecting huge consumer demand for both the DVD and CD.

"We're exceptionally excited about it. The quality of the sound and picture are extraordinary," says Dave Alder, senior VP of product and marketing at the Los Angeles Virgin Megastore. "It's hard to believe that some of these performances were filmed 33 years ago."

WHAT COMES NEXT

Now that the project is completed, Page says he has no plans to collaborate with Plant or Jones. However, he does not rule it out: "Let's be positive and say that maybe it could be."

But what stuck with him while poring over tapes was Zeppelin's ability to constantly ride the razor-thin edge between order and chaos.

"You'd never quite know where it was going to take you," he marvels. "You might be halfway through a song and Robert would decide to sing something from another source. All of a sudden, we're right there with riffs. That's how the band was—from day one until the last concert that we ever played. That was the unquantified ingredient, if you like—that level of improvisation and inspiration which was there every night."

Additional reporting by Jill Kipnis in Los Angeles.



LED ZEPPELIN'S ROBERT PLANT (LEFT) AND JIMMY PAGE IN THE 1970s

Each Clear Channel station in the screening markets is offering a trip for two to the New York event, while a national Premiere-sponsored contest will award one trip for four.

On the same day, Atlantic will also release the triple-disc album *How the West Was Won*. Led Zeppelin guitarist Jimmy Page assembled the material for both the CD and DVD packages.

Page and surviving members Robert Plant and John Paul Jones will attend the New York screening of the DVD. They will also appear on *Today* and *Late Night With Conan O'Brien* that week.

"It's the first time in a long time they have done this kind of work together," says Vicky Germaise, senior VP of marketing at Atlantic. "The dynamic will be interesting for all of us to see."

During the Memorial Day weekend of May 23-25, Clear Channel stations will broadcast a two-hour special featuring newly conducted interviews with Page, Plant, and Jones. A five-song sampler and an interview disc arrived May 12 at rock and metal radio.

Another key element of promotion for *Led Zeppelin DVD* and *How the West Was Won* is the acquisition of ledzeppelin.com, which has never been under the

into with them before," says Nikke Slight, Atlantic's VP of new media.

TELLING AN 'EPIC' STORY

Led Zeppelin DVD and *How the West Was Won* are a veritable bonanza of Zeppelin concert material that Page has been conceptualizing for more than 20 years. It took him nearly a year to compile.

"It's quite an epic story," Page says with a chuckle, as he recalls sifting through his vaults to find the material collected on the new releases.

Just when a given show looked like a suitable candidate for release, Page would discover that entire sections of songs had failed to be recorded or that portions of the tape had deteriorated to an unrecoverable degree.

But what Page did manage to unearth constitutes what he proudly calls "the full story" of Led Zeppelin. It is a compelling peek at the legendary British quartet onstage in 1970, 1973, 1975, and 1979.

The DVD kicks off with the searing 1970 set from the Royal Albert Hall, with the group bulldozing through the blues-inflected songs from its early self-titled albums. Page also extracted outtakes from the 1976 Zeppelin concert film *The Song Remains the Same* and located rare footage from the band's scant TV appearances.

Sound Tracks™



by Carla Hay

SOUNDTRACK TO 'LOVE': Retro romance takes center stage in the movie and music for *Down With Love*. The soundtrack, released May 13 on Reprise Records, consists primarily of classic ballads and big-band/lounge music that evoke the early-1960s era of the film. Canadian crooner **Michael Bublé** features prominently on the soundtrack with three songs: "Down With Love" (a duet with **Holly Palmer**), "For Once in My Life," and "Kissing a Fool."

Down With Love film stars **Renée Zellweger** and **Ewan McGregor** duet on the soundtrack song "Here's to Love," which is featured at the end of the film and is performed in the grand style of a classic theater show tune. Zellweger and McGregor are no strangers to singing in their movies: McGregor previously displayed his vocal talent in *Moulin Rouge*, and Zellweger made her professional singing debut in *Chicago*, which earned her an Oscar nomination.

The music video for "Here's to Love" is available on the *Down With Love* soundtrack, which is an enhanced, computer-playable CD. The "Here's to Love" video has been serviced to TV outlets.

The 20th Century Fox comedy pays tribute to the late-1950s/early-1960s romantic comedies popularized by **Rock Hudson** and **Doris Day**. In the film, Zellweger plays feminist writer Barbara Novak who becomes romantically involved with womanizing journalist Catcher Block, who is played by McGregor. The film opens May 16 in U.S. theaters.

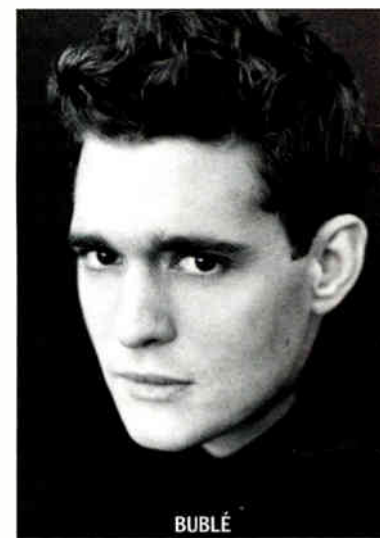
Other highlights on the *Down With Love* soundtrack include two versions of the classic ballad "Fly Me to the Moon (In Other Words)," one by the late **Frank Sinatra** and the other by **Astrud Gilberto**. Both versions are used to great effect in a scene that shows the main characters simultaneously preparing for a date with each other. Sinatra's version plays while McGregor's character is onscreen, while Gilberto's version is the counterpoint for Zellweger's character.

Down With Love film composer **Marc Shaiman**, who wrote "Here's to Love," also penned most of the instrumental tracks that appear on the album. Alternative singer **Esthero**—who previously was a Sony Music recording artist and now is signed to Reprise—resurfaces with the carefree pop song "Every Day Is a Holiday (With You)."

Bublé says that as soon as he read the script for *Down With Love*, he knew he wanted his music to be part of the movie. He tells *Bill-*

board: "I was first introduced to the movie through [soundtrack music supervisor] **Chris Douridas**, who gave me the script because he thought my music would be perfect for it. I liked the script so much that I drove him nuts to get my music on the soundtrack."

Reprise/Warner Bros. senior VP of artist development and marketing **Craig Kostich** says that the label has been distributing *Down With Love* CD samplers at such lifestyle outlets as lounges, bars, and boutiques. He adds, "20th Century Fox has been holding ticket



BUBLÉ

giveaways for the film through radio stations in about 50 markets, and we're distributing the CD sampler at some of these screenings."

In addition to the "Here's to Love" video, the enhanced CD of *Down With Love* offers behind-the-scenes looks at the recording of the duet and the making of the movie. There also is a Flash animation video set to Bublé's "Kissing a Fool."

Bublé adds, "It's flattering that people thought my music would be right for this film. I'm very proud to have worked with the film's director, **Peyton Reed**, and everyone else involved. I'm in great company."

NEW 'GREASE' SEQUEL: Paramount Pictures is developing *Grease 3*, which reportedly will be set in the late 1970s and will feature disco music. The main characters in *Grease 3* will play the children of the characters in the original *Grease*. **Didi Conn**, who played Frenchy in the first *Grease* movie, has signed on as executive producer of *Grease 3*. The new *Grease* sequel joins the growing list of musicals that are coming to the big screen, including *Phantom of the Opera*, *Guys and Dolls*, *Bye Bye Birdie*, and a remake of *Footloose* (*Sound Tracks*, *Billboard*, April 26).

Third Eye Blind Auctions Tickets On EBay

Web Site Does Not Add Service Fees; Wants To Become An Established Retailer For Concert Seating

BY SUSANNE AULT

LOS ANGELES—Not content with only hosting other people's auctions, eBay is bidding on becoming an established first-time seller of concert tickets.

Third Eye Blind was the initiative's guinea pig. In an attempt to deliver to fans the best performance experience possible, the band chose eBay to exclusively sell tickets for its 20-date April/May club tour. Tour organizers say that a major advantage eBay offered over other ticket companies, including Ticketmaster, is that the Web site did not add any service charges.

The band circumvented these fees by agreeing to pay about 5% of each ticket's final bid price to eBay—the typical formula by which the Web site makes money from items sold on its auctions.

Deeming its Third Eye Blind experiment a success, eBay is now looking to be the ticket seller for other bands.

"We are a small part of the ticketing industry. But this is a unique value proposition in the marketplace. There is no middleman," says eBay VP of tickets Doug Galen, who estimates that the final bids for Third Eye Blind tickets were \$20-\$50 apiece. "This gives fans control of the price. It gets the big-business crap out of the way. There are no additional fees to the buyer" (see related story, page 1).

Production manager Bobby Schneider says early shows on the tour—running from April 8 at the Machine Shop in Flint, Mich., to May 12 at the Crowbar in State College, Pa.—sold modestly. It took a while to spread the word that only eBay, and not the usual Ticketmaster or venue box offices, would sell Third Eye Blind tickets.

Only 50% of the house was sold for the April 11 show at Indianapolis' Vogue Theater, according to its promoter/talent buyer, Matt Schwegman.

"There was a lot of confusion," recalls Schwegman, who says he will pass on working with eBay again. "We had a lot of people coming to our venue to buy tickets. And it was hard that we couldn't sell them out of our own box office."

But toward the second half of the tour, Schneider says eBay started allowing venues to sell a portion of any unsold tickets at the door the night of the shows. Several sellouts or near-sellouts were then projected for shows in May, including May 2 at the Vanderbilt in Plainview, N.Y., and May 11 at the Stone Pony in Asbury Park, N.J.

Schneider says, "In all honesty, once people get really used to it, things will get even better. People are hesitant to tread into unknown waters. I definitely think it's the wave of the future. Venues can have another option other than Ticketmaster."

Besides offering tickets auction-style, eBay also posted tickets for sale, without any bidding required, for an average of \$27 each. Also, VIP tickets—each including a meet-and-greet opportunity with Third Eye Blind—were auctioned at each show for \$100-\$300 apiece. None of the options had extra surcharges attached.

"I think it's cool. Service fees for tickets are definitely a bummer. It's nice that [buyers] don't have to deal with that," Third Eye Blind drummer Brad Hargreaves says of signing on with eBay. "We're totally thankful that they came to us with the idea."

Admittedly, Hargreaves says the primary goal for this spring road trip was to reconnect with fans in an intimate setting so the band could effectively kick off its first album in five years. That effort, *Out of the Vein*, arrived May 13 on Elektra (*Billboard*, May 17).

"We're getting the credit for being like Pearl Jam," Hargreaves says of

the band that famously protested Ticketmaster surcharges. "But our intention is to play small clubs. We've been gone for so long; we have



to earn this back again."

Being "Within Arm's Reach" of its fans—referring to the tour's title—has encouraged Third Eye Blind to test *Out of the Vein* while on the road. "That's somewhat demanding of the

audience," Hargreaves says. "But these are small clubs; many are the ones we played in during our first tour in 1997. It feels like we're getting back to that feeling of being new again."

Third Eye Blind's desire to hit 500- to 1,500-capacity clubs was what really got the ball rolling with eBay. Many of the bigger venues, such as arenas and amphitheaters, are currently locked into long-term contracts with ticket providers. Those arrangements would essentially block eBay from launching its services at a number of facilities.

"Bigger venues are going to be difficult," Schneider acknowledges; he also notes that not everybody has Internet access, which could be another obstacle for eBay. "We didn't set up to fight Ticketmaster by doing this. But we had to go through non-Ticketmaster venues for [the tour]."

Yet Schneider and crew managed to load in full-fledged shows onto the club-sized stages. Larger buildings, potentially bringing in more concert-

goers, would have better eased production costs. But etix.com, the technology provider for eBay's ticket endeavor, covered some of the venue rental fees as part of the Web site's deal with Third Eye Blind.

"Obviously, the band needed to pick locations where this works. In a perfect world, venues would be free," Galen says. "I hope that is where the industry goes, but there are lots of complications with that."

Galen is optimistic that by compiling enough positive feedback from ticket buyers, others in the music industry will have to pay attention to what eBay offers. "In building a successful industry, any time there is a new and potentially better way, it runs into established, older ways of doing things," Galen says. "But we are extremely confident and enthusiastic about our future."

Schneider chimes in that "all of this has been really good. We walked away enjoying ourselves. It should work in the future for other bands."

New York's Soulcity Brings Urban Acts To The Stage

BY RASHAUN HALL

NEW YORK—Once a week in New York, the night belongs to Soulcity.

Created by Erika Elliott—director of urban music at New York club S.O.B.'s—Soulcity began as a weekly urban music showcase at the 500-capacity venue, which is known for its world-music slant. Elliott and S.O.B.'s owner Larry Gold quickly noticed the positive response.

"I knew going into it [that it] was about creating a night that was not necessarily about the artist but about the music," Elliott says. "The idea of the night was to be a place where someone like a journalist or an A&R [rep] or a consumer could just go and see the next crop of artists that was coming out, whether that's MCA's new baby act that they're trying to promote or someone who is very local."

Elliott adds, "There is a whole trend in the music industry to be less major-label-driven and more independent in terms of truly independent artists putting out records. This serves as an outlet for them, too. Those artists, ticket-wise, sell as well as many of the commercial artists that you would think sell more. We wanted to be the type of outlet that supported that type of artist as well."

With acts from Bilal to such newcomers as Goapele performing there on a regular basis, Soulcity has grown beyond its Friday showcases. Elliott now books Soulcity events at various venues throughout the city.

She says, "Soulcity is supposed to be representative of everything soul that happens, whether it's at S.O.B.'s or Central Park Summerstage or the Village Underground. We want this to be something identified with a certain high-quality caliber of talent, whether it's hip-hop, like the Roots or Grits, or R&B, like Erykah Badu and Angie Stone."

For many artists, Soulcity has become a source of inspiration.

Renee Neufville—formerly one-half of R&B duo Zhane—says, "As a New York native and a Soulcity act and supporter, I appreciate the community that Larry Gold and S.O.B.'s provides. Erika Elliott works tirelessly to ensure that the Soulcity series maintains its reputation as being one of New York's most respected 'soul headquarters.' [As] evident in their rich roster, S.O.B.'s takes the risks that we, the musically malnourished, can depend on to receive instant gratification. On any given night, one can stroll into S.O.B.'s and see a great show."

Independent singer/songwriter Maya Azucena agrees. "I feel that Soulcity has been supportive of artists without deals while being sure to guarantee a high standard of artistry. They are smart in mixing up the roster of artists, by booking 'name' soul artists from around the country. By the standard of popular artists that are booked, I know that when I come to see a 'new' artist, I can expect the same high standard. I always feel Soulcity nights will be interesting and

strong musically. I feel I may discover something new that I hadn't known about before."

They are not alone. Many industry



Sweet Soul. Epic recording artist Amel Larrieux, left, and S.O.B.'s Erika Elliott share a hug after a Soulcity stop.

executives frequent Soulcity to hear new artists, where some unsigned talent has been signed thanks, in part, to the series.

"In the music industry, no one operates in a vacuum," Elliott notes. "It's a process. There's never one person that finds an artist. These artists perform, and they send their demos out to get the recognition and get signed. That said, there have been artists at Soulcity like Jasmine Sullivan and Raheem DeV Vaughn who have been signed to major labels. I wouldn't say it's totally a credit to S.O.B.'s, because these are obviously talented

artists who have been working at it for a while, but it is part of that process."

Although Elliott is happy with the success of the series, she is continuing to look for ways in which it can grow. "As much as we've come leaps and bounds in getting exposure and having people know about the brand, there are still a lot of people out there that I feel I haven't touched," Elliott says. "Beyond that, we hope to do a national tour in the new calendar year, and we're ultimately trying to put out a compilation of this live music."

A full-service recording studio in the basement that has a direct feed from the stage could be a boon for developing acts. "For the signed artists, it's virtually impossible to get clearance to record them, but for these up-and-coming artists, they're excited about having their music recorded," Elliott says. "The quality is great, and at the end of the night they get to walk out with a live recording from their performance. They can take that and sell it as their live CD, or they can use it to get other gigs."

Elliott says Soulcity has been building a catalog for more than a year. "I'm currently in the process of reviewing the performances that I cherry-picked as being the really stellar ones. I hope to first put out a promotional sampler and then put out the compilation later this year," she says. "We don't have domestic distribution, but we have international distribution [with Virgin France]. Hopefully, we can put out the compilation internationally and then release it later here."

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2003

Billboard®

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CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN & BILLY JOEL	Palace of Auburn Hills, Auburn Hills, Mich. May 2-3	\$4,669,250 \$197.50/\$87.50/\$47.50	41,836 two sellouts	Clear Channel Entertainment, Palace Sports & Entertainment
JIMMY BUFFETT	MGM Grand Garden, Las Vegas April 26	\$1,810,610 \$200/\$100/\$65	13,755 sellout	House of Blues Concerts
GINETTE RENO EN 3 TEMPS	Bell Centre, Montreal May 9-11	\$949,709 (\$1,322,660 Canadian) \$49.90/\$39.49	19,909 three sellouts	Gillett Entertainment Group, Prod. Melon-Miel
YANNI	First Union Center, Philadelphia April 12	\$856,647 \$81.50/\$47	11,776 sellout	Danny O'Donovan, Concerts West
WIDESPREAD PANIC, JERRY JOSEPH	Alltel Pavilion at Walnut Creek, Raleigh, N.C. April 25-26	\$834,320 \$30/\$23	27,818 39,940 two shows	Clear Channel Entertainment
CHER, DOM IRRERA	Worcester's Centrum Centre, Worcester, Mass. May 2	\$729,569 \$79.75/\$38.75	11,189 sellout	Clear Channel Entertainment
YANNI	Madison Square Garden, New York April 17	\$718,215 \$104.50/\$69.50	9,072 11,112	Danny O'Donovan, Concerts West
CHER, DOM IRRERA	Arena at Harbor Yard, Bridgeport, Conn. April 29	\$695,036 \$95.50/\$80.50	8,421 sellout	in-house
YANNI	MCI Center, Washington, D.C. April 11	\$665,657 \$82.50/\$48	9,655 11,119	Danny O'Donovan, Concerts West
YANNI	Continental Airlines Arena, East Rutherford, N.J. April 10	\$640,533 \$87/\$57	9,099 10,980	Danny O'Donovan, Concerts West
ALAN JACKSON, MARTINA McBRIDE, JOE NICHOLS	The Arena at Gwinnett Center, Duluth, Ga. April 11	\$631,947 \$65/\$57/\$47	10,914 sellout	House of Blues Concerts
YANNI	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. April 13	\$625,012 \$88/\$58	8,289 10,706	Danny O'Donovan, Concerts West
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Alltel Pavilion at Walnut Creek, Raleigh, N.C. May 10	\$621,482 \$50/\$25	20,641 sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. May 11	\$565,751 \$48.75/\$19.75	23,152 sellout	Clear Channel Entertainment, The Messina Group
YANNI	Verizon Wireless Arena, Manchester, N.H. April 6	\$564,900 \$66/\$40.50	9,062 sellout	Danny O'Donovan, Concerts West
PEARL JAM, SPARTA	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. April 30	\$558,005 \$35	16,167 17,308	Clear Channel Entertainment
YANNI	Bell Centre, Montreal April 4	\$545,705 (\$810,372 Canadian) \$79.50/\$57.50	11,611 sellout	Danny O'Donovan, Concerts West, Gillett Entertainment Group
CHER, DOM IRRERA	First Union Arena, Wilkes-Barre, Pa. April 27	\$518,214 \$76.75/\$39.50	8,244 sellout	Clear Channel Entertainment
PEARL JAM, SPARTA	Mellon Arena, Pittsburgh April 26	\$516,775 \$35	15,019 16,413	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Verizon Wireless Amphitheater, Charlotte, N.C. May 9	\$514,513 \$50/\$25	16,858 18,812	Clear Channel Entertainment, The Messina Group
YANNI	Dodge Theatre, Phoenix April 29-30	\$513,300 \$78/\$48	7,722 8,248 two shows	Danny O'Donovan, Concerts West
PEARL JAM, SPARTA	Pepsi Arena, Albany, N.Y. April 29	\$494,305 \$35	14,483 sellout	Clear Channel Entertainment
PEARL JAM, SPARTA	HSBC Arena, Buffalo, N.Y. May 2	\$493,465 \$35	14,518 15,083	Clear Channel Entertainment
CHER, DOM IRRERA	Cumberland County Civic Center, Portland, Maine April 30	\$463,082 \$75.75/\$65.75	6,568 6,894	Clear Channel Entertainment
ALAN JACKSON, MARTINA McBRIDE, JOE NICHOLS	CSU Convocation Centre, Cleveland May 2	\$441,830 \$65/\$45/\$35	7,842 8,000	House of Blues Concerts
YANNI	Compaq Center, Houston April 25	\$439,013 \$68.85/\$40.85	7,696 9,218	Danny O'Donovan, Concerts West
AVRIL LAVIGNE, SIMPLE PLAN, GOB	Palace of Auburn Hills, Auburn Hills, Mich. May 10	\$419,290 \$30/\$25	15,781 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
AVRIL LAVIGNE, SIMPLE PLAN, GOB	HP Pavilion, San Jose, Calif. April 30	\$399,205 \$35/\$25	13,380 sellout	Clear Channel Entertainment
AVRIL LAVIGNE, SWOLLEN MEMBERS, GOB	General Motors Place, Vancouver April 26	\$347,267 (\$502,215 Canadian) \$24.20	14,872 sellout	Clear Channel Entertainment, in-house
YANNI	First Union Arena, Wilkes-Barre, Pa. April 16	\$345,365 \$56.50/\$39	7,130 8,176	Danny O'Donovan, Concerts West
MATCHBOX TWENTY, SUGAR RAY, MAROON 5	Palace of Auburn Hills, Auburn Hills, Mich. May 5	\$337,223 \$42.50	9,104 14,148	Clear Channel Entertainment, Palace Sports & Entertainment
BROOKS & DUNN, RASCAL FLATTS, BRAD PAISLEY, AARON LINES, JEFF BATES, CLEDUS T. JUDD	The Mark of the Quad Cities, Moline, Ill. April 26	\$320,742 \$49.75/\$39.75	7,873 10,275	Clear Channel Entertainment
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	The Mark of the Quad Cities, Moline, Ill. May 9	\$317,400 \$37.50	8,464 sellout	Jam Prods.
MATCHBOX TWENTY, SUGAR RAY	First Union Spectrum, Philadelphia May 10	\$312,255 \$45/\$37.50	7,527 10,000	Clear Channel Entertainment
JOAN SEBASTIAN, GERMAN LIZARRAGA Y SU BANDA ESTRELLAS DE SINALOA, JOSE MANUEL FIGUEROA, NINEL CONDE	San Diego Sports Arena, San Diego April 26	\$311,574 \$93/\$43	4,748 11,869	CIE, Hauser-CIE Events

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Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

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TOURING

Venue
Views™

by Ray Waddell

ONE MAN, ONE BAND, \$1 BILLION: Taking a break in Toronto before the Rolling Stones' Licks World Tour resumes June 4 at Olympiahalle in Munich, tour promoter Michael Cohl ruminated on what has been a particularly interesting run with the world's greatest rock'n'roll band.



After wrapping the North American leg to the tune of about \$120 million, the Stones continue to do mega-business on this most ambitious of tours that sees the ageless rockers playing theaters, arenas, and stadiums. The band draws from more than 60 rehearsed tunes to provide a unique set list and production for each venue.

With the Stones performing very well both onstage and at the box office, Licks has been a critical and financial success, retaining momentum overseas.

"It's been great," understates Cohl, who will again join with band and crew for rehearsals May 28 in Munich. The international run began Down Under in February. "Australia was fantastic; we did a theater [Enmore Theatre] in Sydney, then two arena [dates] there [Sydney Superdome], three in Melbourne [Rod Laver Arena], and two in Brisbane [Brisbane Entertainment Centre]."

From Australia, Licks headed to Tokyo to play the legendary Budokan Hall March 10, a makeup date nearly three decades in the making. "The Rolling Stones tried to play Budokan something like 27 years ago," Cohl points out. "They sold out the date, then the Japanese government banned them."

Japanese dates included Yokohama Arena, two sellouts at the 56,000-seat Tokyo Dome and two at the Osaka Dome, then two stadium sellouts in Singapore before the tour hit a SARS-induced snag. In the first high-profile cancellation because of the respiratory ailment, the Stones lost scheduled inaugural gigs in Shanghai, Hong Kong, and Beijing, "all for good reason," Cohl adds. That's when it dawned on much of the world that SARS was a real threat.

"That's when we knew it was

real, [when we were] stuck in a hotel room in Singapore for 12 days," Cohl says. "When we finally got to leave, we went to India and played Mumbai and Bangalore, but we didn't get to Bangkok."

Though it is widely thought that the Stones lost the April 16 date at Bangkok's Babourne Stadium because of SARS, that is not the case. "That show would've come off," Cohl says. "What happened was a truck hit our airplane and knocked a 7-inch hole in it. We were prepared to fight the war and SARS, then a truck grounded us. It had nothing to do with the disease."

This summer, the Stones will play Germany, Austria, Spain, France, Denmark, Finland, Sweden, the Czech Republic, the Netherlands, and the U.K. before tentatively wrapping Sept. 14 at Wembley Arena in London. It is tentative because the band wants to make up dates that were lost, so Cohl says it could potentially stay out until the end of October.

But don't look for any more North American dates. "Enough's enough," Cohl says. "By then, counting rehearsals, it will have been 16 months and 120 or so dates."

Meanwhile, Europe looks good. "We've already hit our budgets and forecasts for Europe," Cohl says. "We'll be at 99%-100% attendance when we start in June."

Cohl has produced each Stones tour since the Steel Wheels outing in 1989, pioneering the one-promoter world tour in the process. He grossed \$750 million promoting the band in the 1990s, and his tenure with the Stones is sure to top \$1 billion with Licks, a remarkable feat.

Cohl formed Grand Entertainment Touring when SFX (now Clear Channel Entertainment [CCE]) acquired his Toronto-based company, the Next Adventure, in 1999 (Billboard, April 17, 1999), maintaining his right to promote Stones tours. CCE is also involved in the Licks tour.

BIG WEEK IN MOTOWN: A Detroit Pistons playoff run and the highest-grossing two-day concert stand in building history helped the Palace of Auburn Hills in Michigan notch its biggest week in more than six years April 30 to May 6. Overall, the seven-day span saw five sold-out events, topped by a Billy Joel/Elton John show May 2-3. These back-to-back sellouts surpassed Madonna's Aug. 26-27, 2001, Drowned World tour dates as the top-grossing two-night stand in the Palace's nearly 15-year history, pulling in more than \$4.6 million.

Rhythm, Rap, and The Blues™



by Gail Mitchell

HOUSTON ON HOLD: Sources say Marques "Batman" Houston is no longer with Interscope. There was no official comment at press time regarding the fate of his self-titled solo album on T.U.G./A&M/Interscope.

The unreleased set's lead single, "That Girl," peaked at No. 24 on the Hot R&B/Hip-Hop Singles chart. The singer/actor—formerly of IMx—is managed by Chris Stokes.

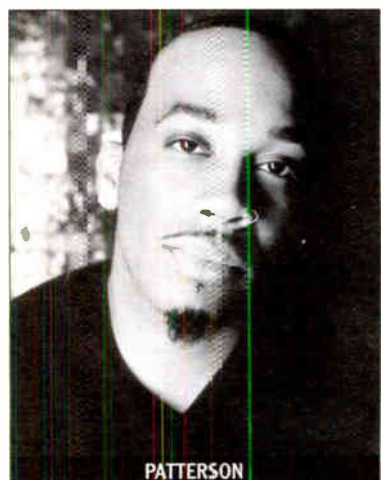
Houston was recently named a national spokesperson for the Coca-Cola Apollo Theater Academy. He joins Hidden Beach artist Jill Scott in visiting New York tri-state schools in support of the academy's educational outreach program. A special summer academy series, Apollo Amateur Night in the Park, kicks off in June.

A SURE BET: Missy Elliott, Erykah Badu, and Nelly lead the list of nominees for the third annual BET Awards with three nods apiece. The trio was individually nominated for best female hip-hop artist, best female R&B artist, and best male hip-hop artist, respectively. The three are also nominees for video of the year and best collaboration, a new BET award category.

Among the acts with two nominations each are 50 Cent, B2K, Floetry, Eminem, and Snoop Dogg. Special honorees are lifetime achievement award winner James Brown and humanitarian award winner Earvin "Magic" Johnson.

The BET awards will be broadcast live June 24 (9 p.m. ET/PT) from Hollywood's Kodak Theatre with host Mo'Nique. For a complete list of nominees, visit billboard.com/bb/awards/index.jsp.

PATTERSON'S NEXT MOVE: Rahsaan Patterson sees jazz and rock in his future since exiting MCA. The R&B artist signed with the label in 1995. His output included a 1997 self-titled



PATTERSON

debut and 1999's *Love in Stereo*.

"With [president Jay Boberg] leaving and a new president coming in, that gave me the opportunity to be open to the idea of not being there anymore," Patterson says. "Actually, my contract was last year before the new person came in. So I had already been preparing which way I would go.

"At this moment, I have no need to jump back into a controlled environment," he adds. "I don't do well in those situations. Fortunately, MCA has given me the masters to the last album I did. Wherever I go and whatever I do, I'll have the music from that album."

The album was inspired by the recent passing of Patterson's father. With his newfound freedom, the singer/songwriter now wants to branch out beyond conventional R&B. He says, "I want to be able to make whatever kind of records I want. Jazz. Rock. As an artist, that's what you live for."

Patterson has no specific plans yet as to when and how he will release the untitled set. But he's leaning toward a more alternative route.

"If I were [to put this album out tomorrow], it would be my own thing affiliated with whoever understands where I'm trying to go. The challenge, if you see it as a challenge, is to stand up for yourself and go the route you feel you need to go."

ON THE RECORD: Monica's long-anticipated *J* set, *After the Storm*, arrives June 17. . . Mya's *Mood Ring* (Interscope) lands in-store June 24. Lead single is "My Love Is Like . . . Woah."

JS, the DreamWorks female duo managed by Ronnie Isley, bows July 1 with *Ice Cream*. Labelmate Mystic is traveling the national promo trail on behalf of new single "Breathe." The title of her July 22 album has been tweaked to *Learning to Breathe . . . Cuts for Luck and Scars for Freedom*.

Sean "P. Diddy" Combs' Bad Boy Entertainment inaugurates its new Universal Records pact with the soundtrack to *Bad Boys 2*. The album arrives July 15. The film, starring Will Smith and Martin Lawrence, bows July 18.

The soundtrack features lead singles by Jay-Z ("La La La [Excuse Me Again]") and P. Diddy/Nelly/Murphy Lee ("Shake Your Tail Feather"). Also included: "The realest" with 50 Cent and Notorious B.I.G.

Additional reporting by Rashaun Hall in New York.

'Church' Gives Gospel A Twist

Diverse Lineup Of Acts Gives Pop, R&B Tunes An Inspirational Flavor

BY GAIL MITCHELL

Universal TV Records (UTV Records) is targeting the under-served adult market with its release *Church: Songs of Soul & Inspiration*. But don't judge the record by its title: This isn't your ordinary gospel project.

A post-concert comment made by a young fan of opera singer Denyce Graves—"I hear church in your voice"—was the impetus behind *Church*. The result is the pairing of R&B and pop hitmakers who grew up singing in the church with classic R&B and pop songs produced with a gospel vibe.

Graves and partner Tena Clark—a songwriter/producer who has penned songs for Gladys Knight, Dionne Warwick, and others—produced the set. It is a joint venture between Universal Music Enterprises' UTV, Graves' Carmen Productions, and Clark's DMI Records. (DMI Records is a subsidiary of Clark's Disc Marketing firm, which provides custom CDs and audio programming for Air Force One and other clients.)

The spirited collection arrives June 3. It includes Jennifer Holliday (doing Elvis Presley's "The Wonder of You"), Stephanie Mills ("Reach Out and Touch"), Chaka Khan ("Love Me Still"), and En Vogue (Bee Gees' "How Deep Is Your Love"). Graves herself sings "Ave Maria." A 17-member group of session singers dubbed the Fire Choir provides the gospel thread.

Rounding out the \$18.98 package is a spoken-word composition by Dr. Maya Angelou, liner notes by author Toni Morrison, and a "making-of" CD-ROM that includes performance footage and artist interviews.

"This project is about where these incredible women started and where they ended up," Clark says. "If we approached someone and she said, 'I didn't grow up in the church,' it wasn't right for this CD. I wanted each one to go back to that little girl in church and bring me to where she is now."

Former Sounds of Blackness lead singer Ann Nesby, who contributes Leon Russell's "A Song for You" to the album, says the *Church* concept is special.

"Gospel music has finally taken its rightful place in the industry as the mother music," the singer notes. "All music has derived from gospel. It no longer has to take a back seat to the prime time it deserves."

UTV senior VP Bob Mercer calls *Church* a priority record. The label will mount an aggressive, mainstream campaign during the next 2½ months. In addition to major print, TV, radio, and Internet coverage, UTV is developing a marketing initiative with House of Blues, which



KAHN (LEFT) AND CLARK

has a weekly gospel brunch soiree.

On- and off-line street marketing teams, which will target urban independent and lifestyle accounts, are also being pressed into service. So are the core gospel/Christian audiences and artist sites. To spur word-of-mouth, samplers were handed out at Academy Awards parties.

Working with Mercer on the multifaceted campaign are Jeff Moskow, UTV head of marketing and A&R, and Adam Starr, the

label's head of TV and Internet.

"Now and then you get an inherently powerful record that generates its own buzz, like *O Brother, Where Art Thou?*" Mercer says. "What we're doing [to market] *Church* is comparable to what we did on the first *NOW* [compilation series] record. The level of support behind this is in the area of a major artist's greatest-hits release."

Clark hopes to parlay her and Graves' labor of love into an ongoing series. As examples of possible follow-ups, she cites collections of black male artists and country female and male artists. In the meantime, her energies are focused on *Church*.

"I wasn't trying to cut an authentic gospel record," she says. "What I was trying to do was stay in the genre of music where each of these artists lived."

"This is a mass-appeal record, something for my friend or co-worker who never walks into a church or gospel store. This is the record I've been waiting to cut my whole life."

MAY 24 2003		Billboard™ HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	21 QUESTIONS SHADY/AFTERMATH/INTERSCOPE	4 Weeks At Number 1 50 Cent Featuring Nate Dogg ↗
2	3	CAN'T LET YOU GO DEF. JAZZ/STORM/ELECTRA/VEEG	Fabulous Featuring Mike Shorey & Lil' Mo ↗
3	2	GET BUSY VP/ATLANTIC	Sean Paul ↗
4	4	I KNOW WHAT YOU WANT J/JAY/NARC/RMG/IDJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad ↗
5	8	MAGIC STICK DUBI N BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
6	5	BEAUTIFUL DDB/SYSTLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson ↗
7	6	IN DA CLUB SHADY/AFTERMATH/INTERSCOPE	50 Cent ↗
8	7	I CAN ILL VILL/COLUMBIA	Nas ↗
9	11	NO LETTING GO IRBY/NILEVES/VP/ATLANTIC	Wayne Wonder ↗
10	9	EXCUSE ME MISS ROC-A-FELLA/DEF. JAZZ/IDJMG	Jay-Z ↗
11	13	NEVER SCARED BREP/EM OFF/SD/SC DEF/ARISTA	Bone Crusher Featuring Killer Mike & T.I. ↗
12	10	THE JUMP OFF DUBEN BEG/ATLANTIC	Lil' Kim Featuring Mr. Cheeks ↗
13	12	PUMP IT UP DEF. JAZZ/IDJMG	Joe Budden ↗
14	14	IN LOVE WIT CHU SD/ID DEF/ARISTA	Da Brat Featuring Cherish ↗
15	15	P***YCAT THE WOLD MIND/ELECTRA/VEEG	Missy "Misdemeanor" Elliott
16	17	P.I.M.P. SHADY/AFTERMATH/INTERSCOPE	50 Cent
17	21	STILL BALLIN AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
18	18	HAIL MARY NOT LISTED	Eminem, 50 Cent & Busta Rhymes
19	16	GET BY RAVI/US/MCA	Talib Kweli ↗
20	22	GET LOW BMJ/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
21	21	RIGHT THURR DISTRIBUTING THE PLACE/PRIORITY/CAPITOL	Chingy ↗
22	24	LIKE A PIMP SRC/UNIVERSAL/UMRG	David Banner Featuring Lil' Flip ↗
23	23	IF I CAN'T SHADY/AFTERMATH/INTERSCOPE	50 Cent
24	23	STEP DADDY CDLL/PARK/UNIVERSAL/UMRG	Hitman Sammy Sam ↗
25	25	HOW YOU WANT THAT BAC. HDY/UMRG	Loon Featuring Kelis

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 39 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.

MAY 24 2003

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 4 Weeks At Number 1			
1	1	1	17	21 QUESTIONS ◊ MIDI MAFIA (C. JACKSON, K. RISTO, J. CAMERON, V. CAMERON)	50 Cent Featuring Nate Dogg	SHADY/AFTERMATH 080739/INTERSCOPE	1
2	3	3	17	I KNOW WHAT YOU WANT ◊ RICK ROCK (T. SMITH, W. LEWIS, R. MCNAIRE, L. JONES, R. FISHER, R. THOMAS)	Busta Rhymes & Mariah Carey Featuring The Fipmode Squad	J. MONARC 21258/RMG/IDJMG	2
3	2	5	15	CAN'T LET YOU GO ◊ JUST BLAZE, E. BASS, J. JACKSON, J. SMITH, C. STONE, D. BRASCO	Fabulous Featuring Mike Shorey & Lil' Mo	DESERT STORM/ELEKTRA ALBUM CUT/EEG	2
4	4	2	15	GET BUSY ◊ S. MARSDEN (S. HENRIQUES, S. MARSDEN)	Sean Paul	VPI/ATLANTIC 88020*	1
5	6	10	14	PUT THAT WOMAN FIRST ◊ KAYGEE, D. BINGHAM (K. GIST, D. BINGHAM, B. MUHAMMED, C. LIGHTY, M. BROWN, J. HOAGLAND, W. BELL, B. T. JONES)	Jaheim	DIVINE MILL ALBUM CUT/WARNER BROS.	5
6	5	4	14	BEAUTIFUL ◊ THE NEPTUNES (C. BROAQUIS, P. WILLIAMS, C. HUGO)	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	DDGYSTYLE/PRIORITY 77887*/CAPITOL	3
7	9	15	8	MAGIC STICK ◊ PHANTOM OF THE BEATS, SHA. MONEY (K. JONES, C. JACKSON, C. EVANS, M. CLERVOIX, R. RAYON, R. HAWKINS)	Lil' Kim Featuring 50 Cent	QUEEN BEE ALBUM CUT/ATLANTIC	7
8	8	13	14	SAY YES ◊ A. HARRIS (M. AMBROSIO, N. STEWART, A. HARRIS)	Floetry	SOLJAZ ALBUM CUT/DREAMWORKS	8
				GREATEST GAINER/AIRPLAY			
9	13	19	8	SO GONE ◊ M. ELLIOTT, S. SPIKE & J. MAHL (M. ELLIOTT, K. CUNNINGHAM, J. RYE, Z. AHMOUNELI)	Monica	J. 21260*/RMG	9
10	10	9	24	HOW YOU GONNA ACT LIKE THAT ◊ THE UNDERDOGS (T. GIBSON, H. MASON, JR., D. THOMAS, E. DAWKINS)	Tyrese	J ALBUM CUT/RMG	3
11	14	17	11	SNAKE ◊ R. KELLY (R. KELLY)	R. Kelly Featuring Big Tigger	JIVE ALBUM CUT	11
12	12	8	22	IN DA CLUB ◊ DR. DRE, M. ELIZONDO (C. JACKSON, A. YOUNG, M. ELIZONDO)	50 Cent	SHADY/AFTERMATH 49756	1
13	22	27	11	ROCK WIT U (AWWWW BABY) ◊ C. SANTANA, I. RIV GOTTI (A. DOUGLAS, A. PARKER, I. LORENZO)	Ashanti	MURDER INC./DEF. JAM 000540/IDJMG	13
14	24	25	11	NEVER SCARED ◊ A. JOHNSON (B. ONECRUSHER)	Bone Crusher Featuring Killer Mike & T.I.	BREAK EM OFF/50 SO DEF 777*/ARISTA	14
15	7	7	21	I CAN ◊ S. REMI (N. JONES, S. GIBBS, R. HAMMOND)	Nas	ILL WILL ALBUM CUT/COLUMBIA	7
16	20	20	17	4 EVER ◊ B. M. COX, C. LOVE (B. M. COX, C. LOVE, C. STONE, J. JACKSON)	Lil' Mo Featuring Fabulous	THE GOLD MIND/ELEKTRA 67379*/EEG	16
17	16	11	14	IGNITION ◊ R. KELLY (R. KELLY)	R. Kelly	JIVE 4005	2
18	18	18	11	WHAT WOULD YOU DO? ◊ R. KELLY (R. KELLY)	The Isley Brothers Featuring Ronald Isley	DREAMWORKS ALBUM CUT	18
19	11	6	21	EXCUSE ME MISS ◊ THE NEPTUNES (S. CARTER, P. WILLIAMS, C. HUGO)	Jay-Z	ROC-A-FELLA/DEF. JAM 063717/IDJMG	1
20	19	14	14	NO LETTING GO ◊ S. MARSDEN (V. CHARLES, S. MARSDEN)	Wayne Wonder	GREENSLEEVES/AP/ATLANTIC 8402*	14
21	17	16	14	MISS YOU ◊ T. BISHOP (T. BISHOP, J. AUSTIN)	Aaliyah	BLACKGROUND/UNIVERSAL 000384/UMRG	1
22	23	23	11	PUMP IT UP ◊ JUST BLAZE (J. BUDDEN, J. SMITH, J. DAVIS, B. HIGGINS, J. JACKSON, A. S. MUHAMMED, JONES, T. SMITH)	Joe Budden	DEF. JAM 000395*/IDJMG	22
23	21	21	11	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) ◊ PANJABI MC (PANJABI MC, L. JANJUA, G. LARSON, S. PHILLIPS)	Panjabi MC Featuring Jay-Z	SEQUENCE 8012*	21
24	15	12	17	THE JUMP OFF ◊ TIMBALAND (K. JONES, T. MOSLEY, K. KELLY, R. ROGERS)	Lil' Kim Featuring Mr. Cheeks	QUEEN BEE 88036*/ATLANTIC	8
25	27	28	11	I WISH I WASN'T ◊ J. JAM, T. LEWIS (J. HARRIS, III, T. LEWIS, J. WRIGHT)	Heather Headley	RCA ALBUM CUT/RMG	25
				HOT SHOT DEBUT			
26				CRAZY IN LOVE ◊ R. HARRISON, B. KNOWLES (B. KNOWLES, R. HARRISON, S. CARTER, E. RECORD)	Beyonce Featuring Jay-Z	MUSIC WORLD PROMO SINGLE OR ALBUM CUT/COLUMBIA	26
27	31	30	11	I LOVE YOU ◊ NOKIO, N. COCKO (T. RUFFIN, M. ANDREWS, R. WALLER, D. MOREHEAD)	Dru Hill	DEF. SOUL 000305*/IDJMG	27
28	25	24	11	EMOTIONAL ROLLERCOASTER ◊ J. BERVINE (V. S. GREEN, E. ROBERSON, OSUNLADE)	Vivian Green	COLUMBIA 73858	13
29	29	36	7	P.I.M.P. ◊ D. PORTER (C. JACKSON, D. PORTER)	50 Cent	SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	29
30	30	31	11	GET BY ◊ K. WEST (T. K. GREENE, K. WEST, N. SIMONE)	Talib Kweli	RAWKUS 113938*/MCA	29
31	37	55	11	COME OVER ◊ B. M. COX, K. HICKS, J. PHA (B. M. COX, P. ALEXANDER, K. HICKS, J. AUSTIN)	Aaliyah	BLACKGROUND/UNIVERSAL ALBUM CUT/UMRG	31
32	32	32	11	IN LOVE WIT CHU ◊ L. T. HUTTON (S. HARRIS, L. T. HUTTON)	Da Brat Featuring Cherish	50 SO DEF 51342*/ARISTA	32
33	33	51	11	HAIL MARY ◊ HURT, M. BAOD (T. SHAKUR, M. MATHERS, C. JACKSON, T. SMITH)	Eminem, 50 Cent & Busta Rhymes	NOT LISTED PROMO	33
34	34	37	11	GET LOW ◊ LIL' JON (J. SMITH, S. NORRIS, E. JACKSON, D. HOLMES)	Lil Jon & The East Side Boyz Featuring Ying Yang Twins	BME 2377*/TVT	34
35	26	26	11	P***YCAT ◊ M. ELLIOTT, E. MCCALLA, JR. (M. ELLIOTT, E. MCCALLA, JR.)	Missy "Misdemeanor" Elliott	THE GOLD MIND/ELEKTRA (B/W WORK 17)/EEG	26
36	36	41	11	I'LL NEVER LEAVE ◊ R. KELLY (R. KELLY)	R. Kelly	JIVE ALBUM CUT	36
37	28	22	11	GIRLFRIEND ◊ R. KELLY (R. KELLY)	B2K	T.U.G. 79556*/EPIC	19
38	38	38	11	LIKE A PIMP ◊ D. BANNER (L. CRUMP, W. E. BUTLER)	David Banner Featuring Lil' Flip	SRC/UNIVERSAL 000402*/UMRG	38
39	51	56	11	NEVER LEAVE YOU - UH OOOH, UH OOOH! ◊ TEOSMOTH (L. CEDENO, T. WENZ, S. MARSDEN)	Lumidee	UNIVERSAL 080738*/UMRG	39
40	43	61	11	IN THOSE JEANS ◊ J. VINES, E. LUMPKIN, H. HESTER (E. LUMPKIN, H. HESTER)	Ginuwine	EPIC ALBUM CUT	40
41	41	42	11	STEP DADDY ◊ T. JETT, R. HILL (W. A. BLOOM, F. L. SMITH, S. KING, JR., T. JETT, R. HILL)	Hitman Sammy Sam	COLUMBIA/UNIVERSAL 000434*/UMRG	41
42	52	48	11	STILL BALLIN ◊ FRANK NITTY, J. JOHNNY "J" (T. SHAKUR, J. JACKSON, F. PIMENTEL, M. YOUNG)	2Pac Featuring Trick Daddy	AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	31
43	50	52	11	RIGHT THURR ◊ TRAK STARZ (S. DAUGHERTY, A. LEE, H. BAILEY)	Chingy	DISTURBING THE PEACE/PRIORITY 72940*/CAPITOL	43
44	44	35	11	SHOULD, WOULD, COULDA ◊ THE UNDERDOGS (B. MCKNIGHT, H. MASON, JR., D. THOMAS, E. DAWKINS, D. DIXON)	Brian McKnight	MOTOWN ALBUM CUT/UMRG	35
45	47	47	11	HOW YOU WANT THAT ◊ YOGI S. COMBS, C. DIMANCHE, S. LAM (C. HAWKINS, J. GRAHAM, S. COMBS, J. KNIGHT, X. ROGERS)	Loon Featuring Kelis	BAO BOY 000430*/UMRG	45
46	39	34	11	PIMP JUICE ◊ J. EPPERSON (N. ELLY, J. EPPERSON, B. CRUTCHER, C. SMITH)	Nelly	RD/DEF. JAM 000239*/UMRG	27
47	40	40	11	FABULOUS ◊ KAYGEE, E. BERKELEY (K. GIST, E. BERKELEY, B. MUHAMMED, M. BROWN, V. CARSTARPHEN, G. MCFADDEN, J. WHITEHEAD)	Jaheim Featuring Tha Rayne	DIVINE MILL ALBUM CUT/WARNER BROS.	7
48	48	44	11	GUESS WHAT ◊ R. KELLY (R. KELLY)	Syleena Johnson	JIVE ALBUM CUT	29
49	62	64	11	ACT A FOOL ◊ K. MCMASTERS (C. BRIDGES, K. MCMASTERS)	Ludacris	DISTURBING THE PEACE/DEF. JAM SOUTH SOUNDTRACK CUT/IDJMG	49

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	49	46	11	DONTCHANGE ◊ I. BARIAS, C. HAGGINS, MUSIQ SOULCHILD (MUSIQ SOULCHILD, C. HAGGINS, I. BARIAS, F. ROMANO)	Musiq	DEF. SOUL 063790*/IDJMG	3
51	57	57	11	IF I CAN'T ◊ DR. DRE, M. ELIZONDO (C. JACKSON, A. YOUNG, M. ELIZONDO)	50 Cent	SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	51
52	35	29	11	HELL YEAH ◊ R. KELLY (R. KELLY, B. BABY)	Ginuwine Featuring Baby	EPIC 73870*	16
53	55	62	11	FLIPSIDE ◊ JUST BLAZE (L. PRIDGEN, J. SMITH, P. ZAYAS)	Freeway Featuring Peedie Crakk	ROC-A-FELLA/DEF. JAM 000428*/IDJMG	53
54	42	43	11	21 QUESTIONS (AGAIN) ◊ MARCUS D. L. (C. JACKSON, K. RISTO, J. CAMERON, V. CAMERON, D. SMITH, MARCUS D. L.)	Debreca	MASS APPEAL PROMO	42
55	56	49	11	I STILL LOVE YOU ◊ THE NEPTUNES (P. WILLIAMS, C. HUGO)	702	MOTOWN SOUNDTRACK & ALBUM CUT/UMRG	49
56	45	45	11	ROCK YOUR BODY ◊ THE NEPTUNES (J. TIMBERLAKE, C. HUGO, P. WILLIAMS)	Justin Timberlake	JIVE ALBUM CUT	45
57	70	—	11	FRONTIN' ◊ THE NEPTUNES (P. WILLIAMS, S. CARTER)	Pharrell Featuring Jay-Z	STAR TRAK ALBUM CUT/ARISTA	57
58	58	58	11	LOVE CALLS ◊ KEM (K. OWENS)	Kem	KEMISTRY/MOTOWN ALBUMS CUT/UMRG	58
59	59	59	11	FAR AWAY ◊ E. PERRY, K. INKRED (THE FAMILY SOUL, D. IVORY (F. DANZLER, A. GRAYDON, E. PERRY))	Kindred The Family Soul	HIDDEN BEACH ALBUM CUT/EPIC	59
60	60	79	11	WHAT UP GANGSTA ◊ R. TEWLON (C. JACKSON, R. TEWLON)	50 Cent	SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	60
61	61	70	11	MAKE ME A SONG ◊ TIMBALAND, S. STORCH (W. MILLS, A. P. NELSON, T. MOSLEY, K. DEAN, S. GARRETT, R. STEWART, E. SEATS)	Kiley Dean	BEAT CLUB 000460/INTERSCOPE	61
62	63	77	11	21 ANSWERS ◊ MIDI MAFIA (C. JACKSON, K. RISTO, J. CAMERON, V. CAMERON, C. STONE, A. WRIGHT)	Lil' Mo Featuring Free	NOT LISTED PROMO	62
63	54	54	11	CRUSH ON YOU ◊ M. WINANS, THE HITMEN (T. KELLY, M. WINANS, J. KNIGHT)	Mr. Cheeks Featuring Mario Winans	UNIVERSAL 000448*/UMRG	52
64	53	53	11	STOP ◊ SWIZZ BEATZ (S. CARTER, K. DEAN)	Jay-Z	ROC-A-FELLA/DEF. JAM 000398*/IDJMG	53
65	65	83	11	PATIENTLY WAITING ◊ EMINEM (C. JACKSON, M. MATHERS, J. RESTO, M. ELIZONDO)	50 Cent Featuring Eminem	SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	65
66	66	66	11	HE PROPOSED ◊ D. CINTRON, B. ARRINGTON, C. SMITH (B. ARRINGTON)	Kelly Price	DEF. SOUL ALBUM CUT/IDJMG	58
67	67	—	11	DANCE WITH MY FATHER ◊ L. VANDROSS (L. VANDROSS, R. MARX)	Luther Vandross	J ALBUM CUT/RMG	67
68	68	69	11	ROLL WIT M.V.P. ◊ M. V.P. ENTERTAINMENT (R. CIVILLIS, E. NEWMAN, M. PEREZ, M. RIFORTON, R. RUDOLPH)	Stagga Lee	M. V.P. 01128*/ARTISTDIRECT	68
69	69	65	11	TOO MUCH FOR ME ◊ DREAM TEAM (N. JONES, B. WILLIAMS, J. MARCHAND, A. M. M. ROGERS)	DJ Kayslay Featuring Nas, Foxy Brown, Baby & Amerie	COLUMBIA ALBUM CUT	53
70	71	93	11	HOT DAMN ◊ THE NEPTUNES (G. THORNTON, T. THORNTON, P. WILLIAMS, C. HUGO)	Clipse Featuring Ab-Live & Rosco P. Coldcash	STAR TRAK 51930*/ARISTA	62
71	72	—	11	SIGNS OF LOVE MAKIN' ◊ THE UNDERDOGS (T. GIBSON, H. MASON, JR., D. THOMAS)	Tyrese	J ALBUM CUT/RMG	71
72	64	60	11	X GON' GIVE IT TO YA ◊ SHATEK (E. SIMMONS, S. KING)	DMX	BLOODLINE/DEF. JAM 16376*/IDJMG	32
73	74	—	11	ICE CREAM ◊ R. KELLY (R. KELLY)	JS	DREAMWORKS ALBUM CUT	73
74	—	—	11	INTO YOU ◊ DJ CLUE, DURO (J. JACKSON, E. SHAW, K. IFILL)	Fabulous Featuring Tamia Or Ashanti	DESERT STORM/ELEKTRA PROMO SINGLE OR ALBUM CUT/EEG	74
75	—	—	11	LIGHTS OUT ◊ DAMIZZA (J. JACKSON, D. ROLSON, W. CALHOUN, R. HARBORD, D. YOUNG)	Westside Connection Featuring Knoc-Turn'Al	HOO-BANGIN' (BABY BEE) ALBUM CUT/BUNGALO	75
76	76	72	11	SUPERMAN ◊ EMINEM (M. MATHERS, J. BASS, S. KING)	Eminem	WEB/AFTERMATH ALBUM CUT/INTERSCOPE	44
77	78	85	11	I NEED A MAN ◊ 7 (I. NA, N. A. DEF. JAM 000251*/IDJMG)	Foxy Brown Featuring The Letter M.	ILL NA NA/DEF. JAM 000251*/IDJMG	77
78	84	—	11	ALL I KNOW ◊ J. PHA, G. STREET (C. LOVE, S. JOHNSON, D. CRAWFORD, P. ALEXANDER, T. BURTON, G. STREET)	Field Mob Featuring Cee-Lo & Jazze Pha	MCA 113950*	78
79	77	76	11	EXCUSE ME MISS AGAIN ◊ THE NEPTUNES (S. CARTER, P. WILLIAMS, C. HUGO)	Jay-Z	ROC-A-FELLA/DEF. JAM (B/W STOP)*/IDJMG	65
80	91	—	11	AMAZIN' ◊ THE NEPTUNES (J. T. SMITH, P. WILLIAMS, C. HUGO)	LL Cool J Introducing Kandice Love	DEF. JAM 000310*/IDJMG	80
				GREATEST GAINER/SALES			
81	89	—	11	DON'T WANNA TRY ◊ FRANKIE J. GALVEZ (F. J. BAUTISTA)	Frankie J	COLUMBIA 73872	81
82	75	75	11	CLOSURE ◊ G. LEVERT, R. BOWLAND (G. LEVERT, R. BOWLAND, N. MCKINNEY)	Gerald Levert	ELEKTRA ALBUM CUT/EEG	57
83	83	91	11	TRY IT ON MY OWN ◊ BABYFACE (J. EDMONDS, N. WALTON, BABYFACE, C. SAGER, S. SIMMONS)	Whitney Houston	ARISTA 50588*	83
84	80	78	11	BUNNY HOP ◊ GAME-BEEN, RED BOY (P. BROWN, T. GRIFFIN, D. SPENCER, H. GULLORY, C. MAYFIELD)	Da Entourage	RED BOY/UNIVERSAL 71830*/UMRG	67
85	—	—	11	24'S ◊ DJ TOOMP (C. HARRIS, A. DAVIS)	T.I.	GRAND MUSTLE 88124*/ATLANTIC	85
86	81	82	11	DOUBLE SHOTS ◊ S. C. (A. JOHNSON, K. MUCHITA, T. PERRY)	Mobb Deep Featuring Big Noyd	LANSDPEE 3019*/KDC	81
87	85	84	11	THAT GIRL ◊ JOE (S. WUNDER)	Joe Featuring Mr. Cheeks	MOTOWN ALBUM CUT/UMRG	71
88	82	74	11	JUST FRIENDS ◊ DELITE (D. ALLAMBY, L. BROWDER)	LSG Featuring Loon	ELEKTRA 67390*/EEG	74
89	86	86	11	BACK IN THE DAY ◊ TIMBALAND, M. ELLIOTT (M. ELLIOTT, T. MOSLEY, S. CARTER)	Missy "Misdemeanor" Elliott Featuring Jay-Z	THE GOLD MIND/ELEKTRA 67387*/EEG	86
90	73	73	11	DIPSET ANTHEM ◊ HEATMAKERZ (C. GILES, L. JAMES, G. GREEN, S. THOMAS, S. DEES)	The Diplomats Featuring Cam'ron & Juelz Santana	ROC-A-FELLA/DEF. JAM 077995*/IDJMG	64
91	—	—	11	THAT GIRL ◊ K. PAUL (K. PAUL, J. QUE)	Marques Houston	T.U.G./ABM ALBUM CUT/INTERSCOPE	24
92	87	80	11	YEAH YEAH U KNOW IT ◊ JUST BLAZE (K. MURRAY, J. SMITH, R. NOBLE, E. SERMON)	Keith Murray Featuring Def Squad	DEF. JAM 077999*/IDJMG	50
93	88	88	11	WHO RUN THIS ◊ PERION (R. JONES, JR., PASTOR TROY, PERION)	Roy Jones, Jr. Featuring Pastor Troy & Lil' Jon & The East Side Boyz	BODY HEAD 74771	88
94	90	87	11	A.D.I.D.A.S. ◊ MR. DJ, BIG BOI (M. REMBER, D. SHEATS, A. PATTON)	Killer Mike Featuring Big Boi	AQUEMINI ALBUM CUT/COLUMBIA	42
95	97	—	11	HEAD TO TOE ◊ ORGANIZED NOIZE (D. WILLIAMS, R. WADE, P. BROWN, T. BURTON)	Roscoe Featuring Sleepy Brown	PRIORITY 77911*/CAPITOL	95
96	—	—	11	BELLY DANCER ◊ THE NEPTUNES (J. O. HARRIS, P. WILLIAMS)	Kardinal Offishall Featuring Pharrell Williams	MCA 113949*	96
97	98	—	11	I GOT'CHA MA ◊ IRV GOTTI, C. SANTANA (T. CROCKER, A. PARKER, I. LORENZO)	Caddillac Tah Featuring Althea	MURDER INC./DEF. JAM 000511*/IDJMG	88
98	—	—					

R&B/HIP-HOP

Words & Deeds



by Rashaun Hall

MISSISSIPPI MADMAN: The South is once again on the rise. First there was **Killer Mike's** *Monster* (Aquemini/Columbia) success. Then last week, **Bone Crusher's** debut, *Atten-CHUN!* (So So Def/Arista), entered the Top R&B/Hip-Hop Albums chart at No. 1. Now on the starting blocks is Mississippi native **David Banner** with his debut, *Mississippi: The Album*.



BANNER

Banner doubles as the first artist from **Steve Rifkind's** Street Records Co. (SRC). Banner created buzz as a producer/artist, both with his group, **Crooked Lettaz**, and as a solo act. His success caught the attention of SRC and its distributor, Universal Records.

"From my previous experiences with record labels, I really don't trust too many people in this industry," Banner says. "I honestly trust Steve. He has a street mentality and wants me to stay connected to the streets. That's very important to me."

Due May 20, *Mississippi: The Album* includes lead single "Like a Pimp," which features Lil' Flip. The single is currently No. 38 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Banner and the SRC family recently celebrated the label's launch and his album release in his hometown of Jackson, Miss.

WU-TANG WHEREABOUTS: Old Dirty Bastard—renamed **Dirt McGirt**—has signed with Roc-a-Fella/Def Jam (*Billboard Bulletin*, May 2). And last year, **GZA** released the critically acclaimed but commercially under-appreciated *Legend of the Liquid Sword* (MCA).

Both events raise a question: Where is the rest of the **Wu-Tang Clan**? While I may not have all the answers, my Wu-Tang watch has turned up intelligence on several members of Staten Island, N.Y.'s favorite rap group.

Wu-Tang Clan mastermind **RZA** has signed with Virgin Germany for *The World According to RZA* (*Billboard*, Words & Deeds, April 12). The 18-track album—featuring several European hip-hop acts rapping in their native languages—was released April 28 in Europe. The set arrives June 2 in the U.K.

Method Man and **Ghostface Killah** are both working on Def Jam albums. Meth's *Tical 0: The Prequel* is due later this year; Ghostface's yet-to-be-titled set will arrive afterward. Both rappers are featured on the videogame *Def Jam Vendetta* (*Billboard*, March 29).

Inspectah Deck has put the finishing touches on his second solo set, *The Movement*, for I.N.S. Productions/Koch/In the Paint. Due May 20, the project features production by **Hassan** (aka **Phantom of the Beats**) and **Ayatollah**.

Raekwon has landed a deal with Universal Records for a forthcoming solo set. He is still affiliated with famed TV producer **Aaron Spelling** for possible film, TV, and fashion opportunities (*Billboard*, Words & Deeds, Oct. 26, 2002).

Cappadonna has signed with Wu-Tang affiliate **Remedy's** label, Code Red Entertainment, which is distributed by Musicrama. *The Struggle* is due in July. **Inspectah Deck** and **Solomon Childs**, among others, are guests on the record. In addition to serving as a label executive/producer, Remedy recently released his own album, *Code: Red*, via his imprint.

Killah Priest, another Wu-Tang affiliate, has wrapped *Black August* for Recon Records; Artemis/Koch handles the label's distribution. Slated for a July/August release, the album follows 2001's *Priesthood*.

HERE & THERE: **Wyclef Jean** inks with J Records. The label, already home to his Clef Records, will release Jean's new set this fall . . . **Sheek of Tha Lox** has also scored a new deal. Like **Raekwon**, the Yonkers, N.Y., native has signed a solo deal with Universal . . . Funk rocker **Martin Luther** has teamed with the **Roots**. The San Francisco native is sitting in with the band on guitar for selected dates. **Ben Kenney**, the Roots' previous guitarist, left last month to join **Incubus** (*The Beat*, *Billboard*, April 19) . . . Atlanta-based **NME Records** adds a bit of reggae flavor to its lineup with the signing of **Ruffa**. The 25-year-old hip-hop/dancehall artist from Trinidad and Tobago is known for the early '90s hit "Walk Like a Gangsta."

MAY 24 2003

Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	26	23	7	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	51	55	7	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
2	2	16	Can't Let You Go	FABOLOUS (DESSERT STORM/ELEKTRA/EEG)	27	30	8	I Love You	DRU HILL (DEF SOUL/IDJMG)	52	40	5	21 Questions (Again)	DEBRECA (MASS APPEAL)
3	3	17	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/DJMG)	28	29	7	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	53	53	10	I Still Love You	702 (MOTOWN/UMRG)
4	4	15	Get Busy	SEAN PAUL (VP/ATLANTIC)	29	25	30	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	54	48	7	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)
5	6	14	Put That Woman First	JAHHEIM (DIVINE MILL/WARNER BROS.)	30	36	6	Come Over	BLACKGROUND/UNIVERSAL/UMRG	55	38	18	Hell Yeah	GINUWINE FEAT. BABY (EPIC)
6	8	8	Magic Stick	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	31	27	14	P***ycat	MISSY (MISDEMEANOR) ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	56	57	3	Flipside	FREEMAN FEAT. PEEDE CRACK (ROC-A-FELLA/DEF JAM/IDJMG)
7	5	18	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	32	34	7	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	57	69	2	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
8	13	8	So Gone	MONICA (J/RMG)	33	50	4	Never Leave You - Uh Oooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	58	59	5	Far Away	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
9	9	16	Say Yes	FLOETRY (SOJAZZ/DREAMWORKS)	34	41	3	In Those Jeans	GINUWINE (EPIC)	59	63	3	21 Answers	LIL' MO FEAT. FREE (NOT LISTED)
10	10	28	How You Gonna Act Like That	TYRESE (J/RMG)	35	31	11	Get By	TALIB KWELI (RAWKUS/MCA)	60	56	6	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)
11	14	11	Snake	R. KELLY FEAT. BIG TIGGER (JIVE)	36	28	16	Girlfriend	B2K (T.U.G./EPIC)	61	58	3	What U Got Gangsta	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
12	12	22	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	37	32	3	Hail Mary	EMINEM 50 CENT & BUSTA RHYMES (NOT LISTED)	62	66	12	He Proposed	KELLY PHILIP (DEF SOUL/IDJMG)
13	19	4	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	38	52	14	Still Ballin'	2PAC FEAT. TRICK DADDY (AMARU/DEATH ROW/INTERSCOPE)	63	60	4	Make Me A Song	KILEY DEAN (BEAT CLUB/INTERSCOPE)
14	7	18	I Can	NAS (JLL WILL/COLUMBIA)	39	35	5	I'll Never Leave	R. KELLY (JIVE)	64	62	12	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
15	17	15	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)	40	33	9	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)	65	68	11	Too Much For Me	DJ KAYSLAY (COLUMBIA)
16	22	12	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	41	39	10	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	66	71	2	Signs Of Love Makin'	TYRESE (J/RMG)
17	15	30	Ignition	R. KELLY (JIVE)	42	51	5	Right Thurr	CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)	67	64	5	Patiently Waiting	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	21	12	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	43	42	11	Shoulda, Woulda, Coulda	BRIAN MCKNIGHT (MOTOWN/UMRG)	68	65	18	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/IDJMG)
19	11	18	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	44	49	4	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)	69	54	8	Stop	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
20	18	32	No Letting Go	WAYNE WUNDER (GREENSLEEVES/VP/ATLANTIC)	45	43	16	Pimp Juice	NELLY (10/REEL/UNIVERSAL/UMRG)	70	73	6	Hot Damn	CLIPSE (STAR TRAK/ARISTA)
21	24	13	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)	46	46	28	Guess What	SYLEENA JOHNSON (JIVE)	71	67	2	Dance With My Father	LUTHER VANDROSS (J/RMG)
22	20	24	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	47	37	35	Fabulous	JAHHEIM FEAT. THA RAINE (DIVINE MILL/WARNER BROS.)	72	—	1	Into You	FABOLOUS (DESSERT STORM/ELEKTRA/EEG)
23	26	12	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	48	61	3	Act A Fool	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	73	72	2	Ice Cream	JS (DREAMWORKS)
24	—	1	Crazy In Love	BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)	49	44	8	Step Daddy	HITMAN SAMMY SAM (COLLIPARK/UNIVERSAL/UMRG)	74	—	1	Lights Out	WESTSIDE CONNECTION (HOO BANGIN' (BABY REE/BUNGALDI)
25	16	17	The Jump Dff	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	50	47	42	dontchange	MUSIQ (DEF SOUL/IDJMG)	75	70	4	Roll Wit M.V.P.	STAGGALEE (M.V.P./ART STORRECT)

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MAY 24 2003

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	Miss You	2 Wks At No. 1 AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	26	6	14	No Means No	NEE-NEE GWYN (BASE HIT)	51	46	12	Pack Ya Bags	SARAI (SWEAT/EPIC)
2	2	6	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	27	12	5	63/64	ROFZ BOYZ (GREEN TEETH/BAYSIDE)	52	60	5	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
3	11	2	Don't Wanna Try	FRANKIE J (COLUMBIA)	28	9	12	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	53	52	12	Choppa Style	CHOPPA FEAT. MASTER P (TAKE FO/NEW NO LIMIT/UMRG)
4	3	6	Who Run This	ROY JONES, JR. (BODY HEAD)	29	38	6	Hell Yeah	GINUWINE FEAT. BABY (EPIC)	54	49	22	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)
5	8	3	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)	30	53	10	Dipset Anthem	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/IDJMG)	55	25	5	I Need You Now (Live)	SMOKE NORFUL (EMI GOSPEL)
6	5	13	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	31	32	15	Get Busy	SEAN PAUL (VP/ATLANTIC)	56	55	32	This Is My Party	FABOLOUS (DESSERT STORM/ELEKTRA/EEG)
7	—	19	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	32	26	14	Through The Rain	MARIAH CAREY (J/MONARC/ISLAND/IDJMG)	57	43	3	Stylin'	FOXY BROWN (DEF JAM/IDJMG)
8	16	6	Guess What (Guess Again)	SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	33	34	3	One For Peedi Crackk	PEEDI CRACK (ROC-A-FELLA/DEF JAM/IDJMG)	58	42	2	Alright	ALLEN ANTHONY (ROC-A-FELLA/DEF JAM/IDJMG)
9	4	3	Stop/Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	34	45	2	Step Daddy	HITMAN SAMMY SAM (COLLIPARK/UNIVERSAL/UMRG)	59	35	12	Hell Is A Flame	BIG C (SOUTHPAW/K.E.S.)
10	41	15	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	35	37	6	Nice Girl, Wrong Place	GANG STARR FEAT. BOY BIG (VIRGIN)	60	61	15	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
11	—	1	Respect My Pimpin'	GRAPHIC INTERNATIONAL (GRAFT)	36	—	1	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	61	—	1	Someday	SCARFACE FEAT. FAITH EVANS (DEF JAM SOUTH/IDJMG)
12	17	19	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	37	14	6	Super B-Boy Pimpin'	THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRIDE)	62	66	28	Virginity	T84 (T.U.G./JAM/INTERSCOPE)
13	21	9	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/DJMG)	38	47	13	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)	63	24	14	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)
14	31	15	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	39	36	27	Soldier's Heart	R. KELLY (JIVE)	64	—	37	Gimme The Light	SEAN PAUL (VP/ATLANTIC)
15	27	13	The Jump Dff	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	40	44	3	Hands Up	TLC (ARISTA)	65	68	2	All I Know	FIELD MOB (MCA)
16	22	5	Rich Man	RUSSELL FEAT. R. KELLY (RHYTHM/DORPHEUS)	41	64	4	Belly Dancer	KARINVAL OF FISHALL (MCA)	66	—	2	Just Friends	LEG FEAT. LOON (ELEKTRA/EEG)
17	19	5	So Gone	MONICA (J/RMG)	42	39	9	Get By	TALIB KWELI (RAWKUS/MCA)	67	65	10	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (INICK/JIVE)
18	10	6	If You Let Me	LOU MOSLEY (JENSTAR)	43	59	2	Right Thurr	CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)	68	—	1	Never Leave You - Uh Oooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)
19	—	1	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	44	—	1	24's	T.I. (GRAND HUSTLE/ATLANTIC)	69	—	2	Sweet Misery	RASHAD (FO REEL/UNIVERSAL/UMRG)
20	15	3	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)	45	50	12	Girlfriend	B2K (T.U.G./EPIC)	70	—	24	Nothin' Free/I Don't Give A @#&@	DOBIE FEAT. LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
21	13	3	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)	46	—	29	Ignition	R. KELLY (JIVE)	71	63	11	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)
22	23	10	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	47	62	11	Y'all Don't Know	JOLLY GREEN (TDE POLINO)	72	28	32	Throw Up	RACKET CITY (A&T/AN/ISPEED)
23	40	2	Hot Damn	CLIPSE (STAR TRAK/ARISTA)	48	29	19	Just Like You	G-WIZ (COMPOUND/DORPHEUS)	73	—	1	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE)
24	18	3	Flipside	FREEMAN FEAT. PEEDE CRACK (ROC-A-FELLA/DEF JAM/IDJMG)	49	33	3	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	74	75	15	How I Feel	LEXX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)
25	7	5	All Life Long	MO THUGS (D3/MO THUGS/RIVERA)	50	30	8	Come Close (Closer)	COMMON (MCA)	75	48	5	Back In The Day	MISSY ELLIOTT FEAT. JAY-Z (THE GOLD MIND/ELEKTRA/EEG)

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MAY 24
2003

Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	WEEKS ON CHART							WEEKS ON CHART	WEEKS ON CHART			
1	1	1	1	1	NUMBER 1/HOT SHOT DEBUT THE ISLEY BROTHERS FEATURING RONALD ISLEY DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1	51	54	47	22	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1	
2	3	1	1	1	50 CENT ▲ SHADY/AFTERMATH 493544/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	52	59	52	22	WHITNEY HOUSTON ▲ ARISTA 14747 (12.98/18.98)	Just Whitney...	3	
3	1	—	1	1	BONE CRUSHER BREAK EM OFF/SD SD DEF 50995/ARISTA (18.98 CD)	AttenCHUN!	1	53	52	45	22	JENNIFER LOPEZ ▲ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5	
4	2	—	1	1	KELLY PRICE DEF SOUL 586777/DJMG (12.98/18.98)	Priceless	2	54	58	55	22	VARIOUS ARTISTS SUCKA FREE/LDUU 89223/CRG (19.98 EQ CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	35	
5	5	3	1	1	GREATEST GAINER R. KELLY JIVE 41812/ZDMBA (18.98 CD)	Chocolate Factory	1	55	53	50	22	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	11	
6	4	—	1	1	LIL' MO ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	4	56	50	51	22	2PAC ▲ AMARU/DEATH ROW 49707/INTERSCOPE (18.98/24.98)	Better Dayz	1	
7	6	2	1	1	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.95 DVD/CD)	The New Breed	1	57	56	46	22	SOUNDTRACK ▲ SHADY 493508/INTERSCOPE (12.98/19.98)	8 Mile	1	
8	9	10	1	1	LIL' KIM ● QUEEN BEE/ATLANTIC 93572/AG (12.98/18.98)	La Bella Mafia	4	58	64	62	22	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	
9	7	8	1	1	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	59	—	—	22	PRINCE PAUL RAZOR & TIE 82888* (12.98 CD) [M]	Politics Of The Business	59	
10	11	13	1	1	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	60	84	94	22	PACESETTER LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31	
11	8	7	1	1	SEAN PAUL ▲ VP/ATLANTIC 83620/AG (12.98/18.98)	Dutty Rock	4	61	51	40	22	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	23	
12	12	5	1	1	CAM'RON PRESENTS THE DIPLOMATS RDC-A-FELLA/DEF JAM 063211/DJMG (12.98 CD)	Diplomatic Immunity	1	62	47	34	22	VARIOUS ARTISTS SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	11	
13	14	12	1	1	FABOLOUS ● DESERT STORM/ELEKTRA 62791/EEG (12.98/18.98)	Street Dreams	3	63	61	54	22	JAY-Z ▲ RDC-A-FELLA/DEF JAM 063380/DJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	
14	16	11	1	1	BUSTA RHYMES ● J 20043/RMG (12.98/18.98)	It Ain't Safe No More...	10	64	60	49	22	CHOPPA TAKE FD/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	17	
15	10	6	1	1	GINUWINE ● EPIC 86950 (12.98 EQ/18.98)	The Senior	1	65	—	—	22	YOLANDA ADAMS VERITY 43222/ZOMBA (11.98/18.98)	The Praise And Worship Songs Of Yolanda Adams	65	
16	17	16	1	1	LIL JON & THE EAST SIDE BOYZ ● BME 2370/TVT (13.98/17.98)	Kings Of Crunk	2	66	92	85	22	CLIPSE ● STAR TRAK 14735/ARISTA (12.98/18.98)	Lord Willin'	1	
17	15	9	1	1	SCARFACE J PRINCE 42024/RAP A LDT (12.98/18.98)	Balls And My Word	3	67	63	59	22	LIL' WYTE HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44	
18	13	4	1	1	MOBB DEEP LANDSPEED 9222*/KDCB (14.98 CD)	Free Agents: The Murda Mix Tape	4	68	69	79	22	KIRK FRANKLIN ● GOSPD CENTRIC 70037/ZDMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	
19	18	15	1	1	HEATHER HEADLEY RCA 69376/RMG (12.98/18.98)	This Is Who I Am	14	69	70	61	22	JA RULE ▲ MURDER INC./DEF JAM 063487/DJMG (12.98/18.98)	The Last Temptation	2	
20	19	17	1	1	LES NUBIANS MOTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	16	70	48	48	22	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4	
21	—	—	1	1	S4TH PLATOON FUBU 9001 (15.98 CD) [M]	All Or N.O.thin	21	71	76	66	22	BONE THUGS-N-HARMONY RUTHLESS 86594* EPIC (12.98 EQ/18.98)	Thug World Order	3	
22	22	21	1	1	EMINEM ▲ WEB/AFTERMATH 493290/INTERSCOPE (12.98/19.98)	The Eminem Show	1	72	71	57	22	DIRTY INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13	
23	26	20	1	1	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	6	73	—	—	22	BRANDY ▲ ATLANTIC 83493/AG (12.98/18.98)	Full Moon	1	
24	21	18	1	1	SNOOP DOGG ▲ DGGYSTYLE/PRIORITY 39157*/CAPITL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3	74	68	71	22	DOTTIE PEOPLES ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie	68	
25	20	19	1	1	BRIAN MCKNIGHT ● MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4	75	81	78	22	LL COOL J DEF JAM 07021*/DJMG (12.98/18.98)	10	1	
26	33	37	1	1	KEM MOTOWN 067518/UMRG (8.98/12.98) [M]	Kemistry	26	76	75	—	22	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	
27	25	28	1	1	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	2	77	99	—	22	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 431628/ISA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37	
28	28	23	1	1	VIVIAN GREEN ● COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	14	78	97	82	22	THE CRUSADERS PRA/VERVE 060077/VG (18.98 CD)	Rural Renewal	73	
29	30	27	1	1	FREEWAY RDC-A-FELLA/DEF JAM 586920*/DJMG (12.98/18.98)	Philadelphia Freeway	3	79	94	—	22	LIL' FLIP ▲ SUCKA FREE/LDUU 88521*/CRG (7.98 EQ/12.98)	Underground Legend	4	
30	34	31	1	1	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	80	66	60	22	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35	
31	29	22	1	1	B2K ▲ TUG 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3	81	80	67	22	MARIAH CAREY ▲ MONARC/ISLAND 063467*/DJMG (12.98/18.98)	Charmbracelet	2	
32	35	35	1	1	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	82	91	91	22	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2	
33	27	—	1	1	HITMAN SAMMY SAM COLLIPARK/UNIVERSAL 000380/UMRG (12.98 CD) [M]	Step Daddy	27	83	91	91	22	BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4	
34	31	25	1	1	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SDNY/ZOMBA 82344/CAPITL (12.98/18.98)	Now 12	10	84	89	—	22	LUTHER VANDROSS ▲ J 20007/RMG (12.98/18.98)	Luther Vandross	2	
35	24	24	1	1	JAY-Z RDC-A-FELLA/DEF JAM 000297/DJMG (15.98 CD)	Blueprint 2.1	6	85	—	—	22	ZIGGY MARLEY TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR (18.98 CD)	Dragonfly	84	
36	43	43	1	1	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	36	86	62	53	22	702 MOTOWN 066130/UMRG (12.98/18.98)	Star	22	
37	38	29	1	1	B.G. CHOPPA CITY/IN THE PAINT 8465/KDCB (18.98 CD)	Livin' Legend	4	87	88	68	22	MR. CHEEKS UNIVERSAL 067614/UMRG (12.98/18.98)	Back Again!	25	
38	23	14	1	1	SOUNDTRACK THA ROW 63053 (18.98 CD)	Dysfunktional Family	14	88	79	70	22	STREETWIZE SHANACHIE 5100 (18.98 CD)	Work It!	44	
39	37	39	1	1	WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10	89	—	—	22	DA HEADBUSSAZ PE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15	
40	39	58	1	1	STICKY FINGAZ D3 9916/RIWERA (18.98 CD)	Decade	39	90	77	72	22	MAGIC NEW NO LIMIT/UNIVERSAL 860993/UMRG (12.98/18.98)	White Eyes	37	
41	36	26	1	1	NAS ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1	91	90	96	22	ASHANTI ▲ MURDER INC./AJM 588830*/DJMG (12.98/18.98)	Ashanti	1	
42	45	42	1	1	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12	92	73	65	22	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	
43	41	30	1	1	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3	93	85	90	22	BAD AZZ DUT OF BOUNDS 2010/BAYSIDE (15.98 CD)	Money Run	85	
44	32	38	1	1	NELLY ▲ FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	94	78	63	22	BLACKSTREET DREAMWORKS 450392/INTERSCOPE (18.98 CD)	Level II	8	
45	40	36	1	1	KILLER MIKE AQUEMINI/COLUMBIA 86862*/CRG (12.98 EQ/18.98)	Monster	4	95	—	—	22	MC LYTE CMM/MUSIC 01094/ARTISTDIRECT (18.98 CD)	MC Lyte Is Lytro: Da Underground Heat Vol. 1 Hosted By Jamie Foxx	95	
46	46	32	1	1	HOT BOYS CASH MONEY/UNIVERSAL 86086*/UMRG (12.98/18.98)	Let 'Em Burn	3	96	87	80	22	50 CENT FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	13	
47	42	41	1	1	SYLEENA JOHNSON JIVE 41815/ZDMBA (11.98/17.98) [M]	Chapter 2: The Voice	19	97	86	93	22	SOUNDTRACK RDC-A-FELLA/DEF JAM 063201*/DJMG (12.98/18.98)	Paid In Full	10	
48	55	44	1	1	DRU HILL DEF SOUL 063377*/DJMG (12.98/18.98)	Dru World Order	2	98	86	93	22	BUJU BANTON VP/ATLANTIC 83634*/AG (18.98 CD) [M]	Friends For Life	44	
49	49	56	1	1	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [M]	Surrender To Love	39	99	—	—	22	BRIAN MCKNIGHT MOTOWN 066114/UMRG (12.98/18.98)	1989—2002: From There To Here	21	
50	44	33	1	1	SOUNDTRACK BLDDLINE/DEF JAM 063615*/DJMG (12.98/18.98)	Cradle 2 The Grave	3	100	93	—	22	SCARFACE RAP-A-LOT/NO TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10	

MAY 24
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WEEKS ON CHART	WEEKS ON CHART						WEEKS ON CHART	WEEKS ON CHART			
1	2	1	1	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend	340	13	9	2PAC ▲ AMARU/JIVE 4169*/ZOMBA (11.98/17.98)	Me Against The World	348		
2	3	1	1	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	116	14	24	R. KELLY ▲ JIVE 41527/ZDMBA (11.98/17.98)	12 Play	201		
3	6	1	1	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.95/24.98)	Greatest Hits	229	15	—	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	Stankonia	50		
4	12	1	1	JAY-Z ▲ FREEZE/RDC-A-FELLA 50592*/CAPITL (10.98/16.98)	Reasonable Doubt	277	16	10	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	163		
5	21	1	1	DONNIE MCCLURKIN ▲ VERITY 43150/ZDMBA (11.98/17.98) [M]	Live In London And More...	134	17	18	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	91		
6	5	1	1	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.95/24.98)	All Eyez On Me	370	18	17	MARY J. BLIGE ▲ UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	163		
7	4	1	1	LUTHER VANDROSS ● LEGACY/LV 66058/EPIC (10.98 EQ/17.98)	Greatest Hits	25	19	11	DR. DRE ▲ AFTERMATH 49046*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	164		
8	1	1	1	BONE THUGS-N-HARMONY ▲ RUTHLESS 89443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	270	20	14	MICHAEL JACKSON ● EPIC 66073 (12.98 EQ/18.98)	Thriller	248		
9	8	1	1	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	(Ghetto Love)	112	21	15	BEASTIE BOYS ▲ DEF JAM 527351/DJMG (6.98/11.98)	Licensed To Ill	205		
10	7	1	1	MAKAVELI ▲ DEATH ROW 63012*/KDCB (12.98/17.98)	The Don Killuminati: The 7 Day Theory	256	22	22	MARY MARY ▲ C2/COLUMBIA 63740/CRG (11.98/17.98)	Thankful	138		
11	—	—	1	AL GREEN ▲ HIT THE RIGHT STUFF 30000/CAPITL (10.98/17.98)	Greatest Hits	424	23	20	R. KELLY ▲ JIVE 41705*/ZDMBA (12.98/18.98)	tp-2.com	101		
12	13	1	1	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (11.98/18.98)	Life After Death	278	24	16	DR. DRE ▲ DEATH ROW 63000*/KDCB (11.98/17.98)	The Chronic	311		
							25	25	SADE ▲ EPIC 85185/12.98 EQ/18.98	Lovers Rock	73		

Latin Notas™



by Leila Cobo

Following is a selection of quotes from the May 5-8 Billboard Latin Music Conference.

Alejandro Sanz, on the jailing of dissidents in Cuba: There's been all this movement around the war [on Iraq]. But 90 miles away, there's another war, where people are murdered for what they think. I want to send my support to those people who are unfairly jailed and to their families. Personally, I'm with them. Beyond political ideologies, beyond whether you hate Fidel Castro or not, beyond all that, you can't lock people up for what they think. Just as I'm not in favor, for example, of being obsessed with not having Cuban acts [at] the Grammys. Everyone who's an artist should be [at] the Grammys. These awards honor musicians, not political attitudes. And another very different thing is this notion that artists are becoming politicians.



SANZ

It's very easy to say we don't know what we're talking about, [but] we do. Everyone has the information. Today, anyone can know about politics; they can know about anything. And what I'm very clear about is, [it is wrong] that a guy locks people up because they think different from him. A guy locks people up because they have [the] Internet. Because they read subversive books. Subversive books—what is that? It sounds like the inquisition. There are no subversive books. The only thing we have is good people and fascists.

Rosa Lagarrigue, artist manager, on touring in Latin America: All of Latin America is very important. If one country is down today, it can be up tomorrow, and the Latin world has to be worked.

Michel Vega, agent with the William Morris Agency, on the importance of touring: Until recently, people thought the recording

industry was just record companies. In my humble opinion, there will be no record companies [in the future] the way we know them. One thing that will never change is touring. This is the one part of the business that's keeping the business alive. In many ways, a record deal is meaningless. **Yerba Buena** is playing 100 concerts a year. They're playing in places like Bloomington, Ind., without a record deal. [The band's first album, on indie label Razor & Tie, was released last month.]

John Frías, Frías Entertainment, on the regional Mexican market: In the regional Mexican market, touring is the main source of revenue, and the labels aren't as involved. I would like to see more collaboration. Record and ticket sales would increase.

Haz Montana, VP of programming for Entravision Communications, on promoting singles: Neither with big artists nor with major releases do we receive the music accompanied by a marketing plan. We don't get that in the Spanish-language market. We can't be held accountable and responsible for getting that information.

John Echevarría, president of Universal Music Latino: It's incredible. We do everything we're supposed to do, and we're still the bad guys.

Pío Ferro, national programming director of Spanish Broadcasting System, on radio research: Picking [a single] from research is an urban legend. People have to listen to the song.

Teresa Aguilera, journalist, on recording different versions of songs: Having all those versions playing on the air and not including them on the album shows a lack of respect [for] the [album] buyer.

José Tillán, VP of music and talent for MTV Latin America, citing the reasons that University of Miami students gave him about why they download music: One, radio doesn't play what people want to hear. Two, CDs are too expensive. And three, the CDs only have one or two tracks kids want to hear, so why should they buy the whole album?

John Echevarría, on downloading music: I'm always surprised to see the excuses that people give. This is the only industry where people steal, and they say it's because our prices are too expensive.

Arie Kaduri, concert promoter for NYK, during the touring panel: Even managers are tour promoters now.

Rap And Hip-Hop Fusion Fuel Regional Mexican Scene

BY RAMIRO BURR

SAN ANTONIO—A new wave of young and adventurous players intent on breaking convention and incorporating bicultural sensibilities has helped capture the imagination of regional Mexican audiences. The uprising is partially fueled by the introduction of hip-hop looks and attitude, rock energy, and daring musical fusions.

Among those leading the wave of groups bypassing convention and trying out new approaches are Aroma, Kumbia Kings, Grupo Límite, Big Circo, and La Conquista.

The surge in product is natural, according to Eddie León, VP of programming for Lieberman Broadcasting and owner of radio consulting company Radio Ideas.

"Rap is the genre that sells the most, and there was no Mexican-American rap," León says. He adds that, aside from the more established acts, "at least six companies have [recently] come to us with new product that's rap or hip-hop with Mexican roots."

It may come as a surprise to some, but rap is not new to the regional Mexican/Tejano scene. Tejano rap enjoyed a minor surge in 1991 with Tierra Tejana's easygoing single "Las Hijas de Don Simón" and La Sombra's intense "El Sancho."

On the regional Mexican side, early fusion attempts were awkward. Mr. Chivo's 1991 "La Vieja de Pancho" was full of abrupt tempo changes: a big dancefloor no-no. Los Reyes Locos scored a hit in 1994 with the novelty falsetto rap "El Llorón," but the song's success possibly did the group more harm than good, as it followed up with increasingly silly, high-pitched songs.

During her heyday, Selena established one of the early templates for pop-cumbia-rap fusions with her hit "Techno Cumbia," produced by A.B. Quintanilla for the 1994 tour de force *Amor Prohibido*. Later, Quintanilla's sophisticated *grupero*-rap nuggets with the Kumbia Kings, such as "Shhh!" and "Boom Boom," sounded like direct descendants of "Techno Cumbia."

The Kings' vision has grown even more sophisticated on their latest studio set, *4*, which features a broader instrumental palette and guest artists including Monterrey, Mexico, cumbia rappers El Gran Silencio and L.A. funk/hip-hop outfit Ozomatli.

Quintanilla and Cruz Martinez, a Kumbia Kings co-founder and former La Sombra keyboardist, brought their vision to other groups, doing much to build the subgenre. Their major coup was producing *Soy Así*, the recent album by Mon-

terrey norteño supergroup Límite, and adding rap, funk bass, and vocal overdubs to its sound.

Quintanilla and Martinez also gave the hip-hop touch to Big Circo, a new Brownsville-based group with a purer *bajo-sexto* and accordion norteño sound. The group, which formerly sang "drinking songs," added dance-friendly rhythmic breakdowns and rap shout-outs to its debut song, "Yo No Fui." Projecting a theatrical image, the members paint their faces Kiss-style and dress in black—certainly not like your father's *conjunto*.

Meanwhile, Quintanilla's father, Abraham Quintanilla, signed Monterrey girl group La Conquista, which also evolved into a cumbia-rap combo for its third album, *Venciendo*.

Other young groups fusing cumbia and hip-hop include Chicos de Barrio, Los Capi, and Bermudas.

Even some old-timers have jumped on the bandwagon. Monterrey accordionist Celso Piña, 49, has

used guest rapper Blanquito Man for his past two albums, which feature techno beats. Veteran narcocorrido group Los Razos decided gangsta rap would not be too much of a stretch from its gangsta corridos and recorded the explicit "La Loquera" for its latest album, *Hierbabuena*, with help from rapper El Chavo Farruco.

Such trends have not taken off significantly in other genres, such as rock en español. But for regional Mexican, the long-term prospects are bullish, as Mexican immigration to American cities continues unabated and Mexico itself continues to urbanize.

Razos vocalist Sacramento Ramirez says rap helps his group, which mostly comprises middle-aged guys, connect with young fans.

"On the last album, I did a rap called 'Puros Pelones.' Later, I realized that all the kids loved it," Ramirez says. "They always ask for it when we perform. So we decided to do it again. I perceive that in the future, a big rap wave is coming."



Going back to his Spanish roots, Ricky Martin has created another musical sensation with the release of his first all Spanish-language album since 1998.

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THE 2003 LATIN MUSIC CONFERENCE & AWARDS

Now in its 14th year, this year's Billboard Latin Music Conference and Awards had its longest run ever. The confab kicked off May 5 with the BMI Latin Music Awards at the Eden Roc Resort & Spa in Miami Beach; it ended May 8 with the Billboard Latin Music Awards, broadcast on Telemundo from the event's new, larger home, the Miami Arena. Pictured below are highlights from the event, which included the inaugural Latin Billboard Bash. See page 50 for additional pictures. (All photos by Manny Hernandez, except where noted.)



Puerto Rican band La Secta performs at the opening-night reception showcase, sponsored by MTV Español and VHUño.



Songwriter Estéfano and Peermusic won the songwriter and publisher of the year awards, respectively, at the BMI Latin Music Awards. Pictured, from left, are BMI executive VP Del Bryant, Peermusic president Kathy Spanberger, Peermusic chairman/CEO Ralph Peer II, Estéfano (who also won songwriter of the year at the Billboard Latin Music Awards), BMI president/CEO Frances Preston, and BMI assistant VP of Latin music Diane Almodovar.



Pictured at the Billboard Latin Music Awards after-party, from left, are *Billboard* editor in chief Keith Girard, VNU Business Media president/CEO Mike Marchesano, Diamond Information Center partner/manager of entertainment Kelly McMahon, Diamond Information Center senior account executive Carson Glover, *Billboard* Latin bureau chief Leila Cobo, and VNU Business Publications president of the music and literary group John Kilcullen.



Heineken "greenmen" entertained conference attendees.



Pictured at the Visa-sponsored Billboard Bash are producer of the year Rudy Pérez, second from left, with RPE/Univision Records act Area 305.



Aspiring songwriters showcased their material in front of recording stars at the ASCAP songwriter's panel. Pictured, from left, are ASCAP VP of Latin membership Alexandra Lioutikoff, Howie Dorough of the Backstreet Boys, A.B. Quintanilla, Sony Music Publishing creative director José Negroni, Warner/Chappell senior VP of Latin music Ellen Moraskie, Peermusic creative director Julio Bagué, ASCAP Puerto Rico associate director of membership Rico Ana Rosa Santiago, and Grupomanía singer Oscar Serrano. Kneeling is Jorge Villamizar of Bacilos.



Awards show after-party sponsor American Airlines presented two airline tickets to a lucky partygoer. Pictured are American Airlines Latin sales manager Gloria Rios and the ticket winner, Handlean marketing VP Scott Wilson.



Pictured backstage at the awards show, from left, are *Billboard* editor in chief Keith Girard, Hall of Fame honoree Armando Manzanero, and artist Lupillo Rivera.

THE 2003 LATIN MUSIC CONFERENCE & AWARDS



Participating on the touring panel were, from left, artist manager Doc McGhee; NYK promoter Arie Kaduri; RLM CEO Rosa Lagarrigue; William Morris VP Michel Vega; Creative Artists Agency agent Allison Winkler; indie promoter/manager Randy Luna; Sendyk, Leonard & Co.'s Gerri Leonard; Clear Channel VP of booking Jason Garner; and Frías Entertainment president John Frías.



Pictured at the 2003 U.S. Latin President's Panel (sponsored by Nielsen Broadcast Data Systems), from left, are Freddie Records VP Freddy Martínez Jr., Universal Music Latino president John Echevarría, Warner Music Latina president George Zamora, *Billboard* Latin bureau chief Leila Cobo, EMI Latin USA president/CEO Jorge Pino, BMG U.S. Latin managing director Adrian Posse, and Crescent Moon Records president Mauricio Abaroa.



During the Billboard Bash, Warner Music Latina act Bacilos was presented with Heineken's AMPT Recognition Award for its musical contribution.



BMG recording artist and Hot Latin Tracks Artist of the Year Alexandre Pires performs at the inaugural Billboard Bash.



Pictured at the pre-awards show meet and greet are Maybelline-Garnier promotions manager Patty DiMucci with the *Billboard* 2003 Spirit of Hope honoree El General.



Awards show host/recording artist Roselyn Sánchez and Puerto Rican rapper Tego Calderón perform at the BMG U.S. Latin showcase.

The inaugural *Billboard* Latin Christian music panel featured, from left, producer/songwriter Manny Benito, Family Christian Stores manager Victor Sánchez, Vida Music VP of A&R/marketing Arturo Allen, Newmark Communications Latin music industry account manager Giuliana Fragala, Warner Bros. Records Christian division president Barry Landis, Radio Paraiso PD Roberto Noguera, and Integrity Music Group Latin America VP/GM Darío Navac.



Billboard sponsorship/business development manager Cebele Márquez and director of conferences Michele Jacangelo flank superstar Alejandro Sanz.



Volkswagen, the official automotive sponsor of the conference and awards, featured the snappy new VW convertible at several event sites.

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK #	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	5	NUMBER 1 LOS BUKIS/LOS TEMERARIOS FONOVISA 350832/UG (14 98 CD)	5 Weeks At Number 1 20 Inolvidables	1	49	37	32	33	INTOCABLE EMI LATIN 37745 (9 98/15 98) [M]	Suenos	1
2	NEW	NEW	1	HOT SHOT DEBUT JOSE FELICIANO UNIVERSAL LATINO 020283 (17 98 CD)	Senor Bolero 2	2	51	55	52	1	ALEJANDRO FERNANDEZ SONY DISCOS 70363 (16 98 EQ CD)	Nina Amada Mia	22
3	3	3	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16 98 CD)		4	53	59	—	1	CUISILLOS DE ARTURO MACIAS MUSART 2709/BALBOA (6 98 CD)	Las Romanticas De Cuisillos	53
4	4	2	7	PEPE AGUILAR UNIVISION 310119/UG (16 98 CD) [M]	Y Tenerte Otra Vez	1	54	67	68	4	DAVID BISBAL VALE 066090/UNIVERSAL LATINO (13 98 CD)	Corazon Latino	54
5	6	5	7	BRONCO FONOVISA 350787/UG (14 98 CD) [M]	30 Inolvidables	3	55	44	36	1	BANDA EL LIMON FONOVISA 350831/UG (14 98 CD)	Nuestra Historia	36
6	5	4	7	CONJUNTO PRIMAVERA FONOVISA 350786/UG (14 98 CD) [M]	Nuestra Historia	4	56	51	44	17	ANTONIO AGUILAR MUSART 12708/BALBOA (5 98/12 98)	Con Tambora	44
7	33	65	7	GREATEST GAINER VARIOUS ARTISTS FONOVISA 350814/UG (14 98 CD)	Sentimientos A Mi Madre	7	57	72	73	30	LUIS MIGUEL WARNER LATINA 49277 (19 98 CD)	Mis Boleros Favoritos	3
8	10	9	31	JUANES SURCO 017532/UNIVERSAL LATINO (16 98 CD) [M]	Un Dia Normal	2	59	58	58	19	SIN BANDERA SONY DISCOS 84806 (16 98 EQ CD) [M]	Sin Bandera	12
9	9	8	8	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79650/AG (18 98 CD) [M]	Buenos Hermanos	6	60	68	57	23	PALOMO DISA 727032 (8 98/13 98) [M]	Situaciones	15
10	7	6	17	INTOCABLE EMI LATIN 80818 (14 98 CD)	La Historia	3	61	2	—	1	VARIOUS ARTISTS INTEGRITY 18629/TIME LIFE (18 98 CD)	Songs 4 Worship En Espanol: Canta Al Señor	2
11	8	7	4	GRUPO MOJADO UNIVISION 310112/UG (14 98 CD) [M]	30 Inolvidables	7	62	38	33	8	LOS ACOSTA FONOVISA 350793/UG (13 98 CD)	Nostalgias	30
12	11	11	27	SHAKIRA SONY DISCOS 87611 (15 98 EQ CD)	Grandes Exitos	1	63	—	—	1	LOS PLAYER'S MUSART 2741/BALBOA (12 98 CD)	Ranchero De	63
13	17	16	38	MANA WARNER LATINA 48566 (10 98/18 98)	Revolucion De Amor	1	64	49	43	30	LIMITE UNIVERSAL LATINO 066373 (8 98/13 98) [M]	Soy Asi	8
14	14	—	1	VARIOUS ARTISTS FONOVISA 350837/UG (13 98 CD)	30 De Sax En Sax Vol. 1	14	65	42	38	14	LIBERACION DISA 727029 (8 98/13 98) [M]	Historia Musical	7
15	18	15	24	LOS BUKIS FONOVISA 050291/UG (14 98 CD) [M]	30 Inolvidables	1	66	53	56	7	CONTROL EMI LATIN 81596	Controlandote	32
16	20	23	27	PANCHO BARRAZA MUSART 2713/BALBOA (6 98 CD)	Las Romanticas De Pancho Barraza	16	67	—	—	1	CHAYANNE SONY DISCOS 84667 (10 98 EQ/16 98) [M]	Grandes Exitos	1
17	22	29	7	ALEXANDRE PIRES RCA 90632/BMG LATIN (16 98 CD) [M]	Estrella Guia	12	68	64	50	24	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14 98 CD) [M]	30 Inolvidables	5
18	21	25	24	INDIA SONY DISCOS 87454 (16 98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7	69	54	51	38	KUMBIA KINGS EMI LATIN 40201 (7 98/11 98)	All Mixed Up: Los Remixes	3
19	13	14	11	THALIA EMI LATIN 81595 (14 98 CD) [M]	Thalia's Hits Remixed	7	70	46	—	7	LOS PALOMINOS FONOVISA 350828/UG (19 98/13 98)	Tocame	46
20	—	—	1	INDUSTRIA DEL AMOR UNIVISION 310114/UG (14 98 CD)	30 Inolvidables Vol. 2	20	71	—	—	12	LOS YONIC'S FONOVISA 350752/UG (19 98/13 98)	20 Inolvidables	35
21	12	10	18	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79591/AG (18 98 CD)	Mambo Sinuendo	1	72	60	46	48	LOS BUKIS FONOVISA 05166/UG (8 98/12 98)	Greatest Hits	30
22	16	17	4	LOS RIELEROS DEL NORTE FONOVISA 350794/UG (14 98 CD) [M]	En Vivo	16	73	50	55	11	MOLOTOV SURCO 068661/UNIVERSAL LATINO (14 98 CD)	Dance & Dense Denso	19
23	24	—	1	BANDA EL RECODO/BANDA MACHOS UNIVISION 310144/UG (14 98 CD)	Las Dos Grandes	23	74	62	45	11	VARIOUS ARTISTS DISA 727028 (13 98 CD)	Historia Musical Grupera	18
24	26	28	8	JACI VELASQUEZ SONY DISCOS 87652 (16 98 EQ CD)	Milagro	24	75	63	—	34	CONJUNTO PRIMAVERA FONOVISA 350791/UG (13 98 CD) [M]	Perdoname Mi Amor	2
25	28	20	7	RIGO TOVAR FONOVISA 350788/UG (14 98 CD) [M]	30 Inolvidables	15	—	—	—	—	—	—	—
26	23	18	12	VARIOUS ARTISTS UNIVISION 310095/UG (13 98 CD)	30 Gruperas De Coleccion	6	—	—	—	—	—	—	—
27	30	24	7	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13 98 CD)	Frida	4	—	—	—	—	—	—	—
28	25	22	31	SELENA EMI LATIN 42996 (16 98 CD)	Ones	4	—	—	—	—	—	—	—
29	48	61	14	PACESETTER JOSE JOSE ARIELA 98530/BMG LATIN (14 98 CD) [M]	El Principe Con Trio Vol. 1	7	—	—	—	—	—	—	—
30	NEW	NEW	1	MARCO ANTONIO SOLIS FONOVISA 350840/UG (16 98 CD)	Tu Amor O Tu Desprecio	30	—	—	—	—	—	—	—
31	29	21	12	LOS REHENES DISA 727034 (14 98 CD) [M]	Historia Musical: 30 Pegaditas	10	—	—	—	—	—	—	—
32	15	13	8	VARIOUS ARTISTS UNIVISION 310110/UG (16 98 CD)	Arcoiris Musical Mexicano Vol. 3	12	—	—	—	—	—	—	—
33	35	34	31	THALIA EMI LATIN 33753 (10 98/17 98) [M]	Thalia	1	—	—	—	—	—	—	—
34	39	31	21	RICARDO ARJONA SONY DISCOS 84564 (17 98 EQ CD) [M]	Santo Pecado	3	—	—	—	—	—	—	—
35	19	12	4	LOS RAZOS RCA 90871/BMG LATIN (13 98 CD) [M]	Hierbabuena	12	—	—	—	—	—	—	—
36	34	35	2	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14 98 CD)	La Reina Del Sur	1	—	—	—	—	—	—	—
37	56	42	8	JENNI RIVERA FONOVISA 350791/UG (14 98 CD)	Homenaje A Las Grandes	37	—	—	—	—	—	—	—
38	31	27	9	VARIOUS ARTISTS FONOVISA 350791/UG (13 98 CD)	Los 30 Corridos Mas Prohibidos	27	—	—	—	—	—	—	—
39	NEW	NEW	1	LOS ASKIS DISA 728999 (15 98 CD/OVD)	Ritmo Y Sabor	39	—	—	—	—	—	—	—
40	32	30	4	EL PODER DEL NORTE DISA 724071 (13 98 CD)	Querer Es...22 Poderosos Exitos	30	—	—	—	—	—	—	—
41	36	40	24	CELIA CRUZ SONY DISCOS 87807 (14 98 EQ CD)	Hits Mix	31	—	—	—	—	—	—	—
42	52	39	12	PABLO MONTERO RCA 98649/BMG LATIN (13 98 CD)	Gracias: Homenaje A Javier Solis	26	—	—	—	—	—	—	—
43	NEW	NEW	1	GERMAN LIZARRAGA DISA 727037 (14 98 CD)	Su Historia Musical: 32 Pegaditas	43	—	—	—	—	—	—	—
44	57	60	4	GILBERTO SANTA ROSA SONY DISCOS 70371 (15 98 EQ CD)	Solo Bolero	40	—	—	—	—	—	—	—
45	40	26	34	ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11 98/18 98)	Quizas	1	—	—	—	—	—	—	—
46	43	48	5	TIZIANO FERRO EMI LATIN 82894 (13 98 CD)	Rojo Relativo	43	—	—	—	—	—	—	—
47	65	—	7	VARIOUS ARTISTS DISA 727023 (13 98 CD)	Serenata A Mi Madre	6	—	—	—	—	—	—	—
48	NEW	NEW	1	NAPOLEON UNIVISION 310120/UG (14 98 CD)	30 Inolvidables	48	—	—	—	—	—	—	—

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 JOSE FELICIANO SEÑOR BOLERO (UNIVERSAL LATINO)	1 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	1 LOS BUKIS/LOS TEMERARIOS 20 INOLVIDABLES (FONOVISA/UG)
2 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	2 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	2 PEPE AGUILAR Y TENERTE OTRA VEZ (UNIVISION/UG)
3 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 BRONCO 30 INOLVIDABLES (FONOVISA/UG)
4 SHAKIRA GRANDES EXITOS (SONY DISCOS)	4 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	4 CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
5 MANA REVOLUCION DE AMOR (WARNER LATINA)	5 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	5 VARIOUS ARTISTS SENTIMIENTOS A MI MADRE (FONOVISA/UG)
6 ALEXANDRE PIRES ESTRELLA GUIA (RCA/BMG LATIN)	6 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	6 INTOCABLE LA HISTORIA (EMI LATIN)
7 THALIA THALIA'S HITS REMIXED (EMI LATIN)	7 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	7 GRUPO MOJADO 30 INOLVIDABLES (UNIVISION/UG)
8 RY COODER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)	8 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	8 VARIOUS ARTISTS 30 DE SAX EN SAX VOL. 1 (FONOVISA/UG)
9 JACI VELASQUEZ MILAGRO (SONY DISCOS)	9 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	9 LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)
10 SELENA ONES (EMI LATIN)	10 RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (V1 MUSIC)	10 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
11 JOSE JOSE EL PRINCIPE CON TRIO VOL. 1 (ARIELA/BMG LATIN)	11 JOSEPH FONSECA ESCUCHAME (KARENA/UNIVERSAL LATINO)	11 INDUSTRIA DEL AMOR 30 INOLVIDABLES VOL. 2 (UNIVISION/UG)
12 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)	12 VARIOUS ARTISTS DUO BACHATERO (EMI LATIN)	12 LOS RIELEROS DEL NORTE EN VIVO (FONOVISA/UG)
13 THALIA THALIA (EMI LATIN)	13 CELIA CRUZ LA NEGRA TIENE TUMBAGO (SONY DISCOS)	13 BANDA EL RECODO/BANDA MACHOS LAS DOS GRANDES (UNIVISION/UG)
14 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	14 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	14 RIGO TOVAR 30 INOLVIDABLES (FONOVISA/UG)
15 GILBERTO SANTA ROSA SOLO BOLERO (SONY DISCOS)	15 VARIOUS ARTISTS SALSAS HITS 2003 (J&N/SONY DISCOS)	15 VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)
16 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	16 VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)	16 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
17 TIZIANO FERRO ROJO RELATIVO (EMI LATIN)	17 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	17 LOS REHENES HISTORIA MUSICAL 30 PEGADITAS (DISA)
18 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	18 FRANKIE NEGRON INESPERADO (WEACARIBE/WARNER LATINA)	18 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 3 (UNIVISION/UG)
19 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	19 VARIOUS ARTISTS BACHATA EN LA CALLE OCHO 2003 (PROTEL/UNIVERSAL LATINO)	19 LOS RAZOS HIERBABUENA (RCA/BMG LATIN)
20 SIN BANDERA SIN BANDERA (SONY DISCOS)	20 THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)	20 LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA/UG)

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: * Certification for net shipment of 100,000 units (Dro). Δ Certification of 200,000 units (Platinum). Δ² 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 EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



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World Radio History

Billboard HOT LATIN TRACKS

THIS WEEK		LAST WEEK		2 WKS. AGO		WEEKS ON CHART		AIRPLAY MONITORED BY		Nielsen Broadcast Data Systems		TITLE		Artist		IMPRINT/PROMOTION LABEL		PEAK POSITION	
1	1	1	1	1	1	7	7	Airplay monitored by Nielsen Broadcast Data Systems		7 Weeks At Number 1		TAL VEZ T TORRES (F DE VITA)		Ricky Martin		SONY DISCOS		1	
2	2	2	2	2	2	18	18					AMAME E RUFFINENGO (C NILSON, O MDCATELLI)		Alexandre Pires		RCA /BMG LATIN		2	
3	4	7	9	4	7	9	9					PARA QUE LA VIDA E IGLESIAS, L MENDEZ (E IGLESIAS, C GARCIA ALONSO, L MENDEZ)		Enrique Iglesias		UNIVERSAL LATINO		3	
4	3	3	17	3	3	17	17					UNA VEZ MAS J GUILLEN (J GABRIEL)		Conjunto Primavera		FONOVISA		1	
5	5	5	11	5	5	11	11					CLAVAME TU AMOR J GAVIRIA (J L ARROYAVE, O SANchez)		Noelia		FONOVISA		5	
6	7	9	8	7	9	8	8					MARIPOSA TRACIONERA PHER, A GONZALEZ (FHER)		Mana		WARNER LATINA		6	
7	6	4	11	6	4	11	11					ALUCINADO M CANOVA, A SALERNO, M MAJONCHI (T FERRO, J BALLESTEROS)		Tiziano Ferro		EMI LATIN		4	
8	8	10	10	8	10	10	10					MUY A TU MANERA R MUNOZ, R MARTINEZ (R MUNOZ, J E CONTRERAS)		Intocable		EMI LATIN		8	
9	13	14	13	13	14	13	13					A QUIEN LE IMPORTA? ESTEFANO (G BERLANGA, I CANUTI)		Thalia		EMI LATIN		9	
10	23	39	3	23	39	3	3					NO HACE FALTA UN HOMBRE M GERRARD, A JAEN (J VELASQUEZ, M GERRARD, B BENENATE A JAEN, J BARRIOS)		Jaci Velasquez		SONY DISCOS		10	
11	12	19	8	12	19	8	8					TU AMOR O TU DESPRECIO M A SOLIS (M A SOLIS)		Marco Antonio Solis		FONOVISA		11	
12	10	18	4	10	18	4	4					EL SINVERGUENZA M QUINTERO LARA (M QUINTERO LARA)		Los Tucanes De Tijuana		UNIVERSAL LATINO		10	
13	9	6	14	9	6	14	14					ENTRE EL DELIRIO Y LA LOCURA K SANTANDER, J GAVIRIA (K SANTANDER, G SANTANDER)		Jennifer Pena		UNIVISION		6	
14	14	11	14	14	11	14	14					DAME R ARJONA (R ARJONA)		Ricardo Arjona		SONY DISCOS		8	
15	24	20	7	24	20	7	7					ME FALTA VALOR P AGUILAR (T BELLO)		Pepe Aguilar		UNIVISION		15	
16	11	8	24	11	8	24	24					DE UNO Y DE TODOS LOS MODOS PALDMO (T VINIEGRA)		Palomo		DISA		4	
17	25	22	7	25	22	7	7					SI TE DIJERON J M LUGO (V MANUELLE)		Gilberto Santa Rosa		SONY DISCOS		17	
18	26	24	18	26	24	18	18					Y COMO QUIERES QUE TE QUIERA R RODRIGUEZ (F GOMEZ)		Fabian Gomez		SONY DISCOS		7	
19	17	15	20	17	15	20	20					QUE ME QUEDES TU S MEBARAK R, L FOCHOA (S MEBARAK R, L FOCHOA)		Shakira		SONY DISCOS		1	
20	18	26	19	18	26	19	19					QUEDATE CALLADA P CABRERA (G FLORES)		Jorge Luis Cabrera		DISA		18	
21	32	35	3	32	35	3	3					ACA ENTRE NOS A LIZARRAGA, J LIZARRAGA (M URIETA)		Banda El Recodo		FONOVISA		21	
22	19	12	16	19	12	16	16					NO TENGO DINERO A B QUINTANILLA III, E FERRERES SERRANT (J GABRIEL)		A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio		EMI LATIN		5	
23	16	17	12	16	17	12	12					TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A VEGA)		El Coyote Y Su Banda Tierra Santa		EMI LATIN		16	
24	22	21	16	22	21	16	16					KILOMETROS A BAQUIERO (I GARCIA N SCHAIRIS)		Sin Bandera		SONY DISCOS		16	
25	33	37	14	33	37	14	14					LOS DEMAS L FOCHOA, P MASITTI, J IGLESIAS JR. (E TORRES, J IGLESIAS JR)		Julio		WARNER LATINA		25	
26	21	23	14	21	23	14	14					DIGALE K SANTANDER, B OSSA (G SANTANDER, C LEUZZI)		David Bisbal		VALE /UNIVERSAL LATINO		15	
27	28	31	16	28	31	16	16					HERIDA MORTAL J REYES (ESTEFANO J REYES)		Jerry Rivera		ARIOLA /BMG LATIN		7	
28	31	45	16	31	45	16	16					POR AMOR E ESTEFAN JR. (J A MOLINA (R SOLANO)		Jon Secada		CRESCENT MOON		28	
29	20	27	8	20	27	8	8					ENTREGA TOTAL M CAZARES (A PULIDO)		Pablo Montero		RCA /BMG LATIN		20	
30	29	28	11	29	28	11	11					ASI ES LA VIDA H GATICA, K D BRIEN (M BENITO, A CAMPOS, J DAVID)		Olga Tanon		WARNER LATINA		1	
31	44	—	7	44	—	7	7					HOY ES ADIOS K DERENDORF, JEEVE (K DERENDORF, JEEVE, A LERNER)		Santana Featuring Alejandro Lerner		ARISTA /BMG LATIN		31	
32	35	41	16	35	41	16	16					PEQUENA Y FRAGIL S DEGOLLADO, J G DEGOLLADO, R GONZALEZ (SABU)		Control		EMI LATIN		32	
33	38	36	7	38	36	7	7					SERAN SUS OJOS A URIAS (T VELA)		Adolfo Urias Y Su Lobo Norteno		PLATINO /FONOVISA		33	
34	34	29	24	34	29	24	24					SEDUCEME INDIA (I INFANTE, K C PORTER (INOIA, R CONTRERAS, J GRECO, S MARTE)		India		SONY DISCOS		1	
35	43	48	3	43	48	3	3					CASI SORAYA (SORAYA)		Soraya		EMI LATIN		35	
36	15	13	19	15	13	19	19					EN CUERPO Y ALMA R PEREZ, BDTJJA (R PEREZ, BOTJJA)		Millie		ARIOLA /BMG LATIN		3	
37	42	—	2	42	—	2	2					LO QUE YO TUVE CONTIGO R PEREZ (R LVI, R PEREZ)		Jose Feliciano		UNIVERSAL LATINO		37	
38	36	34	14	36	34	14	14					VETE YA V ELIZALDE (R E MDRA)		Valentin Elizalde		UNIVERSAL LATINO		34	
39	39	32	19	39	32	19	19					EL TONTO QUE NO TE OLVIDO J M LUGO (V M RUIZ)		Victor Manuelle		SONY DISCOS		22	
40	40	38	16	40	38	16	16					BAILA CASANOVA M AZEVEDO (C LEDANI, D ZERO, JEEVE, K CDBLERT, ESTEFANO)		Paulina Rubio		UNIVERSAL LATINO		38	
41	30	25	14	30	25	14	14					MI SOLDADO LOS TIGRES DEL NORTE (E VALENCIA)		Los Tigres Del Norte		FONOVISA		4	
42	—	—	1	—	—	1	1					FOTOGRAFIA G SANTANDER, L JUANES (JUANES)		Juanes Featuring Nelly Furtado		SURCO /UNIVERSAL LATINO		42	
43	41	—	1	41	—	1	1					LAMENTO E ESTEFAN JR. (R BARLOW (G MARCO)		Gian Marco		CRESCENT MOON		41	
44	37	33	13	37	33	13	13					NINA AMADA MIA G A SANTIAGO (J MASSIAS)		Alejandro Fernandez		SONY DISCOS		17	
45	49	—	1	49	—	1	1					QUIZAS E IGLESIAS, L MENDEZ (E IGLESIAS, L MENDEZ)		Enrique Iglesias		UNIVERSAL LATINO		1	
46	48	—	1	48	—	1	1					NOCHES ETERNAS E PAEZ, D LIZARRAGA, J MONTDIA, N SERRANO FLORES, J A FIGUEROA, JIMENEZ (F VALDEZ, LEAL)		Nico Flores Y Su Banda Puro Mazatlan		RCA /BMG LATIN		32	
47	47	44	5	47	44	5	5					HABLAME CLARO F J BARRAZA (F J BARRAZA)		Pancho Barraza		MUSART /BALBOA		39	
48	—	—	1	—	—	1	1					NO PODRAS K SANTANDER, B OSSA (K SANTANDER)		Olga Tanon		WARNER LATINA		48	
49	—	—	1	—	—	1	1					EL GENERAL J SEBASTIAN (J SEBASTIAN)		Joan Sebastian		MUSART /BALBOA		49	
50	—	—	1	—	—	1	1					QUE PENA E MARTINEZ (E JIMENEZ)		Graciela Beltran		UNIVISION		50	

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 96 stations (38 Latin Pop, 16 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. Video availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK		LAST WEEK		2 WKS. AGO		WEEKS ON CHART		AIRPLAY MONITORED BY		Nielsen Broadcast Data Systems		TITLE		Artist	
1	1	1	1	1	1	7	7	Airplay monitored by Nielsen Broadcast Data Systems		7 Weeks At Number 1		TAL VEZ SONY DISCOS		RICKY MARTIN	
2	2	2	2	2	2	18	18					AMAME RCA /BMG LATIN		ALEXANDRE PIRES	
3	3	3	17	3	3	17	17					PARA QUE LA VIDA UNIVERSAL LATINO		ENRIQUE IGLESIAS	
4	4	4	11	4	4	11	11					MARIPOSA TRACIONERA WARNER LATINA		MANA	
5	5	5	11	5	5	11	11					ALUCINADO EMI LATIN		TIZIANO FERRO	
6	6	6	11	6	6	11	11					CLAVAME TU AMOR FONOVISA		NOELIA	
7	7	7	11	7	7	11	11					NO HACE FALTA UN HOMBRE SONY DISCOS		JACI VELASQUEZ	
8	8	8	11	8	8	11	11					A QUIEN LE IMPORTA? EMI LATIN		THALIA	
9	9	9	11	9	9	11	11					DAME SONY DISCOS		RICARDO ARJONA	
10	10	10	11	10	10	11	11					QUE ME QUEDES TU SONY DISCOS		SHAKIRA	
11	11	11	11	11	11	11	11					KILOMETROS SONY DISCOS		SIN BANDERA	
12	12	12	11	12	12	11	11					DIGALE VALE /UNIVERSAL LATINO		DAVID BISBAL	
13	13	13	11	13	13	11	11					LOS DEMAS WARNER LATINA		JULIO	
14	14	14	11	14	14	11	11					EL PROBLEMA SONY DISCOS		RICARDO ARJONA	
15	15	15	11	15	15	11	11					TU AMOR O TU DESPRECIO FONOVISA		MARCO ANTONIO SOLIS	
16	16	16	11	16	16	11	11					ES POR TI SURCO /UNIVERSAL LATINO		JUANES	
17	17	17	11	17	17	11	11					ME FALTA VALOR UNIVISION		PEPE AGUILAR	
18	18	18	11	18	18	11	11					HOY ES ADIOS ARISTA /BMG LATIN		SANTANA FEATURING ALEJANDRO LERNER	
19	19	19	11	19	19	11	11					A DIOS LE PIDO SURCO /UNIVERSAL LATINO		JUANES	
20	20	20	11	20	20	11	11					EN CUERPO Y ALMA ARIOLA /BMG LATIN		MILLIE	

TROPICAL/SALSA AIRPLAY

THIS WEEK		LAST WEEK		2 WKS. AGO		WEEKS ON CHART		AIRPLAY MONITORED BY		Nielsen Broadcast Data Systems		TITLE		Artist	
1	1	1	1	1	1	7	7	Airplay monitored by Nielsen Broadcast Data Systems		7 Weeks At Number 1		NO HACE FALTA UN HOMBRE SONY DISCOS		JACI VELASQUEZ	
2	2	2	2	2	2	18	18					LOS DEMAS WARNER LATINA		JULIO	
3	3	3	17	3	3	17	17					MENEITO ARIOLA /BMG LATIN		RODARIO	
4	4	4	11	4	4	11	11					BAILA CASANOVA UNIVERSAL LATINO		PAULINA RUBIO	
5	5	5	11	5	5	11	11					ARRANCAME LA VIDA BONGORENO		WILLIE MORENO Y SU ORQUESTA	
6	6	6	11	6	6	11	11					MARIPOSA TRACIONERA WARNER LATINA		MANA	
7	7	7	11	7	7	11	11					DIGALE VALE /UNIVERSAL LATINO		DAVID BISBAL	
8	8	8	11	8	8	11	11					AMAME O DEJAME UNIVERSAL LATINO		KEVIN CEBALLO	
9	9	9	11	9	9	11	11								

Latin Star Martin Makes Plans 'For The Children'

BY LEILA COBO

MIAMI—While preparing to release his first Spanish-language album in five years, Ricky Martin has launched a new initiative with the aim of fighting child pornography and prostitution worldwide.

Called People for the Children, the project is part of the Puerto Rico-based Ricky Martin Foundation, the nonprofit organization that helps a wide range of mostly children-focused institutions and projects. The foundation's humanitarian work won Martin the *Billboard* Spirit of Hope Award last year.

"I started to find out exactly what's happening with child prostitution worldwide, and the numbers are astonishing," Martin says. "In the next 10 years, it will be the single biggest problem for our society—even bigger than the war against drugs. I'm not going to point out specific countries, but I am going to speak with every president and point out numbers and statistics."

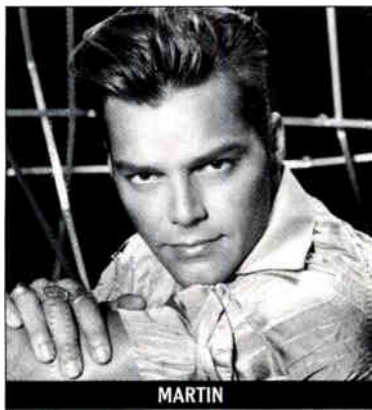
Martin's first stop will be Mexico, where he will meet with the president, Vicente Fox, and his wife while on a promotional tour.

In the meantime, People for the Children is becoming operational. The project will be based in Miami; the offices are currently headed by Mireille Bravo-Lluch, who has long worked for Martin in various capacities.

"Right now, we're just creating the strategies," says Bravo-Lluch, who plans to have a Web site and an office up and running by June. "The first thing we're doing is shooting a PSA [public service announcement] that we plan to air all over the world."

The PSA, which will be filmed in June (original plans to shoot last month were derailed because of travel constraints stemming from the Iraqi conflict), will feature the Dalai Lama with Martin, who will be the face of the project.

The initial objective, Bravo-Lluch says, is to create awareness and start



MARTIN

collecting funds from different sources as well as to apply for various grants. The money will then be distributed to organizations in various countries. People for the Children plans to work with Casa Alianza, the Latin American branch of the New York-based Covenant House, a nonprofit organization dedicated to the defense and rehabilitation of children in the streets of Guatemala, Honduras, Mexico, and Nicaragua. All initial funding will come in its entirety from the Ricky Martin Foundation.

Although Bravo-Lluch declined to divulge exactly how much funding has been spent on the project to date, sources say it is between \$500,000 and \$1 million.

"We'll work with established programs and help them create new programs," Bravo-Lluch says. "We'll join forces with different entities, and we'll be able to help and establish new projects with people that already have [a proven track record] to do things."

Martin says his concern about child exploitation stemmed from his work with the Sabera Foundation, the star-studded organization that provides schooling and other aid for girls in India. Follow-up conversations with the State Department and the United Nations, among other

organizations, led to the creation of People for the Children.

"It's painful information," Martin says. "Many people change the subject. Infant prostitution [affects] 5-year-olds to 17-year-olds. Five-year-olds! I can't even imagine."

Short-term plans, he says, include "a concert with my friends," with funds going toward the project.

For further information on People for the Children, e-mail Bravo-Lluch at mb4thechildren@aol.com.

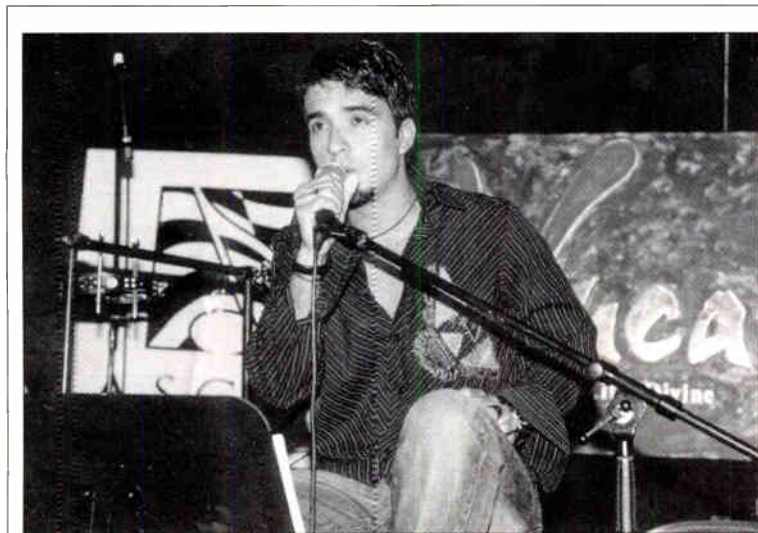
Martin Signs Admin Agreement

During his exclusive Q&A at last year's *Billboard* Latin Music Conference, Ricky Martin spoke extensively about the inroads he had been making in his songwriting. His upcoming albums, he said, would include much of his own material, which he would be recording for the first time ever.

Now, coinciding with the May 20 release of *Almas del Silencio*, his first Spanish-language album in five years, Martin has signed an exclusive worldwide administration agreement with EMI Music Publishing. The deal is a first for Martin in the publishing world.

It will include songs on his forthcoming English-language disc, due early next year, as well as songs by other authors in his publishing company, Dharmick Music. Through the agreement, EMI will administer three songs from *Almas del Silencio*: "Juramento," "Nadie Mas Que Tu," and "Raza de Mil Colores." Martin's English-language album reportedly includes several songs written or co-written by the star.

LEILA COBO



Lovely Luis. Singer/songwriter Luis Fonsi performs at a packed ASCAP acoustic showcase during the *Billboard* Latin Music Conference. For more photos, see pages 24, 25, and 50.

Beat Box™

by Michael Paoletta



MEMORIAL MIX: Last New Year's Eve, video production company Promo Only created five hours of continuously mixed dance and R&B programming for MTV2. Because of its success, Promo Only has been tapped to create a similar mix for the upcoming Memorial Day weekend.

Beginning May 24 and repeating throughout the weekend, MTV2 will air *Monster Mix*. The four-hour video mix is split evenly between dance and R&B.

All but three of the 24 dance/electronic videos have never been in rotation on MTV2, acknowledges **Nick Allard**, video programming manager of Orlando, Fla.-based Promo Only.

Additionally, many of the videos are exclusive "video remixes" created by Promo Only, Allard says.

Acts featured in the "two-hour dance mix" include **Tiga**, **Jesse**, **Daniel Bedingfield**, **Iio**, **Mary Griffin**, **Kylie Minogue**, **Télépopmusik**, **Underworld**, and **Madonna**. "It's split between mainstream and more underground dance acts," Allard notes.

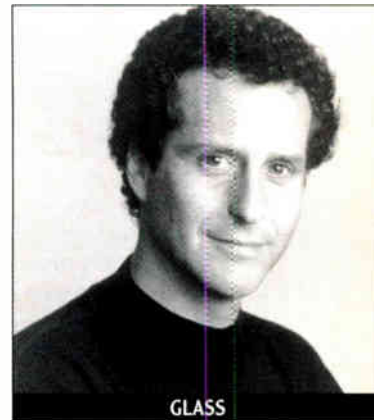
For dance and electronic acts, such programming is a major coup. Acts like **Télépopmusik** and **Iio**, which have yet to be wholly embraced by radio, are introduced to a new audience. Conversely, fans of **Madonna** and **Minogue** may very likely be turned on to a new, specially mixed version of a hit song.

This holiday-themed programming also includes a DJ-friendly episode of *Definitive* and *The Remix Saved My Life*. We can only hope that MTV2 executives continue to push for more dance/electronic programming.

Perhaps MTV2 will program a regularly scheduled dance/electronic "video mix." Now that would show real commitment to a genre of music that is often treated like a bastard child.

BACK TO HIS ROOTS: **Daniel Glass**, president of Artemis Records, knows how to properly navigate a dancefloor. In the late '70s/early '80s—when he was known by many as **Disco Danny**—Glass worked the turntables at New York clubs **Regine's** and **Doubles**.

Glass' first label job was at Sam Records, where he "worked" now-classic disco tracks by **Gary's Gang** and **John Davis & the Monster Orchestra**, among others. He followed this with positions at **Chrysalis**, **SBK**, **EMI**, and **Universal**.



GLASS

In recent years, Glass has kept a low profile in the world of dance music. But he appears to be dipping his toes in the water again.

Glass says he recently walked into the office of Artemis chairman/CEO **Danny Goldberg** and simply said, "You know my background." This paved the way for a brainstorming session between the two, Glass recalls.

The result? **Junior Vasquez** remixes of "Time" by Artemis act **the Pretenders**.

"I feel completely re-energized," Glass says. "With these remixes, our doors are open to dance music."

Pausing for a moment, he continues, "Remember **Technotronic**? Well, I want one of those groundbreaking dance records again."

IN THE STUDIO: **Thunderpuss** has two productions on **Sonique's** second artist album, *Born to Be Free* (Serious/Universal U.K., due June 2), including lead single, "Can't Make Up My Mind."

In other **Thunderpuss** news, the chart-topping "Head" by **Thunderpuss & Barnes** has been licensed to several European labels, including **Blanco y Negro Spain** and **Independance/Virgin France**.

Canadian act **Wide Life** has been commissioned to create the theme song and transitional music for the Bravo/NBC reality makeover show, *Queer Eye for the Straight Guy*, which debuts this summer.

As you will recall, **Wide Life** scored a No. 1 hit on the *Billboard* Hot Dance Music/Club Play chart last year with the powerful "I Don't Want U." According to **Wide Life's Rachid Wehbi** and **Jan Nieman**, the music for *Queer Eye* will be equally energetic.

Wide Life also plans to create remixes of the **Simone Denny**-fronted theme song for club play. "If all goes as planned," Wehbi says, "we'll be crossing this song over from TV to dancefloors."

April RIAA Latin Certifications

PLATINUM ALBUMS (200,000 units)

Cristian. *Lo Mejor de Mi*, BMG U.S. Latin, his third.

GOLD ALBUMS (100,000 units)

Cristian. *Lo Mejor de Mi*, BMG U.S. Latin, his third.

Juan Gabriel. *Todo Esta Bien*, BMG U.S. Latin, his 12th.

Juan Gabriel. *Por Los Siglos*, BMG U.S. Latin, his 13th.

MAY 24
2003

Billboard HOT DANCE MUSIC

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
			NUMBER 1	1 Week At Number 1	
2	3		LOVE IS A CRIME DAYLIGHT PROMO/EPIC	Anastacia	
3	4		SEDUCE ME NOW SONY DISCOS 08655/JELLYBEAN	India	
5	11		AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS.	Madonna	
4	8		ROCK YOUR BODY (REMIXES) JIVE PROMO	Justin Timberlake	
7	9		I AM READY STAR 69 12521	Size Queen	
8	12		IF THAT'S LOVE (REMIXES) ATLANTIC PROMO	Laura Pausini	
1	2		I'LL BE THERE MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players	
6	7		MONTANA MCA PROMO	Venus Hum	
13	19		IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES) ISLAND 00024310JMG	Daniel Bedingfield	
12	18		PEOPLE ARE PEOPLE TOPAZ IMPORT	30 Dirty Junkies	
14	21		DUST.WAV RADIKAL 99159	Perpetuous Dreamer	
10	14		RAINY DAY ROBBINS 72084	Renee Stacey	
16	22		HEAVENLY LIGHT SLAAG 002	Dawn Tallman	
9	1		WALKING ON THIN ICE (REMIXES) MINOTRAIN/TWISTED/RIGHT THE STUFF	Ono	
11	5		GOSSIP FOLKS (FATBOY SLIM MIXES) THE GOLD MIND/ELEKTRA 67387/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
23	30		LOVE THAT MAN (REMIXES) ARISTA PROMO	Whitney Houston	
15	6		SHAKE IT TOMMY BOY SILVER LABEL 2294/TOMMY BOY	Marascia	
26	35		STUCK IN A GROOVE MTA 27781/AZ	Puretone	
24	28		RELIGHT MY FIRE SONY IMPORT	Martin Featuring Loleatta Holloway	
25	31		NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES) INTERSCOPE PROMO	t.A.T.u.	
18	10		WITHOUT YOU CURB 77101	Mary Griffin	
27	29		ELEFANTS STAR 69 12571	Friburn & Urik	
20	20		GUIDE ME GOD RASA/TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas	
19	15		SEXY NORTHERNER SANCTUARY PROMO	Pet Shop Boys	
30	36		NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena	
31	37		THE 15TH CAPITOL PROMO	Fischerspooner	
29	34		WILLING & ABLE DEE VEE PROMO/MUSICRAMA	Aubrey	

POWER PICK

33	43		GETAWAY UNIVERSAL PROMO/UMRG	Becky Baeling	
32	42		NOTHING BUT YOU MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings	
17	13		ON A HIGH (DANCE MIXES) ATLANTIC PROMO	Duncan Sheik	
22	16		BEAUTIFUL (P. RAUHOFFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES) RCA 51195/RMG	Christina Aguilera	
28	24		BOTTLES & CANS (GUIDO OSORIO MIXES) J PROMO/RMG	Angie Stone	
21	17		HONEY NERVOUS 20528	Billie Ray Martin	
36	41		I'LL BE YOUR ANGEL NU LIFE 98845/LOGIC	Kira	
41	45		YOU MEAN THE WORLD TO ME CUTTING 458	Jung Featuring Hope	

HOT SHOT DEBUT

45	—		EASY JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson	
40	38		I'M GLAD (P. OAKENFOLD & FORD MIXES) EPIC PROMO	Jennifer Lopez	
44	—		BIG ROOM DRAMA JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel	
35	33		ALL AROUND THE WORLD (NORTY COTTO REMIX) BMG HERITAGE PROMO	Lisa Stansfield	
42	40		JUST FOR TONIGHT (MARK PICCHIOTTI MIXES) FLORA 060094/HIP-O	Seiko	
42	40		SERIOUS JVM 014	Vernessa Mitchell	
42	40		SOMNAMBULIST NETTWERK PROMO	BT	
46	47		DAVID MOONSHINE PROMO	GusGus	
39	27		WHERE LOVE LIVES (REMIXES) LOGIC 98844	Alison Limerick	
42	40		I TRY STAR 69 PROMO	Made By Monkeys	
42	40		I LOVE YOU (REMIXES) DEF SOUL 000305/DJMG	Dru Hill	
38	32		JANEIRO RADIKAL 99163	Solid Sessions Feat. Pronti & Kalmani	
34	25		TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES) CURB PROMO	LeAnn Rimes	
37	23		I DROVE ALL NIGHT (REMIXES) EPIC PROMO	Celine Dion	
43	26		TRY IT ON MY OWN (REMIXES) ARISTA 50538	Whitney Houston	

Dance Singles Sales and Sales Breakouts data compiled by

Nielsen
SoundScan

Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
			NUMBER 1	6 Weeks At Number 1	
2	1		IF YOU'RE NOT THE ONE (REMIXES) ISLAND 00024310JMG	Daniel Bedingfield	
1	23		AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS.	Madonna	
3	2		THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 06379310JMG	Mariah Carey	
4	3		BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE 8011	Panjabi MC	
5	4		CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073	Justin Timberlake	
8	7		MAKE ME SMILE (COME UP AND SEE ME) MUTE 9208	Erasure	
8	7		EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/CRG	Vivian Green	
7	6		NOTHING BUT YOU MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings	
6	5		DIE ANOTHER DAY (REMIXES) WARNER BROS. 42452	Madonna	
9	9		WALKING ON THIN ICE (REMIXES) MINOTRAIN/TWISTED/RIGHT THE STUFF 82669/CAPITOL	Ono	
13	15		AGAIN TV/PIRAMID 91010/ORPHEUS	Fantasy	
10	11		NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena	
11	—		ALONE ROBBINS 72074	Lasgo	
14	—		SEDUCE ME NOW SONY DISCOS 08655/JELLYBEAN	India	
12	14		IN YOUR LIFE LOGIC 98814	La Bouche	
16	13		WHEN THE MONEY'S GONE (REMIXES) WARNER BROS. 42496	Cher	
15	10		TRAIN MUTE 9207	Goldfrapp	
17	17		DANGER! HIGH VOLTAGE XL 41157/BEGGARS GROUP	Electric Six	
21	—		FOR ALL TIME (REMIXES) DREAMWORKS 450836	Soluna	
18	16		SOLSBRURY HILL MUTE 9200	Erasure	
21	—		THRIVE (IS THAT JAMES DANCING? MIX) SPARROW 77951	Newsboys	
22	—		THE ONE ROBBINS 72060	Dee Dee	
20	12		GOSSIP FOLKS (FATBOY SLIM REMIX) THE GOLD MIND/ELEKTRA 67387/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
24	23		NO ONE'S GONNA CHANGE YOU ROBBINS 72061	Reina	
25	—		SOMETHING ROBBINS 72056	Lasgo	

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 numbers for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: CD Single available. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by Nielsen
SoundScan

THIS WEEK	LAST WEEK		ARTIST	Title
			NUMBER 1	4 Weeks At Number 1
1	1		LOUIE DEVITO DEE VEE 0005/MUSICRAMA	Dance Divas
2	2		VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
3	3		TIESTO NETTWERK 30314 [M]	Nyana
4	4		GOLDFRAPP MUTE 9206 [M]	Black Cherry
5	4		JOHNNY VICIOUS ULTRA 1155 [M]	Ultra Dance 03
6	6		THALIA EMI LATIN 81595 [M]	Thalia's Hits Remixed
7	5		MASSIVE ATTACK VIRGIN 81239	100th Window
8	8		THE POSTAL SERVICE SUB POP 595 [M]	Give Up
9	7		THE RIDDLER TOMMY BOY 1564	Dance Mix NYC — Vol. 3
10	9		THE STREETS VICE 93181/ATLANTIC [M]	Original Pirate Material
11	3		MARTIN L. GORE MUTE/REPRISE 48469/WARNER BROS.	Counterfeit2
12	10		FISCHERSPOONER CAPITOL 47633 [M]	#1
13	11		THE HAPPY BOYS ROBBINS 75076	Techno Party (Volume 1)
14	12		DAVID VISAN GEORGE V 71034	Buddha-Bar V
15	15		LOUIE DEVITO DEE VEE 0005/MUSICRAMA	N.Y.C. Underground Party 5
16	13		THEIVEERY CORPORATION EIGHTEENTH STREET LOUNGE 0001 [M]	The Richest Man In Babylon
17	14		EVERYTHING BUT THE GIRL SIRE/ATLANTIC 73838/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain
18	22		CHRISTIAN DWIGGINS MOONSHINE 80200	Trance Classics
19	16		VARIOUS ARTISTS ROBBINS 75035	Best Of Trance Volume Three
20	17		FRONT 242 METROPOLIS 80282	Pulse
21	18		KUMBIA KINGS EMI LATIN 42526	All Mixed Up: Los Remixes
22	20		BAD BOY JOE WHAT IF 937-MUSICRAMA	The Best Of Freestyle Megamix Volume 3
23	19		GOTAN PROJECT XL 164/BEGGARS GROUP	La Revancha Del Tango
24	17		DJ SAMMY ROBBINS 75031	Heaven
25	16		FOUR TET DOMINO/UNIVERSAL 00001/UMRG	Rounds

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 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 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.

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Billboard HOT DANCE BREAKOUTS

Club Play	Dance Singles Sales
1 PLAY YOUR PART (REMIXES) Deborah Cox JRMG	1 LIGAYA Gouryella RADIKAL
2 REAL LOVE Deborah Cooper EMERGE/CENTAUR	2 OPTOMETRIX DJ Spooky THIRSTY EAR
3 INTUITION (REMIXES) Jewel ATLANTIC	3 DON'T THINK IT (FEEL IT) Lange RADIKAL
4 CLOCKS (REMIXES) Coldplay CAPITOL	4 MINDCIRCUS Way Out West Featuring Tricia Lee Kelshall NETTWERK
5 ALRIGHT Murk (Oscar G. & Ralph Falcon) TOMMY BOY SILVER LABEL/TOMMY BOY	5 NOW IS THE TIME DJ Abstract BREX/BEAT SCIENCE

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

That Was Then, This Is 'Now': Andrews Transitions To Adulthood

BY DEBORAH EVANS PRICE

NASHVILLE—Making the transition from cute singing teen act to adult recording artist with a serious career is no easy feat. Brenda Lee, Tanya Tucker, and LeAnn Rimes are among the notables who successfully made that leap. These days, it's looking as though Jessica Andrews may be earning a place on that short, prestigious list.

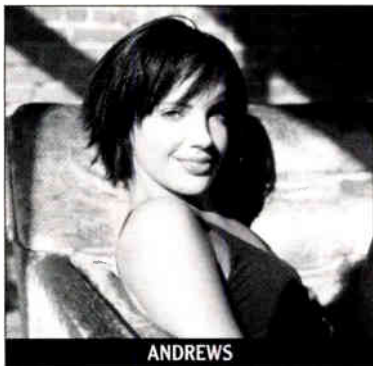
Her third DreamWorks Records album, *Now*, has debuted at No. 4 on the *Billboard* Top Country Albums chart and at No. 34 on The *Billboard* 200. The project has sold 84,000 copies to date, according to Nielsen SoundScan.

In her short career, Andrews has already seen eight singles chart. Her biggest hit, "Who I Am," spent three weeks at No. 1 in 2001. Her current single, "There's More to Me Than You," moves from 20-18 on the Hot Country Singles & Tracks chart this issue.

"It has a fantastic tempo to it, and it's a catchy song," KMLE Phoenix music director Kevin Mannion says of the single. "It's not anything com-

plicated, but it certainly seems to connect with the audience. We took a shot on it early on, and the research was fantastic."

Andrews is pleased with the reception her new music is getting. "My goal from the beginning wasn't to be the next young thing," says Andrews, now 19. "I didn't want to just have



ANDREWS

one hit. My goal is longevity. I have a really great team of people behind me—my record label and [RPM] management. Our goal was to really be serious about what we were doing and not have people perceive me as a

novelty in any way. I'll be glad when the day comes where I don't have to be associated with age."

During the course of three albums, Andrews' look has changed from long brown hair to long blonde hair to her current short, dark 'do. She has also tried to ensure country consumers have identified her and her music along with her changing appearance.

"I think my core audience knows my music very well," she says. "People do identify me with how I sing and the songs I choose. In the beginning, that may not have been the case, but now I think I've established myself where I can stretch out and try new things, image-wise and musically."

Andrews says she took a year off to concentrate on making the new album. During that time, she moved into her own home and began seriously dating Mercury artist Marcel.

"There are a lot of new things and changes that have happened in my life that are reflected on this record," Andrews says. "It's more about me and things that I'm going through." Andrews says she is delving more into songwriting, and publishers are pitching her more mature material. Though some had preconceived notions of what a teenager should sing, Andrews never wanted to be limited.

"When I first started singing when I was 10 years old, I always sang about things that were way more mature than my years," she says. "I always felt like I could deliver them. I didn't feel like I necessarily had to be going through it in my own life to relate to it."

DreamWorks Records Nashville senior executive of sales and marketing John Rose says Andrews' audience appreciates her growth as an artist. "She's changed in her style and her imaging," he says. "She changed the subject matter in her songs, so she's been very progressive. There's a real cohesion both as an artist and as a person, and it's coming out clearly on her records."

To help fans connect Andrews' new image and music with her previous hits, the label is utilizing a snippet of "Who I Am" on TV and radio spots. "We actually say, 'That's Jessica Andrews then, and this is Jessica Andrews now,'" Rose says. "We remind people in all of our press and Web features about [her] catalog, prominently featuring [her sophomore album] *Who I Am* and the first album as well."

He praises Andrews' participation in the process. "Some artists are very involved with all aspects of who they are and how they are presented to the marketplace, and Jessica is definitely one of those artists."

Carnegie Hall Hosts Western Concert

BY DEBORAH EVANS PRICE

NASHVILLE—The Prairie Rose Wranglers, Joni Harms, Waddie Mitchell, and Johnny Western are among the Western music artists slated to appear during a landmark concert May 30 at New York's Carnegie Hall.

"It's a historic event, because never before has an all-cowboy concert taken place at Carnegie Hall's Isaac Stern Auditorium," organizer/promoter Thomas Etheredge says.

Western Music Assn. (WMA) president Mickey

Dawes says the exposure is important to the Western music community.

"As an entertainer, you are judged not just by the quality of your performance but the stage in which you have been invited to stand upon," says Dawes, who will also appear at the event. "Western music being performed on the 'world's stage' gives legitimacy to its existence as a musical art form that has the highest standard of quality and entertainment value."

The event will also feature performances by the Sons of the San Joaquin, Roy Rogers Jr., and Barry Ward.

Etheredge says ticket sales have been brisk. In addition to single ticket sales, Wichita, Kan.-based Village Tours and Travel has included the event as part of a 10-day bus charter of East Coast attractions. According to Etheredge, it has sold out eight tour buses with 50 passengers per vehicle.

Etheredge is a former banker who owns and operates the Prairie Rose Chuckwagon Supper, a tourist attraction outside Wichita that includes three theaters and a recording studio on the Prairie Rose Ranch. Last year, more

than 60,000 visitors attended shows at the ranch, where the Prairie Rose Wranglers are the house act.

Prairie Rose Wranglers member Jim Farrell says that performing at Carnegie Hall is an honor, adding that as the concert date approaches, "it becomes clearer how big this is and how important it is for Western music."

Continental Airlines, the WMA, *American Cowboy* magazine, Village Tours and Travel, KFDI-AM Wichita, and New York's Park Central Hotel are among the concert's sponsors.



THE PRAIRIE ROSE WRANGLERS

Nashville

by Phyllis Stark

Scene™

UNI MAKES CHANGES: Universal Music Nashville has restructured its marketing department into a more centralized unit serving its three labels: Mercury, MCA Nashville, and Lost Highway. Five positions were eliminated as a result of the move, and two people were promoted.

Derek Simon, who had been VP of marketing at MCA Nashville, has added those duties for Mercury. Lost Highway director of sales and field marketing **Andy Nelson** is promoted to senior director of marketing for that label.

UNIVERSAL
RECORDS

Exiting the company are Mercury senior VP of marketing **Kim Markovchick**, a 17-year Mercury veteran, and **Jim Kemp**, who had been VP of creative services for all three labels. Also out are MCA Nashville senior director of marketing **Steve Armstrong**, MCA sales and marketing coordinator **Tonya Stroud**, and **Rhonda Johnston**, who had been executive assistant for Universal Music Nashville chairman/CEO **Luke Lewis**.

Prior to joining MCA Nashville last September, Simon was senior director of marketing at Universal Records in New York. Nelson, who joined Lost Highway in March 2001, previously was director of artist development at DreamWorks/Interscope in Los Angeles.

In related news, Lost Highway VP of promotion **Patty Morris** adds AC and adult top 40 promotion duties for all three of Universal Music Nashville's labels.

ON THE ROW: Universal South senior partner **Tony Brown** has been moved from Centennial Medical Center in Nashville to the hospital's rehabilitation center, where he is listed in good condition. Brown is recovering from a head trauma he suffered in an April 11 fall. He is now expected to make "a full, functional recovery," according to a statement from his neurosurgeon.

Vanessa Parker-Davis, Capitol Records senior director of media and public relations, will exit June 4 to open Splash Public Relations in Nashville. She will share office space and collaborate on some projects with **Kay Clary** of Commotion PR.

Brian Landrum was recently named PD of classic country station WSM-AM Nashville, replacing former

operations manager **Kyle Cantrell**. Landrum was operations manager for Southern Broadcasting/Rome, Ga., including country WTSN.

Public-relations firm the Webster Co. has been tapped to administer the licensing, marketing, merchandising, and estate interests of country legend **Hank Williams**. Both of Williams' children, **Hank Williams Jr.** and **Jett Williams**, are Webster publicity clients.

CMT has signed on as the media sponsor of the **Dixie Chicks'** Top of the World tour. The network previously partnered with the group for its Fly tour.

PUBLISHING NEWS: Los Angeles-based music publisher Janssongs has acquired the catalog of Nashville writer/session guitarist **Vip Viperman**. Such artists as **Randy Travis**, **Trace Adkins**, **Reba McEntire**, **George Jones**, **LeAnn Rimes**, and **Wayne Newton** have recorded Viperman's songs.

Independent songplugger **Dan Hodges** has entered a co-publishing venture with **Roger Murrah**. The deal returns him to Murrah Music, where he previously worked. Murrah will administer Hodges' Large Opportunity Music. Also, songwriter **Kelly Shiver** has signed a deal with Castle Street Music, the ASCAP affiliate of Murrah Music.

Ten Ten Music Group has signed songwriter **Angaleena Presley**.

SIGNINGS: Orlando, Fla.-based label Pinecastle Records has signed the bluegrass gospel band **the Churchmen** to its artist roster. The label will issue its first album by the Virginia-based group in late summer.

BMG Canada recording artist **Michelle Wright** has signed with Orlando-based Masciolo Entertainment for booking.

Gene Watson has signed with the Bobby Roberts Co. for North American booking representation.

ACM AUCTION: **Toby Keith**, **Alabama**, **Willie Nelson**, **Tim McGraw**, **Sheryl Crow**, **Lee Ann Womack**, and **Emerson Drive** will donate items to the Academy of Country Music's (ACM) annual online auction to benefit St. Jude Children's Research Hospital. Keith donated a 10-night Caribbean cruise. Other artists will donate something they wore or used during the May 21 ACM Awards show or at rehearsal. The auction will be held May 22-26 on CMT's Web site.

MAY 24
2003

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	SALES									
1	1	1	1	1	NUMBER 1 DARRYL WORLEY DREAMWORKS 080540/INTERSCOPE (12 98/18 98)	4 Weeks At Number 1 Have You Forgotten?	1	38	38	38	NICKEL CREEK SUGAR HILL 3941 (18 98 CD)	This Side	2
2	3	3	4	3	GREATEST GAINER TOBY KEITH [▲] DREAMWORKS 450254/INTERSCOPE (11 98/18 98)	Unleashed	1	39	30	—	RHONDA VINCENT RHINO 610497 (18 98 CD) [M]	One Step Ahead	30
3	2	2	3	2	DIXIE CHICKS [▲] MONUMENT COLUMBIA 868401 CRG (12 98 EQ/18 98)	Home	1	40	42	41	TOBY KEITH [▲] DREAMWORKS 450257/INTERSCOPE (12 98/18 98)	Pull My Chain	1
4	4	6	2	4	SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1	41	41	40	MARK WILLS MERCURY 179313/UMGN (11 98/18 98)	Greatest Hits	16
5	5	5	2	5	TIM MCGRAW [▲] CURB 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2	42	39	34	DEANA CARTER ARISTA NASHVILLE 67054 RLG (11 98/18 98)	I'm Just A Girl	6
6	8	8	1	6	MARTINA MCBRIDE [▲] RCA 67012 RLG (12 98/18 98)	Greatest Hits	1	43	44	43	LONESTAR [▲] BNA 1191 RLG (12 98/18 98)	I'm Already There	1
7	6	7	1	7	JOHNNY CASH [●] AMERICAN 19337 LP (18 98 CD)	American IV: The Man Comes Around	4	44	43	39	SOUNDTRACK WARNER BROS. 24731/WARN (18 98 CD)	Blue Collar Comedy Tour: The Movie	29
8	9	9	1	8	KENNY CHESNEY [▲] BNA 67012 RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1	45	46	46	BRAD PAISLEY [▲] ARISTA NASHVILLE 67008 RLG (11 98/17 98)	Part II	3
9	10	11	1	9	KEITH URBAN [●] CAPITOL 32335 (10 98/18 98)	Golden Road	3	46	47	44	ALISON KRAUSS + UNION STATION [●] ROUNDER 610495 (11 98/17 98)	New Favorite	3
10	12	13	1	10	RASCAL FLATTS [▲] LYRIC STREET 165031/HOLLYWOOD (12 98/18 98)	Melt	1	47	45	42	VARIOUS ARTISTS [●] EPIC/WEA/UNIVERSAL/RLG 95920/SONY (12 98 EQ/17 98)	Totally Country Vol. 2	5
11	11	17	1	11	RANDY TRAVIS WORD CURB 98239/WARNER BROS (11 98/18 98)	Rise And Shine	11	48	53	48	GEORGE STRAIT [▲] MCA NASHVILLE 170220/UMGN (11 98/18 98)	The Road Less Traveled	1
12	18	18	1	12	ELVIS PRESLEY [▲] RCA 680791 RMG (12 98/18 98)	Elvis: 30 #1 Hits	1	49	50	58	ANNE MURRAY STRAIGHTWAY 39779 (19 98/18 98)	Country Croonin'	13
13	7	4	1	13	JESSICA ANDREWS DREAMWORKS 450356/INTERSCOPE (12 98/18 98)	Now	4	50	48	45	PHIL VASSAR ARISTA NASHVILLE 67077 RLG (11 98/17 98)	American Child	4
14	14	15	1	14	DIAMOND RIO [●] ARISTA NASHVILLE 67046 RLG (11 98/17 98)	Completely	3	HOT SHOT DEBUT					
15	13	10	1	15	CHRIS CAGLE CAPITOL 40516 (11 98/18 98)	Chris Cagle	1	51	51	47	CHARLIE ROBISON COLUMBIA 86787/SONY (18 98 EQ CD)	Live	51
16	15	12	1	16	GEORGE STRAIT [●] MCA NASHVILLE 170319/UMGN (12 98/18 98)	For The Last Time: Live From The Astrodome	2	52	51	47	LEANN RIMES [●] CURB 78747 (12 98/18 98)	Twisted Angel	3
17	22	22	1	17	FAITH HILL [▲] WARNER BROS. 48001/WARN (12 98/18 98)	Cry	1	53	55	56	WILLIE NELSON & FRIENDS LOST HIGHWAY 178544/UMGN (18 98 CD)	Stars & Guitars	18
18	16	16	1	18	JOE NICHOLS [●] UNIVERSAL SOUTH 170285 (11 98/17 98) [M]	Man With A Memory	9	54	49	50	EMERSON DRIVE DREAMWORKS 450356/INTERSCOPE (12 98/18 98)	Emerson Drive	13
19	17	14	1	19	TOBY KEITH MERCURY 170315/UMGN (12 98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	55	52	49	RICKY SKAGGS & KENTUCKY THUNDER SHAG BAMA VHS 111111/FIRST 101004/HOLLYWOOD (18 98 CD) [M]	Live At The Charleston Music Hall	32
20	24	19	1	20	GEORGE JONES BANDIT/BNA 67012 RLG (11 98/18 98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19	56	57	51	VARIOUS ARTISTS MADACY CHRISTIAN 1400/MADACY (12 98 CD)	Lonesome, On'ry And Mean: A Tribute To Waylon Jennings	47
21	20	24	1	21	CRAIG MORGAN BROKERS BOW 77847 RLG (12 98 CD) [M]	I Love It	20	57	57	56	VARIOUS ARTISTS [●] BNA 67043 RLG (12 98/17 98)	Totally Country	2
22	23	23	1	22	ALAN JACKSON [▲] ARISTA NASHVILLE 67008 RLG (11 98/18 98)	Drive	1	58	58	52	TRAVIS TRITT COLUMBIA 86660/SONY (12 98 EQ/18 98)	Strong Enough	4
23	28	32	1	23	VINCE GILL MCA NASHVILLE 170285/UMGN (12 98/18 98)	Next Big Thing	4	59	59	63	BILLY RAY CYRUS MERCURY 170166/UMGN (12 98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
24	21	20	1	24	ALISON KRAUSS + UNION STATION [●] ROUNDER 610495 (11 98/17 98)	Live	9	60	62	62	GARTH BROOKS [▲] CAPITOL 32335 (10 98/18 98)	Scarecrow	1
25	25	25	1	25	MONTGOMERY GENTRY COLUMBIA 868401 CRG (12 98/18 98)	My Town	3	61	56	55	WILLIE NELSON SUGAR HILL 1073 (18 98 CD)	Crazy: The Demo Sessions	32
26	34	35	1	26	SOUNDTRACK COLUMBIA 87169/SONY (12 98 EQ CD)	Nashville Star: The Finalists	25	62	63	64	VARIOUS ARTISTS MADACY 1424 (13 98 CD)	Best Of Country	63
27	29	28	1	27	BLAKE SHELTON WARNER BROS. 48237/WARN (12 98/18 98)	The Dreamer	2	63	66	64	VARIOUS ARTISTS UTV 064091/UME (18 98 CD)	Pure Country Classics: The #1 Hits	37
28	26	30	1	28	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY (25 98 EQ CD)	The Essential Willie Nelson	24	64	60	54	BLAKE SHELTON [●] WARNER BROS. 24731/WARN (11 98/17 98)	Blake Shelton	3
29	19	—	1	29	CLEDUS T. JUDD MONUMENT 89223/SONY (19 98 EQ CD) [M]	A Six Pack Of Judd (EP)	19	65	61	57	VARIOUS ARTISTS WALT DISNEY 86083 (18 98 CD)	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	51
30	27	21	1	30	ALABAMA RCA 67052 RLG (18 98 CD)	In The Mood: The Love Songs	4	66	69	68	LINDA RONSTADT ELEKTRA 76109/RHINO (17 98 CD)	The Very Best Of Linda Ronstadt	19
31	31	27	1	31	TRACE ADKINS [●] CAPITOL 30518 (10 98/17 98)	Chrome	4	67	65	59	AARON TIPPIN LYRIC STREET 165031/HOLLYWOOD (12 98/18 98)	Stars & Stripes	10
32	37	36	1	32	GEORGE STRAIT MCA NASHVILLE 170280/UMGN (11 98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	68	54	53	BERING STRAIT UNIVERSAL SOUTH 170218 (18 98 CD)	Bering Strait	17
33	32	31	1	33	RODNEY CARRINGTON CAPITOL 38579 (18 98 CD)	Nut Sack	14	69	68	65	TRICK PONY WARNER BROS. 48238/WARN (12 98/18 98)	On A Mission	13
34	33	26	1	34	BILLY GILMAN EPIC 86954/SONY (12 98 EQ/18 98)	Music Through Heartongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15	70	68	65	REBA MCENTINE [●] MCA NASHVILLE 170202/UMGN (11 98/18 98)	Greatest Hits Volume III - I'm A Survivor	1
35	40	37	1	35	TERRI CLARK MERCURY 170325/UMGN (11 98/18 98)	Pain To Kill	5	71	67	61	AARON LINES RCA 67052 RLG (11 98/17 98)	Living Out Loud	9
36	36	33	1	36	GARY ALLAN [●] MCA NASHVILLE 170201/UMGN (11 98/17 98)	Alright Guy	4	72	64	60	KELLIE COFFEY BNA 17057 RLG (10 98/16 98)	When You Lie Next To Me	5
37	35	29	1	37	ROSANNE CASH CAPITOL 3757 (18 98 CD)	Rules Of Travel	16	73	73	73	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18900/TIME LIFE (18 98 CD)	Classic Country: Road Songs	74
			1					74			GLEN CAMPBELL CAPITOL 41816 (18 98 CD)	All The Best	12

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

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Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WEEKS ON CHART	SALES								
1	2	1	1	NUMBER 1 RASCAL FLATTS [▲] LYRIC STREET 16501/HOLLYWOOD (11 98/18 98) [M]	Rascal Flatts	153	16	16	ALAN JACKSON [▲] ARISTA NASHVILLE 18601 RLG (12 98/18 98)	The Greatest Hits Collection	394
2	1	1	1	KENNY CHESNEY [▲] BNA 67976 RLG (12 98/18 98)	Greatest Hits	137	14	14	BROOKS & DUNN [▲] ARISTA NASHVILLE 18852/RLG (12 98/18 98)	The Greatest Hits Collection	295
3	4	3	1	TIM MCGRAW [▲] CURB 77978 (12 98/18 98)	Greatest Hits	129	15	15	HANK WILLIAMS [●] MERCURY 536029/UMGN (11 98/17 98)	20 Of Hank Williams Greatest Hits	112
4	3	3	1	DIXIE CHICKS [◆] MONUMENT 68195/SONY (10 98 EQ/17 98) [M]	Wide Open Spaces	276	16	16	TIM MCGRAW [▲] CURB 78711 (12 98/18 98)	Set This Circus Down	107
5	5	5	1	SOUNDTRACK [▲] LOST HIGHWAY/MERCURY 170059/UMGN (12 98/19 98)	O Brother, Where Art Thou?	127	17	17	HANK WILLIAMS JR. [▲] CURB 77638 (5 98/7 98)	Greatest Hits, Vol. 1	458
6	6	6	1	DIXIE CHICKS [◆] MONUMENT 69676/SONY (12 98 EQ/18 98)	Fly	193	18	18	JOHN DENVER MADACY 4750 (5 98/11 98)	The Best Of John Denver	247
7	7	7	1	SHANIA TWAIN [◆] MERCURY 37882/UMGN (12 98/18 98)	Come On Over	288	19	19	SOUNDTRACK [▲] CURB 77785 (7 98/11 98)	Coyote Ugly	145
8	8	8	1	JOHNNY CASH [▲] LEGACY/COLUMBIA 69738/SONY (7 98 EQ/11 98)	16 Biggest Hits	214	20	20	TOBY KEITH [▲] MERCURY 536029/UMGN (11 98/17 98)	Greatest Hits Volume One	232
9	9	9	1	WILLIE NELSON [▲] LEGACY/COLUMBIA 69322/SONY (7 98 EQ/11 98)	16 Biggest Hits	244	21	21	THE JUDDS [▲] CURB 77965 (7 98/11 98)	Number One Hits	142
10	10	10	1	PATSY CLINE [▲] MCA NASHVILLE 320012/UMGN (16 98/11 98)	12 Greatest Hits	780	—	—	LEE ANN WOMACK [▲] MCA NASHVILLE 178099/UMGN (11 98/17 98)	I Hope You Dance	135
11	21	21	1	FAITH HILL [▲] WARNER BROS. 47373/WARN (12 98/18 98)	Breathe	183	22	22	ROY ORBISON MADACY 1424 (13 98 CD)	16 Biggest Hits	61
12	11	11	1	TIM MCGRAW [▲] CURB 77886 (7 98/11 98)	Everywhere	249	23	23	GEORGE JONES [▲] LEGACY/COLUMBIA 69738/SONY (7 98 EQ/11 98)	16 Biggest Hits	122
			1				24	24	—	—	—
			1				25	25	ANNE MURRAY SBK 31158/CAPITOL (10 98/16 98)	The Best...So Far	29

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

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2003

Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	Nielsen Broadcast Data Systems			PEAK POSITION				
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						Artist	TITLE	PRODUCER (SONGWRITER)		IMPRINT & NUMBER/PROMOTION LABEL	Artist		
				NUMBER 1			1 Week At Number 1					HOT SHOT DEBUT							
1	4	7	11	THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)			WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WARN	Randy Travis	1	31	32	33	10	ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)			WARNER BROS. ALBUM CUT/WARN	Dusty Drake	31
2	2	2	19	SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)			CURB ALBUM CUT	Tim McGraw	2	32	29	27	18	COUNTRY AIN'T COUNTRY B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)			COLUMBIA ALBUM CUT	Travis Tritt	26
3	1	1	12	HAVE YOU FORGOTTEN? F. ROGERS, J. STROUD (D. WORLEY, W. VARBLE)			DREAMWORKS 000353	Darryl Worley	1	33	42	55	3	WHAT THE WORLD NEEDS D. HUFF, WYNDONNA (H. LAMAR, B. JAMES)			ASYLUM-CURB ALBUM CUT	Wynonna	33
4	5	5	17	I BELIEVE M. D. CLUTE (S. EWING, D. KEES)			ARISTA NASHVILLE ALBUM CUT	Diamond Rio	4	34	34	34	12	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, L. MILLER, B. BAKER)			CURB ALBUM CUT	Amy Dalley	34
5	6	4	16	RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)			CAPITOL ALBUM CUT	Keith Urban	4	35	35	36	11	WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)			MERCURY 172267	Mark Wills	35
6	7	6	18	WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)			CAPITOL ALBUM CUT	Chris Cagle	6	36	37	37	9	SOMEDAY V. GILL, IV. GILL, R. MARKS			MCA NASHVILLE 000123	Vince Gill	36
7	8	10	18	LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)			LYRIC STREET ALBUM CUT	Rascal Flatts	7	37	40	48	5	A FEW QUESTIONS J. RITCHEY, C. WALKER (P. MOORE, R. SCOTT, A. WHEELER)			RCA ALBUM CUT	Clay Walker	37
8	10	13	19	BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)			DREAMWORKS 450785	Toby Keith Duet With Willie Nelson	8	38	33	32	8	HEY MR. PRESIDENT B. GALLIMORE, T. MCGRAW (T. DOUGLAS)			BNA ALBUM CUT	The Warren Brothers	28
9	9	12	11	MY FRONT PORCH LOOKING IN D. HUFF (R. MCDONALD, F. MYERS, D. PRIMMER)			BNA ALBUM CUT	Lonestar	9	39	36	35	18	I WANT MY MONEY BACK R. LANDIS (D. BERG, S. TATE, A. TATE)			AUDIUM ALBUM CUT	Sammy Kershaw	33
10	3	3	19	BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)			BNA ALBUM CUT	Kenny Chesney	2	40	38	38	16	THREE MISSISSIPPI B. GALLIMORE (H. LINDSEY, T. VERGES, A. ENGEL)			MERCURY 172262	Terri Clark	38
11	12	14	18	STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)			DREAMWORKS 000345	Jimmy Wayne	11	41	39	41	4	WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)			CAPITOL ALBUM CUT	Dierks Bentley	39
12	14	18	19	ALMOST HOME C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)			BROKEN BOW ALBUM CUT	Craig Morgan	12	42	41	49	4	SHE ONLY SMOKES WHEN SHE DRINKS B. ROWAN (C. HARRINGTON, T. MARTIN, T. NICHOLS)			UNIVERSAL SOUTH 000157	Joe Nichols	41
13	16	17	32	SPEED B. CHANCEY (J. STEELE, C. WALLIN)			COLUMBIA 79864	Montgomery Gentry	13	43	43	40	5	HEAVY LIFTIN' B. BRADDOCK (R. RUTHERFORD, B. H. ROBERT, G. TEREN)			WARNER BROS. ALBUM CUT/WARN	Blake Shelton	40
14	11	9	23	THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)			ARISTA NASHVILLE ALBUM CUT	Alan Jackson	2	44	44	42	8	ONLY GOD (COULD STOP ME LOVING YOU) J. KING, J. STROUD, R. MARK (R. J. LANGE)			DREAMWORKS 450788	Emerson Drive	42
15	13	11	30	BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)			UNIVERSAL SOUTH 172241	Joe Nichols	1	45	49	52	3	YOU'RE STILL HERE B. GALLIMORE, F. HILL (A. MAYO, M. BERG)			WARNER BROS. ALBUM CUT/WARN	Faith Hill	46
16	17	16	21	THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)			RCA ALBUM CUT	Jeff Bates	14	46	46	44	11	SUDDENLY D. CHILD, P. MATO, G. PAGANI (D. CHILD, A. CARLSSON)			ASYLUM-CURB ALBUM & SOUNDTRACK CUT	LeAnn Rimes	43
17	19	20	11	THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERSTREET)			RCA ALBUM CUT	Tracy Byrd	17	47	47	47	5	A BOY LIKE YOU C. HOWARD (H. NEWFIELD, T. SHAPIRO, R. RUTHERFORD)			WARNER BROS. ALBUM CUT/WARN	Trick Pony	47
18	20	19	15	THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)			DREAMWORKS 450796	Jessica Andrews	17	48	51	46	4	THIS FAR GONE J. HANSON (G. DROMAN (M. NESLER, T. MARTIN))			CAPITOL ALBUM CUT	Jennifer Hanson	46
19	18	15	24	'99 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)			MERCURY 172267	Mark Wills	1	49	48	45	8	LOVE CHANGES EVERYTHING C. FARREN (A. LINES, C. FARREN)			RCA ALBUM CUT	Aaron Lines	45
20	15	8	28	CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSBY)			LYRIC STREET ALBUM CUT	Martina McBride	5	50	53	56	7	I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)			LYRIC STREET ALBUM CUT	Rushlow	51
21	22	23	7	TELL ME SOMETHING BAD ABOUT TULSA T. BROWN, G. STRAIT (R. LANE)			MCA NASHVILLE ALBUM CUT	George Strait	21	51	50	53	8	WALK A LITTLE STRAITER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)			MERCURY ALBUM CUT	Billy Currington	50
22	24	29	8	RED DIRT ROAD K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)			ARISTA NASHVILLE ALBUM CUT	Brooks & Dunn	22	52	54	51	6	IT DOESN'T MEAN I DON'T LOVE YOU B. ROWAN (B. PINSON, T. WILLMON, J. SPILLMAN)			UNIVERSAL SOUTH ALBUM CUT	McHayes	51
23	21	21	19	WAS THAT MY LIFE B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)			CURB ALBUM & SOUNDTRACK CUT	Jo Dee Messina	21	53	52	50	4	ONE OF THOSE DAYS B. CANNON, B. CHANCEY (C. WISEMAN, T. JAMES)			EPIC ALBUM CUT/WARN	Brad Martin	50
24	27	28	7	FOREVER AND FOR ALWAYS R. J. LANGE (S. TWAIN, R. J. LANGE)			MERCURY ALBUM CUT	Shania Twain	24	54	57	—	2	DAYS LIKE THIS C. LINDSEY (R. PROCTOR, D. BLACKMAN)			CAPITOL ALBUM CUT	Rachel Proctor	55
25	23	22	33	PICTURE K. ROCK (R. J. RITCHEY)			LAVA/ATLANTIC ALBUM CUT/WARN OR UNIVERSAL SOUTH 172274	Kid Rock Featuring Sheryl Crow Or Allison Moorer	21	55	55	—	1	I'M JUST A GIRL D. CARTER, D. HUFF (D. CARTER, B. MANN)			ARISTA NASHVILLE ALBUM CUT	Deana Carter	56
26	24	12	12	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)			LYRIC STREET ALBUM CUT	Brian McComas	24	56	58	55	43	NO SHOES, NO SHIRT, NO PROBLEMS N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)			BNA ALBUM CUT	Kenny Chesney	57
27	25	10	10	CELEBRITY F. ROGERS (B. PAISLEY)			ARISTA NASHVILLE ALBUM CUT	Brad Paisley	25	57	58	55	43	ROCK YOU BABY J. STROUD, T. KEITH (T. KEITH, S. EMERICK)			DREAMWORKS 450785	Toby Keith	13
28	30	30	11	THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)			CAPITOL ALBUM CUT	Trace Adkins	28	58	59	—	1	EVERY LITTLE THING K. STEGALL (J. O. NEAL, R. DEAN, S. TILLIS)			MERCURY ALBUM CUT	Jamie O'Neal	59
29	31	31	13	BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)			RCA ALBUM CUT	Sara Evans	29	59	60	—	1	REAL GOOD MAN B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREN)			CURB ALBUM CUT	Tim McGraw	60
30	28	26	12	WHY AIN'T I RUNNING A. REYNOLDS (K. BLAZY, T. ARATA, G. BRDCKS)			CAPITOL ALBUM CUT	Garth Brooks	24	60	—	—	—						

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 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 IN CHART	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	27	ALISON KRAUSS + UNION STATION			27 Weeks At Number 1
2	3	21	NICKEL CREEK			This Side
3	2	1	RHONDA VINCENT			One Step Ahead
4	4	1	ALISON KRAUSS + UNION STATION			New Favorite
5	5	1	RICKY SKAGGS & KENTUCKY THUNDER			Live At The Charleston Music Hall
6	6	1	VARIOUS ARTISTS			O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
7	7	1	THE NITTY GRITTY DIRT BAND			Will The Circle Be Unbroken, Volume III
8	8	1	VARIOUS ARTISTS			Time-Life's Treasury Of Bluegrass
9	9	1	DOLLY PARTON			Halos & Horns
10	10	1	PATTY LOVELESS			Mountain Soul
11	12	1	VARIOUS ARTISTS			Legends Of The Fiddle: 20 Bluegrass Classics
12	14	1	VARIOUS ARTISTS			Best Of Bluegrass Gospel
13	13	1	RHONDA VINCENT			The Storm Still Rages
14	11	1	VARIOUS ARTISTS			The Time-Life Treasury Of Bluegrass: America's Music
15	15	1	SOUNDTRACK			Down From The Mountain

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS IN CHART	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
1	1	26	PICTURE			26 Weeks At Number 1
2	—	1	STAY GONE			Jimmy Wayne
3	2	11	LANDSLIDE			Dixie Chicks
4	3	10	SPEED			Montgomery Gentry
5	4	11	GOD BLESS THE USA			Lee Greenwood
6	7	21	BEAUTIFUL GOODBYE			Jennifer Hanson
7	6	8	LOVE WON'T LET ME			Tammy Cochran
8	10	10	CAN'T FIGHT THE MOONLIGHT			LeAnn Rimes
9	9	27	HOW DO I LIVE			LeAnn Rimes
10	—	1	LONG TIME GONE			Dixie Chicks

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.

ALBUMS

Edited by Michael Paoletta

POP

► FRANKY PEREZ

Poor Man's Son
PRODUCERS: Franky Perez, Jim Scott
Lava 83552
RELEASE DATE: May 13
 Perez, the son of Cuban immigrants, bounced all over the U.S. in search of his creative muse. He found it in Los Angeles, and *Poor Man's Son* was the outcome. Perez, who wrote all 17 songs here, is obviously a productive songwriter. But he's also a writer of quality tunes. *Poor Man's Son* is loaded with singles-in-waiting. "Southwest Side" will get airplay in Miami. The rocker "Cecilia," the romantic power ballad "Beautiful Mistakes," and the unabashed nostalgia of "Forever" are all poised to find their way to radio. Right now, lead single "Something Crazy" is developing nicely at radio, and its accompanying video is doing the same on VH1 and Country Music Television. *Poor Man's Son* is the sort of ear-catching debut album that rock artists dream of pulling off. For Perez, the dream is real.—**PVV**

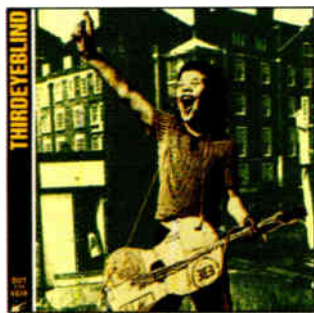
► LIVE

Birds of Prey
PRODUCER: Jim Wirt
MCA B000037402
RELEASE DATE: May 20
 With *Birds of Prey*, Live attempts to mine a territory very close to its nearly 10-year-old career-maker, *Throwing Copper*. But the group does not strike the same sort of gut-wrenching gold attained on past songs like "Lightning Crashes." Lead single "Heaven" and the punchy guitars in "Like I Do" come mighty close though, offering the same sweeping power-rock motifs that fueled Live's 1994 release. Unfortunately, it becomes very apparent that too many tracks, while technically fine, sound too similar. Also a letdown is the album's overriding theme—love as spiritual awakening—which is more preachy than it needs to be. To pump up the proceedings, *Birds* producer Jim Wirt, who has molded Incubus' intriguing work, should have put a heavier stamp on this project.—**SA**

★ RICHARD THOMPSON

The Old Kit Bag
PRODUCER: John Chelew
Cooking Vinyl/SpinArt 126
RELEASE DATE: May 6
 Veteran singer/songwriter and virtuoso guitarist Richard Thompson does a lot of things better than most specialists: His Anglo-folk laments move as if he were channeling Celtic ghosts, and he can wail the blues and crank out old-school rock'n'roll with the best in the business. With his up-and-down Capitol years summed up with the *Action Packed* anthology from 2001, the former Fairport Convention pioneer returns to the indie route with *The Old Kit Bag*. He sounds not only refreshed but also emboldened. Stripped-down and muscular with only three musicians in support, this inspired album spotlights the best

S P O T L I G H T S



THIRD EYE BLIND

Out of the Vein
PRODUCER: Stephan Jenkins
Elektra 62888
RELEASE DATE: May 13
 At a time when even the biggest superstars aren't guaranteed a welcome return to the charts, taking a four-year break between recordings is a bold, risky move. Third Eye Blind resurfaces after such a hiatus, with a sterling set of songs that is leaner and more pop-oriented than *Blue*. Frontman Stephan Jenkins doubles as *Vein's* producer, and he wisely keeps such tracks as "Misfits" and "Faster" simple and relatively free of studio trickery. Jenkins and his bandmates rely almost exclusively on sharply constructed hooks and smarter-than-average lyrics. They also execute their songs with arrangements that have the spark and infectious energy of a live performance. As a result, *Vein* is chock-full of songs that will easily stand the test of time—starting with "Blinded (When I See You)," which is already off to a fine start at rock radio.—**LF**

RICKY MARTIN
Almas del Silencio
PRODUCERS: various
Sony 50994
RELEASE DATE: May 20
 In an attempt to reconnect with his Latin roots, global superstar Ricky Martin put his in-progress English-language CD on hold to deliver his first Spanish-language studio album in five years. For *Almas del Silencio*, he enlisted top-notch singer/songwriters, including Franco de Vita ("Tal Vez," a gently rocking piano ballad that has already topped *Billboard's* Hot Latin Tracks chart). Martin makes



good use of the can't-miss Emilio Estefan Jr. songwriting team, but he also commissions ballads from Grammy Award winners Juanes and Alejandro Sanz. Best-known for his Afro-Latin dance fusions, Martin again gives clubs plenty to drool over ("Jaleo" and "Asi Es Que Te Quiero Juramento"). With Martin's successful crossover and the long wait for new material, *Almas del Silencio* is poised to become the fastest-selling Latin album in North American history.—**RB**

Thompson songs in years. The poetic, brooding rocker "Gethsemane," the Weill-style cabaret ballad "I've Got No Right to Have It All," and the rootsy raver "I'll Tag Along" are highlights on an album full of them.—**BB**

ALKALINE TRIO
Good Mourning
PRODUCERS: Joe McGrath, Jerry Finn
Vagrant 0014
RELEASE DATE: May 13
 Chicago's Alkaline Trio has never been shy about its desire for rock stardom. On its fourth proper album, the band sounds determined to break out of the pop-punk underground. Working with the Blink-182 production team of Jerry Finn and Joe McGrath, *Good Mourning* is a 12-song, 40-minute collection that continues to sharpen the band's melodies and amp up its choruses. The group screams its frustrations at being ignored by radio in the fist-pumping "We've Had Enough" and makes its case for airplay with the fire-alarm guitars and gleefully sadistic lyrics of "This Could Be Love." Tackling failed relationships, death, and all the masochism in between, Alkaline Trio has never sounded this confident. The arrangements are fuller, and such slightly slower numbers as "100 Stories" and "Every Thug Needs a Lady"

fondly recall the aching melodies of the Windy City's Smoking Popes.—**TM**

MANTRA GIRL
Truth
PRODUCER: Mantra Girl
Adamas 034479 3125
RELEASE DATE: May 6
 Mantra Girl is singer Erin Kamler, producer/composer Adam Smalley, and multi-instrumentalist Dan Powell. The trio's music is as calming as it is energizing—quite like a yoga class, which is the very backbone of Mantra Girl's *Truth*. In the course of nine songs, Kamler, a Kundalini yoga instructor, performs Sanskrit-based mantras that begin and end many a yoga class. "Ra Ma Da Sa" is for healing, while "Gobinday" is purely celebratory. Those in need of increased creativity should spend time with "Wah Yantee." While chanting may not be everyone's cup of tea, Smalley and Powell smartly surround Kamler's mantras with arrangements that are decidedly pop yet bordering on dance/electronic. Members of the New York Philharmonic make their presence known on several tracks. Such cinematic flourishes are surely the result of Smalley's film score work (*Adaptation*, among others). Like Madonna's "Shanti/Ashtangi," *Truth* offers comfort.—**MP**



MARILYN MANSON

The Golden Age of Grotesque
PRODUCERS: Marilyn Manson, Tim Skold
Nothing/Interscope B0000370
RELEASE DATE: May 13
 On the surface, *The Golden Age of Grotesque* delivers all of the noise and aggression that one expects from Manson. Deeper investigation, however, reveals far more. For example, many of the songs here are underscored with Kurt Weill-influenced melodies, often conjuring mental images of pre-World War II German burlesque. They take on an initially startling but ultimately satisfying tone when fueled by rhythms that range from thunderously metallic to hip-hop-flavored. He also offers insightful, if intentionally brusque, diatribes on religion, sex, and prejudice. Manson continues to press emotional hot-buttons. In "Slutgarden," he comments on sexuality by contorting a nursery rhyme into "You are the church/I am the steeple/When we fuck/We're all of God's people." It's a salient point, but its content is sure to raise eyebrows. And Manson wouldn't have it any other way.—**LF**

R&B/HIP-HOP

CHERRYWINE
Bright Black
PRODUCERS: Ishmael Butler, Dave Darlington, Lawrence Sims
DCide/Babygrande 0009
RELEASE DATE: May 20
 After a successful, albeit short run with the Digable Planets, Ishmael "Butterfly" Butler steps out on his own under the guise of Cherrywine. Backed by a live band (consisting of multi-instrumentalists Thaddeus Turner, Gerald Tugboat Turner, and Bubba Jones), Cherrywine takes a more alternative approach to hip-hop on this solo debut. Intertwining elements of funk, jazz, and rock, Cherrywine makes a conscious effort to pick up where such groups as OutKast and the Roots have left off. "Gracefully" is fueled by funk-laced guitar licks, while "Dazzlement" finds Butler poking fun at rap music's rampant materialism and gangsta posturing. Intentions are good throughout *Bright Black*, and, at times, they impress. Still, the album falls flat. Such tracks as "So Glad for Baby" and "What I'm Talking" are lackluster. While not perfect, *Bright Black* shows promise of better things to come from Cherrywine.—**RH**

DANCE/ELECTRONIC

► **SOUNDTRACK**
Queer as Folk—The Third Season
PRODUCERS: various
Tommy Boy 1568
RELEASE DATE: May 20
 Building on the success of the first two *Queer as Folk* soundtracks, Tommy Boy goes one step further with an incredibly satisfying companion album for the series' current third season. While the first two volumes focused solely on dance tracks that would have been heard in the show's Babylon nightclub, the third edition is a two-disc affair that boasts some alternative and rock tunes as well. Disc one features current club hits, including Danny Tenaglia's remix of Yoko Ono's No. 1 dancefloor smash "Walking on Thin Ice" and one festive flashback (Divine's "Native Love"). Disc two is home to rock and electronic jams, such as Pete Townshend's "Rough Boys" and Underworld's "Sola System." Fans of the series will be thrilled by the inclusion of the music video for Murk Vs. Kristine W.'s "Some Lovin'," which features the cast of *Folk*.—**KC**

FOUR TET

Rounds
PRODUCER: Kieran Hebden
Domino DNO 0014
RELEASE DATE: May 6
 Four Tet mastermind Kieran Hebden has staked out a unique cranny in electronic music. In Hebden's world, elegantly plucked stringed instruments nestle up against sampled rhythms and homespun sound effects. Listening to *Rounds* is like experiencing Hebden live while he huddles over an array of gear. Opener "Hands" floats in on gauzy, phasing tones, but a jarring noise disruption adds bite to the vaguely Far Eastern "She Moves She." "Spirit Fingers" approximates a wind chime orchestra being ravaged by a tornado, while "My Angel Rocks Back and Forth" merges a stately harpsichord melody with what sounds like sampled deep breaths. Hebden loosens up a bit on "As Serious as Your Life," which gives DJ Shadow a run for his instrumental-hip-hop money. A few cuts are a bit lacking in forward momentum, but *Rounds* is an ideal headphone soundtrack for just about any adventure.—**JC**

COUNTRY

TODD SNIDER
Near Truths and Hotel Rooms
PRODUCERS: Todd Snider, Dan Einstein
Oh Boy 024
RELEASE DATE: May 13
 For artists with a loyal following and a wealth of much-loved material—but few, if any, "hits" in the traditional sense of the word—a live album is the perfect device to take stock of a career to date. Snider's live set is a fitting representation of a gifted songwriter, humorist, and shameless romantic. Like his labelmate John Prine, Snider has a knack for clever wordplay and a unique world view, whether it's the antihero salute "D.B. Cooper," the call-to-action "Beer Run," or the hilarious "Statistician's Blues." Snider's quaver-

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Bradley Bamarger, Ramiro Burr, Carlton Candler, Keith Caulfield, Jonathan Cohen, John Diliberto, Larry Flick, Rashaun Hall, Todd Martens, Michael Paoletta, Philip van Vleck, 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.

ONSTAGE

(Continued from preceding page)

ing vocals give substance to the touching Eddy Shaver tribute "Waco Moon" and the gentle "Lonely Girl." His rapport with his audience makes long-winded intros not only tolerable but often supremely entertaining, as is the case with "The Ballad of the Devil's Backbone Tavern." Inherent in much of Snider's writing is a sadness, including such poignant songs as "Long Year" and "I Spoke as a Child," as well as less serious tracks like "Doublewide Blues" and "Tension." Like a slacker troubadour, Snider is talented to the extreme and lovable to a fault. He has what it takes for a long and productive career.—RW

LATIN

► **JULIO Tercera Dimension**
PRODUCERS: Julio Iglesias Jr., Pete Masitti, Luis Fernando Ochoa
Warner Latina 49904
RELEASE DATE: April 29
 With this debut disc, Julio Iglesias Jr. takes his first steps with some mighty big shoes. And unlike his crooner dad, the younger Iglesias opts for a more rock-flavored adventure. Doubters may question the wisdom of trying to reach U.S. Latinos with American-style alt-rock in Spanish when fusions of rock with (insert native country here) roots dominate the scene. But Miami-based Julio has more clout than your typical debut artist. Influenced by Third Eye Blind and Matchbox Twenty, Julio wisely keeps guitar-framed nuggets like "Con el Viento" and "Quisiera Volver" softer than those groups' hits. In other words, nothing here will offend Latin pop radio. Julio's alt-rock leanings seep through ever-so-discreetly on the uptempo lead single "Los Demás," which was co-written with Fulano founder Elsten Torres. While that song and the Goo Goo Dolls-influenced ballad "Dicen Que Hoy" are wildly infectious, Julio didn't resort to studio gimmicks to create a superficial commercial sheen. The result is an album of honest material that rewards with repeated listening.—RB

► **LOS RAZOS Hlerbabuena**
PRODUCERS: Los Razos
RCA 50631
RELEASE DATE: April 22
 Throughout this 14-track set, Los Razos deliver *norteño* with a rough edge and a Spinal Tap attitude. The title track maintains the group's tradition of none-too-subtle drug references. Elsewhere, there is a waltz that lists small towns in Michoacán, extolling the toughness of each ("Que Viva Mi Michoacán"), a *cumbia* steeped in double-entendre ("Mi Muñequito"), and a *norteño* that dissolves naysayers ("Que Se Traen o Que Les Duele"). More interesting moments include the wistful *ranchera* "Pensando en Ti" and the explicit *norteño-rap* "La Loquera," in which vocalist Sacramento Ramirez amiably allows that he's "no rapper." Ramirez's raspy tenor and campy exuberance have helped the group carve out sizable West Coast and Midwest followings. At the same time, his handmates are solid, blasting out staccato bajo sexto and accordion jams. Los Tucanes have stronger hooks and Los Tigres more narrative skill, but Los Razos boast enough unusual elements and dance-

able grooves to remain a strong regional act.—RB

WORLD

► **MAMANI KEITA & MARC MINELLI Electro Bamako**
PRODUCERS: Marc Minelli, Mamani Keita
Palm Pictures 2113
RELEASE DATE: May 6
 Malian vocalist Mamani Keita, a former backup singer with Salif Keita, and Euro techno-head Marc Minelli collectively created this remarkably idiosyncratic album. Keita wrote the lyrics to all the songs and sings in Bambara. Minelli, known as a techno-pop artist, embraces Keita's vocals with arrangements that are equal parts electronic and acoustic. The result is a collection of very cool tracks that most frequently impart a jazz feel while occasionally mimicking with uncanny accuracy the texture of Keita's Bambara lyrics. This record has the great virtue of being incredibly listenable. It's full of surprises and intriguing colors, and it doesn't sound like anything else out there. By all accounts, this collaboration was something of a shot in the dark. The outcome, however, is one of the most sonically alluring world-music albums of 2003.—PVV

► **KRISTI STASSINOPOULOU The Secrets of the Rocks**
PRODUCERS: Kristi Stassinopoulou, Stathis Kalyviotis
Tinder 861142
RELEASE DATE: May 6
 There haven't been a lot of Greek singers making a dent in the U.S., but Kristi Stassinopoulou could bridge the language divide. Like fellow Greek vocalist Savina Yannatou, Stassinopoulou works from a base of traditional music, using folk instruments like the saz and lyre. But she brings a different sensibility to the sound, including contemporary instrumentation and gritty, primal production. These elements are then filtered through distortion and unusual song forms. Stassinopoulou has a throaty alto voice that works best in a shamanistic mode, as on "Amorgos Passage" and "The Fates." The translated lyrics read like haiku, but sung in Greek, they sound like a call to the spirits. Co-composer/producer Stathis Kalyviotis frames the artist's songs with arrangements that have a very 21st-century folk-music sound. That said, such songs as "Strong Wind Blockade," with its spirited dance rhythm, might sound familiar to Alexis Zorba (the Greek).—JD

JAZZ

► **LIZZ WRIGHT Salt**
PRODUCERS: Tommy LiPuma, Brian Blade, Jon Cowherd
Verve 314 589 933
RELEASE DATE: May 13
 Newcomer Lizz Wright has three things in common with Grammy Award-winning Norah Jones: She is a photogenic, atypical jazz artist signed to a signature jazz imprint. The impressive *Salt* is certainly jazz, but it's also neo-soul, gospel, blues, folk, and pop. Sounding very comfortable throughout is Wright, who sits somewhere between song stylists Cassandra Wilson and Anita Baker, Dianne Reeves and Oleta Adams. A mix of standards and Wright originals, *Salt* opens with a

groove-rich cover of "Open Your Eyes, You Can Fly" (which is most associated with Flora Purim). From there, the artist effortlessly handles such treasures as "Soon as I Get Home" (from the Broadway musical *The Wiz*) and the late Mongo Santamaria's "Afro Blue." With passionate delivery and sensitive phrasing, Wright makes both songs her own. Original heartfelt songs like "Eternity" and "Blue Rose" also shine. A stirring debut.—MP

BLUES

► **ETTA JAMES Let's Roll**
PRODUCER: Etta James
Private Music 01934-11646
RELEASE DATE: May 6
 Etta James opens this album with "Somebody to Love," a hard-driving rocker penned by Delbert McClinton and Gary Nichols. As a tone-setter, it's the perfect choice. James rocks with conviction on this record, and she assembled a group of sidemen who ably rock, too. James fans rightfully associate their diva with the blues, but as often as not, the dozen tracks featured here come across as straight-up, hard-nosed rock'n'roll. The tunes laid down as change-of-pace tracks—"A Change Is Gonna Do Me Good," "Please, No More," "Wayward Saints of Memphis," and "On the 7th Day"—are some of the best songs on the album. While tempos and moods vary as *Let's Roll* unfolds, the overall excellence of this material never wanes.—PVV

VITAL REISSUES

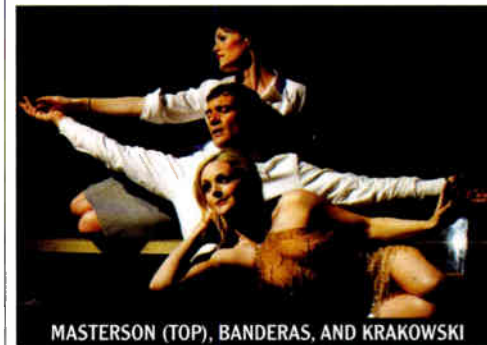
LOUISVILLE ORCHESTRA Variations for Orchestra: Copland, Carter, Dallapiccola, Ives/Schuman
PRODUCER: Howard Scott
First Edition 0001
RELEASE DATE: May 13
 By dint of inspired leadership and a Rockefeller grant in the mid-1950s, the Louisville Orchestra realized an unparalleled project to commission and record more than 100 new compositions; most of these were issued on LP on the orchestra's own First Edition label. Through the ensemble's new partnership with the entrepreneurial Sante Fe Music Group, these long-out-of-print recordings are being remastered and reissued on CD. The latest disc demonstrates the scope of Louisville's achievement by juxtaposing key works by American composers of different generations—Aaron Copland, Elliott Carter, and Charles Ives by way of a William Schuman arrangement—with a piece by Italian modernist Luigi Dallapiccola. Each is valuable, particularly Carter's breakthrough work—the taut, turbulent *Variations for Orchestra*. The sound has been well-transferred from the vintage one-track mono tapes, and the composers' original program notes are included in the booklet. Distributed in the U.S. by Harmonia Mundi.—BB

Billboard.com
 Also reviewed online this week:

- Stereolab, *ABC Music* (Koch)
- The Waifs, *Up All Night* (Compass)
- Head of Femur, *Ringodomo or Proctor* (Greyday Productions)

NINE
Music and lyrics by Maury Yeston
Book by Arthur Kopit
Adaptation from Italian by Mario Fratti
Directed by David Leveaux
Musical direction by Kevin Stites
Choreographed by Jonathan Butterell
Sets by Scott Pask
Lights by Brian MacDevitt
Costumes by Vicki Mortimer
Eugene O'Neill Theatre, New York

Based on the 1963 film *8 1/2* by Federico Fellini, the current revival of *Nine* at New York's Eugene O'Neill Theatre is neither black nor white, but rather a seamless blending of shades that creates a rich tapestry onto which an age-old story unfolds. Director David Leveaux reinter-



MASTERSON (TOP), BANDERAS, AND KRAKOWSKI

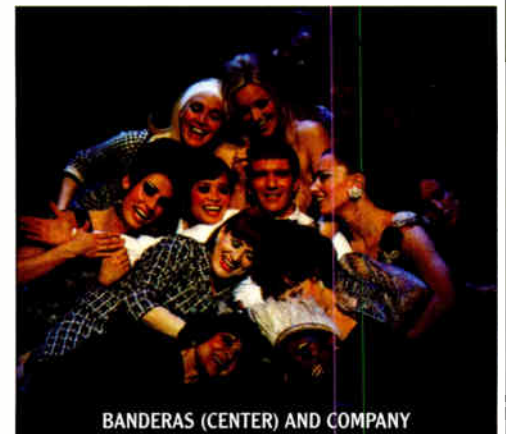
prets the classic theme of man searching for the "perfect" love yet not being able to recognize it right before his eyes. Antonio Banderas, who masterfully breathes a convincing zest for life into his Guido, is a virile force that ensnares the audience from his first line and ably brings us along for his romantic journey. Balancing childlike innocence with manly bravado, his acting and singing deliver the subtle highs and lows that make every woman onstage—and the audience in front of him—fall in love. Leveaux does not exploit Banderas' movie-star sex appeal; instead, he has crafted a production that allows the entire cast to weave their strengths into the lush fabric of this highly stylized interpretation. In fact, the production has snared eight Tony Awards nominations, including nods for Banderas, three of his female co-stars, and Best Revival of a Musical.

Mary Stuart Masterson, a veteran of some 25 films and several off-Broadway productions, brings a rich alto voice, a dead-on Italian accent, and superb acting chops that make her portrayal of Guido's long-suffering wife, Luisa, a portrait of quiet humility and dignity. Playing the shameless mistress Carla, Jane Krakowski of *Ally McBeal* fame stops the first act with her provocative rendition of "A Call From the Vatican." She is seductively lowered from the ceiling wrapped in nothing but a white sheet—and exits thus. These women, along with supporting leads Laura Benanti (Claudia), Myra Lucretia Taylor (Saraghina), Mary Beth Piel (Guido's

Mother), and Chita Rivera (Lillian La Fleur), vividly illuminate the prominent female influences in the shaping of Guido's life. The director craftily utilizes his beautiful chorus in a variety of roles and as a tool for propelling the show, both literally and through time. Little Guido, who represents Guido at age 9, is deftly played by Broadway veteran William Ullrich. Another prominent supporting role is fulfilled by the set, designed by Scott Pask. With frosted-glass panels that rotate—allowing them to function as walls, doors, and windows—the actors move through entrances and scenes unencumbered.

In Act II, the panels are replaced by a mammoth tile mosaic, which cleverly transforms into a fountain that fills the stage with water for the intricately conceived and choreographed "Grand Canal" musical montage. A 1982 Tony Award winner, Maury Weston provides music and lyrics that are perfectly in synch with the tone of the story. While no one song is hummable after the show, each in its own context is an essential piece of the

whole picture. Even with all the brilliance this piece exhibits, two factors keep *Nine* from being a perfect 10. The book by Arthur Kopit falls significantly short in providing material commensurate with the abilities of this richly talented cast. Second, casting Broadway veteran Rivera, while ingenious, detracts from



BANDERAS (CENTER) AND COMPANY

the ensemble feel and pacing that is an integral part of making the story flow. Even with her grandstanding and talking to the audience, she deserves a special nod for her rendition of "Follies Bergeres," in which she hikes her leg atop Banderas' shoulder during a steamy tango. Running two hours and 15 minutes, this show offers sensational entertainment value (with ticket prices approaching \$100, that's never a guarantee). While many of today's big Broadway revivals beg the question, "Why?," *Nine* makes us wonder what took so long for this gem to find its way back to the Great White Way. The musical's soundtrack, *Nine: The Musical (2003 Broadway Revival Cast)*, will be released June 17 on PS Classics. **CARLTON CANDLER**

SINGLES

Edited by Chuck Taylor

POP

► **BEYONCÉ FEATURING JAY-Z** *Crazy in Love* (3:57)

PRODUCERS: Rich Harrison, Beyoncé Knowles
WRITERS: B. Knowles, R. Harrison, S. Carter, E. Record

PUBLISHERS: various

Columbia 56631 (CD promo)

Beyoncé ushers in her long-promised solo debut, *Dangerously in Love*, with a hip-grinding bit of retro-funk. It might initially be difficult to differentiate her work from that of Destiny's Child, since this track proves that she has truly been the group's creative leader. Unlike recent solo efforts by comrades Kelly Rowland and Michelle Williams, "Crazy in Love" could easily be mistaken for a group outing. But Beyoncé valiantly strives to establish her own persona here by combining the act's familiar sound with a few fresh vocal twists. She also makes clever use of snippets from "Are You My Woman" by the Chi-Lites, which adds a vibrant, summery tone to the track. Beyoncé is joined here by Jay-Z, whose typically gruff style is replaced by a more playful, romantic vibe. Their chemistry is palpable, and it adds spark to a single that already is deservedly burning up pop and R&B radio airwaves. This gem's ride to the top of the charts should be rapid—and its stay should be lengthy.—**LF**

★ **LUCY WOODWARD** *Blindsided* (3:24)

PRODUCER: John Shanks

WRITERS: L. Woodward, J. Shanks, M. Elizondo, A. Laboriel

PUBLISHERS: various

Atlantic 301141 (CD promo)

Thanks to a massive AOL campaign, Atlantic was able to make decent strides in launching Lucy Woodward, the label's take on the Avril Lavigne movement. The follow-up to launch single "Dumb Girls"—which mainstream radio unfortunately snubbed—is another clever, faux-tough-girl anthem with a madcap chorus that roots in the brain like a summer weed. Producer John Shanks adds all the right instrumental touches to give the song the perfect balance between youthful bounce and post-Britney attitude. Woodward is definitely an artist worth a second glance.—**CT**

COUNTRY

★ **KENNY ROGERS** *I'm Missing You* (3:11)

PRODUCERS: Kenny Rogers, John Guess, Joe Chemay

WRITERS: B. Kirsch, S. Wariner

PUBLISHERS: Steve Wariner Music/Kidbilly Music, BMI

Dreamcatcher 008 (CD promo)

Now that the war is over, it remains to be seen whether the appetite for patriotic tunes will wane among country listeners. If so, Kenny Rogers' single may not have caught the wave in time to be a hit—which would be a shame.

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

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

SPOTLIGHTS



ANNIE LENNOX *Pavement Cracks* (4:08)

PRODUCER: Stephen Lipson

WRITER: A. Lennox

PUBLISHER: BMG, PRS

J Records 82876-52634 (CD promo)

Few contemporary performers possess the regal polish and melodic grandeur of Annie Lennox. As such, the upcoming *Bare*—her first new album in eight years—is one of the most anticipated arrivals of the year for the thirsty adult market. Release of a radio-targeted single seems almost cursory, given the can't-miss quality of her return. Nevertheless, "Pavement Cracks" is an exquisite calling card for Lennox's new set. It opens sadly, almost bashfully, with the a cappella sound of that glorious voice through the first verse, then escalates to a light bounce before catapulting into full fervent throttle, rife with lyrical discontent and delusion as "all my water colors fade to black/I'm going nowhere and I'm 10 steps back." "Pavement" is a rainbow of vocal hues, pure and seemingly effortless. Annie Lennox remains riveting and so very satisfying.—**CT**



MADONNA *Hollywood* (3:42)

PRODUCERS: Madonna, Marwais Ahmadzai

WRITERS: Madonna, M. Ahmadzai

PUBLISHERS: WB Music/Webo Girl, ASCAP; 1000 Lights

Warner Bros. 101128 (CD promo)

Just one month after the release of "American Life"—her lowest-charting first single from an album ever—Warner Bros. is hastily working to save face with the second track from the full-length *American Life*. "Hollywood" is one of few songs with commercial potential on the disc, with its driving tempo and zealous vocal—though it is a far cry from the ingenious fortitude displayed on so many previous singles during the artist's two decades in the public eye. Madonna's dependence on collaborator Marwais Ahmadzai's grossly limited electronic production wand, coupled with her use of acoustic guitar (not to mention preachy, whiney lyrics) on nearly every song on the album, makes for a tedious listen. Radio will likely indulge Lady M with a summer hit, but "Hollywood" is far from a star vehicle.—**CT**

It's one of the most potent tributes to military personnel we've heard. Much less strident than some offerings, this song boasts a poignant lyric that captures the personal impact of war: "By the time you see my face, I will have aged much more than the passing of the days." The song was written by two of Nashville's finest—Steve Wariner and Billy Kirsch—and Rogers turns in a sensitive, thoughtful performance. Programmers would do well to give it a shot.—**DEP**

RACHEL PROCTOR *Days Like This* (2:56)

PRODUCER: Chris Lindsey

WRITERS: R. Proctor, O. Blackmon

PUBLISHERS: Castle Street Music/Cal IV Songs, ASCAP

BNA 82876-52070 (CD promo)

This West Virginia native makes her bow with the kind of breezy tune that country programmers seem to gravitate toward this time of year. Proctor, whose writing credits include Martina McBride's "Where Would You Be," wrote this uptempo romp with Odie Blackmon. The lyric pays homage to a lazy summer day when there's nothing more pressing on the agenda than some lingering kisses. Proctor has a strong voice, well-suited to Lindsey's vibrant, soaring production. The fiery mandolin part toward the record's end is

especially engaging. All in all, a solid first effort from a newcomer with promise.—**DEP**

NEW & NOTEWORTHY

► **FANNY PACK** *Cameltoe* (3:34)

PRODUCERS: Matt Goias, Fancy

WRITERS: M. Goias, K. Grady

PUBLISHERS: Mister October Music/Fancyland Music, administered by Tommy Boy Publishing, ASCAP

Tommy Boy TB-2402-2 (CD promo)

Every summer needs that one kitschy party song that's infectious and worth a laugh. While Hitman Sammy Sam's "Step Daddy" is already generating buzz, FannyPack may ultimately claim the summer kingpin title with breakout single "Cameltoe." In a style reminiscent of '80s girl rap groups L'Trimm and J.J. Fad, the Brooklyn, N.Y.-based trio of Jessibel, Belinda, and Cat rhyme about the perils of "frontal wedgies" to a synthed-out dance track. It's part blast from the past, part tongue-in-cheek parody. Interest is growing at mainstream R&B and top 40 radio—New York's WHTZ (Z100) has been an early supporter—and the full-length *So Stylistic* is due in July. "Cameltoe" is the kind of song that defines summer.—**RH**

DVD REVIEWS

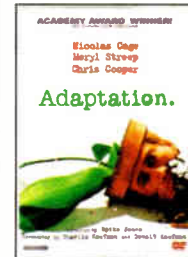
ADAPTATION

Columbia TriStar 7601

RELEASE DATE: May 20

This Academy Award-winning film, presented with enhanced audio and visuals, is the latest addition to Columbia's Superbit collection.

Though the digitally remastered picture and sound make for a superior viewing experience, there is a downside to such a process: Little disc



space is left over for special features. A theatrical trailer, English/French subtitles, and filmographies about the movie's main cast and crew are the only extras included. But extra features or not, the intricate plot twists still make this Spike Jonze-directed film highly recommended for viewing. Repeated viewings are a must. The film includes memorable performances by Chris Cooper, who earned a best supporting actor Oscar for his portrayal of orchid hunter John Laroche, as well as by Oscar nominees Nicolas Cage, who plays twin screenwriters Charlie and Donald Kaufman; and Meryl Streep, who portrays journalist/novelist Susan Orlean.—**JK**

SEX AND THE CITY: THE COMPLETE FOURTH SEASON

HBO 99208

RELEASE DATE: May 20

The sixth and final season of this successful HBO series is nearing its start date. Until then, fans can satisfy their need for *Sex* by revisiting the event-filled fourth season in this three-disc set. These 18 episodes include some of the best plot developments of the entire series; the episodes about the death of Miranda's (Cynthia Nixon) mother and the tribute to New York become more powerful with repeated viewings. The evolution of Carrie (Sarah Jessica Parker) and Aidan's (John Corbett) relationship in several episodes is another strong story line. Among the set's added content are cast and filmmaker biographies and interactive DVD-ROM features. Audio commentary from executive producer Michael Patrick King is also included for three of the episodes. In the "I Heart NY" commentary, King discusses his favorite scene from the entire series, which sees Carrie and Mr. Big (Chris Noth) dancing to "Moon River." He also points out how Samantha (Kim Cattrall) deflects uncertainty by making jokes, a subtle mannerism used throughout the series, and how Miranda's need to be in charge puts her in the driver's seat in her relationships.—**JK**



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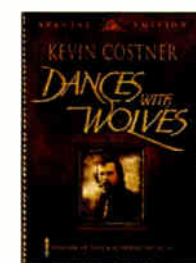
DANCES WITH WOLVES

SPECIAL EDITION

MGM 3949

RELEASE DATE: May 20

Thirteen years after this Kevin Costner project immersed audiences in Native American culture, along comes this two-disc special-edition DVD. In this format, the impressive film is injected with fresh insight. In particular, the seven-part "The Creation of an Epic—A Retrospective Documentary" explores how the *Dances With Wolves* novel was adapted to the screen. It also reveals how Costner took on the triple roles of actor, director, and producer. The



documentary further discusses the most difficult part of the movie to stage: the buffalo hunt. During a five-day period, actors and stunt men contended with 3,000 buffalo stampeding through the South Dakota plains. A section about the look of the film—which ultimately garnered seven Academy Awards, including best picture, best director, and best adapted screenplay—brings to light the attention to detail in creating the sets and costumes. You also learn that the actors were taught the Native American language of Lakota to make scenes more authentic. The package includes a photo montage set against the film's score, two audio commentaries, and the original trailer and TV spots.—**JK**

THE CUNNING LITTLE VIXEN

BBC Opus Arte

OA 0871

RELEASE DATE: May 20

When Czech composer Leos Janáček created a timeless marvel with his 1923 opera *The Cunning Little Vixen*, he based the work on a serialized newspaper cartoon. The piece comes full-circle with this animated film version, for which conductor Kent



Nagano carefully fashioned a condensed score suitable for a compressed TV production. As with the best, most imaginative animation, this *Cunning Little Vixen* is a wonder of charm and wit, suitable for adults and children alike. Of course, Janáček's magical music transforms the simple story of the titular fox into a fable on the cycle of nature that is deeply touching and profound. The Nagano-led musical performances are excellent, and the audiovisual production values are high, with such DVD extras as a featurette on the animation process. Distributed in the U.S. by Naxos of America.—**BB**

MERCHANTS & MARKETING

Industry Keeps Eye On Reorganized Kmart

In A Time Of Sagging Music Sales, Executives Hope That The Mass Merchant Can Remain Solvent

BY MATTHEW BENZ

NEW YORK—Considering the rough year that music retail is having, distribution executives say that the continued survival of the Kmart mass-merchant chain—now that it is out from bankruptcy—is crucial.

After filing for Chapter 11 reorganization Jan. 22, 2002, Troy, Mich.-based Kmart closed about 600 stores, emerging from bankruptcy May 6 with some 1,500 outlets.

"Our associates are facing the future with new energy and enthusiasm," Kmart president/CEO Julian C. Day says, "as well as a renewed commitment to providing our customers compelling promotional values, great private brands, and excellent service."

CAN THEY MAKE IT?

But based on the difficulty other retailers have had in coming out of Chapter 11 and staying solvent, some analysts say the turnaround may have been too quick.

Given Kmart's size and the troubles elsewhere in music retail, "we're obviously watching this very closely," says Jim Weatherston, executive VP of Universal Music & Video Distribution. "There is still speculation [about] whether they can make it in the long term."

Already this year, Best Buy has said it will try to sell the loss-making Musicland Group (*Billboard*, April 12), which it acquired 2½ years ago.

More recently, Tower Records said it was delaying an interest payment on its debt, in an apparent effort to gain leverage in the ongoing negotiations with its creditors regarding its own fate (*Billboard*, May 10).

"At this point," WEA Inc. president John Esposito says, "when the industry is under the siege that it is, losing 1,500 stores would not be a good thing."

When Kmart filed for bankruptcy, Handleman was the company in the music industry with the most to lose: The mass merchant accounted for 35% of the rackjobber's sales.

But Handleman quickly won designation from U.S. Bankruptcy Court for the Northern District of Illinois as one of Kmart's "critical vendors."

Though it is losing tens of millions in annual sales from the

Kmart store closings, Handleman is generally credited with having navigated the situation well.

"They've made it seem like business as usual," Esposito observes.

Greg Mize, Handleman's assistant VP of investor relations, calls Kmart's emergence from bankruptcy "more a legal event" than anything else. In terms of music and video, "it didn't really change [anything]."

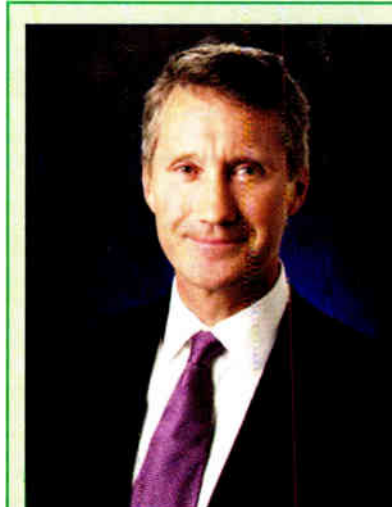
But there are some positive signs so far.

Mize claims that comparable-store sales of music at Kmart are up thus far in 2003, though he declines to be more specific.

For the five-month period ended April 2, Kmart's overall comparable-store sales are down 7.4%.

MARKETING STRATEGIES

Still, to reach its goal of profitability in the fiscal year that begins next February, observers



'Our associates are facing the future with a new energy and enthusiasm, [as well as] a renewed commitment to providing our customers excellent service.'

—JULIAN C. DAY, K MART

say Kmart must forge an identity separate from the lower-priced Wal-Mart stores and the hipper Target stores.

Therefore, Kmart is marketing itself as a destination for Hispanic

and African-American shoppers, who collectively comprise 32% of its customer base.

Last spring, Kmart launched an ad campaign aimed at Hispanic and African-American customers

that featured Chaka Khan, BeBe Winans, and José Feliciano. It also has a long-term marketing deal with EMI Latin artist Thalía.

According to Weatherston, Kmart's share of the overall U.S. Latin music market is 11%. Its share of the urban market is 2%-2.5%.

Weatherston also cites Kmart's new merchandising schemes as a positive. In many cases, the strategies put the music department closer to the front of the store. Additionally, he says new, brighter store decor should appeal to younger customers.

Meanwhile, Esposito is heartened by Kmart's continued support of higher-margin catalog CDs—especially at a time when "everybody is shrinking their catalog space."

"We're excited that they're up," Mize adds. "We hope it's a sign of good things to come."

FYE Sponsors Summer Tours

BY BRIAN GARRITY

NEW YORK—With an eye on building greater customer recognition of its FYE brand, mall-based music store kingpin Trans World Entertainment is committing major marketing dollars to sponsoring the upcoming summer concert touring season.

FYE will sponsor seven concert venues in the Albany, N.Y., and Philadelphia areas, as well as a pair of national traveling rock festivals: Ozzfest and Lollapalooza. The retailer is also lending its name to a number of special radio concert events during the summer.

While figures were not disclosed, the company is billing the initiative as the most aggressive summer music sponsorship program in its history.

"We're in the third year of FYE branding, and we're looking at this as a way to really gain exposure, as well as to support what's going on in the music industry," Trans World Entertainment VP of marketing Mark Hogan says.

Hogan says the increase in FYE's tour sponsorship activity reflects more venues and concert promoters reaching out to the retailer for marketing support. It is also

spurred by attractive economic terms being offered to the retailer for sponsorship opportunities.

As part of the promotions, FYE will have a mini-store/autograph tent on-site at the venues, where concert-goers can purchase product from acts featured on the bill. Visitors will also have opportunities to meet artists.

"That's one of the key components: We sell on-site," Hogan says. "That helps us recoup a lot of our investment."

FYE will also support its sponsorship initiatives with extensive advertising, in-store signage, on-site activities, and online support.

The advertising will consist of radio and TV spots, as well as concert program materials.

In-store promotions will include dedicated displays for acts featured on the Ozzfest and Lollapalooza tours, posters, ticket giveaway promotions, and special appearances by some of the artists.

There will also be coupon campaigns in which rebates are packaged with ticket envelopes and distributed at the venues.

For the second year, FYE will be the official music retailer and exclusive "in association with"

sponsor of concerts produced and/or promoted by Clear Channel Entertainment at select Philadelphia-area venues, including Tweeter Center, Hershey Park Stadium/Star Pavilion, the Electric Factory, Tower Theatre, and Theatre of the Living Arts.

In the Albany area, FYE will be the exclusive music retailer for the fourth consecutive year at the Saratoga Performing Arts Center and a venue sponsor at the Pepsi Arena in Albany.

FYE, for the third year, will be the exclusive retail sponsor of Ozzfest, which features Ozzy Osbourne, Korn, and Marilyn Manson. FYE will also be sponsoring the return of the Lollapalooza

tour featuring Jane's Addiction and Audioslave.

FYE is lending sponsorship support to two major radio festivals: WQHT New York's Hot 97 Summer Jam X at Giants Stadium in East Rutherford, N.J. on June 3—featuring Eminem, 50 Cent, Nelly, and Nas—and the May 24 WHFS Festival in Washington, D.C., featuring 30 acts including Godsmack, Blur, and Good Charlotte.

"We think this sort of promotion is very important," Hogan says. "When you look at the summer, it's difficult to reach people through traditional media. People are out and enjoying events like these."

Another plus: FYE gets to piggyback its brand on advertising in association with the tours in question.

The bulk of FYE promotional activity outside the summer concert season is usually local market radio—which tends to be new-release driven.

"We look at this as a broader perspective where we can feature a lot of artists and get our message out," Hogan says. "We think it's an awareness thing. Maybe somebody didn't know what FYE is, they see the name at an event, then they see it in the mall, tie it together, and go into the store."



Baby Bands, Veterans In Concrete Mix

Samplers, Promo Racks Increase Participation In Marketing Program

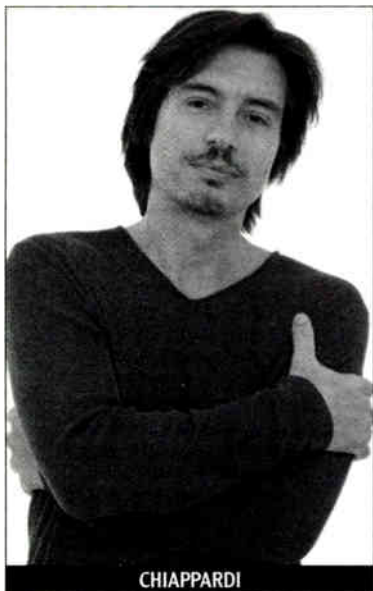
BY SHARON LEVINE

During the past six months, New York-based Concrete Marketing has built retail participation in its 12-year-old Concrete Corner program by 30% to 350 stores nationwide, developing metal display racks and upping distribution of its Corner Sampler CD.

The program promotes independent and major-label acts with samplers and brand-new, colorful metal floor racks that stand nearly 6 feet tall. The rack holds 15 titles, including a featured release with a header card atop the display bin. Baby bands are able to build recognition when positioned next to established acts, which in turn benefit from placement next to hip new bands.

"With this rack, as long as you have floor space, it's a perfect tool to merchandise product," says Rob Fishback of Chicago's Discount Records. "The samplers put music into people's hands who might never have heard the band."

This month, the display features a mix of rock and heavy-metal acts like



CHIAPPARDI

Linkin Park (Warner Bros.), Cold (Interscope), Zakk Wylde's Black Label Society (Spitfire), Marilyn Manson (Interscope Geffen Records), the Datsuns (V2), Systematic (Elektra), Noth-

ingface (TVT), and E Town Concrete (Razor & Tie), as well as the *House of 1,000 Corpses* soundtrack (Interscope) and the latest *WWE Divas* DVD (WWE).

Participating retailers also distribute 20,000 Corner Samplers monthly, up 45% from the previous allotment of 12,000 per month. The samplers are enhanced and include clips and trailers from DVD music videos.

"Kids throw the sampler in their computer and check out upcoming videos and DVD trailers prior to release," says Concrete Marketing's Corner coordinator, Steve Seabury.

The new stores signed up for the Concrete Corner include 28 Newbury Comics outlets in New England. Concrete Marketing president Bob Chiappardi says customers at that chain who are part of the Newbury Comics e-mail list can download a coupon that will entitle them to the Corner Sampler with the purchase of any product.

"We want the right stores: people committed to hard rock and heavy-metal music," Chiappardi says. "We are looking for stores that pique consumer interest."

Other stores that have agreed to feature the display are key rock-oriented stores in the Sound Shop component of the Value Music chain, the 14-unit CD World in New Jersey, and tastemaker independent stores like Los Angeles' Aron's Records and Albany, N.Y.'s Music Shack. By market, Seabury says Concrete Marketing counts New York, Boston, St. Louis, Pittsburgh, and Green Bay, Wis., as having the best participation in the program.

Concrete Corner costs labels \$7,000 per month and is sold out for the next six months, according to Seabury. As part of the promotion, Concrete Corner retailers guarantee to carry five to 10 titles. To increase interest at the point of sale for its clients' albums, Concrete Marketing rewards stores that fulfill the goals of the price-and-positioning program by offering cash prizes for heavy in-store play of the featured acts and maintenance of the displays.

Concrete Marketing also offers retailers band information on the Web sites fan2fan.com and concreteplanet.com. In turn, participating retailers are expected to provide photos and complete questionnaires, which expose consumer behavior on the ground level to Concrete Marketing and its clients.

Roadrunner Records director of sales and field marketing Marc Schapiro notes that "at \$20-\$30 per store, it's the best price-and-positioning program for your dollar."

Sanctuary Records head of sales Bob Cahill says Concrete Corner "has been more helpful with our baby acts. We use it regularly, as you can imagine with our roster."

Declarations Of Independents™



by Chris Morris

PARTNERING IN MEMPHIS: The weather was lousy, so Declarations of Independents missed a chance to catch the Memphis Redbirds, the St. Louis Cardinals' farm team, during a stay in the Bluff City in early May. But we did learn about a new outfit that hopes to become, in the words of its prospectus, "the AAA minor league label in Memphis."

Late last year, a new recording studio called Young Avenue Sound opened its doors in Memphis' hip Cooper Young district. The studio—which features analog, digital, Pro

its wares through local retail at Cats and Pop Tunes stores, or through the studio's Web site.

To date, the PRC has attracted such Memphis-area acts as **Mrs. Fletcher, Drought, Reverend Cheairs, the Songbirds**, and a band previously featured in this column, **the Subteens** (Declarations of Independents, *Billboard*, April 1, 2000). Genres range from metal to punk-pop to gospel.

Although the studio assumes some risk in this setup, Mann says, "We think the bands need a shot, and it's no more complicated than that. We're not a charity, but the PRC is a philosophical thing. These [musicians] are beating their brains out every weekend for 40 or 50 bucks a show, holding down day jobs, and trying to practice their art. We can make the difference for these guys."

Mann and Pevear's larger ambitions can be detected in the name of their umbrella company, Memphis Records. The partners hope to establish an in-house independent record label that will feature the same type of hard-working touring band that moves through the PRC.

Mann says, "It's our expectation that there will be a number of PRC bands that will be ready to move to the next level, which would be a label deal."



WILLIE PEVEAR (LEFT) AND DON MANN

Tools, and mobile capabilities—was designed by English engineer Alan Stewart, who also crafted rooms at Abbey Road and Electric Ladyland. It is the platform for an ambitious local label operation that involves a partnership between the studio and local musicians.

Young Avenue president **Don Mann** and studio director **Willie Pevear** envisioned something bigger than a new facility—especially in a market with as much young and unexposed talent as Memphis.

Pevear says, "Our plan is simple: interface with local working musicians, put their product out there, and get it sold."

To meet that goal, Young Avenue offers what it calls the Performer's Recording Coop (PRC). The studio provides the recording time and asks musicians to put enough money up front to pay for the manufacturing and packaging of 1,000 CDs (typically at a cost of \$1,000-\$1,800 for an EP; the price rises to approximately \$3,000 for an album). CD production is farmed out to a third party.

The band sells the finished product at gigs, and recording costs are recouped with a \$5-per-unit cut from the sale of the CDs (which are priced at the venues as the artists see fit). After recoupment, the acts can buy the remaining inventory for \$2 per unit.

The studio will also take an additional small cut if an act opts to sell

END GAME: Midwest Artists Distribution (MAD) has closed its doors, and the owners of the Rolling Meadows, Ill.-based indie distributor have filed for Chapter 7 bankruptcy protection.

On April 28, **Dave Slania** and **Rocio Almeida**, Slania's wife and business partner, filed their petition (which entails liquidation of assets), in U.S. Bankruptcy Court in the Northern District of Illinois, Eastern Division. MAD's label creditors began receiving notification of the filing the week of May 5.

A listing of the couple's assets and liabilities isn't available, and Slania and Almeida could not be reached for comment.

Nine-year-old MAD was formed to sell mainly Midwestern regional labels. It experienced deepening financial woes after Valley Media went bankrupt in late 2001 (Declarations of Independents, *Billboard*, March 15). By early 2003, all of MAD's employees had either exited or been laid off, and most of its top-selling labels had defected to other distributors.

Slania—all the while returning inventory to his distributed labels—had hoped that a cash infusion from a label investor would bail the company out. That 11th-hour prayer apparently went unanswered.

Billboard DIRECTORIES

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Retail Track™



by Ed Christman

KEEPING AFLOAT: Despite posting a \$45.5 million loss in its fiscal year that ended Feb. 1, it looks as if Trans World Entertainment will evade a problem that has stymied most other large, music-based retail chains.

According to its 10-K filing, Trans World expects to have a definitive agreement in place by the end of May that will extend its existing \$100 million credit facility with Congress Financial. The current revolver expires in July, but Trans World says it has a commitment from the bank for three more years, under the same terms and conditions as its present loan.

Financial executives at the majors say that during the past few years, Congress Financial has aggressively tightened up the funding of the cred-

have to flow it through inventory," says **John Sullivan**, executive VP/CFO for the Albany, N.Y.-based chain.

The company spent \$18.8 million for advertising in 2002, down from \$25.3 million in 2001. Those cooperative advertising dollars are included in the company's selling, general, and administrative (SG&A) expenses.

Without the charges, Trans World would have posted a net income of \$600,000, although the operating loss would have been \$6.3 million. Looking at operations, the accounting adjustments for cooperative advertising funding increased gross profit so that it was 36.4% of total revenue and SG&A was 36.3%. In 2001, before the changes, gross profit was 32.6%, and SG&A was 30.5%.

Last year, music sales were 58.9% of total revenue, down from 75.1% two years ago. Meanwhile, movie sales are now 24.5%, a 10 percentage-point increase from the 14.5% of revenue that product segment claimed in 2000 for Trans World.

Likewise, videogames are now 6.1%, up from 2.3% two years ago. The category known as "other" is also increasing: Last year, other—which includes accessories, T-shirts, posters, and lifestyle items—comprised 10.5% of sales, up from 8.1% two years ago.

Looking at the balance sheet, the company ended 2002 with a cash balance of \$197 million, down from \$254.9 million in the previous fiscal year. Trans World used \$15.8 million in cash to repurchase company shares. In the past year it has bought back about 12 million shares, leaving outstanding shares at 40 million.

During the year, it spent \$40.4 million on capital expenditures, including installing a kiosk sampling system and rebranding its mall stores. Trans World expects capital expenditures to be \$30 million in 2003.

The company's \$100 million revolver was completely available at year's end. During the last fiscal year, the highest amount outstanding was \$34.9 million, as opposed to \$12.2 million in the previous fiscal year.

At year's end, inventory stood at \$378 million, down from \$409 million at the end of 2001, while accounts payable were \$327 million, down from \$378 million. Shareholder equity finished the year at \$392 million, down from \$448 million at the end of the previous year.

For 2003, Trans World expects earnings to range from 15 cents to 20 cents per share, with sales holding steady at 2002 levels. It expects gross profit to be 36% and SG&A to be 31%-32%.

NARM Says Music Sales Were \$8.9B

BY ED CHRISTMAN

Recent surveys by two major industry bodies revealed conflicting total U.S. sales of recorded music for 2002.

The National Assn. of Recording Merchandisers (NARM) reports that total sales by its U.S. retail members reached \$29.4 billion in 2002. Of that amount, music sales accounted for \$8.9 billion. The figure is down from \$10.5 billion in 2000, the last time NARM compiled such a survey.

In contrast, the Recording Industry Assn. of America recorded music sales

of \$12.6 billion in 2002 (*Billboard Bulletin*, March 3). That figure includes record clubs and mail-order houses, which the NARM survey doesn't, and is based on list price. Most albums are heavily discounted, which is another possible explanation for the lower sales volume recorded by the NARM survey.

For other product categories, NARM members reported \$10 billion in revenue from music and video hardware; video software, \$3.4 billion; books and magazines, \$3 billion; and videogames and computer software, \$2.8 billion.

The survey also reveals that product returns are increasing. Last year, returns were calculated at 19.5% of revenue vs. 16.4% in 2000. The survey notes that cash and checks accounted for 46.3% of sales transactions; credit cards were used in the remainder. It also shows that the typical music purchase consisted of 2.3 items vs. 1.4 for video purchases.

Other products that the survey broke out include used CDs, which accounted for \$263 million in sales; blank CDs, \$178 million; vinyl, \$67 million; and DVD-Audio, \$31 million.

April RIAA Certifications

Following are the Recording Industry Assn. of America certifications of album shipments for April:

MULTI-PLATINUM ALBUMS

- Kid Rock**, *Devil Without a Cause*, Lava, 11 million.
- Faith Hill**, *Breathe*, Warner Bros., 8 million.
- Soundtrack, *O Brother, Where Art Thou?*, Lost Highway, 7 million.
- Avril Lavigne**, *Let Go*, Arista, 6 million.
- Norah Jones**, *Come Away With Me*, Blue Note, 6 million.
- Kid Rock**, *Cocky*, Lava, 4 million.
- Faith Hill**, *Take Me as I Am*, Warner Bros., 3 million.
- Toby Keith**, *Greatest Hits, Vol. 1*, Mercury Nashville, 2 million.
- Celine Dion**, *One Heart*, Epic, 2 million.

PLATINUM ALBUMS (1 MILLION UNITS)

- Triumph**, *Allied Forces*, TRC Records, its first.
- Evanescence**, *Fallen*, Wind-up Records, its first.
- Celine Dion**, *One Heart*, Epic, her ninth.
- Various artists, *Now That's What I Call Music! Vol. 12*, Capitol.
- Default**, *The Fallout*, TVT, its first.

GOLD ALBUMS (500,000 units)

- Lil' Kim**, *La Bella Mafia*, Queen Bee/Atlantic, her third.
- Evanescence**, *Fallen*, Wind-up Records, its first.

Executive Turntable

MERCHANDISING: Alyssa Tucker is named VP of sales and marketing for 4Kids Entertainment in New York. She was director of licensing.



HAMBY

DISTRIBUTION: Dan Hamby is named senior VP of business development for Acorn Media Publishing in Silver Spring, Md. He was VP of consumer products for PBS.

- Triumph**, *Classics*, TRC Records, its seventh.
- James Taylor**, *Greatest Hits, Vol. 2*, Columbia, his 16th.
- Celine Dion**, *One Heart*, Epic, her 10th.
- CeCe Winans**, *CeCe Winans*, Sparrow, her third.
- Johnny Cash**, *American IV: The Man Comes Around*, American/Lost Highway, his 13th.
- Various artists, *Now That's What I Call Music! Vol. 12*, Capitol.
- AFI**, *Sing the Sorrow*, Nitro/DreamWorks/Interscope, its first.
- Lil' Jon & the Eastside Boyz**, *Kings of Crunk*, BME/TVT, their second.



it facilities it supplies to music merchandisers, including Valley Entertainment and Warehouse Entertainment. Those two companies wound up filing for Chapter 11, with Valley eventually being liquidated.

Trans World had sales of \$1.28 billion for the year. That is a 7.6% drop from 2002's sales of \$1.39 billion, when it had revenue of \$16.8 million, or 40 cents per share. The drop was attributed to a 5% decrease in comparable-store sales and the closing of 65 stores during the year.

The \$45.5 million loss translated into \$1.13 per diluted share. The dramatic change to red ink was largely attributed to write-offs because of changes in accounting methods that reflected rulings and guidelines the Financial Accounting Standards Board issued in the past year. Trans World wrote off its entire balance of goodwill of \$40.9 million, or 72 cents per share.

Accounting rules were also changed: If vendor allowances, such as cooperative advertising funds, are not spent on an identifiable cost, they must be subtracted from cost of goods instead of being subtracted from expenses, which was how Trans World previously recorded those funds. So switching \$48 million in cooperative advertising funds against cost of goods resulted in a one-time charge of \$13.9 million. This is because "any vendor allowance is a reduction of purchase price, so you

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MAY 24 2003 Billboard TOP KID VIDEO						
THIS WEEK	LAST WEEK	MOVIES	Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER		
			NUMBER 1 7 Weeks At Number 1			
1	1		CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE	PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.95
2	3		BABY NEPTUNE	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003	14.95
3	2		MEET STRAWBERRY SHORTCAKE	DIC ENTERTAINMENT/FOX VIDEO 2088934	2003	12.98
4	4		SPRING FOR STRAWBERRY SHORTCAKE	DIC ENTERTAINMENT/FOX VIDEO 2007830	2003	12.98
5	6		BARNEY'S READ WITH ME DANCE WITH ME	HIT ENTERTAINMENT 2080	2003	14.95
6	5		SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	2003	19.95
7	10		SESAME STREET: ZOE'S DANCE MOVES	SONY MUSIC ENTERTAINMENT 50200	2003	12.95
8	25		MOVE TO THE MUSIC	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002	12.95
9	23		JUSTICE LEAGUE: JUSTICE ON TRIAL	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 23476	2003	14.95
10	9		DORA'S MAP ADVENTURES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.95
11	15		CASTLE IN THE SKY	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 12723	1986	19.99
12	8		101 DALMATIANS II: PATCH'S LONDON ADVENTURE	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	2003	26.95
13	20		DAREDEVIL VS. SPIDER-MAN	BUENA VISTA HOME ENTERTAINMENT 28520	2003	14.95
14	12		THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH	AMERICAN BAY ENTERTAINMENT 13291	2003	12.95
15	13		BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT	HIT ENTERTAINMENT 24186	2003	14.99
16	7		SPONGEBOB: THE SPONGE WHO COULD FLY	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	2003	12.95
17	24		DORA THE EXPLORER: WISH ON A STAR	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
18	16		SEA STORIES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.95
19	21		CHALLENGE OF THE SUPER FRIENDS-ATTACK OF THE LEGION OF DOOM	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 23484	2003	14.95
20			BABY MOZART	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
21			DORA'S BACKPACK ADVENTURE	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.95
22			BELLE'S MAGICAL WORLD	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	1997	22.99
23	14		BIKINI BOTTOM BASH	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
24			BLUE'S CLUES: ABC'S AND 123'S	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95
25	18		SCOOBY-DOO MEETS BATMAN	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.95

MAY 24 2003 Billboard RECREATIONAL SPORTS					
THIS WEEK	LAST WEEK	SPORTS	Sales data compiled by Nielsen VideoScan		PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER	
			NUMBER 1 3 Weeks At Number 1		
1	1		WWE: NO WAY OUT 2003	SONY MUSIC ENTERTAINMENT 59357	16.95
2	2		WWE: DIVAS: DESERT HEAT	SONY MUSIC ENTERTAINMENT 59385	14.95
3	3		WWE: ROYAL RUMBLE 2003	SONY MUSIC ENTERTAINMENT 59355	14.95
4	4		WWE: DIVAS UNDERESSED	SONY MUSIC ENTERTAINMENT 59345	14.95
5	9		WWE: SUMMERSLAM 2002	SONY MUSIC ENTERTAINMENT 59321	19.98
6	7		WWE: SURVIVOR SERIES 2002	SONY MUSIC ENTERTAINMENT 59351	19.95
7	6		WWE: RAW TENTH ANNIVERSARY	SONY MUSIC ENTERTAINMENT 59381	12.95
8	12		WWE: GLOBAL WARNING TOUR	SONY MUSIC ENTERTAINMENT 59375	19.95
9	11		ENTERTAINER'S BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON	VENTURA DISTRIBUTION 1416	14.95
10	10		AND 1 MIX TAPE TOUR 2002	VENTURA DISTRIBUTION 3413	14.98
11	18		WWE: ARMAGEDDON 2002	SONY MUSIC ENTERTAINMENT 59353	16.95
12	15		WWE: NO MERCY	SONY MUSIC ENTERTAINMENT 59325	19.95
13	13		TONY HAWK: GSTP 2001	REDLINE ENTERTAINMENT 77035	14.98
14			CAR RACE: DARELL WALTRIP	BUENA VISTA HOME ENTERTAINMENT 486977	14.95
15	8		SUPER BOWL XXXVII	WARNER HOME VIDEO 37855	19.95
16			STREETBALL: THE AND 1 MIX TAPE TOUR	VENTURA DISTRIBUTION 14463	19.95
17	5		ULTIMATE X	BUENA VISTA HOME ENTERTAINMENT 362006	22.95
18	14		TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1	REDLINE ENTERTAINMENT 77002	15.95
19			WWE: KING OF THE RING	SONY MUSIC ENTERTAINMENT 59617	14.95
20			WWE: WRESTLEMANIA X-EIGHT	SONY MUSIC ENTERTAINMENT 54125	19.98

MAY 24 2003 Billboard HEALTH & FITNESS					
THIS WEEK	LAST WEEK	FITNESS	Sales data compiled by Nielsen VideoScan		PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER	
			NUMBER 1 3 Weeks At Number 1		
1	1		PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
2	4		THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98
3	5		LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95
4	3		LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95
5	6		METHOD-ALL IN ONE	CURRENT WELLNESS 906	12.98
6	2		CRUNCH: PICK YOUR SPOT PILATES	ANCHOR BAY ENTERTAINMENT 12273	9.95
7	7		LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 380210	9.95
8	8		LESLIE SANSONE: WALK THE WALK	GOODTIMES HOME VIDEO 1790	24.98
9	11		PILATES: BEGINNING MAT WORKOUT	GAIAM VIDEO 1231	14.98
10	10		DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
11	12		THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98
12	13		TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368	9.95
13	14		FIRM: BODY SCULPTING SYSTEM	GOODTIMES HOME VIDEO 2210	9.95
14	18		FIRM PARTS: SCULPTING BUNS, HIPS & THIGHS	GOODTIMES HOME VIDEO 20156	9.95
15	9		LESLIE SANSONE: WALK AWAY THE POUNDS	GOODTIMES HOME VIDEO 22114	12.95
16			PILATES YOGA TWO-PACK	ARTISAN HOME ENTERTAINMENT 61294	19.98
17	15		THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
18	20		DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98
19			SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98
20			BELLYDANCE FITNESS WORKOUT: HIP HOP FOR FITNESS	GOLDHILL HOME VIDEO 705	14.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

'Terminator 2' To Be Sold On HD DVD

BY JILL KIPNIS

LOS ANGELES—Artisan Home Entertainment's decision to release *Terminator 2: Extreme DVD* in the high-definition (HD) DVD-ROM format has some industry executives scratching their heads.

HD DVD players are still years away from being introduced into the U.S. marketplace. Therefore, executives are questioning the wisdom of releasing a version of a movie that can only be played on high-end PCs that run Microsoft's Windows Media Player 9. No other movie studios currently have plans to release movies on HD DVD.

The two-disc June 3 release, which retails for \$29.98, also includes a digitally remastered version of the 1991 film with new features that will play on conventional DVD players.

"We've got to ride DVD for a little while longer," Video Software Dealers Assn. president Bo Andersen says. "Chipping away at a new format in small steps won't engage consumers." Similarly, Doug Thomas, senior editor of DVD/video for amazon.com, does not think the HD DVD's appeal is strong enough, given the existing technology: "Versions for your home theater system look good already."

But Artisan president of sales and marketing Jeff Fink says the *Terminator 2 (T2)* release is a "window into the future of where DVD is headed."

The company previously offered HD content with the April 22 release of the *Standing in the Shadows of Motown* DVD. That project included a DVD-



FINK

ROM film that was 1.7 times the resolution of a DVD (*Billboard*, April 5). The *T2* HD DVD-ROM is 3.5 times the resolution of a DVD.

Motown was "close to high-definition," says Erin Cullen, Microsoft's product manager for the Windows digital-media division, while *T2* is "true high-definition."

Microsoft wants to offer consumers an interim method of viewing HD content while the DVD Forum—an international association that determines guidelines for next-generation DVD hardware—mulls over varying standards for HD set-top machines.

Retailers doubt that a new version of *T2* will create excitement for the new format, because the title has been released on DVD twice before.

But Artisan's decision was based in large part on Warner Bros.'s July 2 theatrical release of *Terminator 3: Rise of the Machines*. Artisan is spending \$4 million on a marketing campaign, which will roll out while *Terminator 3* is being promoted.

MAY 24 2003 Billboard TOP MUSIC VIDEOS					
THIS WEEK	LAST WEEK	MUSIC	Sales data compiled by Nielsen SoundScan		TAPE/DVD PRICE
			TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	
			NUMBER 1 4 Weeks At Number 1		
1	1		THE NEW BREED	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108	50 Cent 19.95 DVD/CD
2		NEW	WHEN THE LIGHTS GO DOWN	WARNER MUSIC VIDEO 38579	Faith Hill 16.95 DVD
3	2		THE BEATLES ANTHOLOGY	▲ ¹³ CAPITOL VIDEO 90190	The Beatles 149.95/69.95
4	5		JOSH GROBAN IN CONCERT	● WARNER REPRISE VIDEO 48413	Josh Groban 27.98 CD/DVD
5	4		LIVE IN NEW ORLEANS	▲ ¹³ BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones 14.95 DVD
6	8		AN EVENING WITH THE DIXIE CHICKS	▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	Dixie Chicks 14.95/19.95
7	3		THE MADRIGALS	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 89083	Howie Day 9.99 CD/DVD
8	10		FOR THE LAST TIME: LIVE FROM THE ASTRODOME	● MCA/AMERICA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 110261	George Strait 19.95 DVD
9	9		AUSTRALIAN HOMECOMING	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44510	Gather Vocal Band 29.95/24.95
10	12		HELL FREEZES OVER	▲ ⁸ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles 24.95/24.99
11	13		ANY GIVEN THURSDAY	▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer 14.95/19.95
12	19		HEAVEN	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4466	Bill & Gloria Gather And Their Homecoming Friends 29.95/24.95
13	6		THE ULTIMATE VIDEO COLLECTION	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56735	B2K 14.95 DVD
14	11		SECRET WORLD LIVE	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 483694	Peter Gabriel 24.95/19.95
15	15		LA HISTORIA	EMI LATIN VIDEO 80819	Intocable 14.98 CD/DVD
16	17		MTV UNPLUGGED V2.D	VAGRANT 378	Dashboard Confessional 18.99 CD/DVD
17	7		ALIVE IN SEATTLE	IMAGE ENTERTAINMENT 9559	Heart 19.95/24.95
18	23		BACK IN THE U.S. LIVE 2002	▲ ³ CAPITOL VIDEO 77989	Paul McCartney 19.98/24.98
19	24		THE DANCE	● WARNER REPRISE VIDEO 38486	Fleetwood Mac 19.95/24.97
20	14		I AM TRYING TO BREAK YOUR HEART	PLEXI/MUSIC 007	Wilco 19.95/24.95
21	18		LET'S GET LOUD	● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez 14.95/19.95
22	16		LIVE IN CONCERT	HB HOME VIDEO/WARNER MUSIC VISION/WARNER HOME VIDEO 91883	Cher 19.98/24.98
23	22		GOING HOME	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4467	Bill & Gloria Gather And Their Homecoming Friends 29.95/24.95
24	32		ONE NIGHT ONLY: LIVE	▲ ² EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees 19.98/24.99
25	34		IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK	● J RECORDS/BMG VIDEO 2006	Rod Stewart 14.95/19.95
26	30		HANDS UP	LA FACE VIDEO/BMG VIDEO 51157	TLC 9.99 DVD
27	28		I'M WITH YOU/SK8ER BOI	ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne 7.99 DVD
28	26		LIVE AT FOLSOM FIELD, BOULDER, COLORADO	▲ BMG VIDEO 65042	Dave Matthews Band 19.98/24.98
29		RE-ENTER	PULL OVER	● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor 14.98/19.98
30	25		DRIVE-THRU RECORDS	DRIVE-THRU VIDEO 60080	Various Artists 16.95 DVD
31		RE-ENTER	LIVE SHIT: BINGE & PURGE	▲ ¹² ELEKTRA ENTERTAINMENT 5194	Metallica 59.98 DVD
32	20		GLOBAL	MUTE 9201	Paul Van Dyk 19.98 CD/DVD
33	21		EVERY BREATH YOU TAKE	A&M VIDEO 3640	The Police 19.95/19.95
34	31		SUPERNATURAL LIVE	▲ ² ARISTA RECORDS INC./BMG VIDEO 15750	Santana 19.95/24.97
35	36		LIVE FROM AUSTIN, TEXAS	▲ ⁷ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53032	Stevie Nicks And Double Trouble 14.95/19.97
36	29		THE BEST OF 1990-2000	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63511	U2 12.95/19.95
37		RE-ENTER	ALL THE WAY... A DECADE OF SONG	▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50229	Celine Dion 19.95/24.97
38	39		LOVERS LIVE	▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade 14.98/19.98
39		RE-ENTER	ONE NIGHT ONLY	▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John 16.98/24.98
40	27		DISASTERPIECES	▲ ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot 14.98/24.98

● RIAA gold cert for sales of 50,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ● RIAA platinum cert for sales of 100,000 units for SF or LF videos; ● RIAA platinum cert for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

MAY 24
2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 1 Week At Number 1			
1	NEW	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG	29.95
2	NEW	TWO WEEKS NOTICE (PAN & SCAN) WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	PG-13	27.98
3	NEW	TWO WEEKS NOTICE (WIDESCREEN) WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13	27.95
4	1	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.95
5	2	HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.95
6	3	DARKNESS FALLS (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13	26.95
7	7	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
8	6	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13	27.98
9	4	DRUMLINE (PAN & SCAN) FOXVIDEO 2007634	Nick Cannon Zoe Saldana	PG-13	27.98
10	NEW	BIGGIE & TUPAC VENTURA DISTRIBUTION 1106	The Notorious B.I.G. Tupac	NR	19.95
11	9	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29751	Animated	PG	29.99
12	27	X-MEN 1.5 FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.95
13	5	DRUMLINE (WIDESCREEN) FOXVIDEO	Nick Cannon Zoe Saldana	PG-13	27.98
14	10	MAID IN MANHATTAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
15	11	FAMILY GUY VOLUME ONE FOXVIDEO 2006951	Animated	NR	49.98
16	NEW	BABYLON 5-THE COMPLETE SECOND SEASON WARNER HOME VIDEO 24242	Bruce Boxleitner Claudia Christian	NR	99.95
17	NEW	X-MEN: THE LEGEND OF WOLVERINE BUENA VISTA HOME ENTERTAINMENT 28603	Animated	NR	19.95
18	13	JACKASS: THE MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
19	8	STANDING IN THE SHADOWS OF MOTOWN ARTISAN HOME ENTERTAINMENT 13780	Gerald Levert	PG	22.95
20	14	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R	27.95
21	17	JACKASS: THE MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56614	Johnny Knoxville Steve-O	R	29.95
22	12	SPEED RACER ARTISAN HOME ENTERTAINMENT 11650	Animated	NR	22.95
23	NEW	PREDATOR 2 FOXVIDEO 2006407	Danny Glover Gary Busey	R	14.95
24	38	THE BOONDOCK SAINTS FOXVIDEO 2002807	Willem DaFoe	R	14.95
25	20	GHOST SHIP (WIDESCREEN) WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R	27.95
26	16	8 MILE (WIDESCREEN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R	26.95
27	21	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91933	Nia Vardalos John Corbett	PG	27.95
28	18	RED DRAGON (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R	26.95
29	37	TOY STORY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22336	Tom Hanks Tim Allen	G	29.95
30	NEW	PREDATOR (WIDESCREEN & DTS) FOXVIDEO 2001085	Arnold Schwarzenegger	R	14.95
31	31	TOY STORY 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22337	Tom Hanks Tim Allen	G	29.99
32	19	THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339764	Animated	PG	29.95
33	NEW	MY COUSIN VINNY FOXVIDEO 200531	Joe Pesci Marisa Tomei	R	14.95
34	26	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
35	23	WHO FRAMED ROGER RABBIT? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24398	Bob Hoskins Christopher Lloyd	PG	29.99
36	NEW	MISS CONGENIALITY WARNER HOME VIDEO 18976	Sandra Bullock	PG-13	26.98
37	NEW	MIR. BEAN: THE WHOLE BEAN A&E HOME VIDEO 70830	Rowan Atkinson	NR	49.95
38	NEW	DONNIE DARKO FOXVIDEO 2002640	Jake Gyllenhaal	R	14.95
39	24	8 MILE (PAN & SCAN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 22739	Eminem	R	26.95
40	22	RED DRAGON (COLLECTORS EDITION) UNIVERSAL STUDIOS HOME VIDEO 27736	Anthony Hopkins Edward Norton	R	34.95

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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 1 Week At Number 1				
1	NEW	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.95
2	NEW	TWO WEEKS NOTICE WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.99
3	1	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
4	2	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98
5	3	THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
6	NEW	X-MEN: THE LEGEND OF WOLVERINE BUENA VISTA HOME ENTERTAINMENT 28594	Animated	2003	NR	14.95
7	6	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29782	Animated	2002	PG	19.99
8	5	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
9	10	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
10	4	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
11	NEW	X-MEN FOXVIDEO 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
12	7	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
13	8	JONAH-A VEGGIE TALES MOVIE ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
14	13	BABY NEPTUNE VIA TELEVISION HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	Baby Einstein	2003	NR	14.95
15	NEW	PILATES FOR DUMMIES ALCANTARA HOME ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
16	9	TOY STORY 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 19947	Tom Hanks Tim Allen	1999	G	22.99
17	19	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
18	12	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
19	14	DRAGONBALL GT-BABY: AFFLICTION (EDITED) FUNIMATION 4713	Animated	2003	NR	14.95
20	NEW	THE METHOD PILATES: TARGET SPECIFICS LIMBWORK WELLNESS 840	Not Listed	1999	NR	12.98
21	11	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2006934	Strawberry Shortcake	2003	NR	12.98
22	15	DRAGONBALL GT-BABY: INCUBATION (EDITED) FUNIMATION 4713	Animated	2003	NR	14.95
23	18	POKEMON 4EVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28173	Pokemon	2003	NR	19.95
24	22	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6272	Ice Cube Mike Epps	2002	R	22.95
25	24	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	2002	R	22.95

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$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.

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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	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
2	2	DARKNESS FALLS COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13
3	1	DRUMLINE FOXVIDEO 2007625	Nick Cannon Zoe Saldana	PG-13
4	3	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
5	NEW	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG
6	4	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13
7	6	GHOST SHIP WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R
8	5	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG
9	7	RED DRAGON UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
10	8	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13

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2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
2	1	DARKNESS FALLS COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13
3	2	THE TRANSPORTER FOXVIDEO 2007429	Jason Statham	PG-13
4	3	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	PG-13
5	5	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
6	NEW	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	PG
7	7	GHOST SHIP WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R
8	6	RED DRAGON UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
9	4	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	PG
10	10	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13

RIAA gold cert. 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 gold 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.

Advocate Of Analog

John Oram's Analogue Barn Serves A Waning Studio Format's Niche Market

BY CHRISTOPHER WALSH

Although analog tape is becoming more of a niche market within the world of professional audio recording, proponents like John Oram continue to champion its sonic advantages, even as it grows increasingly costly and scarce.

Archaic or otherwise, analog tape and recording equipment are a badge of honor at Oram's Analogue Barn, a recently refurbished studio in a 16th-century barn on his property in the town of Meopham in Kent, England.

As a veteran of audio equipment manufacturers Vox and Trident Audio—he spent 14 years as a consulting designer at the latter—Oram designs and markets consoles and such gear as microphone preamplifiers, equalizers, and compressors under the Oram Professional Audio and Trident Audio brands.

The studio, he notes, has had an enthusiastic reception. "I leaned on the studio and said, 'Let's really bring that to the forefront.' The world had sort of written me off five years ago: 'You're just the analog man. What are you going to do now that digital is king?'"

Oram continues, "Digital made such a splash, and a lot of artists obviously believed what they were told. But with the fullness of time, they've

discovered that the sound isn't quite the same. It's brilliant for many, many things, and we've got a lot of digital gear in the Analogue Barn, but we've tied the two together. We've got SMPTE time codes [standardized timing signals defined by the Society of Motion Picture and Television Engineers] between the digital and analog systems, but the basic recording is still done on tape."

The Analogue Barn is outfitted with a Series 80-5.1 "soundaround" mixer—Trident Audio's redesign of the revered Trident Series 80 with identical preamplifiers and EQ that has been updated with such modern features as



ORAM

surround mixing capability.

"I've physically made the module size such that it's equivalent to the Oram Pro 24 console size, so you can mix and match the modules in the same frame," Oram says. "The Oram module has more of a state-of-the-art smoothness, whereas the Trident has something of the rawness of the '70s but still a great sound."

"Our most popular design is a 48-channel frame, which has 24 Orams and 24 Tridents. We just delivered one to a new studio, Cedar Rock Recording in Indiana, which has gone for the same 24/24 configuration that we have in our studio here."

The grounds of Oram's house formerly held a smithy built in 1260 known as the Old Forge. A side annex can fit four people, Oram says, and in nearby Cobham, the Leather Bottle Inn—featured in Charles Dickens' *The Pickwick Papers*—provides additional accommodations for studio clients.

"We've got two 16- and 24-track tape machines," Oram adds, "and a state-of-the-art RADAR [hard disk recorder], which I like a great deal. Of course, we've got the conventional 200-track computer-based hard disk recorder too, should we need it. But there's no comparison between the digital and analog recorders when you hear them side by side. The analog is just so rich and full and meaningful."

Studio Monitor™

by Christopher Walsh



GOOD TIMES: Almost one year after the Rolling Stones Remastered series brought the magnificent sonic characteristics of Super Audio CD (SACD) to the masses, ABKCO Records is doing the same with seminal recordings of **Sam Cooke**.

On June 17, ABKCO will release the Sam Cooke Remastered Collection on hybrid SACD. It will consist of *Ain't That Good News; Keep Movin' On; Sam Cooke at the Copa*, which includes a 5.1-channel mix; and the compilation *Portrait of a Legend*. The double-disc *Sam Cooke's SAR Records Story* will arrive in the fall. (Because of contractual terms, a sixth release, *Tribute to the Lady*, will not be available in North America.)

Multichannel audio is carried on the SACD and DVD-Audio formats. To date, however, only SACD offers the dual-layer hybrid disc, which is forward- and backward-compatible. The disc's high-resolution audio and, if included, surround-sound mix can be played back with an SACD player, while the "red book" CD layer included on hybrid SACDs allows for playback on standard CD players as well.

The SACD format is based on the Direct Stream Digital (DSD) system, a one-bit recording process using a sampling rate of 2.8224 MHz to achieve a frequency response of 100 kHz and dynamic range of more than 120 decibels.

As with the Rolling Stones Remastered project, original masters—on various tape formats—were transferred to a Sonoma DSD workstation in a studio specifically built for such work at the Magic Shop in New York.

"Tapes went from mono to 3-track and some 4-track, half-inch," says Magic Shop owner **Steve Rosenthal**, who has handled restoration projects for Rounder Records' Alan Lomax Collection as well as ABKCO. "The masters were quarter-inch stereo and quarter-inch mono, 15 ips [inches per second]."

"We went back to the mono singles that Sam had worked on and used those as a guideline for what the releases should sound like," Rosenthal adds. "Now, there's less of the reverb gloss sitting on top of the whole record, and you get to hear how great the musicians were, and more, how great Sam is as a singer. It was a really interesting and rewarding experience to see the music get restored in this way."

ABKCO engineer **Teri Landi** explains that a modified Ampex ATR 102 tape machine was used for playback of the 3-track masters of *Sam Cooke at*

the Copa, recorded live at New York's Copacabana in July 1964. Rosenthal created a 5.1-channel mix on the Magic Shop's Neve 80 Series wrap-around console after extensive research, which all plainly reveal SACD's ability to convey not just superior audio but three-dimensional space.



ROSENTHAL

"It was a rather challenging experience," Rosenthal says, "because it was only 3-track. I spent a lot of time trying to develop room geometry, trying to get the original measurements of the club and what the wall surfaces were like so I could create a surround-sound environment that duplicated what it was like to be in that room. My sense of doing the surround sound was that you were sitting in the front row—I worked very hard to get the feeling that Sam was right in front of you, five or six feet away."

The difference between previously issued Cooke recordings and the SACDs is striking. As with the Rolling Stones Remastered, the Cooke collection conveys both greater realism and previously unheard nuances, which are easily discernible. Fortunately, the original recordings were made by talented engineers, including **Al Schmitt**, **Bones Howe**, **Dino Lapis**, **Dick Bogart**, **Ray Hall**, and **Dave Hassinger**.

Interestingly, Hassinger recorded both Cooke and **the Rolling Stones**, the latter covering some of the former's songs in the same facility in which Cooke had recorded them, RCA Studio in Hollywood.

"These guys were amazing balance engineers," Rosenthal says. "The way they recorded stuff was just remarkable. It really has stood the test of time."

Luckily for fans of both artists, SACD provides a listening experience similar to what those engineers heard in the recording studio as the artists put their music to tape.

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Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 17, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONTEMPORARY
TITLE Artist/ Producer (Label)	GET BUSY Sean Paul/ Steven "Lenky" Marsden for 40/40 Productions (VP/Atlantic)	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)	BEAUTIFUL Christina Aguilera/ L. Perry (RCA)
RECORDING STUDIO(S) (Location) Engineer(s)	AREA 39 (Kingston, Jamaica) Gregory Gordon, Steven "Lenky" Marsden	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	ENTERPRISE MAD DOG (Burbank, CA) Linda Perry, Dave Guerrero
CONSOLE(S)/ DAW(S)	Yamaha OTR	SSL 4000 G	Custom Ocean Way Neve 8078	SSL 4000 G	SSL 9000 J, Vintage Neve 8088
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Studer A820, Pro Tools, Pro Tools HD
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Quantegy 498, Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	AREA 39 (Kingston, Jamaica) Claude "Weakhand" Reynolds	ENCORE (Burbank, CA) Dr. Dre	EMERALD (Nashville, TN) Justin Niebank	ENCORE (Burbank, CA) Dr. Dre	ENTERPRISE (Burbank, CA) Dave "Hard Drive" Pensado
CONSOLE(S)/DAW(S)	Yamaha OTR	SSL 4000 G	SSL 9080 J	SSL 4000 G	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	Studer A820, ATR 102, Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	Quantegy GP9
MASTERING (Location) Engineer	VP MASTERING (New York) Paul Shields	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	WEA	UMVD	UMVD	UMVD	BMG

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Avex, Sony Music Japan Report Mixed Results

BY STEVE McCLURE

TOKYO—After reporting lower sales for the year ended March 31, two of Japan's largest record companies say they plan to further diversify their business activities.

Reflecting the overall weakness of the Japanese market, SMEJ announced May 9 that sales at the Sony Music Entertainment Japan (SMEJ) group of companies for the year ending on that date fell 9.8% to 183.1 billion yen (\$1.6 billion).

On the same day, leading Japanese independent group Avex reported mixed results for the year. Sales at the Avex group's core company, Avex Inc., were down 7% to 51.4 billion yen (\$439.2 million), while after-tax profit rose 85.7% to 1.7 billion yen (\$14.5 million).

The SMEJ group numbers 41 companies, including its label group, which is Japan's No. 1 record company by virtue of its 19% market share in the January-March period, according to SoundScan Japan. Avex Inc. had a 14% market share during the same period.

The SMEJ group also includes Sony Music Publishing (Japan), artist management companies, Sony Magazines, and music TV channel operator SME TV.

SMEJ profit figures have not been released for more than two years, since

SMEJ was delisted from the Tokyo Stock Exchange after becoming a wholly owned subsidiary of parent Sony Corp. Jan. 1, 2000.

Top-selling titles for SMEJ during the year included male pop duo Chemistry's album *Second to None*, which SMEJ says shipped more than 2 million units; female vocalist Mika



Nakashima's debut album, *True*, which has shipped more than 1.2 million copies; and male vocalist Ken Hirai's album *Life Is . . .*, which has shipped some 800,000 units.

According to a SMEJ spokesman, "This year's theme [for the company] will be restructuring, which doesn't mean job cuts." Instead, the company aims to become "a total music business" through such practices as looking for increased cooperation between its artist management subsidiaries and its various labels.

On a consolidated basis, the Tokyo-based Avex group's overall sales fell 1.8% to 81 billion yen (\$692.1 million), while after-tax profit was down 29.8% to 3.1 billion yen (\$26.5 mil-

lion). Avex says its reduced profits were a result of falling CD sales and stock-valuation losses.

Top-selling titles for Avex during the year included two albums by female vocalist Ayumi Hamasaki—which, according to the label, shipped a total of 3.7 million copies in Japan—and *Valenti* by female singer BoA, which shipped 1.3 million copies.

On April 1, what was formerly known as the SMEJ group was split into two separate holding companies, a "music business-related" group of firms and a "business-related" group (*Billboard*, April 12). The former retained the SMEJ title, while the latter took the newly coined name Sony Culture Entertainment.

Similarly, Avex chairman Tom Yoda says his company's goal is to establish a 50/50 ratio between its record business and other activities during the next five years.

In addition to Avex Inc. (which comprises Avex Trax, Avex Tune, Cutting Edge, and other labels), the Avex group includes such subsidiaries as music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, artist management company Axev, audio software distributor Avex Distribution, AV Experience America, Hong-Kong-based Avex Asia, and Avex Taiwan.

CD-Labeling Code Off To Smooth Start

Music Rating System Has Few Problems

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The introduction of a new voluntary code that restricts sales of certain music releases to consumers older than 18 has gone much more smoothly than anticipated, according to labels and retailers here.

Australian music retailers had expressed apprehension about asking customers to show ID when purchasing certain releases that feature graphic references to such subjects as drug abuse, sex, racism, or violence. Parents' groups had questioned the effectiveness of the previous, self-regulating system.

In March, the Australian government's Standing Committee of Attorneys General requested that the music industry's existing voluntary Labelling Code of Practice be amended after consumer complaints that some titles were not appropriate to sell to minors. Labels had feared being forced to follow film and video companies in supplying the Office of Film and Literature Classification

(OFLC) here with releases for classification, paying a fee of \$640 Australian (\$1,000) each time.

According to Stephen Peach, the Australian Record Industry Assn.'s (ARIA) executive officer, "That procedure wouldn't have worked. There'd have been delays of up to six months [on releases].



PEACH

Movie companies may set up marketing campaigns up to two years before a movie's release. Record companies have to move quickly, to coincide with a single getting airplay or an artist announcing a tour."

ARIA and the Australian Music Retailers Assn. (AMRA) jointly designed the new classification system, splitting all repertoire into three categories: Level 1 (moderate impact), Level 2 (strong impact), and Level 3 (R-rated). They follow the categories adopted by the OFLC.

"These are generally accepted as reflecting current community standards, rather than those of the music industry," AMRA executive officer Ian Harvey says.

Stickers of varying colors that show an album's classification are affixed by record companies. But retailers who import stock must make their own decisions about which category releases fall into and apply stickers accordingly. Some have pointed out that this may lead to anomalies.

The code is based on the tone and intensity of lyrics. For example, a sexual lyric from a comedian with a reputation for performing risqué songs may be considered Level 2, but a similar sentiment by a hip-hop group might be deemed Level 3.

Some independents are annoyed by the introduction of the scheme, regardless of how smoothly it has gone. Geoff Hudson of single-store outlet 78 Records in Perth says, "I'm against censorship of any kind. This is obviously pandering to someone's lobby group. At the end of the day, this is not protecting a kid from unhealthy ideas. They're either going to get their elder brother to buy [a record] for them, or they'll buy it online."

George Davias, GM of the Newcastle, New South Wales-based three-store outlet indie Sound World, argues, "I'm going to lose sales out of this. If a kid is told he or she can't buy a record from a store, they are going to leap on the Internet."

Polar Music Prize Honors Jarrett

BY JEFFREY DE HART

STOCKHOLM—Pianist/composer Keith Jarrett was awarded the prestigious 2003 Polar Music Prize May 12 in Stockholm by the Stig Anderson Music Award Foundation of the Royal Swedish Academy of Music.

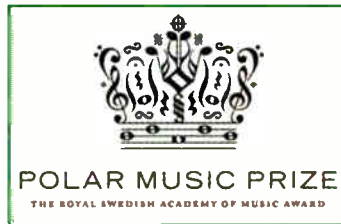
The late Stig Anderson, a publisher/lyricist who enjoyed international success as the manager of ABBA, established the Polar Music Prize in 1989 when he donated an undisclosed sum of money to the academy. A jury of academy members awarded the first prize in 1992.

Now in its 12th year, the prize is awarded annually. According to Anderson's deed of covenant, there is "no restriction as to nationality . . . for significant achievements in music and/or musical life or for achievements which are believed to be of great potential importance for the advancement of music."

The 2003 prize was presented to Jarrett by His Majesty King Carl

Gustaf XVI of Sweden in a nationally televised ceremony from the Berwaldhallen concert hall. The audience consisted mostly of dignitaries, music and show business celebrities, and media representatives. This year marks the first one where the prize, an award of 1 million Swedish kronor (\$125,000), was given to a single honoree.

"After five decades in music—most of which was spent trying to overcome the limitations of my instrument and the assumptions of unchangeable categories which I really don't believe in—I am honored to be the Polar Prize recipient this year," Jarrett commented at the ceremony. "I believe this has not been given to me for any one specific achievement as much as for an unwavering commitment to the integrity of the creative moment."



The event was broadcast on Sweden's TV4, and it was also Webcast. It was preceded by a performance by Jarrett, with bassist Gary Peacock and drummer Jack DeJohnette, at Stockholm's Konserthuset.

Steve Cloud, Jarrett's manager, acknowledges that the award is a great honor, although he admits that he is unsure what effect it might have on Jarrett's record sales and career.

"The award is a very positive thing," Cloud says, "and if the record company wants to use that to expose Keith's work to people who don't know it, the body of work stands on its own. How it is exploited is something we don't do. Nothing that Keith has ever done has anything to do with the dynamics of the economy of the record industry."

Polar Music Prize managing



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 05/14/03		(OFFICIAL UK CHARTS CO.) 05/19/03		(MEDIA CONTROL) 05/14/03		(SNEP/IFOP/TITE-LIVE) 05/13/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	NEW	1	NEW	1	1
2	6	2	NEW	2	2	2	10
3	NEW	3	NEW	3	1	3	2
4	4	4	1	4	4	4	8
5	1	5	2	5	6	5	3
6	3	6	NEW	6	15	6	6
7	7	7	NEW	7	3	7	17
8	NEW	8	7	8	7	8	11
9	10	9	4	9	11	9	4
10	NEW	10	6	10	9	10	7
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	NEW	12	NEW	15	NEW	18	19
17	20	15	NEW	20	23	19	28
20	NEW	17	NEW	21	NEW	23	30
25	NEW	18	NEW	22	NEW	27	32
27	NEW	23	NEW	23	26	29	33
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	2	1	1
2	2	2	1	2	1	2	2
3	15	3	2	3	3	3	10
4	1	4	4	4	5	4	13
5	NEW	5	3	5	4	5	6
6	3	6	10	6	9	6	4
7	7	7	8	7	6	7	12
8	4	8	9	8	NEW	8	9
9	5	9	7	9	11	9	5
10	19	10	6	10	15	10	7
CANADA		SPAIN		AUSTRALIA		ITALY	
HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK
(SOUNDESCAN) 05/24/03		(AFYVE) 05/14/03		(ARIA) 05/12/03		(FIMI) 05/12/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	1
2	2	2	2	2	7	2	2
3	4	3	6	3	1	3	4
4	NEW	4	3	4	3	4	3
5	3	5	5	5	2	5	NEW
6	5	6	9	6	12	6	5
7	6	7	8	7	9	7	NEW
8	10	8	4	8	4	8	7
9	7	9	7	9	8	9	10
10	9	10	11	10	5	10	16
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	17	NEW	16	NEW	12	NEW
16	NEW			20	NEW	13	17
18	23			23	28	16	19
21	27			27	30	17	22
22	25			30	NEW	20	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	4	1	1	1	2	1	6
2	6	2	2	2	NEW	2	4
3	NEW	3	3	3	1	3	1
4	3	4	4	4	4	4	2
5	1	5	7	5	8	5	5
6	10	6	9	6	12	6	NEW
7	5	7	6	7	15	7	3
8	NEW	8	5	8	3	8	7
9	9	9	8	9	10	9	9
10	NEW	10	NEW	10	5	10	10

Hits of the World is compiled at Billboard/London.

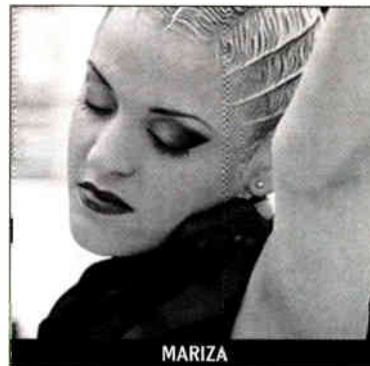
NEW = New Entry RE = Re-Entry

Global Music Pulse

Edited by Nigel Williamson



NEW FACE OF FADO: In less than one year, Mariza, the new face of the melancholic Portuguese music genre known as *fado*, has risen from obscurity to become one of the hottest properties in world music. Her second album, *Fado Curvo*, will be released May 26. EMI/Virgin plans to use a June 3 concert in Paris as a Europe-



wide media showcase for its new artist. The label signed the 29-year-old singer in February, after she won the European category at the BBC Radio 3 Awards for World Music with her debut album, *Fado Em Mim*. That record, released on Dutch label World Connection, was based on material associated with the late *Amalia Rodrigues*, who for half a century was the universally acknowledged "queen of fado." By contrast, many of the songs on *Fado Curvo* are new, written by leading Portuguese contemporary poets. "I started thinking it would be better to create my fados my own way, with more original material," Mariza says. "I don't want to put fado in a museum." Carlos Maria Trindade of top Portuguese band *Mandredus* produced the album. Mariza will tour Europe throughout the summer.

NIGEL WILLIAMSON

POSITIVE REACTION: There aren't many artists mixing traditional Irish folk music, urban hip-hop, and reggae, but *Damien Dempsey*—an outspoken Dubliner who has soaked up the sounds of London and New York on his travels—is doing just that. His second set, *Seize the Day* (Clear Records), was released May 16 and boasts an impressive array of collaborators, including *Sinéad O'Connor* and *Brian Eno*. The 27-year-old singer/songwriter has won many admirers since his debut album—2000's *They Don't Teach This Shit in School*—saw him tagged as "a *Christy Moore* for the 21st century." Irish legend *Moore* has himself championed *Dempsey's* cause, making him his special guest at three concerts in Belfast this month. The first single to be lifted from the new set, "Negative Vibes," was released in April and has been receiving generous airplay. A headlining tour of Ireland is already under way, and the summer festival circuit beckons.

NICK KELLY

POST-WAR MADNESS: The recent war in Iraq has provided a surprising boost to the career of curly-haired Italian rapper *Caparezza* and his so-far-unreleased single, "Folia Preferenziale" (Preferential Madness), which has become a minor radio and video hit. *Caparezza* is signed to Extra Labels. GM *Carlo Martelli* says, "We were working on an album for September, and this wasn't even on the track list. But we sent out copies to radio stations on the off-chance." *Betty Senatore*, a presenter for state-owned RAI Radio 2, says: "We decided to make this song our peace anthem. It received high rotation, and listeners inundated us with requests about the artist." *Martelli* adds, "MTV asked for a video, which we didn't have, so we put one together in three days. We're bringing the album forward to June. You spend your life making marketing plans and strategies, but then something happens and you have to tear them up. This business really is still about songs."

MARK WORDEN

POLES TOGETHER: *Borysewicz & Kukiz*, a collaboration between Polish rock giants *Jan Borysewicz* and *Pawel Kukiz*, went straight to No. 3 on the Polish albums chart last month with their BMG Poland release. "It was easy to bring them together in the studio, and a relaxed pop-rock album followed," says *Pawel Jozwicki*, the label's head of A&R. Both musicians rose to fame in the early '80s: *Borysewicz* fronted rock-pop band *Lady Pank*, and *Kukiz* sang politically conscious songs as part of the trio *Aya RL*. "We are a good match," *Kukiz* says. "We're both mature and still enjoy our rock lives."

ROMAN ROGOWIECKI

ELECTRO-RETRO: Between 1979 and the early 1990s, Brussels was the center of a groundbreaking electro-rock fusion movement. Now such acts as *Aksak Maboul*, *Tuxedomoon*, *Minimal Compact*, *Telex*, and *Bel Canto*—which influenced many of today's groups and producers—are celebrated on the compilations *Crammed Global Soundclash* parts one and two, released June 2 by Belgium label *Crammed Discs*. "Looking back," label founder *Marc Hollander* says, "we were the only label at the time doing world/electro-rock fusion. One of the reasons for rereleasing this material is that people don't realize that the same, small group at *Crammed* was involved in all these records." The label is also rereleasing albums from the period, including *Aksak Maboul's 11 Dances Pour Combattre la Migraine*, *The Honymoon Killers* by *Les Tueurs de la Lune de Miel*, and *Noir et Blanc* by *Zazou/Bikaye*. *Hollander* says, "*Noir et Blanc* is the first example of analog synths being mixed with ethnic musics."

GARY SMITH

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 05/14/03
1	1	IN DA CLUB 50 CENT INTERSCOPE
2	NEW	IGNITION R KELLY JIVE
3	3	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
4	2	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
5	5	KA-CHING SHAMIA TWAIN MERCURY
6	6	BRING ME TO LIFE EVANESCENCE EPIC
7	NEW	FUR DICH YVONNE CATTERFELD HANSA
8	NEW	FAVOURITE THINGS BIG BROVAZ EPIC
9	19	CHIHUAHUA DJ BBBB RCA/HANSA/BMG
10	44	WE WILL ROCK YOU QUEEN ULM
HOT MOVER SINGLES		
12	NEW	TAKE YOUR SHOES OFF THE CHEEKY GIRLS MULTIPLY
17	36	U MAKE ME WANNA BLUE INNOCENT/VIRGIN
19	24	TAKE ME TONIGHT ALEXANDER HANSA
20	NEW	GIRLS AND BOYS GOOD CHARLOTTE EPIC
21	27	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
ALBUMS		
1	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
2	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	NEW	BLUR THINK TANK PARLOPHONE
4	2	LINKIN PARK METEORA WARNER BROS.
5	7	EVANESCENCE FALLEN EPIC
6	4	THE WHITE STRIPES ELEPHANT XL RECORDINGS
7	6	JUSTIN TIMBERLAKE JUSTIFIED JIVE
8	5	CELINE DION ONE HEART COLUMBIA
9	8	SIMPLY RED HOME SIMPLYRED.COM
10	11	AVRIL LAVIGNE LET GO ARISTA

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 05/12/03
SINGLES		
1	NEW	TELL HER JIM BMG
2	1	STEP RIGHT UP JAMAI BMG
3	3	CLOCKS COLDFPLAY PARLOPHONE
4	14	SHE DI-RECT DINO
5	2	IN DA CLUB 50 CENT INTERSCOPE
ALBUMS		
1	1	ILSE DE LANGE CLEAN UP WEA
2	2	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	4	JAN KEIZER GOING BACK IN TIME 2 MERCURY
4	8	CELINE DION ONE HEART COLUMBIA
5	5	SIMPLY RED HOME V2

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 05/08/03
SINGLES		
1	3	ALIVE DA BUZZ BONNIER
2	26	ANTHEM NG3 BONNIER
3	12	GENOM ELD OCH VATTEN SAREK START KLART
4	7	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
5	5	IN THE SHADOWS THE RASMIUS PLAYGROUND
ALBUMS		
1	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
2	NEW	VARIOUS ARTISTS FAME FACTORY—VOLYM 5 MARIANN
3	3	GLENMARK ERIKSSON STROMSTEDT OEN ANDRA SKIVAN COLUMBIA
4	2	THE CARDIGANS LONG GONE BEFORE DAYLIGHT STOCKHOLM
5	11	TIMBUKTU THE BOTTEN IS MAD! JUJU RECORDS

DENMARK		
THIS WEEK	LAST WEEK	(IFP/NIELSEN MARKETING RESEARCH) 05/13/03
SINGLES		
1	NEW	PLEASE PLEASE FUJEL CAPITOL
2	2	IN DA CLUB 50 CENT INTERSCOPE
3	4	THEM GIRLS ALEX CAPITOL
4	1	STEPPIN OUT LAZE SONY
5	3	THE SEED (2.0) THE ROOTS FEATURING COOY CHESNUTT MCA
ALBUMS		
1	NEW	DIVERSE M.G.P. 2003—DE UNGES MELOOGI UNIVERSAL
2	1	SHU-BI-DUA 200 CMC
3	2	LARS H.U.G. SAVE ME FROM THIS ROCK'N ROLL CAPITOL
4	3	SVEDBANKEN CHRIS OG CHOKOLADE FABRIKKEN PLAYGROUND
5	5	JUSTIN TIMBERLAKE JUSTIFIED JIVE

NORWAY		
THIS WEEK	LAST WEEK	(VEROENS GANG NORWAY) 05/12/03
SINGLES		
1	1	BLI HOS MEG DINA UNIVERSAL
2	2	WOODPECKER FROM SPACE SPRITNEY BEARS TRIBE RECORDS
3	3	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
4	5	IN DA CLUB 50 CENT INTERSCOPE
5	6	THERE'S A WHOLE LOT OF LOVING GOING ON SIX RCA
ALBUMS		
1	1	TURBONEGRO SCANDINAVIAN LEATHER BURNING HEART
2	3	OZZY OSBOURNE THE ESSENTIAL EPIC
3	5	LINKIN PARK METEORA WARNER BROS.
4	4	SCOOTER THE STADIUM TECHNO EXPERIENCE EDEL
5	7	TNT THE BIG BANG—ESSENTIAL COLLECTION UNIVERSAL

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 05/12/03
SINGLES		
1	1	IN DA CLUB 50 CENT INTERSCOPE
2	3	BORN TO TRY DELTA GOODREM EPIC
3	2	IF YOU'RE NOT THE ONE DANIEL BEINGFIELD POLYDOR
4	5	BEAUTIFUL CHRISTINA AGUILERA RCA
5	15	SCANDALOUS MIS-TEED WARNER BROS.
ALBUMS		
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	NEW	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
3	3	SO CENT GET RICH OR DIE TRYIN' INTERSCOPE
4	2	LINKIN PARK METEORA WARNER BROS.
5	5	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 05/13/03
SINGLES		
1	NEW	MOBSCENE MARILYN MANSON INTERSCOPE
2	1	LOSE YOURSELF EMINEM INTERSCOPE
3	2	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	7	KA-CHING SHAMIA TWAIN MERCURY
5	NEW	RISE & FALL CRAIG DAVID & STING WILDSTAR
ALBUMS		
1	1	SERGIO GODINHO O IRMAO DO MEIO CAPITOL
2	7	SUPER DRAGOES PORTO CAMPEAO VIOISCO
3	3	CARLOS PAIAO LETRA E MUSICA—15 ANOS DEPOIS EMI
4	2	MARIZA FADO CURVO EMI
5	5	ADIAFA ADIAFA COLUMBIA

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
BLUR Think Tank (E)			1	8					6	
CELINE DION One Heart (S)	7					2		6	7	4
EVANESCENCE Fallen (S)	6			3		6	6			6
NORAH JONES Come Away with Me (E)	2		7	4	5	1		1		2
AVRIL LAVIGNE Let Go (B)		9	8			9				9
LINKIN PARK Metemora (W)				7	10			8	5	
MADONNA American Life (W)		6	5	1	2		9		3	9
SIMPLY RED Home (I)					9					5

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIFI) 04/14/03
ALBUMS		
1	4	ALEX UBAGO QUE PODES TU? WARNER BROS.
2	2	MANÁ REVOLUCION DE AMOR WEA LATINA
3	3	PINON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
4	NEW	SCRATCH 08 SCRATCH 08 EMI
5	5	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
6	7	RICARDO ARJONA SANTO PECADO COLUMBIA
7	NEW	SOUNDTRACK RESISTIRE UNIVERSAL
8	NEW	VARIOUS ARTISTS TANGOS UNIVERSAL
9	8	KATRASK/LA BANDA CANTANINIO KATRASK/LA BANDA DE CANTANINIO WEA
10	NEW	VARIOUS ARTISTS EL CLON SONY

Czech CD Clubs Warned

IFPI Threatens Music-Swapping Groups With Legal Action

BY MARK ANDRESS

PRAGUE—The Czech music industry is seeking the closure of CD lending clubs across the country. It is a bid to stem what it says is a major loss of sales through home CD burning of borrowed discs.

The local branch of the International Federation of the Phonographic Industry (IFPI) is presenting documentation to the operators of some 70 clubs. It hopes this will lead to the closure of an estimated 70 "clubs of owners" operating in the Czech Republic.

The IFPI says that while no writs have yet been prepared, it will take legal action against the clubs if they do not voluntarily shut down.

The documentation that the IFPI has gathered includes a legal analysis, which it claims proves that the clubs are breaking copyright law. The analysis was recently completed by the country's leading legal experts at the law faculty of Prague's Charles University. The IFPI will use it in court if the clubs refuse to cooperate.

Life membership of the clubs, which typically costs about \$10, provides partial ownership of thousands of CDs that can then be legally copied in unlimited quantities for "personal use." Karel Kucera, IFPI Czech Republic managing director, says the clubs' activities have contributed to the country's music industry shrinking to one-quarter of its previous size in only six years. The trade value of recorded-music shipments in 2002 was 743 million koruna (\$25.6 million), or one-quarter of their 1997 level, and 20% down on 2001.

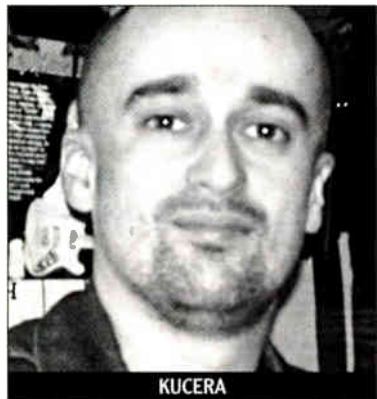
Kucera says, "If the situation does not improve in 2003, I'm afraid some of our member companies could cease to exist."

The European Union, the International Intellectual Property Alliance, and U.S. trade representatives have criticized the clubs' existence in the

past. "We have a big problem with home CD-R burning," Kucera says, "and it's increasing. We want to protect our investments, so we want to stop all sources of such activity. The clubs of owners are the main stimulus for home CD burning, and our next step is to stop them."

LEGAL PRECEDENT

Among the documentation the IFPI is presenting to club owners is a Czech court decision from July 2002 that falls in the industry's favor. A judge in Ceske Budejovice, South Bohemia, declared the activity of a



KUCERA

local club illegal and handed out a suspended prison term to its owner.

Kucera says, "We would like to approach all other clubs of owners in a friendly way first; tell them, 'Look, one of your colleagues was already found guilty of these operations'; and give them a chance to stop before we file any lawsuits."

IFPI Czech Republic says it will use the case as a legal precedent. The Ceske Budejovice club has since reopened, however, highlighting the problem of enforcing such decisions.

Jaromir Soukup, head of the IFPI Czech Republic anti-piracy section, says that although local police are keen to press charges against the club owner as a repeat offender, the

labels body has urged them to hold off for the present.

There is some concern that another judge might overrule the Ceske Budejovice judgment and create a precedent that the clubs of owners could use against the IFPI. As a result, the body is walking something of a legal tightrope. Soukup says, "We want to make sure we do things absolutely right."

IFPI officials are set to start visiting all the clubs, asking them to close operations on the basis of the body's legal findings. Should they decline, the IFPI will file criminal and civil lawsuits against each individual operating these clubs. Damages could run into millions of dollars.

"We don't have damages worked out yet," Soukup says. That would depend on how many CDs had been lent and how many clients the clubs have. But he adds, "We're talking big sums here."

A DIFFERENT INTERPRETATION

The IFPI is aware that clubs are likely to fight attempts to close them. Vilem Hampel owns the country's largest such club, Prague-based Music World, which boasts a CD catalog of more than 10,000 albums. Hampel insists his operation is not breaking Czech copyright law.

"I have had my own legal analysis done, and it shows that my activities are in complete accordance with the law," he says.

Hampel says that joining a club makes each member a co-owner of each CD in its catalog. "As a co-owner," he claims, "a member has the right to use the disc. Whatever he does with it is entirely up to him. He can make one copy or 10—it doesn't matter."

"Besides, people don't just do it to make a copy," Hampel continues. "Our members include 'music experts' mapping out the music scene, who want to listen before committing themselves to a purchase. Paying 550 koruna [(\$19) at retail] for a CD is beyond most Czechs' purchasing power." Membership at Hampel's club costs 300 koruna (\$10.30); the daily CD rental rate is 30 koruna (\$1).

Although Hampel denies his shop has any links with the Czech Republic's commercial CD-burning outlets, known as *vypalovny* (*Billboard*, Oct. 19, 2002), many other clubs work in cooperation with them, according to Kucera.

In addition to the commercial *vypalovny*, whose services are often advertised on the Internet, CD-burning on home computers has become the industry's greatest problem in the Czech Republic, according to the IFPI, with CD-Rs accounting for 80% of all seized goods.

Last year, the Czech authorities conducted raids that turned up a record 370,000 pirated music CDs, worth more than 90 million koruna (\$3.1 million).

NEWSLINE...

U.K. trade deliveries of music dropped 13% in value to slightly less than £216 million (\$347.6 million) in the first three months of 2003, according to labels body the British Phonographic Industry (BPI). BPI attributes the fall to a "general lack of consumer confidence affecting the retail sector as a whole" and to continued downward pressure on pricing at retail. Although the U.K. remains the world's second-largest singles market, shipments of the format were hit bad, dropping 42.2% in unit terms to 8.6 million and 42.5% in value to £16.2 million (\$26.1 million), compared with the same period in 2002. Album shipments fell 4.8% in value to £199.8 million (\$321.5 million) and 9.4% in volume terms to 44.3 million units.

TOM FERGUSON

A funding package of £750,000 (\$1.2 million) helped the city of Edinburgh, Scotland, beat competition from Belfast, Northern Ireland, and Copenhagen to act as host city of this year's MTV Europe Music Awards. Described by Scotland's First Minister Jack McConnell as "an excellent investment for us here in Scotland," the Scottish Executive, Edinburgh City Council, Scottish Enterprise fund for creative industries, and Scottish Enterprise Edinburgh and Lothians fund for tourism provided funds (£125,000, £125,000, £250,000, and £250,000, respectively) to MTV toward the cost of the event. MTV says it will build a 6,000-seat arena on the Scottish capital's waterfront for the Nov. 6 show.

GORDON MASSON

Dutch independent label and distributor CNR Records, which operates in the Benelux region, is launching an international division to handle releases throughout Europe. Europe-wide releases will be handled by a network of distributors that include Edel in Germany, Portugal, and Italy; Divucsa in Spain; Pinnacle in the U.K.; Universal in France; Musikvertrieb in Switzerland; and Musica in Austria. CNR has inked Pan-European distribution deals with U.S. labels Babygrande Records, D3 Entertainment, and Fome Records, among others. CNR handles distribution in the Benelux region for such labels as Roadrunner Records and Echo.

JULIANA KORANTENG

Frances Lowe will step down as director general of British Music Rights (BMR), the lobbying body for author/publisher interests, at the end of August. Lowe joined BMR four years ago after seven years as in-house lawyer for U.K. authors rights group the MCPS-PRS Alliance. At BMR, she worked on such legislative issues as the European Union Copyright and E-Commerce Directives. In October, she begins a diploma course in modern and contemporary art in London.

LARS BRANDLE

Executive Turntable

RECORD COMPANIES: Vijay Lazarus has been promoted to chairman of Universal Music India (UMI). He was president/managing director.

UMI also promotes Rajat Kakar to managing director and Allen Andrade to executive VP/CFO. They were, respectively, senior VP of sales and marketing and senior VP/CFO.

Graham Samuels is named VP of strategic marketing at Sony Music Entertainment U.K., based in London. He was marketing director of BBC Music.

Jon Simon is promoted to VP of new media at Warner Music Asia Pacific, based in Sydney. He was director of new media.

Mark Lankester is named director of new media for Southeast Asia at Warner Music Asia Pacific, based in Kuala Lumpur, Malaysia. He was managing director of Warner Music Hong Kong.

MUSIC PUBLISHING: Sally Perryman is promoted to the dual role of executive VP of creative/GM for EMI Music Publishing U.K., based in

London. She was senior VP/head of A&R and creative. EMI Music Publishing U.K. also promotes Guy Moot to executive VP/head of U.K. and European A&R. He was senior VP of U.K. and Europe A&R.

Nelly Querol is promoted to GM of classical at BMG Music Publishing France, based in Paris. She was GM of the company's Salabert Editions unit.

John Dobinson has been named senior director of finance and administration for BMG Music Publishing, based in London. He was commercial director of Zomba.

MUSIC RETAILING:

Stuart Fraser has been promoted to managing director of HMV Australia and Southeast Asia, based in Sydney. He was managing director of HMV Australia.



FRASER



London Stalling. Madonna performed a seven-song set May 9 at HMV's London flagship store at 150 Oxford St. to promote her current album, *American Life*. Entry was limited to 650 people, but several thousand fans outside the store brought Oxford Street—London's highest-profile shopping thoroughfare—to a standstill for the duration of the 45-minute performance. (Photo: Daniel Smith)

French Market Adapts In 'Trying Times'

Joint Venture Models Between Majors And Individuals Offer Artistic, Economic Benefits

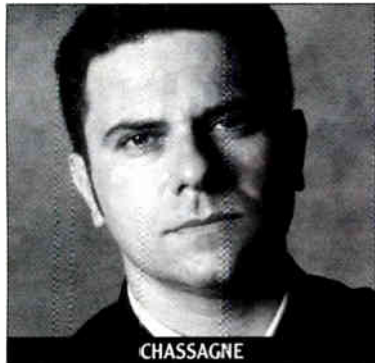
BY JAMES MARTIN

PARIS—In France, joint ventures between individuals and major labels remain relatively few and far between. But a Paris-based trio of such companies that took on their current forms in 2002 has been making an impression on the French market in recent months.

Up Music is a 50/50 joint venture between former Epic France GM Thierry Chassagne (who is now Up Music president) and Warner Music France. It launched last October and has struck paydirt with two January releases.

Chassagne says the company shipped 700,000 copies of hit novelty single "Le Frunkp" by Alphonse Brown, which peaked at No. 4 on the French singles chart in late January. Up Music has also collected its first gold album (100,000 copies shipped in France) with Aaliyah's *I Care 4 U*, released through a licensing deal with U.S. label Blackground's catalog for France.

After a relatively healthy 2002, music sales in France seem to be succumbing to the global market downturn. Labels body SNEP says that in first-quarter 2003, unit shipments dropped 3.5%.



CHASSAGNE

Chassagne says joint ventures are an ideal way of coping with such trying times, as they are "fast-moving structures that don't get bogged down in the traditional major system."

Chassagne says he left his job at Epic Group France in 2002 because he was convinced that "the current economic context calls for alternative structures."

Warner Music France is also the partner in Tot ou Tard (Warner), which initially launched as a wholly owned Warner imprint in 1996. It took on its current form as a 50/50 joint venture between Warner and former WEA France artistic director Vincent Frerebeau in February 2002. Frerebeau is now the label's president.

Tot ou Tard is home to satirical singer Vincent Delerm, whose self-titled debut album, released last year, has shipped 270,000 copies in France, according to the label. Delerm was also named newcomer of the year Feb. 15 at the Victoires de la Musique industry awards show in Paris.

Another label signing, ballad singer/songwriter Thomas Fersen, entered the French SNEP/IFOP sales chart at No. 5 for the week ended April 12 with his latest album, *Pièce Montée des Grands Jours*.

The third of the joint ventures making waves on the French market is Atmosphériques, a deal between Universal Music and Marc Thonon.

A former deputy GM of Universal France-owned Barclay, Thonon is now president of Atmosphériques, which he founded in 1996 as a joint venture with independent label Trema. Universal bought out Trema's undisclosed stake in October 2002.

Atmosphériques' biggest stars are multimillion-selling activist rock band Louise Attaque. Thonon says its eponymous debut album has shipped 2.45 million copies since its release in 1997.

More recently, Thonon says that indie pop band Tahiti 80 has shipped 130,000 copies worldwide of its second album, *Wallpaper for the Soul*, since its February release.

At Up Music, Chassagne says, "we have the same distribution, back office, and financial clout as a major but the flexibility and reactivity of an independent in terms of signing and developing new artists."

Since Warner distributes and han-

dles Up Music's back office, the label only needs 10 employees. Otherwise, Chassagne says it would need up to 30.

A similar situation prevails at Atmosphériques with Universal, leaving its eight employees to "concentrate 1,000% on the artists," Thonon says. Indeed, Thonon suggests that the main advantage of a joint venture with a major label is artistic rather than economic. He says that joint ventures are a way of "getting back to the industry's fundamental values."

Chassagne says Up Music expects to have sales of up to \$20 million during calendar 2003, its first full operating year. Noting that the attraction in a joint-venture deal for a major label is "extra repertoire," Chassagne says he expects any future consolidation to play in his favor. "If in the future there are only three or four majors, that leaves a structure like mine more room for A&R, because the majors' priority will be reducing their fixed costs, not developing artists."

Thonon takes a different view, arguing that majors today are good at developing new talent, recession or not. For him, "joint ventures are just a different way of working that ensures artists the freedom they need."

Nonetheless, he is quick to admit that his major-label financial and administrative support gives him a significant advantage over many previous "pure" indie operators. "In today's market," Thonon concludes, "you need the support of a major."

Cockburn Makes 'Best Record' With 27th Set

BY LARRY LeBLANC

TORONTO—Three decades into his career as a solo singer/songwriter, Bruce Cockburn continues to redefine himself musically on his 27th album, *You've Never Seen Everything*.

Scheduled for a June 10 release in North America, *You've Never Seen Everything* is a prime example of the work of a fiercely independent performer. Cockburn is recognized worldwide not only as a quality musician but also as a provocative political activist.

The album is Cockburn's first full-length studio release in four years, since *Breakfast in New Orleans Dinner in Timbuktu*, which was issued by True North in Canada and Ryko-disc worldwide.

"Who else on their 27th album is still being adventurous and arguably making their best record?" asks Bernie Finkelstein, Cockburn's manager since 1971 and president of True North, which has released all of Cockburn's albums in Canada. "Bruce is not resting on his laurels. He's still pushing the envelope."

Cockburn adds, "A surprising number of people in their 20s and 30s tell me they grew up with my music and that they like it. That's surprising. I couldn't have done more to get away from my parents' music."

In 2001, True North inaugurated a U.S. distribution agreement with Cambridge, Mass.-based Rounder Records. In 2002, True North and Rounder kicked off an extensive relaunch of Cockburn's vast catalog and issued a career compilation album, *Anything Anytime Anywhere: Singles 1979-2002*.

"This is the first full album we've had [under the agreement], and Bruce has really delivered," says Paul Foley, GM of the Rounder Records Group.

Lead single "Open" was No. 1 most-added at [U.S.] triple-A radio," Foley says. "Bruce is a staple at a lot of triple-

A stations around the country."

Cockburn says U.S. radio response "comes and goes. Canada has no triple-A radio, so there's no [way] for me to get out there."

To support the album, Cockburn kicks off a two-part North American tour July 2 that runs until Aug. 11 (28 dates), followed by a second leg Oct. 22-Nov. 29 (29 dates).

From Sept. 1 through Oct. 7, he will tour Europe. His bookings in the U.S. are handled by the Agency Group in New York, in Europe by Coda Agency in London, and in Canada by Finkelstein.

Recorded in Toronto, Montreal, Nashville, and Los Angeles, *You've Never Seen Everything* is the third album co-produced by Cockburn and



COCKBURN

his former sideman, guitarist Colin Linden. The album features longtime Cockburn backup players, including violinist Hugh Marsh and drummer Gary Craig. Guests include Emmylou Harris, Jackson Browne, bassist Larry Taylor, and percussionist Stephen Hodges.

Primarily written during the past three years, the album reflects Cockburn's deepening frustration with a world he sees as off-kilter. Songs like "Tried and Tested," "All Our Dark Tomorrows," and "Trickle Down" represent some of Cockburn's most

potent political songs.

"I'm not interested in creating comfort zones with my music," Cockburn explains. "I'm interested in 'real.' There's nothing wrong with comfort, but my personal interest is in trying to get at whatever I perceive to be truth and sharing that with people."

"Trickle Down" came about after Concord Record's avant-garde pianist Andy Milne introduced himself to Cockburn 18 months ago at one of his New York shows.

Milne, a Canadian living in the U.S., suggested the two collaborate. Cockburn readily agreed, and the pair soon co-wrote "Everywhere Dance" from scratch, then completed "Trickle Down," which Cockburn already had lyrics for.

Following lengthy touring behind *Breakfast in New Orleans Dinner in Timbuktu*, Cockburn took a year-long break. As he began pondering his next step, he seemed to hit a creative dry spell.

"Working with Andy was the perfect catalyst out of that creative swamp," Cockburn says.

Cockburn is more influenced by jazz than most performers of his ilk. "I got exposed to jazz when I began taking guitar lessons in high school. My guitar teacher, Hank Sims, was interested in Les Paul; it wasn't a very big step from him to such jazz guitarists as Wes Montgomery, Howard Roberts, Grant Green, and Gabor Szabo. When I was 17, I saw [late Canadian jazz guitarist] Lenny Breau play at [Ottawa club] L'Hibou, and my jaw just about fell off my face. It was the most amazing thing I had ever seen."

The album was released in Canada by Toronto-based True North Records and will be released in the U.S. by Rounder Records. It will be released June 2 in the U.K. and Europe by Cooking Vinyl. Forthcoming releases are due in Japan by Nippon Columbia and in China by Shanghai Record Co.



Grace and Honor. Eighties hitmaker/model/actress Grace Jones gives BBC Radio 2 presenter Jonathan Ross one of his two Sony Radio Academy Awards at a May 8 ceremony in London. Media personality Ross picked up honors as best entertainment presenter for his weekly show on the national state-owned U.K. station and for achievements during 2002. The annual Sony Radio Academy Awards event is the biggest such ceremony in the U.K. radio industry. It recognizes local and national radio stations, as well as individual presenters and program-makers. Winners are chosen by a panel of radio industry professionals.

BMI Reveals Pop Winners

Awards Honor Most-Performed Songs Of The Year

The 51st annual BMI Pop Awards, which honor the most-performed songs in the BMI repertoire during the past year, were held May 13 in Beverly Hills. Below is a complete list of winners, with their songwriters and publishers (see story, page 11).

"Always on Time," Irv Gotti, Ja Rule, D J Irv Publishing, Ensign Music, Slavery Music, Songs of Universal.

"Bring On the Rain," Helen Darling, Billy Montana, Bro 'N Sis Music, Estes Park Music, Little Chatterbox Music,

"Gone," Wade Robson, Wajero Sound.

"Hanging by a Moment," Jason Wade, G-Chills Music, Songs of Dream-Works.

"Hella Good," Pharrell Williams, EMI-Blackwood Music, Waters of Nazareth Publishing.

"Hero," Chad Kroeger (SOCAN), Warner-Tamerlane Publishing.

"Hot in Herre," Charles L. Brown, Pharrell Williams, Ascent Music, EMI-Blackwood Music, Nouveau Music Co., Swing T Publishing, Waters of Nazareth

ti Stapp Music.

"A New Day Has Come," Stephan Moccio (SOCAN), Sony/ATV Songs.

"One Last Breath," Scott Stapp, Mark Tremonti, Dwight Frye Music, Tremonti Stapp Music.

"Only Time," Enya (PRS), Nicky Ryan (PRS), Roma Ryan (PRS), EMI-Blackwood Music.

"Peaches & Cream," Mario Winans, EMI-Blackwood Music, Janice Combs Music, Marsky Music.

"Pop," Wade Robson, Wajero Sound.

"Smooth Criminal," Michael Jackson, Mijac Music.

"So Complicated," Shaye Smith, EMI-Blackwood Music, Zomba Songs.

"Soak Up the Sun," Sheryl Crow, Old Crow Music, Warner-Tamerlane Publishing.

"Superman (It's Not Easy)," John Ondrasik, EMI-Blackwood Music, Five for Fighting Music.

"Thank You," Paul Herman, EMI-Blackwood Music.

"A Thousand Miles," Vanessa Carlton, Rosasharn Music, Songs of Universal.

"Too Bad," Chad Kroeger (SOCAN), Mike Kroeger (SOCAN), Ryan Peake (SOCAN), Ryan Vikedal (SOCAN), Warner-Tamerlane Publishing.

"U Don't Have to Call," Pharrell Williams, EMI-Blackwood Music, Waters of Nazareth Publishing.

"U Remind Me," Eddie Hustle, Anita McCloud, Butterman Land Publishing, Elsie Louise Pitts Music, Smooth C Publishing, Songs of Universal, Songs of Windswept Pacific.

"Underneath Your Clothes," Lester Mendez, Shakira, Aniwi Music, Apollinaire Music, EMI-Blackwood Music.

"Wasting My Time," Dave Benedict (SOCAN), Danny Craig (SOCAN), Jeremy Hora (SOCAN), Dallas Smith (SOCAN), EMI-Blackwood Music.

"What's Luv?," Irv Gotti, Ja Rule, D J Irv Publishing, Ensign Music, Slavery Music, Songs of Universal.

"Whenever, Wherever," Gloria Estefan, Tim Mitchell, Shakira, Aniwi Music, Foreign Imported Productions and Publishing.

"Wherever You Will Go," Alex Band, Aaron Kamin, Alex Band Music, Amedeo Music, Careers-BMG Music Publishing.

"Without Me," Jeff I. Bass, Kevin "DJ Head" Bell, Eminem, Trevor Horn (PRS), Eight Mile Style Music, Nuez Music, Reach Global Songs, SPZ Music.



BMI Bests. Producer/songwriter and Murder Inc. founder Irv Gotti, far left, is honored as BMI's songwriter of the year. Pictured with Gotti, from left, are BMI president/CEO Frances W. Preston, BMI Icon Award winners Holland-Dozier-Holland's Eddie Holland and Lamont Dozier, chairman/CEO of EMI Music Publishing Martin Bandier, and Brian Holland. EMI-Blackwood Music was named publisher of the year.

Mike Curb Music, Warner-Tamerlane Publishing.

"Complicated," Lauren Christy, Scott Spock, Mr. Spock Music, Rainbow Fish Publishing, Warner-Tamerlane Publishing.

"Crawling," Rob Bourdon, Brad Delson, Joe Hahn, Mike Shinoda, Big Bad Mr. Hahn Music, Kenji Kobayashi Music, Nondisclosure Agreement Music, Rob Bourdon Music, Zomba Songs.

"Days Go By," Steve Smith, EMI-Blackwood Music.

"Don't Let Me Get Me," Dallas Austin, Cytron Music, EMI-Blackwood Music.

"Drops of Jupiter (Tell Me)," Scott Underwood, EMI-Blackwood Music, Wunderwood Music.

"Drowning," Linda Thompson, Brandon Brody Music, Warner-Tamerlane Publishing.

"Emotion," Barry Gibb, Robin Gibb, Gibb Brothers Music.

"Escape," Kara Dio Guardi, Steve Morales, David Siegel, K'Stuff Publishing, Merchandize Music, Million Dollar Steve Music, Warner-Tamerlane Publishing.

"Family Affair," Camara Kambon, Asiah Lewis, Luchi N. Lodge, Asiah-town, Colorscapes Publishing, Luchi Publishing.

"Follow Me," Uncle Kracker, Gaje Music, Warner-Tamerlane Publishing.

"Foolish," Irv Gotti, D J Irv Publishing, Ensign Music.

Publishing.

"How You Remind Me," Chad Kroeger (SOCAN), Mike Kroeger (SOCAN), Ryan Peake (SOCAN), Ryan Vikedal (SOCAN), Warner-Tamerlane Publishing.

"I Hope You Dance," Tia Sillers, Choice Is Tragic Music, Ensign Music.

"I Need a Girl (Part One)," Eric Matlock, Coptic Soundations Publishing.

"If You're Gone," Rob Thomas, Bidnis, EMI-Blackwood Music.

"I'm Already There," Richie McDonald, Sony/ATV Tree.

"I'm Real," Irv Gotti, Ja Rule, D J Irv Publishing, Ensign Music, Slavery Music, Songs of Universal.

"In the End," Rob Bourdon, Brad Delson, Joe Hahn, Mike Shinoda, Big Bad Mr. Hahn Music, Kenji Kobayashi Music, Nondisclosure Agreement Music, Rob Bourdon Music, Zomba Songs.

"Irresistible," Anders Bagge (STIM), Pamela Sheyne (PRS), EMI-Blackwood Music, Warner-Tamerlane Publishing.

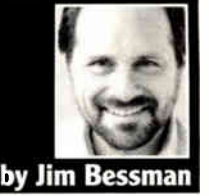
"Livin' It Up," Irv Gotti, Leon Haywood, Ja Rule, Frederick Knight, Lil' Rob, 6 Mo Shots Music, D J Irv Publishing, Ensign Music, Irving Music, Slavery Music, Songs of Universal, Two Knight Publishing.

"Mad Season," Rob Thomas, Bidnis, EMI-Blackwood Music.

"More Than That," Adam Anders, Sony-ATV Songs, SwedeDreams Music.

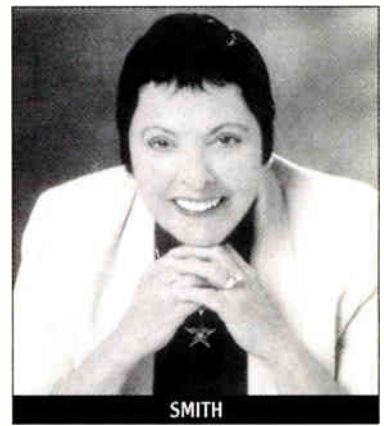
"My Sacrifice," Scott Stapp, Mark Tremonti, Dwight Frye Music, Tremonti

Words & Music



by Jim Bessman

KEELY DOES BASIE: She recently turned 71, but the ever-adorable Keely Smith sounds eternally youthful on her latest Concord Jazz album, *Keely Swings Basie-Style With Strings*.



SMITH

This is fitting, because it includes not only Count Basie-period standards like "You Go to My Head" and "Mood Indigo" but a pair of more recent gems: "How Sweet It Is (To Be Loved by You)" and "Can't Take My Eyes off You." All of them are featured in her current New York run at Feinstein's at the Regency.

"I've always wanted to do 'How Sweet It Is' but never knew how," Smith says, citing James Taylor's version of the Marvin Gaye Motown classic by Holland/Dozier/Holland. "Then my producer, Bobby Milano, said to do it à la Basie, and I thought it [would] work."

Smith wasn't at all sure about "Can't Take My Eyes off You," the Bob Crewe/Bob Gaudio smash for Frankie Valli. But she credits her arrangers Dennis Michaels, Don Menza, and Frank Collett with making all the album tracks work Basie-style.

"Basie had a distinct sound," Smith says. She recalls being "the first [popular-song] singer of my type" to work with the Count. "He had a driving, big-band brass sound and just kind of tinkled on piano in the background. He didn't play a lot of stuff, but you always knew he was there."

Her Basie tribute follows similar sets honoring Frank Sinatra and, of course, Louis Prima, the great 1950s Vegas bandleader whose raucous group Smith once graced. She was also married to Prima.

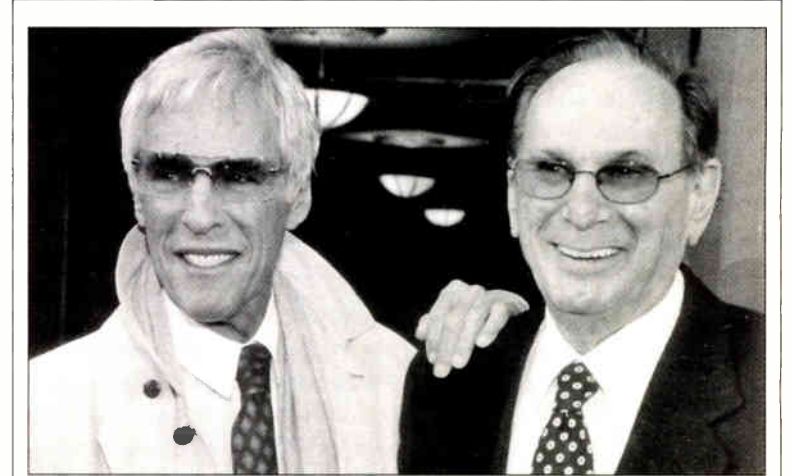
"My voice is stronger now than it was in those days," she says. "I'm basically a happy person and stay around mostly younger, positive-thinking people."

MUSIC SALES' BUYS: The Music Sales Group—the international indie with offices in New York, Los Angeles, London, Paris, Sydney, Tokyo, Copenhagen, Madrid, and Berlin—has acquired Kitty Anne Music and Scarsdale Music.

The Kitty Anne catalog contains the pop and jazz standards of the Al Stillman & Robert Allen lyricist/composer partnership. The duo wrote Perry Como's Christmas classic "(There's No Place Like) Home for the Holidays," Johnny Mathis' signature tunes "Chances Are" and "It's Not for Me to Say," and the Four Lads' "No, Not Much."

Scarsdale (which is co-owned with Shapiro Bernstein) includes such big-band and 1940s gems as Benny Goodman's "Darn That Dream," Glenn Miller's "Shake Down the Stars," and Glen Gray's "Heaven Can Wait."

All of them resulted from the songwriting collaboration of composer Jimmy Van Heusen and lyricist/bandleader Eddie DeLange.



Broadway Bound. Legendary collaborators Burt Bacharach and Hal David pose outside Broadway's Brooks Atkinson Theatre just prior to the May 4 premiere of *The Look of Love—The Songs of Burt Bacharach and Hal David*, the song and dance revue devoted to their classic pop songbook.

Asia Pacific Quarterly

SARS
Update p. 2



—Music Television In Asia Pushes Outside The Box—

MTV Asia Taps Multiple Media To Connect With Its Audiences

BY STEVE McCLURE

In a part of the world that sets great store in lucky numbers, MTV Networks Asia Pacific president Frank Brown is a great believer in the power of the number 360.

Brown is no numerologist. He simply uses the phrase "360 degrees" to give a clear picture of MTV Asia's overall strategy.

"We've made tremendous progress in every direction of our business," explains the Singapore-based executive, who has headed MTV Networks Asia since 1997. "We've developed in all directions of the compass. In every aspect of youth lifestyle, we are continuing to develop at a pretty fast pace."

Brown's statement that "our creative excellence is at an all-time high" is backed up by the fact that the company bagged four awards at the Asian Television Awards last Dec. 4, specifically the Cable & Satellite Channel of the Year, Best Entertainment Special, Best Entertainment Program and Best Light Entertainment Presenter/Performer awards. MTV Asia also collected nine awards at the PROMAX & BDA Awards on Dec. 3.

Brown notes that one of the most visible highlights of the past year for MTV Asia was the second annual MTV Asia Awards ceremony, held Jan. 24 in Singapore. The event, which was broadcast live throughout MTV Asia's coverage region, was hosted by Shaggy and Coco Lee and featured live performances by Avril Lavigne, Indonesia's Kris Dayanti and Malaysia's Siti Nurhaliza, among others.

MTV Networks Asia (a joint venture of Viacom's MTV Networks and Universal Music) currently operates eight 24-hour programming services: MTV China, MTV India, MTV Indonesia, MTV Korea, MTV Mandarin, MTV Philippines, MTV Southeast Asia and MTV Thailand. In total, MTV Asia reports that it reaches some 150 million households in the region.

Brown, expanding on the theme of the 360-degree strategy, explains that the basic idea is to move beyond MTV's traditional core medium of television into other media.

"We're on the air, on the ground—meaning [live] events such as the MTV Asia Awards—online and on the move [with mobile phones]," he says. He cites the three-year, \$75 million, content and marketing alliance that MTV International recently signed with mobile-phone giant Motorola as an example of MTV Asia's new-media exposure.

Continued on page APQ-2



Asia's Viewers Tune In Artists

Style. Visual Style. The compelling, unique visual style of pop culture in Asia makes the region a natural for music television. This issue of *Billboard's Asia Pacific Quarterly* gives our readers a state-of-the-market view of Asia's music-video outlets.

Of course, this includes MTV Asia and Channel V, whose top executives spoke with *Billboard Asia Bureau Chief Steve McClure* for this report. The robust competition between these two regional players has undeniably helped to drive the development of music television in Asia. And that, in turn, helps drive development of the music industry in territories including the potentially rich mainland of China.

Within this issue, we also spotlight local television outlets for artists seeking the unparalleled sales impact of TV exposure, whether through music videos, game shows, long-form commercials or other avenues. From M.net in South Korea to TVB in Hong Kong to *Game Hot Pleng Hit* in Thailand, Asia's artists make the best of their time on the tube.

And that's more important than ever. Overall, music sales in Asia, outside Japan, fell 16.5% in 2002, largely due to ongoing economic difficulties and piracy, according to the International Federation of the Phonographic Industry. But one of the few bright spots for the global music industry is the growth rate of DVD sales. That, in turn, will benefit from music-video programming. Asia's artists are well prepared to benefit from the strengths of the region's music-television outlets. And they'll do it in style.

—Thom Duffy, International Editor, Special Sections

STAR Network Synergy Drives Channel V's Viewership

By STEVE McCLURE

It's no secret that the Asian music industry is in crisis mode. But that doesn't faze Channel V chief Steve Askew.

"Everything is an opportunity that serves to drive our business further," says the upbeat Askew. "By working side by side with the music industry in the way that we have, we are able to continue to drive our business forward and help overcome some of the problems facing the industry at large."

In fact, the past year has been a very good one for the music channel, says Askew, whose formal title is executive VP, programming, at the STAR television network.

"We've seen tremendous growth at a channel level over the last year, a lot of which has been born through the creativity that localization has been a catalyst to," says the Hong Kong-based executive.

One of the key milestones for the channel in the past year was the integration of Channel V into News Corporation's STAR Group, which now owns 100% of the channel.

Askew explains that this gives Channel V the advantage of using the STAR network's clout in supporting Channel V as a group of channels.

"This is a unique strength: the network providing Channel V with over 120 million people...

whom we can excite and drive to the programming and artists featured on Channel V," he says.

Examples of the channel's localization strategy include the transfer of Channel V International's operations from Hong Kong to Kuala Lumpur; simply because Channel V International's biggest single audience is Malaysia.

Similarly, the channel has shifted Channel V Mainland China's base to Shanghai, putting it in the vanguard of V's "Made In China" campaign.

"The campaign allows people in China and beyond to see that China is a producer of many great things," explains Askew. "With the increased standards of our production and packaging, over the past year, we have managed to exemplify the 'Made In China' campaign. V got out of the gate really early in China, and I think we've benefited from that."

In January, Channel V staged the ninth annual Channel V Chinese Music Awards in Shanghai, which attracted a TV audience of some 201 million people, the company reports.

In the key Asian market of Taiwan, Channel V now has a 99% penetration rate in homes with cable access, according to Askew.

Continued on page APQ-2

Hong Kong Acts Face Paucity of Local Outlets; Labels Buy Air Time For Int'l Repertoire

BY WINNIE CHUNG

HONG KONG—Record labels in this market don't have all that many local broadcast avenues through which they can promote their artists or their music videos. There are only two terrestrial television networks in Hong Kong—Television Broadcasts (TVB) and Asia Television

Patricia Lau has the highest broadcast rate for new music videos, many of which are produced by the television channel itself. The program pulls in about 260,000 viewers daily.

"Other than radio, television is still the most effective way of promoting new songs because of its reach," says Chan Ka-lun, who produces all of TVB's music programming. "We usually work quite closely with the record companies before the release of their albums to see which songs will be plugged and how we can schedule their music videos."

The amount of promotion a given artist receives for a music video is a good measure of how much clout a record label has with a television station or how significant the artist is.

Last year, for example, Universal Music artist Hacken Lee experienced a career revival with increased television airplay and appearances, as well as a successful concert.

International artists, however, are

less fortunate. With audience ratings for the English-language channels barely registering on the Nielsen ratings charts, many record labels have had to look for alternate ways to get video exposure for those acts.

Companies such as Sony Music and BMG, for instance, have started buying their own five-to-10-minute programming slots to promote new releases, although that exposure isn't necessarily reflected in subsequent CD sales.

"International repertoire doesn't have the kind of marketing and sponsorship support as local repertoire, and we don't have as many avenues to promote our new releases," says Bobby Chan, GM of BMG Hong Kong.

The price of these programming slots are similar to an equivalent amount of advertising time and are packaged according to the number of times the programs are aired each week.

"About 80% to 90% of our radio programming is dedicated to domestic and regional repertoire," says Chan. "That's why these programming slots help. It doesn't directly translate into sales figures, but it does help promote the songs and artists." ■



From left: Anna Yau, Patricia Lau and Hacken Lee

(ATV), each of which offer an English-language channel and a Chinese-language channel.

Few of these channels offer music programming, except for the dominant TVB Jade (Chinese) channel, which airs chart show *Jade Solid Gold*, the request show *SMS Live Music* and the late-night program *Y2K Music Collection*—all dedicated to domestic repertoire.

Of these, the 25-minute *SMS Live Music* hosted by Anna Yau and

CHANNEL V SYNERGY

Continued from page APQ-1

In Thailand, last year saw Channel V hold its inaugural Thai Video Awards show, while in India the channel introduced the very successful *[V] Popstars* program, which launched the career of five-girl band Viva. Its debut single, "Hum Naye Geet Sunaye" (We Give You New Songs), entered the chart at No. 1.

Fact File: Channel V Music Networks

Top Executive: Steve Askew, executive VP, programming, STAR Channel V Music Networks

Primary Web Site: www.channelv.com

Regional Distribution: Terrestrial broadcast, satellite broadcast and cable

Audience Measurement: More than 110 million households, including 49.5 million served with 24-hour programming, according to Channel V

Key Regional Advertisers: Columbia TriStar, 20th Century Fox, Warner Bros., Adidas, Sony, Chivas Regal and each of the five multinational record companies

Key Artists in Recent Promotions:

The Rolling Stones, Las Ketchup, Missy Elliott, Asuca Hayashi, U2, Alms for Shanti, Jay Chou, Foo Fighters, Linkin Park, Viva

Source: Channel V

Looking at the Asian region overall, Askew says Channel V wants to increase its profile through Southeast Asia, while maintaining its leadership in mainland China.

Regarding new media, Askew says digital television and the increasing multichannel environment present Channel V with the opportunity of utilizing the STAR Network to direct viewers to the channel's programs.

"Similarly, we are embracing new technology, whether it is in the form of the Internet or SMS or MMS and so on," Askew adds. "We are actively working with those companies that have the legal right to operate in these businesses and with those intellectual copyrights."

Askew notes that Channel V is working closely with marketers to "embed their products and services into our programming and carrying their message on-air, on-line, on-ground and through other STAR-owned media tie-ups."

"So, while the many alternatives to television are presented to our audience," Askew says, "we are constantly finding ways to allow those alternative forms of entertainment to drive audience to our channels

and making money along the way."

JOINT EFFORTS

Askew says the depressed state of the Asian music industry has prompted Channel V to work much more aggressively with record labels in the region.

"While I wouldn't be as bold as to say that they couldn't survive without us, we are completely cognizant of the fact that, without the relationships and support of our record company partners, there would be no Channel V," he observes.

Askew says that Channel V's success in marketing artists has prompted the recording industry to find ways to work with STAR's channels to market artists and records. STAR, he says, is able to create new opportunities and help generate sales that were once thought impossible in the region.

"The catch phrase seems to be 'not just V... what can we do across STAR?' We've embraced this wholeheartedly," Askew explains. "While Channel V does a brilliant job at communicating with a core teen-and-beyond market, that's not where the music stops."

Continued on page APQ-4



Channel V's Askew

SARS Update

Epidemic Affects Travel And Business

The World Health Organization's advisory against all non-essential travel to areas affected by outbreaks of severe acute respiratory syndrome (SARS) remains in effect at press time. WHO has issued the precaution for Beijing, the Guangdong Province, the Shanxi Province, Tianjin and Inner Mongolia in mainland China; for Taipei in Taiwan; and for Hong Kong. WHO has lifted its travel advisory for Toronto.

The first high-profile impact of SARS on the music industry came with the cancellation of the Rolling Stones concerts scheduled for early April in Shanghai, Beijing and Hong Kong. Subsequently, concerts by Moby and Santana, who were due to perform April 3 and 11 in Hong Kong, also were cancelled.

More recently, the annual Golden Melody Awards for Chinese-language music, which was set for Taipei on May 3, and the MTV Music Festival scheduled for Taipei on June 7 both have been postponed due to uncertainty over travel to the region.

Billboard continues to provide updated reports on SARS' impact on the music industry in its weekly news sections and via Billboard Bulletin and billboard.com. Information from the World Health Organization is available online via www.who.int.

—Thom Duffy

MTV CONNECTS

Continued from page APQ-1

Looking ahead, Brown says the next media to become part of the 360-degree strategy are radio, magazines and broadband. Within the past year, MTV Asia has launched consumer magazines in Indonesia and Thailand.

FOUR-POINT PLAN

Brown identifies four key forces affecting how MTV Asia currently does business in the region.

One, he says, is the development of multi-channel TV choice: terrestrial TV, satellite, broadcast satellite and UHF.

Secondly, Brown says, "All the advertising analysts predict TV advertising will continue to take more share. Specifically, niche TV like MTV will have the highest growth in the TV sector."

Thirdly, Brown points to what he describes as MTV Asia's unique appeal to the broadly defined youth market. "Our dedication to people under 35 includes Nickelodeon, which appeals to the 4-to-14 demographic, while MTV appeals to the 15-to-35 group," Brown explains. "We're the only company dedicated to that whole

age group."

And finally, Brown mentions the general recovery in advertising spending throughout the region. "The ongoing economic environment is not easy," he points out. "But, in the last three quarters, there has been a huge recovery in our ad spend."

He says that year-on-year growth during those most recent three quarters has been 30%—and that MTV Asia's profits have been growing at an even higher rate.

"We have grown since 1997 [the year of Asia's economic crash], but growth would have been higher if it were not for the troubled economic environment," Brown says.

Brown notes that record labels aren't the only companies affected by piracy. "Our intellectual property is being ripped off just like that of the music industry," he points out. "Some of our signals are encrypted, and there is a great deal of theft by pirate cable operators."

Speaking of record companies, Brown says MTV Asia is getting along very well with labels in the region. "Our relations with labels are getting deeper and deeper, particularly as the record industry has faced more challenges over the past few years," he says. "All the labels have a very good appreciation of what we're about."

"It works both ways: Labels are more eager to come to us with ideas and are more receptive to our ideas," Brown enthuses. "It gets everybody's creative juices flowing."

He says that, due to the economic crunch, labels in the region are having a tough time finding the money needed for artist development, "and, in that connection, we're more valuable than ever."

Sony Music Asia president Richard Denekamp backs up that assertion. "Without MTV, it would

Continued on page APQ-4



MTV Asia's Brown

Fact File: MTV Networks Asia

Top Executive: Frank Brown, president, MTV Networks Asia Pacific

Primary Web Site: www.mtv.com

Regional Distribution: Terrestrial broadcast, satellite broadcast and cable

Audience Measurement: More than 150 million households, according to MTV

Key Regional Advertisers: MasterCard,

Motorola, Nokia, Panasonic, Toyota
Key Artists in Recent Promotions: Linkin Park, Missy Elliot, Enrique Iglesias, Bond, Blue, Adnan Sami, Coco Lee, Jay Chou, Energy

Source: MTV Networks Asia



EXPOSE YOURSELF!

No need to unzip. We're talking about musical exposure here. MTV hosts a variety of far-reaching concerts and events that expose artists to more than 150 million households in Asia.

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From Indonesia comes Penghargaan, and from the Philippines there's Pilipinas - award shows honoring the best in the nation.

Finally, you have the MTV Asia Awards, one of the biggest and most talked about music events ever to take place in Asia.

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World Radio History

Guang Xian Yu Le: The Show To Watch For China's Top Acts

BY STEVEN SCHWANKERT

BEIJING—Access to the the world's most populous market has been a Holy Grail for Asia's two leading regional music-video outlets. And both MTV Asia and Channel V have made substantial inroads into mainland China (see cover stories).



Dada

But Beijing-based Guang Xian Television is a key local source for music-television programming here. The channel produces 4.5 hours of entertainment programming weekly, including a dedicated 30-minute music-video and chart show, *Guang Xian Yu Le* or *Guang Xian Entertainment and Music*. Other shows also feature music videos and music news.

These shows are then broadcast on 600 local broadcast channels nationwide, including Shanghai Television, Guangdong Television and Beijing Television.

The music programming on

Guang Xian Yu Le includes interviews with music celebrities and producers; music videos; and the weekly Guang Xian chart, determined by a panel of experts.

Guang Xian Television GM Wang Changtian says that, because of the high rate of piracy in China, sales figures are unreliable, and therefore the studio panel determines what's topping the channel's music charts.

Wang also says *Guang Xian Yu Le* maintains no special relationship with specific bands or artists, so no act is included or excluded on the basis of relationships with the show's producers. This, says Wang, guarantees only the hottest performers appear on the show.

Sponsors of *Guang Xian Yu Le* include Motorola and Coca-Cola.

"The effects of music TV? That's simple," says Beaker Huang, international marketing manager for Warner Music China, whose local acts include the band Dada. "For local musicians, it's everything. If you are on *Guang Xian*, you are hot. If you can't get *Guang Xian* or another music show to play your video even during the end credits, or to ask you to film an ID, go find another job. Some bands, their music is so mediocre, but with regular TV exposure, from day one, they get hotter and hotter." ■

South Korea's Jo-Sung Mo Is Master Of Scripted Videos

BY MARK RUSSELL

SEOUL—Ask anyone in the Korean music industry whom they think of when it comes to music videos, and the answer is Jo-Sung Mo.

At a time when most music videos in this market cost \$20,000 to \$40,000, Jo-Sung Mo, who records for Hyesung Media, puts together elaborate scripts featuring many of Korea's hottest actors and actresses with a budget from \$100,000 to \$1 million.

"His videos always have something new and special," says Bruce Lee, assistant manager of the



Jo-Sung Mo

domestic department at Warner Music Korea, which distributes Hyesung Media.

By making video exposure such a priority in his career, Jo made a name for himself beginning with his first single, "To Heaven," released by GM Entertainment. And he even chose not to appear in the fully scripted clip for that track, which ultimately earned him even more attention.

Jo's fourth single, about a Korean soldier finding love amid the horror of the Vietnam War, caused great controversy and was even banned for a time from local video channels. But the controversy only pushed his sales higher. The singer's latest single, "Piano," from his new Hyesung Media album *Gain* (Singer) shipped more than 370,000 copies upon its release early this year. ■

Local Artist Videos Drive The Success Of South Korea's M.net

BY MARK RUSSELL

SEOUL—With music-video programming 24-hours a day, seven days a week, South Korea's M.net is a local leader in showcasing domestic artists.

The video outlet is a division of media company CJ Entertainment, and, under CEO Lee Kang-bok and M.net president Park Weon-se, it has grown via cable, satellite and Internet distribution. A Korean-language Web site can be found at www.mnet27.co.kr, while an English-language site (www.korea.infogate.com/hotclip.asp) provides links to music videos seen on M.net.

Along with Hyesung Media's Jo-Sung Mo, M.net has been instrumental in building the video profile of South Korean artists such as Kim Ji-yun (Daeyoung AV), Cho PD (Enter One) and Lee Junghyun (Yedang Music).

M.net claims an audience size of some 8 million subscribers, with a 60% share of the audience among music channels and a ranking between 13th and 18th among all cable channels.

Advertisers who tap M.net to attract a young audience are predominately cell phone and electronics companies, such as SK Telecom and LG Telecom, or fast-food companies such as Lotteria, a local franchise. ■

MTV CONNECTS

Continued from page APQ-2

have been hard to break Ricky Martin in Asia," Denekamp says. He adds that MTV has been very cooperative in supplying Sony with footage from Unplugged sessions by acts such as Travis and Suede to use as bonus material in locally pressed versions of those acts' albums.

And Warner Music Asia Pacific president Lachie Rutherford notes that MTV Asia plays an especially



Coco Lee

strong role in markets such as Indonesia and the Philippines.

Specific areas of collaboration with record companies operating in Asia include activities on the Internet, compilation albums, mobile content and working together on awards shows, Brown explains.

With reference to awards shows, Brown says labels are coming to value them more and more, citing increased sales in the region for MTV Award winners.

"Award shows help promote specific artists, and music in general," Brown notes.

Brown sums up MTV Asia's presence in the market with this bold assertion: "We clearly have huge market leadership against the competition in every conceivable way." ■

THAILAND's Game Hot Pleng Hit Gives GMM Grammy Artists Exclusive Promotional Clout

BY ANDREW HIRANSOMBOON

BANGKOK—The highest-rated music program in Thailand, *Game Hot Pleng Hit*, seen on Channel 7 and the Global Network, is produced by the country's largest entertainment conglomerate, GMM Grammy. And, as is the case with competing music-video shows produced by other music companies, *Game Hot Pleng Hit* (roughly translated as the "Hot Hit Game Show") is devoted exclusively to promoting acts from GMM Grammy or its subsidiaries.

This is one reason for the show's success: GMM Grammy has under its banner the most popular acts in Thailand.

One such group is the rock act Clash (no relation to the British punk band), signed to a GMM Grammy subsidiary label, UPG.



Thailand's Clash

The quintet launched its current album *SoundShake* with an appearance on *Game Hot Pleng Hit*.

On such programs, Grammy is able to showcase acts in an atmosphere that the company can control. An act may appear on the show with the intention of using the appearance in various media, as was

the case with Clash.

"With hundreds of fans packed into the studio to see Clash perform, we couldn't have asked for a better image for use on television, as well as in magazines," says Atichat Neilparisut, a producer with the show.

Music videos are an essential part of GMM Grammy's marketing strategy. "The target audience, Thai teenagers, spend an estimated five hours

a day on leisure activities, such as watching television, and video-music programs are the most popular kind of show for this demographic," says Neilparisut. "So the music video is the most important strategy when it comes to convincing consumers whether or not to buy an album." ■

CHANNEL V SYNERGY

Continued from page APQ-2

Notes Sony Music Asia president Richard Denekamp, "The advantage of working with V is that they're part of STAR. And STAR is paying more attention to music than before. That gives us an interesting outlet into an older demographic."

Askeu cites Norah Jones as an example of an artist whom Channel V helped break into Asia. "We carried Norah's New Orleans concert, ran contests and brought her to our vast audience in every way we could conceive. STAR presented Norah's Asian tour, we put her videos in nuclear rotation on V and placed them as filler on the other STAR channels.

"While Norah has been a huge success worldwide, I get the feeling that the proudest EMI staff in the world are those in the Asian regional office, who broke new ground and achieved amazing results through their innovation alongside their ability to recognize the opportunity of working with STAR," observes Askeu.



Viva's Aymui Hamasaki and Suede's Brett Anderson

Comments Norman Cheng, chairman/CEO of EMI Recorded Music Southeast Asia, "EMI in Southeast Asia is today working far closer with both [regional] music channels than ever before.

"Whereas before, both channels were being used in a very promotion-driven manner and ideas were simply being recycled, they are now being seen as being invaluable marketing tools," Cheng says.

Askeu sums up Channel V's mission: "Above all else, we are committed to getting our audience excited about music. We are encouraging them to make music a valuable and integral part of their lives. We are positioning artists as icons and helping to take unknowns to the world stage." ■

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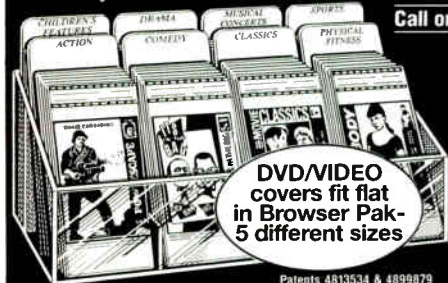
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Tuned In: Radio

by Marc Schiffman



IPOD VS. RADIO: Since the iPod seems to be co-opting the online music revolution, *Airplay Monitor* rock managing editor **Bram Teitelman** asked radio and label reps how they see this technology affecting their worlds.

Radio people were divided on the service's potential impact on their medium. Active rock **KRRQ** (98 Rock) Sacramento, Calif. PD **Pat Martin** sees iTunes as yet another listener distraction. "Anything that takes time away from listening to the radio will have an adverse effect on us," he says. "Generally, it's not any one thing that hurts radio. It's a cumulative effect from all of the elements, [like] the Internet, cable TV, videogames, and satellite radio."

But modern **KITS** (Live 105) San Francisco PD **Sean Demery** doesn't anticipate the service having much of an effect on radio. "Anybody who understands what radio's place is in all this would understand that radio is the **Siskel & Ebert** of the music industry. Our job is to bring the best new product and give it a thumbs up or thumbs down so that the consumer will download it for themselves."

Modern **WBCN** Boston PD **Oedipus** agrees that radio acts as a filter for popular music. "There's so much music out there that radio can provide that we can weed through a lot of music and present the best music," he says. "When listeners hear it, they can go out and buy it or download it. That's what we do."

Regarding practical applications that radio can gain from the new service, Virgin head of rock formats **Steve Leeds** says that iTunes will "probably be a good place to sniff around and see what the early adapters are buying as an indication of what the public's clamoring for."

Demery, however, says he is already getting that information from online media-measurement company big champagne.com.

But there are still some speed bumps in an all-out iPod vs. radio battle: whether the young end of radio's demo will embrace paying for downloads and whether the broader PC universe will show the same reaction that Apple users have had (*Billboard*, May 17).

Edison Media Research consultant **Jayne Charneski** calls Apple's new ini-

tiative "a baby step in the right direction," but she questions whether users will be willing to pay. "The no-monthly-fee thing is an improvement over the subscription model," she says. "But it's pretty hard to compete with



loaders will not pay for something they think should be free."

Many are reserving judgment until the end of the year, when Apple's music store becomes available to the majority of computer users operating with Windows. "We need to wait until the end of the year, when the service extends beyond Apple OS X, to gauge how well it's going to do," Charneski says. "It helps that Apple—a well-respected, trendy brand—is behind the service."

Arista senior director of modern and rock promotion **Dave Lombardi** agrees. "Only [a small percentage] of the nation's computers are Macs. So until they come up with Windows-compatible software, we won't really know much, because availability is so limited."

IN BRIEF: **Steve Kingston** relinquishes the **WXRK** (K-Rock) New York PD half of his duties to concentrate on the operations manager duties at adult top 40 sister **WNEW** (Blink 102.7). **Robert "Chuck Roast" Cross** is now **WXRK** operations manager, joining from the programming department at modern **KROQ** Los Angeles. Kingston will remain a **WXRK** project adviser.

Rhythmic top 40 **WKTU** New York assistant PD **Jeff Z** now holds the interim-PD reins after **Frankie Blue** exited the PD seat (*Billboard*, May 17). Clear Channel/New York VP of programming **Tom Poleman** is overseeing Z and is expected to be heavily involved with **WKTU**.

Trillium Asset Management, a San Francisco investment firm representing a number of Clear Channel shareholders, asked the company May 7 to act promptly to address allegations of artist blacklisting and to adopt a formal policy stating that artists' political viewpoints will not be a factor in determining whether to air their music.

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Billboard VIDEO MONITOR

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1 JAEHIM, PUT THAT WOMAN FIRST	1 BRAO PAISLEY, CELEBRITY	1 50 CENT, 21 QUESTIONS	1 LISA MARIE PRESLEY, LIGHTS OUT
2 50 CENT, 21 QUESTIONS	2 TDBY KEITH, BEER FOR MY HORSES	2 SEAN PAUL, GET BUSY	2 COLDFEEL, CLOCKS
3 BUSTA RHYMES, I KNOW WHAT YOU WANT	3 SHANIA TWAIN, FOREVER AND FOR ALWAYS	3 CHRISTINA AGUILERA, FIGHTER	3 MATCHBOX TWENTY, UNWELL
4 BONE CRUSHER, NEVER SCARED	4 KEITH URBAN, RAINING ON SUNDAY	4 NAS, I CAN	4 R. KELLY, IGNITION
5 MONICA, SO GONE	5 RASCAL FLATTS, LOVE YOU OUT LOUD	5 FABOLOUS, CAN'T LET YOU GO	5 JEWEL, INTUITION
6 BABY, BABY YOU CAN DO IT	6 TERRI CLARK, THREE MISSISSIPPI	6 SNOOP DOGG, BEAUTIFUL	6 TRAIN, CALLING ALL ANGELS
7 NELLY, PIMP JUICE	7 CHRIS CAGLE, WHAT A BEAUTIFUL DAY	7 EVANESCENCE, BRING ME TO LIFE	7 KID ROCK, PICTURE
8 B2K, GIRLFRIEND	8 KID ROCK, PICTURE	8 JENNIFER LOPEZ, I'M GLAD	8 MADONNA, AMERICAN LIFE
9 JENNIFER LOPEZ, I'M GLAD	9 MONTGOMERY GENTRY, SPEED	9 JUSTIN TIMBERLAKE, ROCK YOUR BODY	9 EVANESCENCE, BRING ME TO LIFE
10 FABOLOUS, CAN'T LET YOU GO	10 DIAMOND RIO, I BELIEVE	10 MADONNA, AMERICAN LIFE	10 JENNIFER LOPEZ, I'M GLAD
11 LIL' KIM, 4 EVER	11 MARTINA MCBRIDE, CONCRETE ANGEL	11 JOE BUDDEN, PUMP IT UP	11 SNOOP DOGG, BEAUTIFUL
12 FLOETRY, SAY YES	12 DARRYL WORLEY, HAVE YOU FORGOTTEN	12 WHITE STRIPES, SEVEN NATION ARMY	12 JUSTIN TIMBERLAKE, ROCK YOUR BODY
13 LIL' KIM, THE JUMP OFF	13 FAITH HILL, WHEN THE LIGHTS GO DOWN	13 ROOTS, THE SEED	13 JASON MRAZ, THE REMEDY (I WON'T WORRY)
14 DRU HILL, I LOVE YOU	14 FAITH HILL, WHEN THE LIGHTS GO DOWN	14 AVRI LAVIGNE, LOSING GRIP	14 CHRISTINA AGUILERA, FIGHTER
15 TYRESE, HOW YOU GONNA ACT LIKE THAT	15 DIXIE CHICKS, LONG TIME GONE	15 BUSTA RHYMES, I KNOW WHAT YOU WANT	15 CELINE DION, I DROVE ALL NIGHT
16 JAY-Z, EXCUSE ME MISS	16 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE	16 STAIN'D, PRICE TO PLAY	16 AUDDISLAVE, LIKE A STONE
17 DAVID BANNER, LIKE A PIMP	17 TIM MCGRAW, SHE'S MY KIND OF RAIN	17 TRAPT, HEADSTRONG	17 EMINEM, SING FOR THE MOMENT
18 SNOOP DOGG, BEAUTIFUL	18 KENNY CHESNEY, BIG STAR	18 EMINEM, SING FOR THE MOMENT	18 WHITNEY HOUSTON, TRY IT ON MY OWN
19 NAS, I CAN	19 ALAN JACKSON, DRIVE (FOR DADDY GENE)	19 DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE	19 JOHN MAYER, WHY GEORGIA
20 HEATHER HEADLEY, I WISH I WASN'T	20 BRIAN MCCONNAGH, 99% SURE I'VE NEVER BEEN HERE BEFORE	20 FOO FIGHTERS, TIMES LIKE THESE	20 FOO FIGHTERS, TIMES LIKE THESE
21 WHITNEY HOUSTON, TRY IT ON MY OWN	21 TDBY KEITH, WHO'S YOUR DADDY	21 LINKIN PARK, SOMEWHERE I BELONG	21 SUGAR RAY, MR. BARTENDER (IT'S SO EASY)
22 ISLEY BROTHERS, WHAT WOULD YOU DO	22 JIMMY WAYNE, STAY GONE	22 SUM 41, HELL SONG	22 MARDON 5, HARDER TO BREATHE
23 JOE BUDDEN, PUMP IT UP	23 JOHNNY CASH, HURT	23 NELLY, PIMP JUICE	23 UNCLE KRACKER, DRIFT AWAY
24 TALIB KWELI, GET BY	24 ALISSON KRAUSS, THE LUCKY ONE	24 R. KELLY, IGNITION	24 AVRI LAVIGNE, LOSING GRIP
25 KELLY PRICE, HE PROPOSED	25 JESSICA ANOREWS, THERE'S MORE TO ME THAN YOU	25 LUDACRIS, ACT A FOOL	25 FRANKY PEREZ, SOMETHING CRAZY
26 LSG, JUST FRIENDS	26 JOE NICHOLS, BROKENHEARTSVILLE	26 COLO, STUPID GIRL	26 3 DOORS DOWN, WHEN I'M GONE
27 CHINGY, RIGHT THURR	27 EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU	27 STACIE ORRICO, STUCK	27 SHANIA TWAIN, FOREVER AND FOR ALWAYS
28 R. KELLY, IGNITION	28 PHIL VASSAR, THIS IS GOD	28 LIL' KIM, THE JUMP OFF	28 BLUE MAN GROUP, SING ALONG
29 TLC, DAMAGED	29 KENNY CHESNEY, THE GOOD STUFF	29 CHEVELLE, SEND THE PAIN BELOW	29 NORAH JONES, COME AWAY WITH ME
30 DIPLOMATS, DIPSET ANTHEM	30 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE	30 AUDDISLAVE, LIKE A STONE	30 CHANTAL KREVIAZUK, IN THIS LIFE
31 HITMAN SAMMY SAM, STEP DADDY	31 TRACE ADKINS, THEN THEY DO	31 DONNAS, PLAY MY GAME	31 ALL-AMERICAN PROJECTS, SWING SWING
32 SEAN PAUL, GET BUSY	32 LONESTAR, I'M ALREADY THERE	32 A.F.I., GIRL'S NOT GREY	32 NELLY, NOT IN HERRE
33 NOVEL PEACH	33 KEITH URBAN, SOMEBODY LIKE YOU	33 QUEENS OF THE STONE AGE, GO WITH THE FLOW	33 RED HOT CHILI PEPPERS, CAN'T STOP
34 54TH PLATOON, SHE LIKE	34 DEANA CARTER, THERE'S NO LIMIT	34 ATARIS, IN THIS DIARY	34 WHITE STRIPES, SEVEN NATION ARMY
35 EMINEM, SING FOR THE MOMENT	35 MONTGOMERY GENTRY, MY TOWN	35 LILUX, IT'S ABOUT TIME	35 CHANTAL KREVIAZUK, IN THIS LIFE
36 BRIAN MCKNIGHT, SHOULD A WOULD A COULDA	36 BLAKE SHELTON, THE BABY	36 HILARY DUFF, WHY NOT	36 FLOETRY, SAY YES
37 CLIPSE, HOT DAMN	37 LISA MARIE PRESLEY, LIGHTS OUT	37 GINUWINE, HELL YEAH	37 JENNIFER LOPEZ, ALL I HAVE
38 KEITH MURRAY, YEAH YEAH YOU KNOW IT	38 MARCEL, TENNESSEE	38 TRACE ADKINS, THEN THEY DO	38 QUEEN LATIFAH, BETTER THAN THE REST
39 JUSTIN TIMBERLAKE, ROCK YOUR BODY	39 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS	39 KELLY CLARKSON, MISS INDEPENDENT	39 NO OUBT, UNDERNEATH IT ALL
40 DJ KAYSLAY, TOO MUCH FOR ME	40 FRANKY PEREZ, SOMETHING CRAZY	40 BONE CRUSHER, NEVER SCARED	40 PINK, DON'T LET ME GET LIME
NEW ONS	NEW ONS	NEW ONS	NEW ONS
GINUWINE, IN THOSE JEANS	BROOKS & DUNN, RED DIRT ROAD	NO NEW ONS THIS WEEK	WAYNE WONDER, NOT LETTING GO
TYRESE, SIGNS OF LOVE MAKIN	DWIGHT YOAKAM, THE BACK OF YOUR HAND		
T.L. & S.	RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU WHEN YOU GO		
	UNCLE KRACKER, DRIFT AWAY		
	TRACY BYRD, THE TRUTH ABOUT MEN		

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 24, 2003

fuse	2	EUROPE	G.A.C.
Continuous programming 200 Jerech Quadrangle, Jersey, NJ 07033	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming Havley Crescent, London NW11 8TT	Continuous programming 887 E. Main Ave., Englewood, CO 80112
GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS (NEW) DEPSWA, THIS TIME (NEW) THE STARTLING LINE, BEST OF ME (NEW)	NEW MARILYN MANSON, MOBSCENE RADIOHEAD, THERE THERE	CHRISTINA AGUILERA, FIGHTER LINKIN PARK, SOMEWHERE I BELONG EMINEM, SING FOR THE MOMENT JUSTIN TIMBERLAKE, ROCK YOUR BODY 50 CENT, IN DA CLUB MADONNA, AMERICAN LIFE BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT MIS-TEEO, SCANDALOUS AVRI LAVIGNE, I'M WITH YOU EVANESCENCE, BRING ME TO LIFE DANNI MINOUE, BEGIN TO WONDER THE THRILLS, BIG SUR QUEENS OF THE STONE AGE, GO WITH THE FLOW THICKE, WHEN I GET YOU ALONE THE WHITE STRIPES, SEVEN NATION ARMY FOO FIGHTERS, TIMES LIKE THESE DANNI MINOUE, BEGIN TO WONDER BLUE, U MAKE ME WANNA BON JOVI, ALL ABOUT LOVIN' YOU BLUR, OUT OF TIME COLDFEEL, CLOCKS	DIAMOND RIO, I BELIEVE! TIM MCGRAW, SHE'S MY KIND OF RAIN SHANIA TWAIN, FOREVER AND FOR ALWAYS DARRYL WORLEY, HAVE YOU FORGOTTEN? CHRIS CAGLE, WHAT A BEAUTIFUL DAY KEITH URBAN, RAINING ON SUNDAY JESSICA ANOREWS, THERE'S MORE TO ME THAN YOU TDBY KEITH, BEER FOR MY HORSES AARON TIPPIN, LOVE LIKE THERE'S NO TOMORROW MARTINA MCBRIDE, CONCRETE ANGEL BRIAN MCCONNAGH, 99% SURE I'VE NEVER BEEN HERE BEFORE! ALAN JACKSON, THAT TO BE ALRIGHT BRAD PAISLEY, CELEBRITY LEANN RIMES, SUDDENLY KENNY CHESNEY, BIG STAR TRACE ADKINS, THEN THEY DO EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU MONTGOMERY GENTRY, SPEED CLEOUD T. JUDD, WERE'S YOUR MOMMY? JIMMY WAYNE, STAY GONE
[OVEN FRESH] LUDACRIS, ACT A FOOL STEPHEN MALKMUS & THE JICKS, DARK WAVE MOTION CITY SOUNDTRACK, MY FAVORITE ACCIDENT FOO FIGHTERS, TIMES LIKE THESE AUTHORITY ZERO, OVER SEASONS EMINEM, IN THIS CITY KELLY CLARKSON, MISS INDEPENDENT	MUCHMUSIC Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5 KELLY CLARKSON, MISS INDEPENDENT (NEW) RADIOHEAD, THERE THERE (NEW) PANJABI MC, BECAUSE OF THE BEYS (MONTBRIAN TO BACH) (NEW) CLASSIFIED, HEAVY ARTILLERY (NEW) DJ KAYSLAY, TOO MUCH FOR ME (NEW) GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS (NEW) JUSTIN TIMBERLAKE, ROCK YOUR BODY LINKIN PARK, SOMEWHERE I BELONG SIMPLE PLAN, ADDICTED EMINEM, SING FOR THE MOMENT SEAN PAUL, GET BUSY MATTHEW GOODO, IN A WORLD CALLED CATASTRO COLDFEEL, CLOCKS R. KELLY, IGNITION AVRI LAVIGNE, LOSING GRIP SUM 41, THE HELL SONG THE WHITE STRIPES, SEVEN NATION ARMY I MOTHER EARTH, LIKE THE SUN GOB, GIVE UP THE GRUDGE EVANESCENCE, BRING ME TO LIFE	EUROPE SUNDAY DRIVER, FOREVER AGAIN MARILYN MANSON, MOBSCENE GODSMACK, STRAIGHT OUT OF LINE CAVE IN, ANYHOP THE FLAMING LIPS, FIGHT TEST POWERMAN 5000, FREE THE SOUNDS, SEVEN DAYS A WEEK THE WHITE STRIPES, SEVEN NATION ARMY ZYAN, LYRIC ROONEY, BLUESIE OZMA, BAD DOGS CALLA, STRANGLER FICTION PLANE, HATE REVIS, CAUGHT IN THE RAIN END, IN THIS CITY BLUR, CRAZY BEAT DEFTONES, MINERVA	G.A.C. Continuous programming 887 E. Main Ave., Englewood, CO 80112 LESS THAN JAKE, SHE'S GONNA BREAK SOON DIXIE CHICKS, TRAVELIN' SOLDIER EMINEM, SING FOR THE MOMENT BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT SYSTEM OF A DOW, BCOI! MADONNA, AMERICAN LIFE THE WHITE STRIPES, SEVEN NATION ARMY JEWEL, INTUITION FRANKIE J, DON'T WANNA TRY END, IN THIS CITY COLDFRAPP, TRAIN ZYAN, LYRIC LONESTAR, I'M ALREADY THERE RONNIE MCDOWELL, GIMMIE SOME MORE TOBY KEITH & WILLIE NELSON, BEER FOR MY HORSES SUNDAY DRIVER, FOREVER AGAIN CHRISTINA AGUILERA, FIGHTER BABY, BABY YOU CAN DO IT MARILYN MANSON, MOBSCENE THE ANDRIDDOS, OO IT WITH MADONNA
h Continuous programming 404 Washington Ave., Miami Beach, FL 33139 RICKY MARTIN, TAL VEZ CHRISTINA AGUILERA, BEAUTIFUL RICARDO ARJONA, DAME JUANES, MALA GENTE ALEX UBAGO, A GRITOS DE ESPERANZA SHAKIRA, QUE ME DUEDES TU MANA, MARIPOSA TRACIONERA MOLDOVO, PRIJOLERO TIZIANO FERRO, ALUCINADO ENRIQUE IGLESIAS, PARA QUE LA VIDA	JBTv Three hours weekly 216 W Ohio, Chicago IL 60610 SUNDAY DRIVER, FOREVER AGAIN MARILYN MANSON, MOBSCENE GODSMACK, STRAIGHT OUT OF LINE CAVE IN, ANYHOP THE FLAMING LIPS, FIGHT TEST POWERMAN 5000, FREE THE SOUNDS, SEVEN DAYS A WEEK THE WHITE STRIPES, SEVEN NATION ARMY ZYAN, LYRIC ROONEY, BLUESIE OZMA, BAD DOGS CALLA, STRANGLER FICTION PLANE, HATE REVIS, CAUGHT IN THE RAIN END, IN THIS CITY BLUR, CRAZY BEAT DEFTONES, MINERVA	Power Play Music Video TELEVISION 5 hours weekly 319 225 Washington St., Newark, NJ 07102 LESS THAN JAKE, SHE'S GONNA BREAK SOON DIXIE CHICKS, TRAVELIN' SOLDIER EMINEM, SING FOR THE MOMENT BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT SYSTEM OF A DOW, BCOI! MADONNA, AMERICAN LIFE THE WHITE STRIPES, SEVEN NATION ARMY JEWEL, INTUITION FRANKIE J, DON'T WANNA TRY END, IN THIS CITY COLDFRAPP, TRAIN ZYAN, LYRIC LONESTAR, I'M ALREADY THERE RONNIE MCDOWELL, GIMMIE SOME MORE TOBY KEITH & WILLIE NELSON, BEER FOR MY HORSES SUNDAY DRIVER, FOREVER AGAIN CHRISTINA AGUILERA, FIGHTER BABY, BABY YOU CAN DO IT MARILYN MANSON, MOBSCENE THE ANDRIDDOS, OO IT WITH MADONNA	

THE 2003 LATIN MUSIC CONFERENCE & AWARDS



Pictured at the inaugural Latin rap panel, from left, are TV producer Anthony Perez, recording artist Don Omar, Latino Mix radio personality DJ Kazzanova, Yolanda Foster of Mun2 Television, VI Music managing director Sofia de la Cruz, recording artist Magic Juan, recording artist Robi "Draco" Rosa, and Jerry Vila of BMI.



The staff of *Lincoln Road* magazine, co-sponsors of the Billboard Latin Music Conference opening reception, at the Eden Roc Resort & Spa.



Sony Discos recording artist Frankie J performed at the Sony Discos showcase. (Photo: Maggie Rodriguez)



VNU Business Publications president of the music and literary group John Killecullen, far left, and VNU Business Media president/CEO Mike Marchesano, center, with members of La Onda.



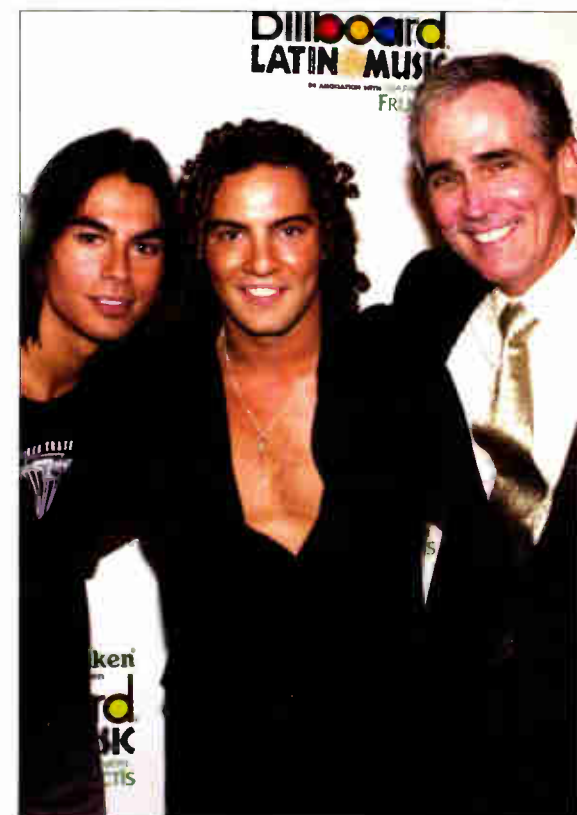
Ricky Martin, winner of the Telemundo Estrella Award.



Pictured backstage with Miss USA are Telemundo COO Alan Sokol, left, and Jack Hobbs, Hispanic Broadcasting Corp. senior VP/GM/director of new business development.



Musart/Balboa Records act Axé Bahía strutted its stuff during a conference showcase.



Pictured backstage at the Billboard Latin Music Awards are Julio Iglesias Jr., David Bishal, and Telemundo president/CEO Jim McNamara (additional photos, pages 24-25).

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

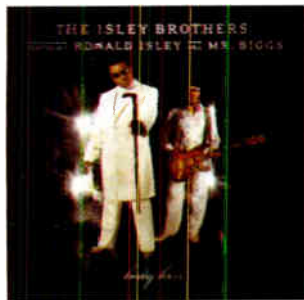
Over The Counter™



by Geoff Mayfield

'BIGG' NEWS: When the Isley Brothers' latest set hit stores May 6, it looked like it had a shot at being the venerable act's first No. 1 album on The Billboard 200 in almost three decades.

Then a Mother's Day charge by Grammy queen **Norah Jones** led chart watchers—including some who work at DreamWorks—to suspect that the Isleys would be denied. Strong sales at independent stores, where the Isleys recorded almost 19% of their first-week sales, put them ahead with 155,000 copies, vs. 138,500 for Jones.



Aside from establishing milestones for the Isley Brothers (see Chart Beat, page 68), their *Body Kiss* becomes the first No. 1 on the big chart for DreamWorks proper. The only other artist in that label family to ring the bell is country stalwart **Toby Keith** (*Billboard*, Aug. 10, 2002), who is signed to DreamWorks Nashville.

An odd-but-true fact is that this is not the Isley's biggest Nielsen SoundScan week. The 2001 title *Eternal*, which also featured **Ronald Isley's** Mr. Biggs persona, sold 225,500 when it entered The Billboard 200 at No. 3. That this one reaches the top rung with a sum that is 45% smaller is your latest reminder that timing is everything.

HELLO MUDDAH: As evidenced by the aforementioned sprint by **Norah Jones**, Mother's Day shopping delivered sales increases to a number of titles, so much so that bullet criteria on most sales charts had to be elevated. Overall album sales are up 10.8% over the prior week (see Market Watch, page 10).

Jones' ascent was partially aided by her inclusion among *People* magazine's "most beautiful" list. Her album was also sale-priced at Target Stores, Best Buy, and Circuit City.

Celine Dion sees two albums post gains of more than 40% (13-7 and 180-138). She can thank NBC, as she made an April 29 visit to *The Tonight Show With Jay Leno*, spent two days on *Today*, and appeared on a May 4 *Dateline*.

The 38% gain posted by the *Chicago* soundtrack also smells like a gift for Mom. So do gains by **Josh Groban** (Nos. 46 and 191), **Rod Stewart** (75-55), **Elton John** (101-72), **Elvis Presley** (125-92), and **Andrea Bocelli** (No. 198, up 93%), each with gains of more than 50%.

Several other adult-leaning titles bullet, including 20 of the country titles on The Bill-

board 200. **Toby Keith** has the largest unit gain on Top Country Albums (3-2, up 8,500).

'ON,' INDEED: It took a total of 53 weeks for **Jack Johnson's** last album to sell 129,000 copies, and it was in stores for that long before its first appearance—at No. 159—on The Billboard 200. His new *On and On* sells 132,000 in its first week alone, good for a start at No. 3.



jack johnson, on and on

Over time, Johnson's 2001 title, *Brushfire Fairytales*, sold 1.2 million copies, peaked at No. 34, and built the fan base that enabled this album's fast start.

This issue also sets high-water marks for **NOFX** and its Fat Wreck Chords label. The new set's entry at No. 44 on The Billboard 200 and No. 1 on Top Independent Albums are peaks on both charts for both the band and the label.

WHEN DOVES FLY: The Dove Awards aired April 19 on Pax and have been rebroadcast more than once on Trinity Broadcast Network since April 25. Consequently, a dozen contemporary Christian albums find bullets on The Billboard 200.

The night's big winner, **Michael W. Smith**—who won six awards and played the show—sees two albums romp with gains of 35% or more (133-123 and 159-134).

Of the acts on the big chart that appeared on the show, the largest percentage gains belong to **Vince Gill** (a re-entry at No. 150, up 83%) and **Point of Grace** (184-136, up 48.5%). The former wins the Pacesetter on Top Country Albums.

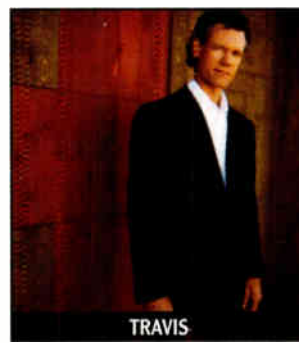
DRUM ROLLS, PLEASE: With its salute from *MTV Icon* and much press attention surrounding its forthcoming album, **Metallica** places four sets in the top half of Top Pop Catalog (Nos. 2, 16, 19, and 22). Sales for each more than doubled. . . **Etta James** has notched 10 titles on Top Blues Albums since *Billboard* launched that chart in 1995, but her bow at No. 195 on The Billboard 200 marks her first appearance on the big chart since 1973. . . Although it has placed four different albums on Heatseekers and Top Independent Albums, the bow at No. 121 by **Richard Thompson** is the venerable SpinArt label's first ink on The Billboard 200. It's Thompson's first showing on that chart since 1996.

Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

IN THE AMEN CORNER: It's an odd paradox that the country music industry so ardently reveres its artists well beyond their primary period of hit-making, but country radio almost never affords the same established artists consensus radio hits once it thinks they are past their prime. **Randy Travis** now enters a notable exception to that rule in our chart history books, as his "Three Wooden Crosses" tops Hot Country Singles & Tracks. It's his 16th No. 1 appearance and his first in almost nine years (see Chart Beat, page 68).



TRAVIS

"Crosses" is also the first recording from a religious music label to reach No. 1 on the country chart. Previously, a single on a Christian label did not go any higher than **Ray Price's** "Roses and Love Songs" on Myrrh, which peaked at No. 3 in 1975.

Travis' song from his *Rise and Shine* set (on Word-Curb/Warner Bros. Christian) finishes atop the list only six plays ahead of **Tim McGraw's** "She's My Kind of Rain" (No. 2).

"Our listeners never got the memo that Randy Travis was over," says **Renee Revett**, PD at KXKC Lafayette, La. "I say that respectfully to illustrate that his being an older artist was absolutely not an issue."

Revett says Travis' cadre of hits remains an integral part of KXKC's library and appeals to all ages, adding that the story that "Crosses" tells connected instantly with listeners.

"In our part of the country, it's still commonplace to see grieving survivors put wooden crosses along the roadside to honor their loved ones who died there," Revett says.

George Wolf, PD at WHOK Columbus, Ohio, agrees. "Story songs have always driven country music, and above all else, this is a mighty compelling story."

"Three Wooden Crosses" rings the top bell in its 25th chart week but has only enjoyed the benefits of a major-label promotion department for half that time. The Warner/Reprise Nashville team joined the promotion effort 13 weeks ago, adding important muscle to an independent campaign that took the single to the brink of the chart's top 30.

CHARTING LIKE IT'S 1999: **Beyoncé** is kicking off her forthcoming solo project in a major way. Her song "Crazy in Love," featuring **Jay-Z**, nabs the Hot Shot Debut designations on

the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts at Nos. 58 and 26, respectively.

The airplay-only track is the highest debut on R&B/Hip-Hop Singles & Tracks since **TLC's** "No Scrubs," which entered at No. 25 in February 1999.

Released to radio May 7, the start date of the chart cycle, it instantly picked up detections at 16 stations in all formats—including **KMEL** San Francisco; **WZMX** Hartford, Conn.; and **WPEG** Charlotte, N.C.—growing to 74 of the 139 R&B reporting stations (and 146 stations overall) by week's end.

The same month that "Scrubs" bowed, **Monica's** "Angel of Mine" peaked at No. 2 on Hot R&B/Hip-Hop Singles & Tracks, her last appearance in the top 10 of the chart. Four years later she's back, as "So Gone" advances 13-9 and earns Greatest Gainer/Airplay honors in the process, with an audience gain of nearly 10 million.

The same month that "Scrubs" bowed, **Monica's** "Angel of Mine" peaked at No. 2 on Hot R&B/Hip-Hop Singles & Tracks, her last appearance in the top 10 of the chart. Four years later she's back, as "So Gone" advances 13-9 and earns Greatest Gainer/Airplay honors in the process, with an audience gain of nearly 10 million.

BACK & BLU: **Blu Cantrell** re-enters Hot 100 Singles Sales at No. 11 with "Breathe" as the CD single reaches retail. The title previously charted last September as a 12-inch vinyl release, then again in February when it was re-shipped, with vocals added by **Sean Paul**. The song was serviced to radio in January (with and without Paul). It took hold at some stations, but it never really made a national impression.

With Paul now holding at No. 1 on The Billboard Hot 100 with "Get Busy," "Breathe" has started to build momentum once again at the pop, rhythmic, and R&B formats. Last issue, it re-entered the Hot 100 at No. 99. This issue, it climbs to No. 95 while re-entering Hot R&B/Hip-Hop Singles & Tracks at No. 99.

"Into You" by **Fabulous** debuts at No. 74 on Hot R&B/Hip-Hop Singles & Tracks and is another example in a recent trend of dueling vocal counterparts. "You" originally appeared on Fabulous' album *Street Dreams* with vocals by **Ashanti** and was the version that radio played until this week. Difficulty obtaining singles rights from Ashanti's labels led Elektra to replace her vocals with **Tamia's**. That was a fitting move, since the track lifts elements from Tamia's 1998 top 10 hit, "So Into You." The new version was sent to radio during the tracking week and will be merged with the Ashanti rendition. As was the case with **Kid Rock's** "Picture," we will list the names of both female vocalists on our charts.

MAY 24
2003

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	THE ISLEY BROTHERS FEATURING RONALD ISLEY DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1	50	44	31	9	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
				GREATEST GAINER									
2	5	6	43	NORAH JONES ▲ ⁵ BLUE NOTE 32088 (12.98 CD) [M]	Come Away With Me	1	51	42	37	45	NELLY ▲ ⁵ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
3	NEW	1	1	JACK JOHNSON MODNSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3	52	47	53	27	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8
4	4	5	6	CHER Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4	53	48	41	23	SIMPLE PLAN ● LAVA 83534/AG (7.99/12.98) [M]	No Pads, No Helmets...Just Balls	36
5	1	2	14	50 CENT ▲ ⁴ SHADY/AFTERMATH 432544*/INTERSCOPE (12.98/18.98)	Get Rich Dr Die Tryin'	1	54	45	47	26	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
6	6	7	10	EVANESCENCE ▲ WIND-UP 13063 (18.98 CD)	Fallen	5	55	75	78	29	ROD STEWART ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
7	13	12	7	CELINE DION ▲ ² EPIC 87185 (12.98 EQ/18.98)	One Heart	2	56	NEW	1	1	BLUR PARLOPHONE 84242/VIRGIN (18.98 CD)	Think Tank	56
8	NEW	1	1	SOUNDTRACK WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CD)	The Matrix Reloaded: The Album	8	57	49	44	14	THE ALL-AMERICAN REJECTS ● DOGHOUSE DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25
9	3	3	4	KELLY CLARKSON RCA 68159/RMG (18.98 CD)	Thankful	1	58	61	64	20	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
10	9	18	3	SOUNDTRACK WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	9					PACESETTER	Their Greatest Hits—The Record	49
11	2	—	2	SOUNDTRACK RCA 51169/RMG (18.98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2	59	153	161	34	JENNIFER LOPEZ ▲ ² EPIC 88021 (18.98 EQ CD)	This Is Me...Then	2
12	7	4	7	LINKIN PARK WARNER BROS. 48186* (19.98 CD)	Meteora	1	60	55	49	24	VARIOUS ARTISTS EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
13	14	8	4	FLEETWOOD MAC REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3	61	71	66	8	VARIOUS ARTISTS ● EMI SPECIAL MARKETS 83201/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
14	12	9	7	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	62	57	46	17	MOBB DEEP LANDSPEED 9222*/Koch (14.98 CD)	Free Agents: The Murda Mix Tape	21
15	8	1	3	MADONNA MAVERICK 48439/WARNER BROS. (18.98 CD)	American Life	1	63	41	21	3	CAM'RON PRESENTS THE DIPLOMATS ROC-A-FELLA/DEF JAM 063211*/DJJMG (12.98 CD)	Diplomatic Immunity	8
16	15	14	12	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	64	65	75	10	DANIEL BEDINGFIELD ISLAND 065113*/DJJMG (17.98 CD)	Gotta Get Thru This	41
17	16	16	26	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	65	56	55	24	BUSTA RHYMES ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	43
18	18	15	6	THE WHITE STRIPES ● THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	66	79	79	36	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
19	23	20	7	KID ROCK ▲ ⁴ LAVA 83482*/AG (12.98/18.98)	Cocky	3	67	76	71	14	LIONEL RICHIE MOTOWN/UTV 068140/UMG (18.98 CD)	The Definitive Collection	19
20	22	19	4	JIMMY BUFFETT MAILBOAT/MCA 047781/UMG (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	68	54	52	24	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da BoSS	12
21	27	22	17	SOUNDTRACK ▲ EPIC 87018 (18.98 EQ CD)	Chicago	2	69	70	50	38	PETE YORN COLUMBIA 86922*/CRG (9.98 EQ CD)	Day I Forgot	18
22	20	11	4	DARRYL WORLEY DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4	70	71	62	29	HEATHER HEADLEY RCA 63076/RMG (12.98/18.98)	This Is Who I Am	38
23	19	13	3	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1	71	10	91	28	ELTON JOHN ▲ ² ROCKET/UTV 063478/UMG (24.98 CD)	Greatest Hits 1970-2002	12
24	11	—	2	BONE CRUSHER BREAK EM OFF/50 50 DEF 52995*/ARISTA (18.98 CD)	AttenCHUN!	11	72	NEW	1	1	JOHN HIATT & THE GONERS NEW WEST 6045 (18.98 CD)	Beneath This Gruff Exterior	73
25	24	17	5	LISA MARIE PRESLEY ● CAPITOL 96668 (11.98/18.98)	To Whom It May Concern	5	73	53	45	5	LUCINDA WILLIAMS LOST HIGHWAY 170355 (18.98 CD)	World Without Tears	18
26	25	24	37	COLDPLAY ▲ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	74	75	73	23	JOHNNY CASH ● AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	45
27	10	—	2	KELLY PRICE DEF SOUL 586777/DJMG (12.98/18.98)	Priceless	10	75	76	76	21	KENNY CHESNEY ▲ ² BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
28	21	10	4	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.95 OVD/CD)	The New Breed	2	76	58	51	7	BRIAN MCKNIGHT ● MOTOWN 067315/UMRG (12.98/18.98)	U Turn	7
29	35	36	42	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	77	38	102	39	SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31
30	36	34	5	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11	78	60	56	24	SOUNDTRACK ▲ ⁴ SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
31	28	23	37	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	79	84	82	10	THIRD DAY ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
32	34	29	48	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740 (17.98 CD)	Let Go	2	80	81	72	31	CHEVELLE ● EPIC 86157 (9.98 EQ CD)	Wonder What's Next	14
33	32	33	28	CHRISTINA AGUILERA ▲ ² RCA 68037*/RMG (12.98/18.98)	Stripped	2	81	64	61	10	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11.98/17.98)	Kidz Bop 3	17
34	26	27	25	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18.98 EQ CD)	Audioslave	7	82	63	59	26	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3
35	31	28	27	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	83	87	92	31	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
36	33	32	10	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5	84	95	80	5	NEWSBOYS SPARROW 41763 (18.98 CD)	Adoration: The Worship Album	33
37	29	25	10	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	85	94	111	28	RASCAL FLATTS ▲ LYRIC STREET 16401/MILLYWOOD (12.98/18.98)	Melt	5
38	40	40	72	JOHN MAYER ▲ ³ AWARE/COLUMBIA 85293*/CRG (12.98 EQ/18.98) [M]	Room For Squares	8	86	92	129	11	RANDY TRAVIS WORD CURB 86226/WARNER BROS. (11.98/18.98)	Rise And Shine	87
39	37	30	18	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (18.98 EQ CD)	The Young And The Hopeless	7	87	69	67	28	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15
40	38	35	31	EMINEM ▲ ⁸ WEBE/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	88	89	87	8	BEN HARPER VIRGIN 80640 (18.98 CD)	Diamonds On The Inside	19
41	39	39	25	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)	Away From The Sun	8	89	90	84	29	FOO FIGHTERS ● ROSWELL/RCA 68008/RMG (18.98 CD)	One By One	3
42	30	26	5	GINUWINE ● EPIC 86950 (12.98 EQ/18.98)	The Senior	6	90	91	93	13	JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)	Any Given Thursday	17
43	17	—	2	LIL' MO ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	17	91	125	130	33	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1
44	NEW	1	1	NOFX FAT WRECK CHORDS 657 (14.98 CD)	The War On Errorism	44	92	77	72	21	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16
45	46	48	28	MATCHBOX TWENTY ▲ MELISSA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	93	134	182	3	SOUNDTRACK WALT DISNEY 860092 (18.98 CD)	Holes	94
46	68	70	74	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	94	70	54	23	B2K ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10
47	43	42	14	TRAPT WARNER BROS. 48296 (12.98 CD) [M]	Trapt	42	95	83	85	11	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	73
48	NEW	1	1	SOUNDTRACK HIP-D 000231/UMG (18.98 CD)	American Dreams: 1963-1964	48	96	78	57	4	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450256/INTERSCOPE (12.98/18.98)	Now	34
49	59	68	25	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1	97	82	73	44	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
											JAY-Z ROC-A-FELLA/DEF JAM 000297/DJMG (15.98 CD)	Blueprint 2.1	17

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK			ARTIST	Title	PEAK POSITION
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
100	85	77	23	VIVIAN GREEN ●	Love Story	51	151	127	120	DISTURBED ▲	Believe	1
101	81	69	32	NAS ▲	God's Son	12	152	161	163	AVALON	The Very Best Of Avalon: Testify To Love	112
102	80	154	13	MICHAEL BUBLE	Michael Buble	80	153	110	100	AALIYAH ▲	I Care 4 U	3
103	109	121	12	DIAMOND RIO ●	Completely	23	154	155	135	ALISON KRAUSS + UNION STATION ●	Live	36
104	103	96	8	JASON MRAZ	Waiting For My Rocket To Come	96	155	136	139	SALIVA ●	Back Into Your System	19
105	100	88	6	CHRIS CAGLE	Chris Cagle	15	156	139	117	THE JAYHAWKS	Rainy Day Music	51
106	51	—	2	THE MONKEES	The Best Of The Monkees	51	157	108	60	BLUE MAN GROUP	Complex	60
107	74	58	5	SCARFACE	Balls And My Word	20	158	173	—	MERCYME ●	Almost There	67
108	114	109	13	GEORGE STRAIT ●	For The Last Time: Live From The Astrodome	7	159	151	149	ZIGGY MARLEY	Dragonfly	138
109	121	158	13	YANNI	Ethnicity	27	160	138	142	MUDVAYNE	The End Of All Things To Come	17
110	97	89	10	TALIB KWELI	Quality	21	161	154	144	FFH	Ready To Fly	89
111	NEW	—	1	VICKIE WINANS	Bringing It All Together	111	162	179	178	MONTGOMERY GENTRY	My Town	26
112	105	99	12	FINCH	What It Is To Burn	99	163	141	123	KENNY LATTIMORE & CHANTE MOORE	Things That Lovers Do	31
113	106	106	29	SANTANA ▲ ²	Shaman	1	164	172	155	RELIENT K	Two Lefts Don't Make A Right...But Three Do	38
114	111	105	10	DONNIE MCCLURKIN	Donnie McClurkin... Again	31	165	145	147	LOS BUKIS/LOS TEMERARIOS	20 Inolvidables	127
115	112	104	15	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12	166	158	140	JACI VELASQUEZ	[Unspoken]	55
116	99	108	10	WAYNE WONDER	No Holding Back	29	167	NEW	—	BOZ SCAGGS	But Beautiful: Standards Volume 1	167
117	107	97	7	STACIE ORRICO	Stacie Orrico	59	168	160	133	SUM 41 ●	Does This Look Infected?	32
118	166	160	30	FAITH HILL ▲ ²	Cry	1	169	116	—	HITMAN SAMMY SAM	Step Daddy	116
119	96	83	14	SOUNDTRACK ●	Daredevil: The Album	9	170	156	151	THE DONNAS	Spend The Night	62
120	91	74	19	THE ATARIS	So Long, Astoria	24	171	129	110	VARIOUS ARTISTS	Grammy Nominees 2003	6
121	NEW	—	1	RICHARD THOMPSON	The Old Kit Bag	121	172	146	132	BOWLING FOR SOUP	Drunk Enough To Dance	129
122	NEW	—	1	ANTHRAX	We've Come For You All	122	173	NEW	—	JOSE FELICIANO	Senor Bolero 2	173
123	133	189	29	MICHAEL W. SMITH ●	Worship Again	14	174	NEW	—	SOUNDTRACK	Nashville Star: The Finalists	174
124	122	122	14	VARIOUS ARTISTS ●	WOW Gospel 2003	29	175	181	183	KEM	Kemistry	175
125	120	112	77	PINK ▲ ⁴	M!ssundaztood	6	176	167	153	NO DOUBT ▲ ²	Rock Steady	9
126	98	81	19	T.A.T.U. ●	200 KM/H In The Wrong Lane	13	177	150	162	THE WHITE STRIPES ●	White Blood Cells	61
127	104	103	7	LES NUBIANS	Dne Step Forward	79	178	140	127	JA RULE ▲	The Last Temptation	4
128	NEW	—	1	54TH PLATOON	All Or N.O.thin	128	179	NEW	—	RICH MULLINS	Here In America	179
129	123	128	27	JOE NICHOLS ●	Man With A Memory	72	180	192	180	WHITNEY HOUSTON ▲	Just Whitney...	9
130	124	114	4	TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45	181	137	98	VARIOUS ARTISTS	Dove Hits 2003	98
131	118	107	27	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	182	RE-ENTRY	12	BLAKE SHELTON	The Dreamer	8
132	67	—	2	YEAH YEAH YEAHS	Fever To Tell	67	183	RE-ENTRY	39	VARIOUS ARTISTS ▲	WOW Hits 2003	34
133	119	141	5	VARIOUS ARTISTS	Got Hits!	73	184	175	118	PETER CINCOTTI	Peter Dinklage	118
134	159	—	7	MICHAEL W. SMITH ▲	Worship	20	185	RE-ENTRY	29	DIANA KRALL ●	Live In Paris	18
135	131	166	22	COUNTING CROWS ●	Hard Candy	5	186	191	185	SEETHER	Disclaimer	92
136	184	—	4	POINT OF GRACE	24	136	187	148	146	2PAC ▲ ²	Better Dayz	5
137	NEW	—	1	TOMAHAWK	Mit Gas	137	188	128	116	KILLER MIKE	Monster	10
138	180	188	39	CELINE DION ▲ ³	A New Day Has Come	1	189	194	170	DRU HILL	Oru World Order	21
139	132	136	27	THE ROLLING STONES ▲ ⁴	Forty Licks	2	190	197	184	STEVIE WONDER	The Definitive Collection	35
140	126	124	24	THE ROOTS	Phrenology	28	191	RE-ENTRY	12	JOSH GROBAN	Josh Groban In Concert	34
141	169	131	6	GEORGE JONES	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	131	192	165	137	VARIOUS ARTISTS ●	Disneymania: Superstar Artists Sing Disney ...Their Way!	52
142	142	159	26	SHERYL CROW ▲	C'mon, C'mon	2	193	188	—	WILLIE NELSON	The Essential Willie Nelson	183
143	115	50	3	BLACK LABEL SOCIETY	The Blessed Hellride	50	194	143	113	WIDESPREAD PANIC	Ball	61
144	147	152	22	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60	195	NEW	—	ETTA JAMES	Let's Roll	195
145	152	171	4	CRAIG MORGAN	I Love It	145	196	NEW	—	THE NEW PORNOGRAPHERS	Electric Version	196
146	163	168	49	ALAN JACKSON ▲ ³	Drive	1	197	162	148	B.G.	Livin' Legend	21
147	157	186	17	UNCLE KRACKER	No Stranger To Shame	43	198	NEW	—	ANDREA BOCELLI ▲	Sentimento	12
148	113	101	11	FREEWAY	Philadelphia Freeway	5	199	189	—	SWITCHFOOT	The Beautiful Letdown	85
149	117	94	12	SOUNDTRACK	Cradle 2 The Grave	6	200	NEW	—	PRINCE PAUL	Politics Of The Business	200
150	NEW	—	1	VINCE GILL	Next Big Thing	14						

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). * 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.

Billboard TOP BLUES ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	1 Week At Number 1
1	1	ETTA JAMES	PRIVATE MUSIC 1164/RCA VICTOR	Let's Roll	1
2	2	SUSAN TEDESCHI	TONE-CDOL 751146/ARTEMIS [M]	Wait For Me	
3	3	MARCIA BALL	ALLIGATOR 3891 [M]	So Many Rivers	
4	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	THE ESSENTIAL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEJACY 4423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble	
5	5	DELBERT MCCLINTON	NEW WEST 6042	Room To Breathe	
6	6	GEORGE THOROGOOD & THE DESTROYERS	EAGLE 20007	Ride Til I Die	
7	7	TOMMY CASTRO	HEART & SOUL 45863	Gratitude	
8	8	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations	
9	9	SONNIE LANDRETH	SUGAR HILL 3364	The Road We're On	
10	10	BOBBY "BLUE" BLAND	MALACO 7512	Blues At Midnight	
11	11	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/RCA VICTOR	Burnin' Down The House	
12	12	VARIOUS ARTISTS	ALLIGATOR 114	Crucial Guitar Blues	
13	13	ROOMFUL OF BLUES	ALLIGATOR 3889	That's Right!	
14	14	MARIA MULDAUR	TELARC RLFH 5 TELARC	A Woman Alone With The Blues...Remembering Peggy Lee	
15	15	ROD PIAZZA	TONE-CDOL 751146/ARTEMIS	Modern Master: The Best of Rod Piazza 1968 - 2003	

Billboard TOP REGGAE ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	26 Weeks At Number 1
1	1	SEAN PAUL	VP/ATLANTIC 89620/AG	Dutty Rock	1
2	2	WAYNE WONDER	VP/ATLANTIC 89620/AG	No Holding Back	
3	3	ZIGGY MARLEY	TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR	Dragonfly	
4	4	BUJU BANTON	VP/ATLANTIC 89620/AG [M]	Friends For Life	
5	5	SHAGGY	BIG YARD 113070/MCA	Lucky Day	
6	6	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon	
7	7	CARIBBEAN PULSE	IRIE 1002	Stand Up	
8	8	VARIOUS ARTISTS	GREENSLEEVES 271	Ragga 2003	
9	9	BEENIE MAN	SHOCHUN/IMPRESA VP 13134*/VIRGIN	Tropical Storm	
10	10	PAPA SAN	GOSPO CENTRIC 70049/ZOMBA	God & i	
11	11	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 596714/DJMG	Legend (Deluxe Edition)	
12	12	VARIOUS ARTISTS	VP 1679	Reggae Gold 2002	
13	13	MORGAN HERITAGE	VP 1656	Three In One	
14	14	THIRD WORLD	SHAN/IMPRESA 45056	Ain't Givin' Up	
15	15	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)	

Billboard TOP WORLD ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	6 Weeks At Number 1
1	1	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79659/AG [M]	Buenos Hermanos	1
2	2	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79681/AG	Mambo Sinuendo	
3	3	SOUNDTRACK	MILAN 36010	Bend It Like Beckham	
4	4	SOUNDTRACK	DG 474160/UNIVERSAL CLASSICS GROUP	Frida	
5	5	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 0428	Varekai	
6	6	DANIEL O'DONNELL	OTV MEDIA 0857	The Daniel O'Donnell Show	
7	7	DAVID VISAN	GEORGE V 71034	Buddha-Bar V	
8	8	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World	
9	9	DANIEL O'DONNELL	OTV MEDIA 9550	Greatest Hits	
10	10	AFROCELTS	REAL WORLD 81508/VIRGIN	Seed	
11	11	THE CHIEFTAINS	RCA VICTOR 69971	Down The Old Plank Road/The Nashville Sessions	
12	12	PAOLO CONTE	ATLANTIC 79818	Reveries	
13	13	BAHA MEN	S-CURVE 42945/CAPITOL	Greatest Movie Hits	
14	14	MARIZA	TIMES SQUARE 9026/SILVA AMERICA	Fado Em Mim	
15	15	VARIOUS ARTISTS	PUTUMAYO 209	Euro Lounge	

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	1 Week At Number 1
1	1	1	VARIOUS ARTISTS	EMI CMG/WOR 80198/PROVIDENT	WOW Worship (Yellow)	1
2	2	2	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 42018/CHORDANT	Worship Together: I Could Sing Of Your Love Forever	
3	3	3	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give	
4	4	4	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album	
5	5	5	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine	
6	6	6	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	Donnie McClurkin... Again	
7	7	7	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]	Stacie Orrico	
8	8	8	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again	
9	9	9	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship	
10	10	10	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB	24	
11	11	11	GEORGE JONES	BANDIT/BNA 67063/CHORDANT	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	
12	12	12	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB	iWorship: A Total Worship Experience	
13	13	13	AVALON	SPARROW 2949/CHORDANT	The Very Best Of Avalon: Testify To Love	
14	14	14	MERCYME	IND 86133/WORD CURB [M]	Almost There	
15	15	15	FFH	ESSENTIAL 10709/PROVIDENT	Ready To Fly	
16	16	16	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right... But Three Do	
17	17	17	JACI VELASQUEZ	WORD-CURB/WARNER BROS. 86223/WORD-CURB	(Unspoken)	
18	18	18	RICH MULLINS	REUNION 10052/PROVIDENT	Here In America	
19	19	19	VARIOUS ARTISTS	REUNION 10075/PROVIDENT	Dove Hits 2003	
20	20	20	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9176/CHORDANT	WOW Hits 2003	
21	21	21	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown	
22	22	22	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love	
23	23	23	JARS OF CLAY	ESSENTIAL 10003/PROVIDENT	Furthermore: From The Studio, From The Stage	
24	24	24	12 STONES	WIND-UP 13069/PROVIDENT [M]	12 Stones	
25	25	25	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin	
26	26	26	YOLANDA ADAMS	VERITY 43222/PROVIDENT	The Praise And Worship Songs Of Yolanda Adams	
27	27	27	NICHOLE NORDEMAN	SPARROW 1924/CHORDANT [M]	Woven & Spun	
28	28	28	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0378/CHORDANT	A Wing And A Prayer	
29	29	29	TWILA PARIS	SPARROW 9799/CHORDANT	House Of Worship	
30	30	30	MERCYME	IND 86218/WORD-CURB	Spoken For	
31	31	31	REBECCA ST. JAMES	FOREFRONT 2835/CHORDANT	Wait For Me: The Best From Rebecca St. James	
32	32	32	AUDIO ADRENALINE	FOREFRONT 0877/CHORDANT	Worldwide	
33	33	33	BYRON CAGE	GOSPO CENTRIC 70047/PROVIDENT [M]	Byron Cage	
34	34	34	PHILLIPS, CRAIG AND DEAN	SPARROW 1979/CHORDANT [M]	Let Your Glory Fall	
35	35	35	BILL & GLORIA GAITHER AND THEIR HOMEcoming FRIENDS	SPRING HOUSE 2415/CHORDANT	Heaven	
36	36	36	THE CRABB FAMILY	DAYWIND 71337/WORD-CURB [M]	The Walk	
37	37	37	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall	
38	38	38	KRISTY STARLING	WORD-CURB/WARNER BROS. 86263/WORD-CURB [M]	Kristy Starling	
39	39	39	THE CROSS MOVEMENT	BEC 2654/CHORDANT [M]	Holy Culture	
40	40	40	P.O.D.	ATLANTIC 83496*/WORD-CURB	Satellite	

Billboard TOP GOSPEL ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	1 Week At Number 1
1	1	1	VICKIE WINANS	VERITY 43214/ZOMBA [M]	Bringing It All Together	1
2	2	2	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again	
3	3	3	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003	
4	4	4	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now	
5	5	5	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin	
6	6	6	YOLANDA ADAMS	VERITY 43222/ZOMBA	The Praise And Worship Songs Of Yolanda Adams	
7	7	7	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20318/EMI GOSPEL	A Wing And A Prayer	
8	8	8	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE [M]	Praise Is What I Do	
9	9	9	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage	
10	10	10	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301 [M]	Total Live Experience	
11	11	11	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall	
12	12	12	MARY MARY	COLUMBIA 85690/CRG	Incredible	
13	13	13	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE	Songs 4 Worship Gospel: God Is In The House	
14	14	14	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back	
15	15	15	DEITRICK HADDON	TYSOT/VERITY 43195/ZOMBA [M]	Lost And Found	
16	16	16	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe	
17	17	17	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3	
18	18	18	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe	
19	19	19	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]	Behind The Veil: Morning Glory 2	
20	20	20	GEORGIA MASS CHOIR	SAVOY 7129/MALACO [M]	I Owe You The Praise	
21	21	21	EVELYN TURRENTINE-AGEE	ATLANTA INT L 10281	It's Already Done	
22	22	22	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie	
23	23	23	VARIOUS ARTISTS	PINNACLE 0001/DTC	The Pinnacle Project: Bricks With Straw... Volume 1 Gospel	
24	24	24	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	God Is Great	
25	25	25	VARIOUS ARTISTS	UNIVERSAL MUSIC SPECIAL MARKETS 60601/TIME LIFE	Living The Gospel: Gospel Greats	
26	26	26	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association	
27	27	27	MAURETTE BROWN CLARK	AIR HOSPEL 10277/ATLANTA INT L	By His Grace	
28	28	28	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 80603/TIME LIFE	Living The Gospel: Gospel Legends	
29	29	29	VARIOUS ARTISTS	VERITY 43236/ZOMBA	Gospel Blockbusters	
30	30	30	FULL GOSPEL BAPTIST CHURCH FELLOWSHIP WOMEN'S MASS CHOIR	TEHILLAH/LIGHT 7100/COMPEN DIA	Daughters Of The Promise	
31	31	31	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies	
32	32	32	VARIOUS ARTISTS	ALLIANT/LIGHT 0302/COMPEN DIA	Stellar Awards Hits 2003	
33	33	33	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121/PGE	It's About Time	
34	34	34	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets	
35	35	35	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate	
36	36	36	VARIOUS ARTISTS	VERITY 43237/ZOMBA	More Gospel Blockbusters	
37	37	37	DARWIN HOBBS	EMI GOSPEL 20359 [M]	Broken	
38	38	38	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss	
39	39	39	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole	
40	40	40	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance	

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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Oro). ◆ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. 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.

LAST WEEK	2 WKS. AGO	ARTIST	Title	Sales data compiled by Nielsen SoundScan
15	2	BEE GEES ▲ POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only	2 Weeks At Number 1
17	18	METALLICA ▲ ¹² ELEKTRA 61113/EEG (11.98/17.98)	Metallica	
1	1	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	
5	10	CELINE DION ▲ ⁶ All The Way...A Decade Of Song 550 MUSIC 63760/EPIC (12.98/18.98)	Greatest Hits	
2	3	BOB SEGER & THE SILVER BULLET BAND ▲ ⁶ CAPITOL 30334 (10.98/18.98)	Greatest Hits	
7	13	RASCAL FLATTS ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	
10	12	COLDPLAY ▲ NETWORK 30162/CAPITOL (11.98/17.98) [M]	Parachutes	
4	6	KENNY CHESNEY ▲ ³ BNA 67976/RIG (12.98/18.98)	Greatest Hits	
13	16	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	
11	14	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	
14	8	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	
8	11	DIXIE CHICKS ◆ ² MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces	
3	4	PINK FLOYD ◆ ⁵ Dark Side Of The Moon (SACD) CAPITOL 82136 (18.98 CD)	[Hybrid Theory]	
6	5	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	
18	15	SOUNDTRACK ▲ O Brother, Where Art Thou? LOST HIGHWAY/MERCURY 170698/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	
9	7	METALLICA ▲ ELEKTRA 60439/EEG (11.98/17.98)	Master Of Puppets	
20	23	EMINEM ▲ WEB/AFTERMATH 430629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	
20	23	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits	
22	24	METALLICA ▲ ELEKTRA 60812/EEG (11.98/17.98)	...And Justice For All	
22	24	THE BEACH BOYS The Greatest Hits Volume 1: 20 Good Vibrations CAPITOL 21685 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations	
19	17	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits	
23	20	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60395/EEG (11.98/17.98)	Ride The Lightning	
23	20	VAN MORRISON ▲ POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison	
35	29	ORIGINAL BROADWAY CAST RECORDING ● Mamma Mia! DECCA BROADWAY 54315 (18.98 CD)	Mamma Mia!	
26	28	DIXIE CHICKS ◆ ¹⁰ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly	
31	33	SHANIA TWAIN ◆ ¹⁹ MERCURY 53003/UMGN (12.98/18.98)	Come On Over	
28	25	GUNS N' ROSES ◆ ¹¹ GEPHEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction	
24	31	DISTURBED ▲ ³ GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness	
21	9	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671/MCA (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix	
41	—	PHIL COLLINS ▲ ² FACE VALUE ATLANTIC 83139/AG (10.98/17.98)	...Hits	
33	34	DEF LEPPARD ▲ Vault - Greatest Hits 1980-1995 MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995	
29	19	GOOD CHARLOTTE ● DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte	
34	35	MADONNA ◆ SIRE 26440/WARNER BROS. (13.98/18.98)	The Immaculate Collection	
25	22	EMINEM ▲ ⁴ WEB/AFTERMATH 430287/INTERSCOPE (12.98/18.98)	The Slim Shady LP	
30	30	POISON ▲ CAPITOL 54375 (7.98/11.98)	Greatest Hits 1986-1996	
45	45	ABBA ▲ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits	
27	27	BEASTIE BOYS ▲ DEF JAM 52735/IDJMG (6.98/11.98)	Licensed To Ill	
16	38	VARIOUS ARTISTS Body + Soul: Love Serenade SONY MUSIC SPECIAL PRODUCTS 79401/TIME LIFE (17.98/19.98)	Body + Soul: Love Serenade	
39	37	STYX ▲ A&M 540387/UNIVERSAL (10.98/17.98)	Greatest Hits	
32	41	MICHAEL JACKSON ◆ ²⁶ EPIC 66073 (12.98 EQ/18.98)	Thriller	
—	—	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	
12	21	ENYA ▲ REPRISE 46825/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya	
36	39	KID ROCK ▲ ¹¹ TOP DUG/AVA 83119/AG (12.98/18.98) [M]	Devil Without A Cause	
43	43	STEVE MILLER BAND ◆ ¹³ CAPITOL 46101 (7.98/11.98)	Greatest Hits 1974-78	
—	—	FLEETWOOD MAC ▲ WARNER BROS. 25901 (10.98/18.98)	Greatest Hits	
—	—	STAINED ▲ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	
—	—	ENYA ▲ ⁶ REPRISE 47428/WARNER BROS. (12.98/18.98)	A Day Without Rain	
38	36	LYNYRD SKYNYRD ▲ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	
—	—	FLEETWOOD MAC ◆ ¹⁹ WARNER BROS. 3070 (7.98/18.98)	Rumours	

LAST WEEK	2 WKS. AGO	ARTIST	Title	Sales data compiled by Nielsen SoundScan
—	—	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98)	Bringing It All Together	1 Week At Number 1
—	—	S4TH PLATOON FUBU 9001 (15.98 CD)	All Or N.O.thin	
—	—	TOMAHAWK IPECAC 40/CAROLINE (17.98 CD)	Mit Gas	
6	7	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD)	I Love It	
1	—	HITMAN SAMMY SAM COLLIPARK/UNIVERSAL 000380/UMRG (12.98 CD)	Step Daddy	
5	4	BOWLING FOR SOUP SILVERTONE/JIVE 41819/ZOMBA (12.98 CD)	Drunk Enough To Dance	
8	9	KEM MOTOWN 067516/UMRG (8.98/12.98)	Kemistry	
7	1	PETER CINCOTTI CONCORD 2159 (18.98 CD)	Peter Cincotti	
—	—	THE NEW PORNOGRAPHERS MATADOR 551 (16.98 CD)	Electric Version	
—	—	PRINCE PAUL HAZOR & TIE 8288* (12.98 CD)	Politics Of The Business	
10	14	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98)	I Need You Now	
2	—	CLEDUS T. JUDD MONUMENT 89223/SONY (NASHVILLE) (9.98 EQ CD)	A Six Pack Of Judd (EP)	
17	25	MAROON 5 OCTONE 50801 (11.98 CD)	Songs About Jane	
14	2	CHANTAL KREVIKZUK What If It All Means Something COLUMBIA 68482/CRG (9.98 EQ CD)	What If It All Means Something	
12	8	PEPE AGUILAR UNIVISION 31011/UG (16.98 CD)	Y Tenerte Otra Vez	
15	13	BRONCO FONDVISA 350787/UG (14.98 CD)	30 Inolvidables	
—	—	LAMB OF GOD PRDSTHETIC 10008/HAZOR & TIE (12.98 CD)	As The Palaces Will Burn	
13	11	CONJUNTO PRIMAVERA FONDVISA 350786/UG (14.98 CD)	Nuestra Historia	
4	—	SENSES FAIL From The Depths Of Dreams (EP) DRIVE THRU 00115/MCA (8.98 CD)	From The Depths Of Dreams (EP)	
11	12	SYLEENA JOHNSON JIVE 41819/ZOMBA (11.98/17.98)	Chapter 2: The Voice	
26	27	JUANES ▲ ² SURI 01752/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal	
31	39	12 STONES WIND UP 19869 (12.98 CD)	12 Stones	
23	21	IBRAHIM FERRER WORLD C/RIGHT N/ONESUCH 79650/AG (18.98 CD)	Buenos Hermanos	
9	6	DANIEL LANOIS ANTI- 2001/EPITAPH (19.98 CD)	Shine	
20	18	TAKING BACK SUNDAY Tell All Your Friends VICTORY 176 (12.98 CD) [M]	Tell All Your Friends	
18	30	KINDRED THE FAMILY SOUL Surrender To Love HIDE+H/BEACH 86491/EPIC (13.98 EQ CD)	Surrender To Love	
—	—	TIESTO NETWORK 30314 (21.98 CD)	Nyana	
36	31	NICHOLE NORDEMAN SPARRROW 51924 (16.98 CD)	Woven & Spun	
21	23	SHEKINAH GLORY MINISTRY Praise Is What I Do KINGDOM 001/PGE (11.98/17.98) [M]	Praise Is What I Do	
—	—	GOLDFRAPP MUTE 5206 (17.98 CD)	Black Cherry	
22	20	GRUPO MOJADO UNIVISION 31012/UG (13.98 CD)	30 Inolvidables	
30	35	BYRON CAGE GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage	
19	—	RHONDA VINCENT ROUNDER 614497 (18.98 CD)	One Step Ahead	
25	15	YO LA TENGO MATADOR 0548 (17.98 CD)	Summer Sun	
34	—	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC Total Live Experience ABLIFE 6301 (17.98 CD)	Total Live Experience	
47	—	PHILLIPS, CRAIG AND DEAN Let Your Glory Fall SPARROW 51979 (17.98 CD)	Let Your Glory Fall	
—	—	THE CRABB FAMILY DAYWIND/WDRD-CURB 71337/WARNER BROS. (17.98 CD)	The Walk	
—	—	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR Family Affair II: Live At Radio City Music Hall VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall	
32	19	KRISTY STARLING WORD CURB 86263/WARNER BROS. (14.98 CD)	Kristy Starling	
39	36	DAR WILLIAMS HAZOR & TIE 87886 (18.98 CD)	The Beauty Of The Rain	
37	26	RA REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	From One	
29	—	RICHARD ELLIOT GRP 06555/ATV (11.98 CD)	Ricochet	
—	—	SOILWORK NUCLEAR BLAST 1108 (16.98 CD)	Figure Number Five	
40	34	HOT HOT HEAT Make Up The Breakdown SUB POP 70599 (12.98 CD)	Make Up The Breakdown	
24	16	THICKE NU AMERICA 493375/INTERSCOPE (9.98 CD)	A Beautiful World	
28	5	THE CROSS MOVEMENT Holy Culture BEC 82654 (17.98 CD)	Holy Culture	
—	—	ARTURO SANDOVAL CRESCENT MD/NO/COLUMBIA 87195/CRG (18.98 EQ CD)	Trumpet Evolution	
—	—	LOS BUKIS FONDVISA 050891/UG (14.98 CD)	30 Inolvidables	
33	24	JOHNNY VICIOUS ULTRA 1155 (19.99 CD)	Ultra. Dance 03	
16	3	NOTHINGFACE TVT 5380 (16.98 CD)	Skeletons	

LAST WEEK	2 WKS. AGO	ARTIST	Title	Sales data compiled by Nielsen SoundScan
—	—	NOFX FAT WRECK CHORDS 657 (14.98 CD)	The War On Errorism	1 Week At Number 1
1	1	MOBB DEEP Free Agents: The Murda Mix Tape LANDSPEED 92327/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	
—	—	JOHN HIATT & THE GONERS Beneath This Gruff Exterior NEW WEST 6065 (16.98 CD)	Beneath This Gruff Exterior	
2	3	LIL JON & THE EAST SIDE BOYZ ● Kings Of Crunk BME 2370/TVT (13.98/17.98)	Kings Of Crunk	
—	—	RICHARD THOMPSON The Old Kit Bag COOKING VINYL 80126/SPINART (17.98 CD)	The Old Kit Bag	
—	—	S4TH PLATOON All Or N.O.thin FUBU 9001 (15.98 CD) [M]	All Or N.O.thin	
—	—	TOMAHAWK Mit Gas IPECAC 40/CAROLINE (17.98 CD) [M]	Mit Gas	
3	2	BLACK LABEL SOCIETY The Blessed Hellride SPITFIRE 15091 (18.98 CD)	The Blessed Hellride	
—	—	CRAIG MORGAN I Love It BROKEN BOW 77567 (13.98 CD) [M]	I Love It	
—	—	BOZ SCAGGS But Beautiful: Standards Volume 1 GRAY CAT 4000/MAILBOAT (19.98 CD)	But Beautiful: Standards Volume 1	
8	6	PETER CINCOTTI Peter Cincotti CONCORD 2159 (18.98 CD) [M]	Peter Cincotti	
—	—	THE NEW PORNOGRAPHERS Electric Version MATADOR 551 (16.98 CD) [M]	Electric Version	
5	10	B.G. Livin' Legend CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	
11	9	VARIOUS ARTISTS Atticus: Dragging The Lake II SIDE ONE DUMMY 71236 (8.98 CD)	Atticus: Dragging The Lake II	
10	12	LOUIE DEVITO Dance Divas DEE VEE 0005/MUSICRAMA (16.98 CD)	Dance Divas	
9	—	STICKY FINGAZ Decade D3 9916/RIVERA (18.98 CD)	Decade	
6	4	SOUNDTRACK Dysfunktional Family THA ROW 63053 (18.98 CD)	Dysfunktional Family	
13	13	ANI DIFRANCO Evolve RIGHTeous BABE 030 (16.98 CD)	Evolve	
—	—	THE RIPPINGTONS FEATURING RUSS FREEMAN Let It Ripp PEAK 8514/CONCORD (18.98 CD)	Let It Ripp	
18	21	VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Disco MADACY 4981 (19.98 CD)	30th Anniversary Collection: Ultimate Disco	
7	5	VARIOUS ARTISTS Rewind: The Hip-Hop DVD Magazine Issue 1 SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	
12	8	DANIEL LANOIS Shine ANTI- 2001/EPITAPH (19.98 CD) [M]	Shine	
16	16	TAKING BACK SUNDAY Tell All Your Friends VICTORY 176 (12.98 CD) [M]	Tell All Your Friends	
15	17	TRANSPLANTS Transplants HELLCAT 80448/EPITAPH (16.98 CD)	Transplants	
20	23	DARYL HALL JOHN OATES Do It For Love U-WATCH 80100 (18.98 CD)	Do It For Love	
17	19	SHEKINAH GLORY MINISTRY Praise Is What I Do KINGDOM 001/PGE (11.98/17.98) [M]	Praise Is What I Do	
—	—	GOLDFRAPP Black Cherry MUTE 5206 (17.98 CD) [M]	Black Cherry	
25	29	NICKLE CREEK This Side SUGAR HILL 3941 (18.98 CD)	This Side	
23	28	SUSAN TEDESCHI Wait For Me TONE COOL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me	
19	15	YO LA TENGO Summer Sun MATADOR 0548 (17.98 CD) [M]	Summer Sun	
22	—	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC Total Live Experience ABLIFE 6301 (17.98 CD) [M]	Total Live Experience	
—	—	SOILWORK Figure Number Five NUCLEAR BLAST 1108 (16.98 CD) [M]	Figure Number Five	
26	24	HOT HOT HEAT Make Up The Breakdown SUB POP 70599 (12.98 CD) [M]	Make Up The Breakdown	
21	20	JOHNNY VICIOUS Ultra. Dance 03 ULTRA 1155 (19.98 CD) [M]	Ultra. Dance 03	
14	7	NOTHINGFACE Skeletons TVT 5380 (16.98 CD) [M]	Skeletons	
33	41	PANCHO BARRAZA Las Romanticas De Pancho Barraza MUSART 2713/BALBOA (15.98 CD)	Las Romanticas De Pancho Barraza	
—	—	SOUNDTRACK X2: X-Men United TRAUMA 74073 (18.98 CD)	X2: X-Men United	
27	26	INTERPOL Turn On The Bright Lights MATADOR 545 (9.98 CD) [M]	Turn On The Bright Lights	
31	33	50 CENT		

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Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by

Nielsen
SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW		JACK JOHNSON MODNSHINE CDNS/SPRACY/UNIVERSAL 075012*JUMRG	On And On	3
2	2	63	NORAH JONES ▲ BLUE NDTF 32088 [M]	Come Away With Me	2
3	1	7	CHER GEFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	4
4	3	3	MADONNA MAVERICK 48439/WARNER BROS.	American Life	15
5	11	2	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	—
6	6	4	FLEETWOOD MAC REPRIS 48394/WARNER BROS.	Say You Will	13
7	8	5	THE WHITE STRIPES ● THIRD MAN 27148*/NY2	Elephant	18
8	5	4	KELLY CLARKSON RCA 68159/RMG	Thankful	9
9	13	13	EVANESCENCE ▲ WIND-UP 13063	Fallen	6
10	18	17	SOUNDTRACK ▲ EPIC 87018	Chicago	21
11	7	17	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86840*/CRG	Home	31
12	17	7	CELINE DION ▲ EPIC 87185	One Heart	7
13	10	8	LUCINDA WILLIAMS LOST HIGHWAY 170355	World Without Tears	74
14	NEW		RICHARD THOMPSON CODOKING VINYL 80126/SPINART	The Old Kit Bag	121
15	NEW		NOFX FAT WRECK CHORDS 657	The War On Errorism	44
16	NEW		JOHN HIATT & THE GONERS NEW WEST 6045	Beneath This Gruff Exterior	73
17	9	18	BUCK HOWDY PRAIRIE DOG 407 [M]	Skiddadle!	—
18	15	18	COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head	26
19	12	9	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING	The Best Of James Taylor	30
20	NEW		SOUNDTRACK WALT DISNEY 860092	Holes	94
21	14	2	SOUNDTRACK RCA 51169/RMG	American Idol Season 2: All-Time Classic American Love Songs	11
22	16	18	VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	62
23	21	9	THE EARLY NOVEMBER DRIVE-THRU 006089/MCA	For All Of This (EP)	—
24	NEW		MICHAEL BUBLE I43/REPRIS 48376/WARNER BROS. [M]	Michael Buble	102
25	NEW		SO CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE	Get Rich Or Die Tryin'	5

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △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.

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2003

Billboard TOP SOUNDTRACKS™

Sales data compiled by

Nielsen
SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW		THE MATRIX RELOADED: THE ALBUM	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
2	2	3	THE LIZZIE MCGUIRE MOVIE	WALT DISNEY 860080
3	1	2	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS	RCA 51169/RMG
4	3	17	CHICAGO ▲	EPIC 87018
5	NEW		AMERICAN DREAMS: 1963-1964	HIP-O 000231/UME
6	5	39	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
7	4	28	8 MILE ▲¹	SHADY 493508*/INTERSCOPE
8	8	4	HOLES	WALT DISNEY 860092
9	6	14	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
10	7	12	CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/IOJ/MG
11	9	10	O BROTHER, WHERE ART THOU? ▲²	LOST HIGHWAY/MERCURY 170069/IOJ/MG
12	18	7	NASHVILLE STAR: THE FINALISTS	COLUMBIA (NASHVILLE) 87169/SONY (NASHVILLE)
13	14	32	SWEET HOME ALABAMA	HOLLYWOOD 162364
14	16	10	MOULIN ROUGE ▲²	INTERSCOPE 493035
15	13	48	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
16	11	8	WHAT A GIRL WANTS	THA ROW 63053
17	10	8	DYSFUNCTIONAL FAMILY	OMZ/COLUMBIA 89222/CRG
18	21	3	A MIGHTY WIND: THE ALBUM	EPIC 86311
19	15	81	A WALK TO REMEMBER ●	EPIC 86311
20	12	8	HOUSE OF 1000 CORPSES	GEFFEN 493634/INTERSCOPE
21	19	10	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
22	22	44	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
23	17	18	DRUMLINE	FOX/JIVE 4181Q/ZOMBA
24	23	18	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRIS 48379/WARNER BROS.
25	NEW		CROSSING JORDAN: MUSIC FROM THE NBC TELEVISION SERIES	DMZ/COLUMBIA 87089/CRG

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2003

Billboard ARTIST INDEX™

Chart Codes:	Classical (CL)	Electronic (EA)	Internet (INT)	Latin: Regional Mexican (RMA)	R&B/Hip-Hop Catalog (RBC)	Hot 100 Airplay (HA)	Country Singles Sales (CSS)	Latin: Regional Mexican (RMS)	Rap Tracks (RP)	Rankings from biweekly charts are listed in italics during a chart's unpublished week.
—ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL)	Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA)	Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND)	Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA)	Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA)	Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100)	Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS)	Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS)	Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40)		

2Pac: B200 187; RBA 56; RBC 3, 6, 10, 13; H100 79; RA 38; RBH 42; RP 17
3 Doors Down: B200 41; A40 3; H100 9; HA 9; MO 25; RO 8, 9; T40 4
12 Stones: CC 24; HS 22
30 Dirty Junkies: DC 10
50 Cent: B200 5, 28; IND 39; INT 25; RBA 2, 7, 9, 6; H100 2, 6, 13; HA 2, 6, 12; HSS 27, 74; RA 1, 6, 12, 28, 37, 51, 61, 67; RBH 1, 7, 12, 29, 33, 51, 60, 65; RP 1, 5, 7, 16, 18, 24; RS 14, 19; T40 5, 10, 36
54th Platoon: B200 128; HS 2; IND 6; RBA 21
702: RBA 86; HSS 75; RA 53; RBH 55; RS 54

—A—

Aaliyah: B200 153; RBA 51; H100 18; HA 22; HSS 3; RA 22, 30; RBH 21, 31; RS 1; T40 25
Mindi Abair: CJ 7
Abba: PCA 36
Ab-Live: HSS 56; RA 70; RBH 70; RS 23
Yolanda Adams: LA 62
Trace Adkins: CA 31; CS 28
AFI: B200 50; MO 9
Afroclats: WM 10
Antonio Aguilar: LA 56
Pepe Aguilar: HS 15; LA 4; RMA 2; LPS 17; LT 15; RMS 26
Christina Aguilera: B200 33; A40 17; AC 2; DC 31; H100 20, 49; HA 23, 48; HSS 17; T40 9
Clay Aiken: H100 71; HSS 1, 5
Alabama: CA 30
ALC: GA 10; HS 35; IND 31
The All-American Rejects: B200 57; MO 38, 40
Gary Allan: CA 36
The Allman Brothers Band: RO 39
Althea: RBH 97
Amerie: RA 65; RBH 69
Amethystium: MA 10
Tori Amos: HSS 55
Anastacia: DC 1
Sunshine Anderson: DC 36
Jessica Andrews: B200 97; CA 13; CS 18
Allen Anthony: RS 58
Marc Anthony: TSA 7; TSS 17
Anthrax: B200 122
Tina Arena: DC 25; DS 12
Ricardo Arjona: LA 34; LPA 14; LPS 9, 14; LT 14
Ashanti: RBA 91; H100 25; HA 25; RA 13, 72; RBH 13, 74; RS 36; T40 38
Los Askis: LA 39
The Ataris: B200 120; MO 11
Natacha Atlas: DC 23
Aubrey: DC 27
Audio Adrenaline: CC 32
Audioslave: B200 34; A40 29; H100 31; HA 28; MO 1; RO 1
Avalon: B200 152; CC 13
Aventura: TSA 8

—B—

B2K: B200 95; RBA 31; H100 80; RA 36; RBH 37; RS 45; T40 39
Baby: RBA 83; H100 27; HA 27; HSS 67; RA 55, 65; RBH 52, 69; RS 29; T40 17
Baby Diva: HSS 35; RS 26
Bacilos: LPS 39; TSS 36
Bad Azz: RBA 93
Bad Boy Joe: EA 22
The Bad Plus: JZ 11

Erykah Badu: HSS 54; RS 50
Becky Baeling: DC 28
Baha Men: WM 13
Anita Baker: RBA 76
Caddillac Tah: RBH 97
Byron Cage: CC 33; GA 9; HS 32
Chris Cagle: B200 105; CA 15; CS 6; H100 45; HA 42
Kimberly Caldwell: H100 71; HSS 1, 5
Glen Campbell: CA 75
Cam'ron: B200 64; RBA 12; RBH 90; RS 30
Nick Cannon: HSS 43; RS 67
Blu Cantrell: H100 95; HSS 11; RBH 99; RS 7
Mariah Carey: RBA 81; DS 3; H100 4; HA 4; HSS 10, 39; RA 3; RBH 2; RP 4; RS 13, 32; T40 11
Caribbean Pulse: RE 7
Vanessa Carlton: A40 6; AC 8, 26; H100 51; HA 54; T40 27
Jose Carreras: CL 7
Rodney Carrington: CA 33
Deana Carter: CA 42; CS 56
Regina Carter: JZ 7
Johnny Cash: B200 75; CA 7; CCA 8
Rosanne Cash: CA 37
Tommy Castro: BL 7
Cat Power: IND 45
Cave In: MO 34
Kevin Cadogan: TSS 28
Cee-Lo: RBH 78; RS 65
Chanticleer: CL 8
Steven Curtis Chapman: CC 22
JC Chasez: HSS 28; RS 71
Chayanne: LA 67
Cher: B200 4; INT 3; DS 16
Cherish: H100 60; HA 59; HSS 53; RA 40; RBH 32; RP 14; RS 52
Kenny Chesney: B200 76; CA 8; CCA 2; PCA 8; CS 10, 57; H100 57; HA 55
Chevelle: B200 81; H100 72; HA 70; MO 8; RO 6
The Chieftains: WM 11
Chingy: H100 93; RA 42; RBH 43; RP 22; RS 43
Choppa: RBA 64; RS 53
Charlotte Church: CX 3, 12
Peter Cincotti: B200 184; HS 8; IND 11; JZ 2
Cirque Du Soleil: WM 5
Corey Clark: H100 71; HSS 1, 5
Maurette Brown Clark: GA 27
Terri Clark: CA 35; CS 40
Dorinda Clark-Cole: GA 39
Stanley Clarke: CJ 11
Karen Clark-Sheard: GA 40
Kelly Clarkson: B200 9; INT 8; H100 46; HA 47; T40 19
Patsy Cline: CCA 10
Clipse: RBA 66; HSS 56, 73, 75; RA 70; RBH 70; RS 23, 54
Tammy Cochran: CSS 7
Kellie Coffey: CA 73
Cold: H100 92; HSS 15; MO 14; RO 10
Roscoe P. Coldchain: HSS 56; RA 70; RBH 70; RS 23
Coldplay: B200 26; INT 18; PCA 7; A40 5; H100 29; HA 29; MO 23, 36; T40 21
Natalie Cole: JZ 10
Nat King Cole: JZ 15
Steve Cole: CJ 20
Phil Collins: PCA 30; AC 3, 23; H100 88
Common: HSS 54; RS 50
Conjunto Primavera: HS 18; LA 6, 75; RMA 4; LT 4; RMS 1
Control: LA 66; LT 32; RMS 11
Ry Cooder: LA 21; LPA 8; WM 2
Cooler Kids: HSS 45

Tracy Byrd: CS 17

—C—

Jorge Luis Cabrera: LT 20; RMS 6
Caddillac Tah: RBH 97
Byron Cage: CC 33; GA 9; HS 32
Chris Cagle: B200 105; CA 15; CS 6; H100 45; HA 42
Kimberly Caldwell: H100 71; HSS 1, 5
Glen Campbell: CA 75
Cam'ron: B200 64; RBA 12; RBH 90; RS 30
Nick Cannon: HSS 43; RS 67
Blu Cantrell: H100 95; HSS 11; RBH 99; RS 7
Mariah Carey: RBA 81; DS 3; H100 4; HA 4; HSS 10, 39; RA 3; RBH 2; RP 4; RS 13, 32; T40 11
Caribbean Pulse: RE 7
Vanessa Carlton: A40 6; AC 8, 26; H100 51; HA 54; T40 27
Jose Carreras: CL 7
Rodney Carrington: CA 33
Deana Carter: CA 42; CS 56
Regina Carter: JZ 7
Johnny Cash: B200 75; CA 7; CCA 8
Rosanne Cash: CA 37
Tommy Castro: BL 7
Cat Power: IND 45
Cave In: MO 34
Kevin Cadogan: TSS 28
Cee-Lo: RBH 78; RS 65
Chanticleer: CL 8
Steven Curtis Chapman: CC 22
JC Chasez: HSS 28; RS 71
Chayanne: LA 67
Cher: B200 4; INT 3; DS 16
Cherish: H100 60; HA 59; HSS 53; RA 40; RBH 32; RP 14; RS 52
Kenny Chesney: B200 76; CA 8; CCA 2; PCA 8; CS 10, 57; H100 57; HA 55
Chevelle: B200 81; H100 72; HA 70; MO 8; RO 6
The Chieftains: WM 11
Chingy: H100 93; RA 42; RBH 43; RP 22; RS 43
Choppa: RBA 64; RS 53
Charlotte Church: CX 3, 12
Peter Cincotti: B200 184; HS 8; IND 11; JZ 2
Cirque Du Soleil: WM 5
Corey Clark: H100 71; HSS 1, 5
Maurette Brown Clark: GA 27
Terri Clark: CA 35; CS 40
Dorinda Clark-Cole: GA 39
Stanley Clarke: CJ 11
Karen Clark-Sheard: GA 40
Kelly Clarkson: B200 9; INT 8; H100 46; HA 47; T40 19
Patsy Cline: CCA 10
Clipse: RBA 66; HSS 56, 73, 75; RA 70; RBH 70; RS 23, 54
Tammy Cochran: CSS 7
Kellie Coffey: CA 73
Cold: H100 92; HSS 15; MO 14; RO 10
Roscoe P. Coldchain: HSS 56; RA 70; RBH 70; RS 23
Coldplay: B200 26; INT 18; PCA 7; A40 5; H100 29; HA 29; MO 23, 36; T40 21
Natalie Cole: JZ 10
Nat King Cole: JZ 15
Steve Cole: CJ 20
Phil Collins: PCA 30; AC 3, 23; H100 88
Common: HSS 54; RS 50
Conjunto Primavera: HS 18; LA 6, 75; RMA 4; LT 4; RMS 1
Control: LA 66; LT 32; RMS 11
Ry Cooder: LA 21; LPA 8; WM 2
Cooler Kids: HSS 45

—D—

Chick Corea: JZ 22
Costumbre: RMS 23
Counting Crows: B200 135; A40 6; AC 26; H100 51; HA 54; T40 27
El Coyote Y Su Banda Tierra Santa: LT 23; RMS 8
The Crabb Family: CC 36; HS 37
Elvis Crespo: TSA 9
The Cross Movement: CC 39; HS 46
Sheryl Crow: B200 142; A40 11; AC 10, 20; CS 25; CSS 1; H100 10; HA 16; HSS 2; T40 20
The Crusaders: CJ 5; RBA 78
Celia Cruz: LA 41; TSA 3, 13
Cuisillos De Arturo Macias: LA 53; RMS 38
Billy Currington: CS 52
Cusco: MA 9
Billy Ray Cyrus: CA 60

—E—

Da Brat: H100 60; HA 59; HSS 53; RA 40; RBH 32; RP 14; RS 52
Da Entourage: RBH 84
Da Headbussaz: RBA 89
Amy Dalley: CS 34
Kiley Dean: HSS 72; RA 63; RBH 61
Debrae: RA 52; RBH 54
Dee Dee: DS 22
Def Leppard: PCA 31
Def Squad: RBH 92; RS 38
DeRonzo: MO 12; RO 23
Julia Demato: H100 71; HSS 1, 5
Chayanne: CCA 18
Louie DeVito: EA 1, 15; IND 15
Diamond Rio: B200 103; CA 14; CS 4; H100 39; HA 38
Ani DiFranco: IND 18
Celine Dion: B200 7, 138; INT 12; PCA 4; AC 7, 19; DC 49
The Diplomats: B200 64; RBA 12; RBH 90; RS 30
Dirty: RBA 72
Disturbed: B200 151; PCA 28; MO 39; RO 7
Dixie Chicks: B200 31; CA 3; CCA 4, 6; INT 11; PCA 12, 25; CSS 3, 10; HSS 13
DJ Kayslay: RA 65; RBH 69
DJ Sammy: EA 24
DJ Tiesto: EA 3; HS 27
DMX: H100 100; RA 68; RBH 72
Placido Domingo: CL 7
The Donnas: B200 170
doubleDrive: RO 25
Dusty Drake: CS 31
Dr. Dre: RBC 19, 24
Dru Hill: B200 189; RBA 48; DC 46; H100 78; RA 27; RBH 27
Dueto Voces Del Rancho: RMS 25
Christian Duggins: EA 18

—F—

The Early November: INT 23
The Earthquake Institute: HSS 49; RS 37
Easy Star All-Stars: RE 6
Electric Six: DS 18
Elephant Man: RBH 98
Valentin Elizalde: LT 38; RMS 13
Missy "Misdemeanor" Elliott: B200 83; RBA 32; DC 15; DS 23; H100 82; RA 31; RBH 35, 89; RP 15; RS 75
Richard Elliot: CJ 3; HS 42
Emerson Drive: CA 54; CS 45
Eminem: B200 40; PCA 17, 34; RBA 22; RBC 2, 16; H100 17; HA 15; RA 37, 67; RBH 33, 65, 76; RP 18; T40 8

Enya: MA 5; PCA 42, 48
Erasure: DS 6, 20; HSS 40
Evanescence: B200 6; INT 9; A40 12; H100 8; HA 8; MO 4; RO 12; T40 6
Faith Evans: HSS 73; RS 61
Sara Evans: CS 29
Eve: HSS 68
Everything But The Girl: EA 17

—F—

Fabulous: B200 37; RBA 13; DS 23; H100 5, 48; HA 5, 46; HSS 41, 66; RA 2, 18, 72; RBH 3, 16, 74; RP 2; RS 22, 56; T40 15
Fantasy: DS 11; HSS 65
Fattburger: CJ 18
Feel: A40 39
Jose Feliciano: B200 173; LA 2; LPA 1; LPS 21; LT 37; TSS 37
Alejandro Fernandez: LA 51; LPS 33; LT 44
Ibrahim Ferrer: HS 23; LA 9; TSA 1; WM 1
Tiziano Ferro: LA 46; LPA 17; LPS 5; LT 7; TSS 8
FFH: B200 161; CC 15
Field Mob: RBA 70; RBH 78; RS 65
Finch: B200 112; MO 24
Fischerspooner: EA 12; DC 26
Five For Fighting: AC 15
Fleetwood Mac: B200 13, 115; INT 6; PCA 46, 50; A40 16; AC 11; H100 83
Renee Fleming: CX 13
The FlipMode Squad: H100 4; HA 4; HSS 39; RA 3; RBH 2; RP 4; RS 13; T40 11
Floetry: B200 54; RBA 9; H100 26; HA 26; RA 9; RBH 8
Juan Diego Florez: CL 9
Nico Flores Y Su Banda Puro Mazatlan: LT 46; RMS 20
Joseph Fonseca: TSA 11; TSS 7
Foo Fighters: B200 90; H100 69; HA 68; MO 7; RO 15
Fourplay: CJ 17
Four Tet: EA 25
Foxy Brown: RA 65; RBH 69, 77; RS 57
Mario Frangoulis: CX 10
Frankie J: H100 28; HA 30; HSS 9; RBH 81; RS 3; T40 14
Kirk Franklin: CC 25; GA 5; RBA 68
Free: RA 59; RBH 62
Russ Freeman: CJ 2; IND 19
Freeway: B200 148; RBA 29; HSS 60; RA 56; RBH 53; RS 24, 33
Frimur & Urik: DC 22
Bill Frisell: JZ 14
Front 242: EA 20
Jackie Ray Frost: HSS 30; RS 11
Full Gospel Baptist Church Fellowship Women's Mass Choir: GA 30
Nelly Furtado: LPS 28; LT 42

—G—

Kenny G: CJ 4
Juan Gabriel: LT 22; RMS 15; TSS 29
Bill & Gloria Gaither: CC 35
Manuel Galban: LA 21; LPA 8; WM 2
Gang Starr: HSS 51; RS 35
Georgia Mass Choir: GA 20
Ghostland: DC 23
Vince Gill: B200 150; CA 23; CS 36
Billy Gilman: CA 34
Ginuwine: B200 42; RBA 15; H100 27; HA 27; HSS 67; RA 34, 55; RBH 40, 52; RS 29; T40 17
Dana Glover: A40 31

Godsmack: B200 23; H100 89; MO 19; RO 3
 Goldfrapp: EA 4; HS 30; IND 27; DS 17
 Fabian Gomez: LT 18; RMS 5
 Good Charlotte: B200 39; PCA 32; H100 62; HA 67; MO
 29; T40 33
 Goo Goo Dolls: A40 10; T40 40
 Martin L. Gore: EA 11
 Gotan Project: EA 23
 Glenn Gould: CL 12
 Joshua Gracin: H100 71; HSS 1, 5
 Grafic International: HSS 30; RS 11
 El Gran Combo De Puerto Rico: TSS 6
 Nathan Granner: CX 9
 El Gran Silencio: LT 22; RMS 15; TSS 29
 Natalie Grant: CA 25
 Dobbie Gray: A40 2; AC 5; H100 24; HA 24; T40 22
 Al Green: RBC 11
 Vivian Green: B200 100; RBA 28; DS 7; H100 77; HSS 14;
 RA 29; RBH 28; RS 6
 Lee Greenwood: CSS 5
 Mary Griffin: DC 21
 Josh Groban: B200 46, 191; CX 1, 2; AC 22
 Groove Armada: DC 36
 Grupo Mojado: HS 31; LA 11; RMA 7
 Grupo Montez De Durango: RMS 27
 Guns N' Roses: PCA 27
 GusGus: DC 43
 G-Wiz: RS 48
 Nee-Nee Gwynn: HSS 35; RS 26

-H-

Deitrick Haddon: GA 15
 John Hiatt & The Goners: B200 73; IND 3; INT 16
 El Halcón De La Sierra: RMS 29
 Daryl Hall John Oates: IND 25; AC 13
 Fred Hammond: GA 17
 Jennifer Hanson: CS 49; CSS 6
 The Happy Boys: EA 13
 Ben Harper: B200 89
 Heather Headley: B200 71; RBA 19; H100 67; HA 65; RA
 23; RBH 25
 (hed)Planet Earth: RO 38
 Pete Heller: DC 38
 Hemstock & Jennings: DC 29; DS 8; HSS 46
 Jimi Hendrix: PCA 29
 Eddy Herrera: TSS 35
 Faith Hill: B200 118; CA 17; CCA 11; A40 40; AC 6, 16; CS 46
 Hitman Sammy Sam: B200 169; HS 5; RBA 33; H100 90;
 RA 49; RBH 41; RP 25; RS 34
 Darwin Hobbs: GA 37
 Loleatta Holloway: DC 19
 John Lee Hooker: BL 8
 Hootie & The Blowfish: A40 28
 Hope: DC 35
 Vladimir Horowitz: CL 13
 Hot Boys: RBA 46
 Hot Hot Heat: HS 44; IND 33; MO 32
 Marques Houston: RBH 91
 Whitney Houston: B200 180; RBA 52; AC 12; DC 16, 50;
 H100 84; RBH 83
 Buck Howdy: INT 17
 Los Huracanes Del Norte: LA 58

-I-

Enrique Iglesias: LA 45; LPA 16; AC 14; LPS 3; LT 3, 45; TSS
 15
 India: LA 18; TSA 2; DC 2; DS 14; LPS 31; LT 34; TSS 10, 11
 India.Arie: RBA 58
 Industria Del Amor: LA 20, 68; RMA 11
 Inspector: LPS 38
 Interpol: IND 38
 Intocable: LA 10, 49, 52; RMA 6; LT 8; RMS 2, 9
 Sharon Isbin: CL 11
 Ronald Isley: B200 1; RBA 1; H100 50; HA 51; RA 15; RBH 18
 The Isley Brothers: B200 1; RBA 1; H100 50; HA 51; RA 15;
 RBH 18

-J-

Alan Jackson: B200 146; CA 22; CCA 13; CS 14; H100 65;
 HA 63
 Michael Jackson: PCA 40; RBC 20
 Jaime: B200 52; RBA 10; RBC 9; H100 23; HA 21; RA 5,
 47; RBH 5, 47
 Bishop T.D. Jakes: CC 28; GA 7
 Boney James: CJ 23
 Eita James: B200 195; BL 1, 11
 Jars Of Clay: CC 23
 Ja Rule: B200 178; RBA 69; T40 38
 The Jayhawks: B200 156
 Jay-Z: B200 99; RBA 35, 63; RBC 4; H100 42, 47, 58; HA
 45, 53, 57; HSS 8, 29; RA 19, 24, 26, 57, 69; RBH 19,
 23, 26, 57, 64, 79, 89; RP 10; RS 2, 9, 60, 75
 Jazze Pha: RBH 78; RS 65
 Buddy Jewell: CS 44
 Jewel: A40 14; H100 53; HA 58; HSS 7; T40 24
 Joe: RBH 87
 Elton John: B200 72
 Jack Johnson: B200 3; INT 1; PCA 10; A40 38
 Syleena Johnson: HS 20; RBA 47; HSS 20; RA 46; RBH 48; RS 8
 Jolly Green: HSS 36; RS 47
 George Jones: B200 141; CA 20; CC 11; CCA 24
 Norah Jones: B200 2; CJ 1; INT 2; A40 21; AC 4
 Roy Jones, Jr.: HSS 19; RBH 93; RS 4
 Ronny Jordan: CJ 10
 Jose Jose: LA 29; LPA 11
 JS: RA 73; RBH 73
 Juanes: HS 21; LA 8; LPA 3; LPS 16, 19, 28; LT 42
 Cledus T. Judd: CA 29; HS 12
 The Judds: CCA 21
 Julio: LPS 13; LT 25; TSS 22
 Jung: DC 35

-K-

Kalmani: DC 47
 Israel Kamakawiwo'ole: WM 8
 Kardinal Offishall: RBH 96; RS 41
 John P. Kee: GA 26
 Toby Keith: B200 29, 130; CA 2, 19, 40; CCA 20; CS 8, 58;
 H100 41; HA 40
 Kelis: H100 97; HSS 52; RA 44; RBH 45; RS 21
 Josh Kelley: A40 25
 R. Kelly: B200 16; RBA 5; RBC 14, 23; H100 3, 22; HA 3,
 20; HSS 20, 31, 44, 47; RA 11, 17, 39; RBH 11, 17, 36;
 RS 8, 16, 39, 46; T40 1
 Kem: B200 175; HS 7; RBA 26; RA 60; RBH 58
 Sammy Kershaw: CS 39
 Alicia Keys: HSS 68
 Kid Rock: B200 19; PCA 44; A40 11; AC 20; CS 25; CSS 1;
 H100 10; HA 16; HSS 2; T40 20
 Kidz Bop Kids: B200 82
 Killer Mike: B200 188; RBA 45; H100 43; HA 44; HSS 37;
 RA 16; RBH 14, 94; RP 11; RS 12
 Kindred The Family Soul: HS 26; RBA 49; RA 58; RBH 59

Kira: DC 34
 Kora-Turn'Al: RA 74; RBH 75
 Beyonce Knowles: H100 58; HA 57; RA 24; RBH 26
 Diana Krall: B200 185; JZ 3, 5, 24
 Alison Krauss + Union Station: B200 154; BG 1, 4; CA 24,
 46
 Chantal Kreviazuk: HS 14; A40 18
 Kumbia Kings: EA 21; LA 3, 69; LPA 2; LT 22; RMS 15; TSS
 29

-L-

Lamb Of God: HS 17
 Sonny Landreth: BL 9
 k.d. lang: JZ 4
 Daniel Lanois: HS 24; IND 22
 Lasgo: DS 13, 25
 Kenny Lattimore: B200 163; RBA 43
 Avril Lavigne: B200 32; A40 4, 35; AC 24; H100 35, 70; HA
 43, 74; HSS 21; T40 23, 34
 Donald Lawrence & The Tri-City Singers: GA 14
 Raphy Leavitt Y La Selecta: TSA 10
 Stagga Lee: H100 96; RA 75; RBH 68
 Alejandro Lerner: LPS 18; LT 31
 The Letter M.: RBH 77
 Gerald Levert: RBA 82; RBH 82
 Lexx: RS 74
 Liberacion: LA 50, 65; RMS 33
 Lifehouse: A40 24
 Lil' Flip: RBA 79; H100 94; RA 41; RBH 38; RP 23; RS 49, 74
 Lil Jon & The East Side Boyz: B200 88; IND 4; RBA 16;
 H100 85; HSS 19; RA 32; RBH 34, 93; RP 20; RS 4, 70
 Lil' Kim: B200 36; RBA 8; H100 13, 54; HA 12, 50; HSS 42;
 RA 6, 25; RBH 7, 24; RP 5, 12; RS 15, 25; T40 36
 Lil' Mo: B200 43; RBA 6; H100 5, 48; HA 5, 46; HSS 66; RA
 2, 18, 59; RBH 3, 16, 62; RP 2; RS 22; T40 15
 Lil' Wylte: IND 43; RBA 67
 Alison Limerick: DC 44
 Limit-1: TSS 34
 Limite: LA 64; RMS 17, 22
 Aaron Lines: CA 72; CS 50
 Linkin Park: B200 12; PCA 14; H100 34; HA 33; MO 2, 30; RO 2
 Johannes Linstead: NA 13
 Live: A40 30; MO 33; RO 36
 German Lizarraga: LA 43
 LL Cool J: RBA 75; RBH 80; T40 30
 Kimberley Locke: H100 71; HSS 1, 5
 Lonestar: CA 43; CS 9; H100 44; HA 41
 Loon: H100 97; HSS 52; RA 44; RBH 45, 88; RS 21, 66
 Jennifer Lopez: B200 60; RBA 53; DC 37; H100 32; HA 35;
 T40 16, 30
 Jeff Lorber: CJ 9
 Kandice Love: RBH 80
 Patty Loveless: BG 10
 LSG: RBH 88; RS 66
 Ludacris: DC 15; RA 48; RBH 49
 Lumidee: RA 33; RBH 39; RP 21; RS 68
 Bobby Lyle: CJ 21
 Lynyrd Skynyrd: PCA 49; RO 29

-M-

Yo-Yo Ma: CL 5, 6; CX 11
 Made By Monkeys: DC 45
 Madonna: B200 15; INT 4; PCA 33; DC 3; DS 2, 9; H100 86;
 HSS 4, 48; LPS 32; TSS 19
 Magic: RBA 90
 Mana: LA 13; LPA 5; LPS 4; LT 6; TSS 26
 Mannheim Steamroller: NA 3
 Victor Manuelle: TSA 14; LT 39; TSS 2
 Marascia: DC 17
 Gian Marco: LPS 27; LT 43
 Rene Marie: JZ 20
 Marilyn Manson: HSS 16; MO 27; RO 21
 Mariza: WM 14
 Bob Marley: PCA 3; RBC 1; RE 11
 Ziggy Marley: B200 159; RBA 85; RE 3
 Maroon 5: HS 13; A40 20
 The Marsalis Family: JZ 21
 Billie Ray Martin: DC 33
 Brad Martin: CS 54
 Ricky Martin: DC 19; LPS 1; LT 1; TSS 3
 Mary Mary: GA 12; RBC 22
 Massive Attack: EA 7
 Master P: RS 53
 matchbox twenty: B200 45; A40 1; AC 30; H100 14; HA 14;
 T40 7
 John Mayer: B200 38, 91; A40 8, 13; AC 21; T40 35
 Martina McBride: B200 67; CA 6; CS 20; H100 81
 Delbert McClinton: BL 5
 Donnie McClurkin: B200 114; CC 6; GA 2; RBA 42; RBC 5
 Brian McComas: CS 26
 Paul McCoy: A40 12; H100 8; HA 8; MO 4; RO 12; T40 6
 Reba McEntire: CA 71
 Tim McGraw: B200 58; CA 5; CCA 3, 12, 16; PCA 9; CS 2,
 60; H100 36; HA 34
 McHayes: CS 53
 Brian McKnight: B200 77; RBA 25, 99; RA 43; RBH 44
 MC Lyte: RBA 95
 Memento: RO 37
 MercyMe: B200 158; CC 14, 30; AC 29
 Jo Dee Messina: CS 23
 Metallica: PCA 2, 16, 19, 22
 Luis Miguel: LA 57; LPA 19
 Glenn Miller: JZ 12
 Marcus Miller: CJ 19
 Steve Miller Band: PCA 45
 Millie: LPS 20; LT 36
 Veressa Mitchell: DC 41
 Mobb Deep: B200 63; IND 2; RBA 18; RBH 86
 Molotov: LA 73
 Monchy & Alexandra: TSA 6; TSS 30
 Monica: H100 21; HA 19; HSS 61; RA 8; RBH 9; RS 17
 The Monkees: B200 106
 Daniel Montenegro: CX 9
 Pablo Montero: LA 42; LPS 23; LT 29
 Dr. Ed Montgomery: GA 10; HS 35; IND 31
 Montgomery Gentry: B200 162; CA 25; CS 13; CSS 4;
 H100 68; HA 69; HSS 22
 Chante Moore: B200 163; RBA 43
 Allison Moore: CS 25; CSS 1; H100 10; HA 16; HSS 2
 Jessie Morales: El Original De La Sierra: RMS 39
 Benny More: TSS 32
 Willie Moreno Y Su Orquesta: TSS 25
 Craig Morgan: B200 145; CA 21; HS 4; IND 9; CS 12
 Morgan Heritage: RE 13
 Van Morrison: PCA 23
 Lou Mosley: HSS 38; RS 18
 Brandy Moss-Scott: HSS 62; RS 28
 Mo Thugs: HSS 32; RS 25
 Jason Mraz: B200 104; A40 7; H100 63; HA 66; T40 32
 Mr. Cheeks: RBA 87; H100 54; HA 50; HSS 42, 59; RA 25,
 64; RBH 24, 63, 87; RP 12; RS 15, 20
 Mudvayne: B200 160; RO 19
 Maria Muldaur: BL 14

Rich Mullins: B200 179; CC 18
 Anne Murray: CA 49; CCA 25
 Keith Murray: RBH 92; RS 38
 Musiq: RA 50; RBH 50
 Anne-Sophie Mutter: CL 15

-N-

Napoleon: LA 48
 Nas: B200 101; RBA 41; H100 19; HA 17; RA 14, 65; RBH 15,
 69; RP 8; T40 31
 Nate Dogg: H100 2; HA 2; HSS 74; RA 1; RBH 1; RP 1; RS
 19; T40 10
 Frankie Negroni: TSA 18; TSS 18
 Nelly: B200 51; RBA 44; H100 98; RA 45; RBH 46
 Arturo Sandoval: HS 47; JZ 6
 Santana: B200 113; A40 15; AC 1; H100 40; HA 39; LPS 18; LT 31
 Juelz Santana: RBH 90; RS 30
 Gilberto Santa Rosa: LA 44; LPA 15; TSA 5; LPS 34; LT 17; TSS 1
 Sarai: RS 51
 Voskar Sarante: TSS 31
 Boz Scaggs: B200 167; IND 10; JZ 1
 Scarface: B200 107; RBA 17, 100; RS 61
 Joan Sebastian: LPS 40; LT 49; RMS 19
 Jon Secada: LPS 29; LT 28; TSS 9
 Seether: B200 186; MO 17; RO 13, 17
 Bob Seger & The Silver Bullet Band: PCA 5
 Selko: DC 40
 Selena: LA 28; LPA 10
 Senses Fall: HS 19; INT 5
 Shaggy: RE 5, 15
 Shakira: LA 12; LPA 4; LPS 10; LT 19
 Duncan Sheik: DC 30
 Shekinah Glory Ministry: GA 8; HS 29; IND 26
 Blake Shelton: B200 182; CA 27, 65; CS 43
 Shinedown: RO 27
 Mike Shorey: H100 5; HA 5; RA 2; RBH 3; RP 2; T40 15
 Wayne Shorter: JZ 9
 The Silk Road Ensemble: CX 11
 Simple Plan: B200 53
 Sin Bandera: LA 59; LPA 20; LPS 11; LT 24
 Sister Hazel: A40 37
 Sixpence None The Richer: A40 34; AC 17
 Size Queen: DC 5
 Ricky Skaggs & Kentucky Thunder: BG 5; CA 55
 Sleepy Brown: RBH 95
 Smile Empty Soul: MO 28; RO 31
 Smilez & Southstar: RBA 92
 Michael W. Smith: B200 123, 134; CC 8, 9
 Ricky Smith: H100 71; HSS 1, 5
 Snoop Dogg: B200 69; RBA 24; H100 11; HA 10; HSS 33;
 RA 7; RBH 6; RP 6; RS 10; T40 28
 Socialburn: RO 33
 Soilwork: HS 43; IND 32
 Solid Sessions: DC 57
 Marco Antonio Solis: LA 30; LPA 12; LPS 15; LT 11; RMS 14
 Soluna: DS 19
 Son De Cali: TSS 13
 Soraya: LPS 24; LT 35; TSS 33
 Soulive: CJ 14
 The Spanish Harlem Orchestra: TSA 20
 Renee Spearman And Prez: GA 35
 Spyro Gyra: CJ 12
 Staind: PCA 47; H100 66; HA 64; MO 6; RO 5
 Renee Stacey: DC 12
 Lisa Stansfeld: DC 39
 Kristy Starling: CC 38; HS 39
 Rod Stewart: B200 55; AC 27
 Sticky Fingaz: IND 16; RBA 40
 Rebecca St. James: CC 31
 Angie Stone: DC 32
 George Strait: B200 108; CA 16, 32, 48; CS 21
 Streetwise: CJ 8; RBA 88
 The Streets: EA 10; IND 49
 Tadeusz Strugala: CL 2
 Ruben Studdard: H100 71; HSS 1, 5
 Styx: PCA 39
 Sugar Ray: A40 23
 Sum 41: B200 168; MO 15
 Switchfoot: B200 199; CC 21

-O-

Mark O'Connor's Hot Swing Trio: JZ 19
 Sinead O'Connor: DC 23
 Daniel O'Donnell: WM 6, 9
 Janusz Olejniczak: CL 2
 Jamie O'Neal: CS 59
 Yoko Ono: DC 14; DS 10; HSS 63
 Oobie: RS 70
 Opera Babes: CX 4
 Roy Orbison: CCA 23
 Mauricio O'Reilly: CX 9
 Stacie Orrico: B200 117; CC 7; H100 61; HA 61; T40 26
 OutKast: RBC 15

-P-

Brad Paisley: CA 45; CS 27
 Los Palominos: LA 70; RMS 32
 Palomo: LA 60; LT 16; RMS 4
 Panjabi MC: DS 4; H100 42; HA 53; HSS 8; RA 26; RBH 23; RS 2
 Paolo Conte: WM 12
 Papa San: RE 10
 Twila Paris: CC 29
 Dolly Parton: BG 9
 Jaco Pastorius: JZ 25
 Pastor Troy: HSS 19; RBH 93; RS 4
 Tedd Patterson: DC 38
 Sean Paul: B200 17; RBA 11; RE 1; H100 1, 95; HA 1; HSS
 11, 50; RA 4; RBH 4, 99; RP 3; RS 7, 31, 64; T40 3
 Laura Pausini: DC 6
 Luciano Pavarotti: CL 7, 14
 P. Diddy: RBH 100; T40 39
 Pearl Jam: HSS 69
 Peedi Cralk: HSS 60; RA 56; RBH 53; RS 24, 33
 Jennifer Peles: LPS 22; LT 13; RMS 28; TSS 38
 Dottie Peoples: GA 22; RBA 74
 Amanda Perez: B200 96; RBA 36; H100 30; HA 31; T40 18
 Franky Perez: A40 27
 Perpetuous Dreamer: DC 11
 Pesado: RMS 34, 40
 Pet Shop Boys: DC 24
 Phillips, Craig And Dean: CC 34; HS 36
 Rod Piazza: BL 15
 Pieces Of A Dream: CJ 25
 Pink: B200 125; HSS 34; TSS 40
 Pink Floyd: PCA 13
 Alexandre Pires: LA 17; LPA 6; LPS 2; LT 2; TSS 4
 John Pizzarelli: JZ 16
 Los Pizarreros: LA 63
 P.O.D.: CC 40; MO 16; RO 22
 El Poder Del Norte: LA 40
 Point Of Grace: B200 136; CC 10
 Poison: PCA 35
 Pooh And The Young Inspirations: GA 33
 The Postal Service: EA 8; IND 42; HSS 64
 The Potter's House Mass Choir: CC 28; GA 7
 Powerman 5000: RO 14
 Julio Preciado Y Su Banda Perla Del Pacifico: RMS 30
 Prefuse 73: IND 41
 Presence: RO 34
 Elvis Presley: B200 92; CA 12
 Lisa Marie Presley: B200 25; A40 19
 Kelly Price: B200 27; RBA 4; RA 62; RBH 66
 Prince Paul: B200 200; HS 10; RBA 59
 Rachel Proctor: CS 55
 Pronti: DC 47
 Prosperity: GA 35
 Puretone: DC 18

-Q-

Q Tip: HSS 54; RS 50
 Queen: PCA 21
 Queens Of The Stone Age: B200 131; MO 13, 18; RO 30
 A.B. Quintanilla III: LA 3; LPA 2; LT 22; RMS 15; TSS 29

-R-

RA: HS 41; RO 40
 Racket City: RS 72
 Radiohead: MO 21
 Rascal Flatts: B200 86; CA 10; CCA 1; PCA 6; CS 7; H100
 55; HA 49
 Rashad: RS 69
 Carmen Rasmusen: H100 71; HSS 1, 5
 Los Razos: LA 35; RMA 19; RMS 24
 Red Hot Chili Peppers: B200 98; H100 91; MO 10; RO 32
 Redman: HSS 17
 Los Rehenes: LA 31; RMA 17
 Reina: DS 24
 Relient K: B200 164; CC 16
 Revis: MO 22; RO 16
 Lionel Richie: B200 68; RBA 60
 The Riddler: EA 9; IND 47
 Los Rieleros Del Norte: LA 22; RMA 12; RMS 21
 LeAnn Rimes: CA 52; CS 47; CSS 8, 9; DC 48
 The Rippingtons: CJ 2; IND 19
 Jenni Rivera: LA 37
 Jerry Rivera: LPS 35; LT 27; TSS 5
 Charlie Robison: CA 51
 Lourdes Robles: LPS 37
 The Roc Project: DC 25; DS 12
 Daniel Rodriguez: CX 14
 Roez Boyz: HSS 58; RS 27

The Rolling Stones: B200 139
 Linda Ronstadt: CA 67
 Roomful Of Blues: BL 13
 The Roots: B200 140; RBA 55
 Rosario: LPS 36; TSS 23
 Roscoe: RBH 95
 Paulina Rubio: LPS 25; LT 40; TSS 24
 Rushlow: CS 51
 Russell: HSS 44; RS 16

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Sade: RBC 25
 Saliva: B200 155; MO 20; RO 11, 20
 Adan Chalino Sanchez: RMS 36
 Arturo Sandoval: HS 47; JZ 6
 Santana: B200 113; A40 15; AC 1; H100 40; HA 39; LPS 18; LT 31
 Juelz Santana: RBH 90; RS 30
 Gilberto Santa Rosa: LA 44; LPA 15; TSA 5; LPS 34; LT 17; TSS 1
 Sarai: RS 51
 Voskar Sarante: TSS 31
 Boz Scaggs: B200 167; IND 10; JZ 1
 Scarface: B200 107; RBA 17, 100; RS 61
 Joan Sebastian: LPS 40; LT 49; RMS 19
 Jon Secada: LPS 29; LT 28; TSS 9
 Seether: B200 186; MO 17; RO 13, 17
 Bob Seger & The Silver Bullet Band: PCA 5
 Selko: DC 40
 Selena: LA 28; LPA 10
 Senses Fall: HS 19; INT 5
 Shaggy: RE 5, 15
 Shakira: LA 12; LPA 4; LPS 10; LT 19
 Duncan Sheik: DC 30
 Shekinah Glory Ministry: GA 8; HS 29; IND 26
 Blake Shelton: B200 182; CA 27, 65; CS 43
 Shinedown: RO 27
 Mike Shorey: H100 5; HA 5; RA 2; RBH 3; RP 2; T40 15
 Wayne Shorter: JZ 9
 The Silk Road Ensemble: CX 11
 Simple Plan: B200 53
 Sin Bandera: LA 59; LPA 20; LPS 11; LT 24
 Sister Hazel: A40 37
 Sixpence None The Richer: A40 34; AC 17
 Size Queen: DC 5
 Ricky Skaggs & Kentucky Thunder: BG 5; CA 55
 Sleepy Brown: RBH 95
 Smile Empty Soul: MO 28; RO 31
 Smilez & Southstar: RBA 92
 Michael W. Smith: B200 123, 134; CC 8, 9
 Ricky Smith: H100 71; HSS 1, 5
 Snoop Dogg: B200 69; RBA 24; H100 11; HA 10; HSS 33;
 RA 7; RBH 6; RP 6; RS 10; T40 28
 Socialburn: RO 33
 Soilwork: HS 43; IND 32
 Solid Sessions: DC 57
 Marco Antonio Solis: LA 30; LPA 12; LPS 15; LT 11; RMS 14
 Soluna: DS 19
 Son De Cali: TSS 13
 Soraya: LPS 24; LT 35; TSS 33
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 Renee Spearman And Prez: GA 35
 Spyro Gyra: CJ 12
 Staind: PCA 47; H100 66; HA 64; MO 6; RO 5
 Renee Stacey: DC 12
 Lisa Stansfeld: DC 39
 Kristy Starling: CC 38; HS 39
 Rod Stewart: B200 55; AC 27
 Sticky Fingaz: IND 16; RBA 40
 Rebecca St. James: CC 31
 Angie Stone: DC 32
 George Strait: B200 108; CA 16, 32, 48; CS 21
 Streetwise: CJ 8; RBA 88
 The Streets: EA 10; IND 49
 Tadeusz Strugala: CL 2
 Ruben Studdard: H100 71; HSS 1, 5
 Styx: PCA 39
 Sugar Ray: A40 23
 Sum 41: B200 168; MO 15
 Switchfoot: B200 199; CC 21

-T-

Taking Back Sunday: HS 25; IND 23
 Talib Kweli: B200 110; RBA 23; H100 87; HSS 57; RA 35;
 RBH 30; RP 19; RS 42
 Dawn Tallman: DC 13
 Tania: RA 72; RBH 74
 Olga Tanon: LPS 26, 30; LT 30, 48; TSS 14, 39
 Roberto Tapia: RMS 35
 Taproot: MO 26; RO 24
 T.A.T.U.: B200 126; DC 20
 James Taylor: B200 30; INT 19; PCA 18; AC 28
 Mark Taylor: GA 10; HS 35; IND 31
 Paul Taylor: CJ 6; IND 40
 Susan Tedeschi: BL 2; IND 29
 Los Temerarios: B200 165; LA 1; RMA 1
 Bryn Terfel: CX 13
 TG4: HSS 71; RS 62
 Thalia: EA 6; LA 19, 33; LPA 7, 13; LPS 8; LT 9; TSS 12
 Tha Rayne: RA 47; RBH 47
 Theory Of A Deadman: RO 35
 Thicke: HS 45; HSS 70
 The Heavy Corporation: EA 16
 Third Day: B200 80; CC 3
 Third Eye Blind: A40 26
 Third World: RE 14
 Richard Thompson: B200 121; IND 5; INT 14
 George Thorogood & The Destroyers: BL 6
 T.I.: H100 43; HA 44; HSS 37; RA 16; RBH 14, 85; RP 11; RS
 12, 44
 Los Tigres Del Norte: LA 36; RMA 20; LT 41; RMS 16, 37
 Justin Timberlake: B200 35; RBA 30; A40 32; DC 4; DS 5;
 H100 7; HA 7; HSS 23; RA 54; RBH 56; RS 63; T40 2
 Aaron Tippin: CA 68
 TLC: HSS 18; RS 40
 Tomahawk: B200 1307; HS 3; IND 7
 Rigo Tovar: LA 25; RMA 14
 Trini: A40 9; H100 74; HA 73; T40 37
 Transplants: IND 24
 Trapt: B200 47; H100 52; HA 52; MO 3; RO 4
 Randy Travis: B200 87; CA 11; CC 5; CS 1; H100 33; HA 32
 Trenyce: H100 71

MAY 24 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	Artist
1	1	LIKE A STONE INTERSCOPE/EPIC	Audioslave
2	2	SOMEWHERE I BELONG WARNER BROS	Linkin Park
3	4	HEADSTRONG WARNER BROS	Trapt
4	3	BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
5	5	SEVEN NATION ARMY THIRD MAN/V2	The White Stripes
6	7	PRICE TO PLAY FLIP/ELEKTRA/EGG	Staind
7	6	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
8	8	SEND THE PAIN BELOW EPIC	Chevelle
9	9	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
10	10	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
11	11	IN THIS DIARY COLUMBIA	The Ataris
12	12	MINERVA MAVERICK/REPRISE	Deftones
13	13	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
14	16	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
15	15	THE HELL SONG ISLAND/DJMG	Sum 41
16	17	SLEEPING AWAKE MAVERICK/REPRISE	P.O.D.
17	19	DRIVEN UNDER WIND UP	Seether
18	18	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
19	14	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
20	21	REST IN PIECES ISLAND/DJMG	Saliva
21	23	THERE THERE CAPITOL	Radiohead
22	22	CAUGHT IN THE RAIN EPIC	Revis
23	25	THE SCIENTIST CAPITOL	Coldplay
24	20	WHAT IT IS TO BURN DRIVE THRU/MCA	Finch
25	24	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
26	27	MINE VELVET HAMMER/ATLANTIC	Taproot
27	29	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
28	30	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
29	28	THE ANTHEM DAYLIGHT/EPIC	Good Charlotte
30	36	FAINT WARNER BROS	Linkin Park
31	31	SHATTERDAY EPIC	Vendetta Red
32	37	BANDAGES SUB POP/SIRE/REPRISE	Hot Hot Heat
33	34	HEAVEN RADIOACTIVE/MCA	Live
34	35	ANCHOR RCA/RMG	Cave In
35	39	COME BACK HOME COLUMBIA	Pete Dinklage
36	33	CLOCKS CAPITOL	Coldplay
37	26	CRAZY BEAT PARLOPHONE/VIRGIN	Blur
38	38	THE LAST SONG DOGHOUSE/DREAMWORKS	The All-American Rejects
39	32	REMEMBER REPRISE	Disturbed
40	38	SWING, SWING DOGHOUSE/DREAMWORKS	The All-American Rejects

MAY 24 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	Artist
1	1	LIKE A STONE INTERSCOPE/EPIC	Audioslave
2	2	SOMEWHERE I BELONG WARNER BROS	Linkin Park
3	3	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
4	4	HEADSTRONG WARNER BROS	Trapt
5	5	PRICE TO PLAY FLIP/ELEKTRA/EGG	Staind
6	6	SEND THE PAIN BELOW EPIC	Chevelle
7	7	REMEMBER REPRISE	Disturbed
8	8	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
9	9	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
10	14	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
11	12	REST IN PIECES ISLAND/DJMG	Saliva
12	13	BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
13	11	FINE AGAIN WIND UP	Seether
14	16	FREE DREAMWORKS	Powerman 5000
15	10	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
16	15	CAUGHT IN THE RAIN EPIC	Revis
17	20	DRIVEN UNDER WIND UP	Seether
18	18	STILLBORN SPITFIRE	Black Label Society
19	19	NOT FALLING EPIC	Mudvayne
20	17	ALWAYS ISLAND/DJMG	Saliva
21	21	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
22	22	SLEEPING AWAKE MAVERICK/REPRISE	P.O.D.
23	25	MINERVA MAVERICK/REPRISE	Deftones
24	23	MINE VELVET HAMMER/ATLANTIC	Taproot
25	26	IMPRINT ROADRUNNER/DJMG	doubleDrive
26	24	SKIN HOLLYWOOD	Breaking Benjamin
27	27	FLY FROM THE INSIDE ATLANTIC	Shinedown
28	28	FAILURE MAVERICK/REPRISE	Unloco
29	29	RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
30	35	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
31	34	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
32	31	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
33	30	DOWN ELEKTRA/EGG	Socialburn
34	37	TONZ OF FUN CURB	Presence
35	33	MAKE UP YOUR MIND 604/ROADRUNNER/DJMG	Theory Of A Deadman
36	36	HEAVEN RADIOACTIVE/MCA	Live
37	37	NOTHING SACRED COLUMBIA	Memento
38	32	BLACKOUT VOLCANO/JIVE	(hed)Planet Earth
39	39	FIRING LINE PEACH SANCTUARY	The Allman Brothers Band
40	40	RECTIFIER REPUBLIC/UNIVERSAL/UMRG	RA

MAY 24 2003		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	Artist
1	1	NUMBER 1	3 Weeks At No. 1
2	2	IGNITION R. KELLY	JIVE
3	3	ROCK YOUR BODY JUSTIN TIMBERLAKE	JIVE
4	5	GET BUSY SEAN PAUL	VPI/ATLANTIC
5	4	WHEN I'M GONE 3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG
6	6	IN DA CLUB 50 CENT	SHADY/AFTERMATH/INTERSCOPE
7	8	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY	WIND UP
8	7	UNWELL MATCHBOX TWENTY	ATLANTIC
9	9	SING FOR THE MOMENT EMINEM	WEB/AFTERMATH/INTERSCOPE
10	11	FIGHTER CHRISTINA AGUILERA	RCA/RMG
11	15	21 QUESTIONS 50 CENT	FEATURING NATE DOGG SHADY/AFTERMATH/INTERSCOPE
12	10	I KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY	J/MDNARC/RMG/DJMG
13	12	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD	ISLAND/DJMG
14	17	NO LETTING GO WAYNE WONDER	GREENLEAVES/VPI/ATLANTIC
15	16	DON'T WANNA TRY FRANKIE J	COLUMBIA
16	18	CAN'T LET YOU GO FABOLOUS	FEATURING MIKE SHOREY & LIL' MO DE SERT STORM/ELEKTRA/EGG
17	19	I'M GLAD JENNIFER LOPEZ	EPIC
18	13	HELL YEAH GINuwINE	FEATURING BABY EPIC
19	27	ANGEL AMANDA PEREZ	UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
20	14	MISS INDEPENDENT KELLY CLARKSON	RCA/RMG
21	21	PICTURE KID ROCK	FEATURING SHERYL CROW LAVA/ATLANTIC
22	22	CLOCKS COLDPLAY	CAPITOL
23	20	DRIFT AWAY UNCLE KRACKER	FEAT. DOBIE GRAY LAVA
24	28	I'M WITH YOU AVRIL LAVIGNE	ARISTA
25	23	INTUITION JEWEL	ATLANTIC
26	32	MISS YOU AALIYAH	BLACKGROUND/UNIVERSAL/UMRG
27	25	STUCK STACIE ORRICO	FOREFRONT/VIRGIN
28	24	BIG YELLOW TAXI COUNTING CROWS	FEAT. VANESSA CARLTON GEFFEN/INTERSCOPE
29	30	BEAUTIFUL SHOOP DOGG	FEAT. PHARRELL & UNCLE CHARLIE WILSON DOGGYSTYLE/PRIORITY/CAPITOL
30	26	HOW YOU GONNA ACT LIKE THAT TYRESE	J/RMG
31	31	ALL I HAVE JENNIFER LOPEZ	FEATURING LL COOL J EPIC
32	34	I CAN NAS	RLI WILL/COLUMBIA
33	29	THE REMEDY (I WON'T WORRY) JASON MRAZ	ELEKTRA/EGG
34	33	THE ANTHEM GOOD CHARLOTTE	DAYLIGHT/EPIC
35	38	LOSING GRIP AVRIL LAVIGNE	ARISTA
36	35	WHY GEORGIA JOHN MAYER	AWARE/COLUMBIA
37	39	MAGIC STICK LIL' KIM	FEATURING 50 CENT QUEEN BEE/ATLANTIC
38	35	CALLING ALL ANGELS TRAIN	COLUMBIA
39	37	MESMERIZE AJA RULE	FEATURING ASHANTI MURDER INC./DEF JAM/UMRG
40	37	BUMP, BUMP, BUMP B2K & P. DIDDY	TUG/EPIC
		SYMPATHY GOO GOO DOLLS	WARNER BROS.

MAY 24 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	Artist
1	2	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
2	1	BEAUTIFUL RCA/RMG	Christina Aguilera
3	3	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
4	4	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
5	8	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
6	5	CRY WARNER BROS	Faith Hill
7	10	HAVE YOU EVER BEEN IN LOVE EPIC	Celine Dion
8	6	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
9	15	IF YOU'RE NOT THE ONE ISLAND/DJMG	Daniel Bedingfield
10	7	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
11	12	PEACEKEEPER REPRISE	Fleetwood Mac
12	13	TRY IT ON MY OWN ARISTA	Whitney Houston
13	9	FOREVER FOR YOU U-WATCH	Daryl Hall John Oates
14	11	HERO INTERSCOPE	Enrique Iglesias
15	14	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
16	17	ONE WARNER BROS	Faith Hill
17	16	DON'T DREAM IT'S OVER SQUINT/CURB/REPRISE	Sixpence None The Richer
18	23	FOREVER AND FOR ALWAYS MERCURY/DJMG	Shania Twain
19	18	I DROVE ALL NIGHT EPIC	Celine Dion
20	22	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
21	19	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
22	21	YOU'RE STILL YOU 143/REPRISE	Josh Groban
23	20	COME WITH ME (LULLABY) ATLANTIC	Phil Collins
24	24	I'M WITH YOU ARISTA	Avril Lavigne
25	26	NO SIGN OF IT CURB	Natalie Grant
26	29	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
27	28	THEY CAN'T TAKE THAT AWAY FROM ME J/RMG	Rod Stewart
28	27	SEPTEMBER GRASS COLUMBIA	James Taylor
29	30	I CAN ONLY IMAGINE INQ/CURB	MercyMe
30	30	UNWELL ATLANTIC	matchbox twenty

MAY 24 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	Artist
1	1	UNWELL ATLANTIC	matchbox twenty
2	2	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
3	4	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
4	3	I'M WITH YOU ARISTA	Avril Lavigne
5	6	CLOCKS CAPITOL	Coldplay
6	5	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
7	7	THE REMEDY (I WON'T WORRY) ELEKTRA/EGG	Jason Mraz
8	9	WHY GEORGIA AWARE/COLUMBIA	John Mayer
9	10	CALLING ALL ANGELS COLUMBIA	Train
10	11	SYMPATHY WARNER BROS	Goo Goo Dolls
11	8	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
12	13	BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
13	12	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
14	15	INTUITION ATLANTIC	Jewel
15	14	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
16	16	PEACEKEEPER REPRISE	Fleetwood Mac
17	17	BEAUTIFUL RCA/RMG	Christina Aguilera
18	19	IN THIS LIFE COLUMBIA	Chantal Kreviazuk
19	18	LIGHTS OUT CAPITOL	Lisa Marie Presley
20	20	HARDER TO BREATHE OCTONE/J/RMG	Maroon 5
21	21	COME AWAY WITH ME BLUE NOTE/VIRGIN	Norah Jones
22	23	IF YOU'RE NOT THE ONE ISLAND/DJMG	Daniel Bedingfield
23	25	MR. BARTENDER (IT'S SO EASY) ATLANTIC	Sugar Ray
24	22	TAKE ME AWAY DREAMWORKS	Lifehouse
25	24	AMAZING HOLLYWOOD	Josh Kelley
26	28	BLINDED (WHEN I SEE YOU) ELEKTRA/EGG	Third Eye Blind
27	26	SOMETHING CRAZY LAVA	Franky Perez
28	27	INNOCENCE ATLANTIC	Hootie & The Blowfish
29	31	LIKE A STONE INTERSCOPE/EPIC	Audioslave
30	38	HEAVEN RADIOACTIVE/MCA	Live
31	34	RAIN DREAMWORKS	Dana Glover
32	39	ROCK YOUR BODY JIVE	Justin Timberlake
33	29	MISUNDERSTOOD ISLAND/DJMG	Bon Jovi
34	30	DON'T DREAM IT'S OVER SQUINT/CURB/REPRISE	Sixpence None The Richer
35	37	LOSING GRIP ARISTA	Avril Lavigne
36	32	RUNNING INTERSCOPE	No Doubt
37	33	YOUR MISTAKE SIXTHMAN	Sister Hazel
38	35	THE HORIZON HAS BEEN DEFEATED MODNSHINE CONSPIRACY/UNIVERSAL/UMRG	Jack Johnson
39	36	GOT YOUR NAME ON IT CURB	Feel
40	37	ONE WARNER BROS	Faith Hill

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 90 modern rock stations, 91 adult contemporary stations and 86 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 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 BOS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

19 **SOMETHIN'** (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 19
21 **ANSWERS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 62
21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 2; RBH 1
21 **QUESTIONS (AGAIN)** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 54
24 **S** (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 85
4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Ho Loving, ASCAP/Brasco, ASCAP), WBM, H100 48; RBH 16
99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 26

A

ACA ENTRE NOS (LGA, BMI) LT 21
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 49
A.D.I.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrisalys, ASCAP/Gnat Booty, ASCAP), HL/WBM, RBH 94
ALL I KNOW (Bubba Gee, BMI/Two Four Fifteen, BMI/Kuntry Slim, BMI/Goodie Mob, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Greg Street, BMI) RBH 78
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 12
ALUCINADO (EMI Blackwood, BMI) LT 7
AMAME (EMI April, ASCAP) LT 2
AMAZIN' (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 80
AMERICAN LIFE (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI), WBM, H100 86
ANGEL (Powerhouse, BMI/EMI Blackwood, BMI), HL, H100 30
THE ANTHEM (EMI April, ASCAP/2111, ASCAP/Vegan Boy, ASCAP), HL, H100 62
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 30

B

BACK IN THE DAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL/WBM, RBH 89
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Honey 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 29
BAILA CASANOVA (Ledani, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI) LT 40
BEAUTIFUL (My Own Child, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 6
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 49
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 8; H100 41
BELLY DANCER (One Man Music, ASCAP/Warner Chappell, SOCAN/The Waters of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, RBH 96
BEWARE OF THE BOYS (MUNDIANO TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, H100 42; RBH 23
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 10; H100 57
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 51
A BOY LIKE YOU (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Univer- sal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 48
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Hous- ing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hen- nessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi- tions Bleton, ASCAM), HL/WBM, H100 95; RBH 99
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthfallen, BMI/Dwight Frye, BMI/EMI Blackwood, BMI) H100 8
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP/Hardwood Acres, BMI), HL, CS 15; H100 64
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 84

C

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 74
CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 5; RBH 3
CAN'T STOP (Moebetoblame, BMI) H100 91
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 88
CASI (Yami, BMI) LT 35
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 27
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 5
CLOCKS (BMC Songs, ASCAP), HL, H100 29
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 82
COME OVER (Naked Under My Clothes, ASCAP/Chrisalys, ASCAP/Babyboy's Little, SESAC/Noon- time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, RBH 31
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 20; H100 81
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 32
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Rickcraft, BMI/Damrick, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichap- pell, BMI) H100 58; RBH 26
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 63

D

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 14

DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL, RBH 67
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 55
LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 25
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 16
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 26
DIPSET ANTHEM (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Irving, BMI/War- ner-Tamerlane, BMI), HL, RBH 90
DONTCHANGE (EMI April, ASCAP/Touch By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 50
DON'T WANNA TRY (SoulSick Muzik, BMI/Logitone, BMI) H100 28; RBH 81
DOUBLE SHOTS (P. Noyd, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Honey- comb Hideout, ASCAP) RBH 86
DRIFT AWAY (Almo, ASCAP), HL, H100 24

E

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 77; RBH 28
EN CUERPO Y ALMA (Elitx, ASCAP) LT 36
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 13
ENTREGA TOTAL (EMI Blackwood, BMI) LT 29
EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 59
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 47; RBH 19
EXCUSE ME MISS AGAIN (EMI April, ASCAP/Carter Boys, ASCAP/The Waters of Nazareth, BMI/EMI Black- wood, BMI/Chase Chad, ASCAP), HL, RBH 79

F

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Nitty & Capone, BMI/Warner- Tamerlane, BMI/EMI April, ASCAP), WBM, RBH 47
FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 59
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 37
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 20
FLIPSIDE (Efortee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 53
FOREVER AND FOR ALWAYS (Universal-Songs Of Poly- gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 24; H100 75
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 42
FRONTIN' (The Waters of Nazareth, BMI/EMI Black- wood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 57

G

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Mixture, ASCAP/EMI April, ASCAP), HL/WBM, H100 40
EL GENERAL (Edimusa, ASCAP) LT 49
GET BUSY (EMI April, ASCAP), HL, H100 1; RBH 4
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, H100 87; RBH 30
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Cripple, BMI/Collipark, BMI/DWC, BMI) H100 85; RBH 34
GIRL ALL THE BAD GUYS WANT (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WBM, H100 99
GIRLFRIEND (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 80; RBH 37
GOD BLESS THE U.S.A. (Songs Of Universal, BMI/Uni- versal-Songs Of PolyGram International, BMI), WBM, H100 71
GUESS WHAT (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 48

H

HABLAME CLARO (Edimusa, ASCAP) LT 47
HAIL MARY (Joshua's Dream, BMI/Songs Of Universal, BMI/Eight Mile Style, BMI/High On Life, ASCAP/Starbus, BMI/WB, ASCAP/Suge, ASCAP) RBH 33
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 3; H100 37
HEADSTRONG (WBM, SESAC/Trapism, SESAC), WBM, H100 52
HEAD TO TOE (Scodie Mac, BMI/Organized Noize, BMI) RBH 95
HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 43
HELL YEAH (Zomba Songs, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 27; RBH 52
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 44
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 27

HEY MR. PRESIDENT (Sony/ATV Tree, BMI), HL, CS 38
HOOKED (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP/Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 100
HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 70
HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 15; RBH 10
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, H100 97; RBH 45
HOY ES ADIOS (Migrant, BMI/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Univer- sal Musica, ASCAP) LT 31

I

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 4; H100 39
I CAN (Zomba, ASCAP/Will Wil, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 19; RBH 15
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 51
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 73
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP), WBM, RBH 51
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 16
IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 3; RBH 17
I GOT 'CHA MA (Blunts, Guns And Funds, ASCAP/Sol- dierz Touch, ASCAP/DJ Ivy, BMI) RBH 97
I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 4; RBH 2
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 36
I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royal Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 78; RBH 27

I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advance- ments, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 32
I'M JUST A GIRL (Deanling, ASCAP/BJJ Administra- tion, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 56
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 35
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 6; RBH 12
I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 77
IN LOVE WITH CHU (Thowin' Tantrums, ASCAP/Air Con- trol, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 60; RBH 32
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP) RBH 40
INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 74

INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 53
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 55
IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 53
I WANT MY MONEY BACK (WB, ASCAP/Graviton, SESAC/Bluemart, SESAC), HL/WBM, CS 39
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minnneapolis Guls, ASCAP/Ji Branda, ASCAP), HL, H100 67; RBH 25

J

THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tame- lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 54; RBH 24
JUST FRIENDS (Ghetto Pop 2000, ASCAP/EMI April, ASCAP/2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP), HL/WBM, RBH 88

K

KILOMETERS (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 24

L

LAMENTO (Estefan, ASCAP) LT 43
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc- Turn'Al, ASCAP/Baby Face Toonz, BMI), HL, RBH 75
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 94; RBH 38
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 31
LO QUE YOU TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/Livi, ASCAP) LT 37
LOSING GRIP (Almo, ASCAP/Avril Lavigne, ASCAP/Blue Iron Gate, ASCAP/EMI April, ASCAP), HL, H100 70
LOVE CALLS (Kem, BMI) RBH 68
LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 50
LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic Music, BMI/Hot Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 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; H100 73
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 7; H100 55

M

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tame- lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/211, ASCAP/Careers-BMG, BMI/Universal, ASCAP), HL/WBM, H100 13; RBH 7
MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Key- beats, ASCAP/E Beats, ASCAP/Herbicious, ASCAP), HL/WBM, RBH 61
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 6
ME FALTA VALOR (Bello Musical, BMI) LT 15
MI SOLDADO (TN Ediciones, BMI) LT 41
MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control), HL, H100 46
MISS YOU (Naked Under My Clothes, ASCAP/Chrisalys, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 18; RBH

21 **MUY A TU MANERA** (Ser-Ca, BMI) LT 8
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 9; H100 44

N

NEVER LEAVE YOU - UH OOH, UH OOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) RBH 39
NEVER SCARED (Bonecrusher, ASCAP) H100 43; RBH 14
NINA AMADA MIA (SACM Latin, ASCAP) LT 44
NOCHES ETERNAS (Peer Int'l, BMI) LT 46
NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 10
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 12; RBH 20
NO PODRAS (Kike Santander, BMI) LT 48
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 57
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 22

O

ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 31
ONE OF THOSE DAYS (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Song Padlock, ASCAP) CS 54
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 45

P

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Igle- sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 3
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), HL, RBH 65
PEACEKEEPER (Mow Sounds, ASCAP) H100 83
PEQUEÑA Y FRÁGIL (SADAIC Latin, BMI) LT 32
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 25; H100 10
P.L.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP), HL, RBH 29
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI), HL/WBM, H100 98; RBH 46
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 98
POR AMOR (Peer Int'l, BMI) LT 28
PRICE TO PLAY (Greenfund, ASCAP/im.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 66
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 56; RBH 22
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/Irv- ing, BMI), HL/WBM, H100 23; RBH 5
PUFYCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, H100 82; RBH 35

Q

QUEDATE CALLADA (Edimusa, ASCAP) LT 20
QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 19
QUE PENA (Maximo Aguilar, BMI) LT 50
A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 9
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 45

R

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 5; H100 38
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 60
RED DIRT ROAD (Sony/ATV Tree, BMI/Bufalo Prairie, BMI/Shawbilly, BMI), HL, CS 22
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/Rainbow Fish, BMI), HL/WBM, H100 63
RIGHT THURR (Trak Starz, ASCAP) H100 93; RBH 43
ROCK WIT U (AWWW BABY) (Pookietools, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Ivy, BMI), WBM, H100 25; RBH 13
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 58
ROCK YOUR BODY (Tenmann Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black- wood, BMI/The Waters of Nazareth, BMI), HL/WBM, H100 7; RBH 56
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) H100 96; RBH 68

S

SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/jat- cat, ASCAP/Universal, ASCAP), WBM, H100 26; RBH 8
SEDUCTIME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 34
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 72
SERAN SUS OJOS (Fonmusic, SESAC) LT 33
SEVEN NATION ARMY (Peppermint Stripe, BMI) H100 76
SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 42
SHE'S MY KING OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 2; H100 36
SHOULDA, WOULDNA, 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 44
SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, RBH 71
SING FOR THE MOMENT (Ensign, BMI/Eight Mile Style, BMI/Mosaic Music, BMI), HL, H100 17
EL SINVERGUENZA (Flamingo, BMI) LT 12
SI TE DIERON (V.M.R, ASCAP) LT 17
SNAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 22; RBH 11

SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun- ningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 21; RBH 9

SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 36
SOMEWHERE I BELONG (Zomba, ASCAP/Chesterc- haz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agree- ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan- cakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 34
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 13; H100 68
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 11; H100 59
STEP DADDY (BBB, ASCAP/Collipark, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/Supermarket, BMI) H100 90; RBH 41
STILL BALLIN (Universal, ASCAP/Black Hippanic, ASCAP/Antrahil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tame- lane, BMI), HL/WBM, H100 79; RBH 42
STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Universal, ASCAP), HL, RBH 64
STRAIGHT OUT OF LINE (Meeengya Music, ASCAP/Universal, ASCAP), WBM, H100 89
STUCK (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), WBM, H100 61
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 47
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, RBH 76

T

TAL VEZ (Muziekuitgeveris Artemis BV, BMI) LT 1
TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 21
TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 23
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 14; H100 65
THAT GIRL (Jobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP), HL, RBH 87
THAT GIRL (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI/Songs Of DreamWorks, BMI), WBM, RBH 91
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 28
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 18
THIS FAR GONE (Glitterfish, BMI/Sony/ATV Tree, BMI/Mosaic Music, BMI), HL, CS 49
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Univer- sal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 40
THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 1; H100 33
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, H1

GET A MOVE ON!

When it comes to artist and executive travel, product shipping and logistics, and tour freight, getting there is big business. In our June 28th issue, Billboard spotlights entertainment travel and transportation, a special report on the companies that move music. We cover all categories of conveyance, report on who's moving who, and give the lowdown on the best practices and providers in the industry. **Get on board and reserve your spot in Billboard's new Travel & Transportation special!**



TRAVEL & TRANSPORTATION

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MAY 24
2003

Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Get Busy	SEAN PAUL (V/A/TLANTIC)	26	25	Say Yes	FLOETRY (SOLJAZ/DREAMWORKS)	51	49	What Would You Do?	THE TITLES BROTHERS (DREAMWORKS)
2	2	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	27	24	Hell Yeah	GINJINNE FEAT. BABY (EPIC)	52	51	Headstrong	TRAPT (WARNER BROS.)
3	3	Ignition	R. KELLY (JIVE)	28	30	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)	53	36	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
4	6	I Know What You Want	QUEEN RYANES & MARAH CAREY (J/NOVA/RL/PIG/UMRG)	29	31	Clocks	COLDPLAY (CAPITOL)	54	48	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)
5	5	Can't Let You Go	STORM (STORM ELEKTRA/EEG)	30	42	Don't Wanna Try	FRANKIE J. (COLUMBIA)	55	41	Big Star	KEVIN CHESNEY (BNA)
6	4	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	31	29	Angel	ANGIELO PEREZ (GULFSTREAM/POWERHOUSE/UMRG/VRGN)	56	56	Pump It Up	JOE BUDDEN (DEF JAM/UMJG)
7	7	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	32	39	Three Wooden Crosses	YANBY THUGS (WOP-CAR/SUMMER/SR/CRISTIAN/WRS)	57	—	Crazy In Love	BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)
8	8	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	33	35	Somewhere I Belong	LUNKIN PARK (WARNER BROS.)	58	63	Intuition	JEWEL (ATLANTIC)
9	9	When I'm Gone	J. DOODS DOWN (REPUBLIC/UNIVERSAL/UMRG)	34	28	She's My Kind Of Rain	TIM MCGRAW (CUBB)	59	59	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
10	10	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	35	43	I'm Glad	JENNIFER LOPEZ (EPIC)	60	64	Stay Gone	JIMMY WAYNE (DREAMWORKS (NASHVILLE))
11	11	No Letting Go	WAYNE WONDER (GREENSLAVES/V/A/TLANTIC)	36	32	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS (NASHVILLE))	61	70	Stuck	STACIE DERRIC (FOREFRONT/VIRGIN)
12	17	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	37	45	Raining On Sunday	KEITH URBAN (CAPITOL (NASHVILLE))	62	62	Brokenheartsville	JOE (UNIVERSAL SOUTH)
13	13	How You Gonna Act Like That	TYRESE (J/RMG)	38	40	I Believe	DIAMOND RIG (ARISTA (NASHVILLE))	63	60	That'd Be Alright	ALAN JACKSON (ARISTA (NASHVILLE))
14	18	Unwell	MATCHBOX TWENTY (ATLANTIC)	39	38	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	64	66	Price To Pay	STAINED FINGER (ELEKTRA/EEG)
15	14	Sing For The Moment	EMINEM (WEVA/AFTERMATH/INTERSCOPE)	40	53	Beer For My Horses	THE BROTHERS (WARNER BROS. (NASHVILLE))	65	72	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)
16	15	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	41	54	My Front Porch Looking In	LINDSEY LOWN (BNA)	66	67	The Remedy (I Won't Worry)	JAY-Z (RCA/EEG)
17	12	I Can	NAS (LIL WIL/COLUMBIA)	42	44	What A Beautiful Day	CHRIS STILLS (CAPITOL (NASHVILLE))	67	58	The Anthem	GOSSIP (CHARLOTTE (DAYLIGHT/EPIC))
18	19	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/UMJG)	43	37	I'm With You	AVRIL LAVIGNE (ARISTA)	68	69	Times Like These	FOO FIGHTERS (ROSWELL/RCA/RMG)
19	34	So Gone	MONICA (J/RMG)	44	57	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	69	—	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
20	20	Snake	R. KELLY FEAT. BIG TIGER (JIVE)	45	23	Excuse Me Miss	JAY-Z (RCA/EEG)	70	73	Send The Pain Below	CHEVELLE (EPIC)
21	22	Put That Woman First	JAHHEIM (D/WINE/WARNER BROS.)	46	50	4 Ever	THE WHO FEAT. FRIBOLDIS (THE GOLD MINE/ELEKTRA/EEG)	71	—	The Love Song	JEFF BATES (RCA (NASHVILLE))
22	16	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	47	61	Miss Independent	BELLY CLARKSON (RCA/RMG)	72	—	Forever And For Always	SHANIA TWAIN (MERCURY/UMJG)
23	27	Fighter	CHRISTINA AGUILERA (RCA/RMG)	48	46	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	73	—	Calling All Angels	TRAIN (COLUMBIA)
24	26	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	49	55	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)	74	68	Losing Grip	AVRIL LAVIGNE (ARISTA)
25	33	Rock Wit U (Awww Baby)	ASHANTI (AFTERMATH/DEF JAM/UMJG)	50	21	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	75	—	Seven Nation Army	THE WHITE STRIPES (THIRD MAN/VZ)

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MAY 24
2003

Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	God Bless The U.S.A.	AMERICAN IDOL FINALISTS (RCA/RMG)	26	27	Pump It Up	JOE BUDDEN (DEF JAM/UMJG)	51	53	Nice Girl, Wrong Place	HANG STARR FEAT. BOY BIG (VIRGIN)
2	2	Picture	KID ROCK FEAT. ALLISON MODRER (UNIVERSAL SOUTH)	27	26	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	52	31	How You Want That	LDON FEAT. KELUS (BAD BOY/UMRG)
3	4	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	28	23	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	53	—	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
4	3	American Life	MADONNA (Maverick/WARNER BROS.)	29	18	Stop	JAY-Z (RCA/EEG)	54	49	Come Close (Closer)	COMMODON (MCA)
5	6	What The World Needs Now Is Love	AMERICAN IDOL FINALISTS (RCA/RMG)	30	—	Respect My Pimpin'	GRAPHIC INTERNATIONAL (GRAFT)	55	52	A Sorta Fairytale	TORIAMOS (EPIC)
6	5	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/UMJG)	31	25	Soldier's Heart	R. KELLY (JIVE)	56	71	Hot Damn	CLIPSE (STAR TRAK/ARISTA)
7	—	Intuition	JEWEL (ATLANTIC)	32	19	All Life Long	MO THUGS (D3/MO THUGS/RIVERIA)	57	51	Get By	TALIB KWELI (RAWKUS/MCA)
8	7	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	33	60	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	58	38	63/64	RHEZ BOYZ (GREEN TEETH/BAYSIDE)
9	10	Don't Wanna Try	FRANKIE J. (COLUMBIA)	34	47	Family Portrait	PINK (ARISTA)	59	42	Crush On You	JAY-Z FEAT. MARIO WYMAN (UNIVERSAL/UMRG)
10	8	Through The Rain	MARSHAY COREY (MONARCH/ISLAND/UMJG)	35	28	No Means No	NEE-NEE GIMMICK (BASE HIT)	60	43	Flipside	THE WIZARD FEAT. FEEDIE CRAAK (RCA/EEG)
11	—	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	36	44	Yall Don't Know	HELIP (DEF JAM)	61	61	So Gone	JEFF BATES (RCA)
12	—	Stay Gone	JIMMY WAYNE (DREAMWORKS (NASHVILLE))	37	33	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	62	35	Starting With Me	BRANDY MONTOZZO (HEAVENLY TUNES)
13	11	Landslide	DIXIE CHICKS (MONUMENT/EMM/COLUMBIA)	38	24	If You Let Me	LOU MOSLEY (JENSTAR)	63	58	Walking On Thin Ice	OHIO (MINDTRAIN/TWISTED/THE RIGHT STUFF)
14	12	Emotional Rollercoaster	SHANIA TWAIN (MERCURY/UMJG)	39	40	I Know What You Want	QUEEN RYANES & MARAH CAREY (J/NOVA/RL/PIG/UMRG)	64	—	Such Great Heights	THE POSTAL SERVICE (SUB POP)
15	14	Stupid Girl	COLDPLAY (GEFFEN/INTERSCOPE)	40	—	Make Me Smile (Come Up And See Me)	ERASURE (ARIST)	65	—	Again	FANTASY (TV/PYRAMID/ORPHEUS)
16	9	Mobscene	EMINEM (WEVA/AFTERMATH/INTERSCOPE)	41	48	This Is My Party	FRANKIE J. (COLUMBIA)	66	56	4 Ever	LIL WIL FEAT. FABOLOUS (THE GOLD MINE/ELEKTRA/EEG)
17	17	Dirty	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	42	39	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	67	63	Hell Yeah	GINJINNE FEAT. BABY (EPIC)
18	30	Hands Up	TL (ARISTA)	43	45	Your Pops Don't Like Me (I Really Don't Like This Dade)	NICK CAMPBON (NICK/JIVE)	68	75	Gangsta Lovin'	EVERFEAT ALICIA KEYS (RUFF RYDERS/INTERSCOPE)
19	13	Who Run This	ROY JONES, JR. (BODY HEAD)	44	41	Rich Man	RUSSELL FEAT. R. KELLY (R/PYRAMID/ORPHEUS)	69	65	Save You	KEVIN CHESNEY (EPIC)
20	16	Guess What (Guess Again)	SYLVEA JOHNSON FEAT. R. KELLY (JIVE)	45	62	All Around The World (Punk Debutante)	COOLER KIDS (DREAMWORKS)	70	73	When I Get You Alone	TRINITY (UNIVERSAL/INTERSCOPE)
21	29	I'm With You	AVRIL LAVIGNE (ARISTA)	46	37	Nothing But You	PAUL VAN DYKE (MUTE)	71	—	Virginity	THE G-AMM/INTERSCOPE)
22	20	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	47	32	Ignition	R. KELLY (JIVE)	72	—	Make Me A Song	RILEY DEAN (BEAT CLUB/INTERSCOPE)
23	15	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	48	34	Die Another Day	MADONNA (WARNER BROS.)	73	69	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
24	36	The Wreckoning	BODIMAT (DREAMWORKS)	49	22	Super B-Boy Pimpin'	THE EARTHWINE INSTITUTE (RICHTER SCALE/STREET PROBE)	74	—	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
25	21	I Need You Now (Live)	SMOKE PURCELL (EMM/BOSE/EEG)	50	50	Get Busy	SEAN PAUL (V/A/TLANTIC)	75	68	Star	DA BRAT FEAT. CLIPSE (MOTOWN/UMRG)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

MAY 24 2003

Billboard

HOT 100

Main chart table with columns for Rank, Title, Artist, Nielsen Broadcast Data Systems, Nielsen SoundScan, and Peak Position. Includes sections for 'NUMBER 1', '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. Videoclip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. , , , , or , respectively, based on availability. © 2003 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Hot Tickets Fuel Fight For \$\$\$\$

Continued from page 1

otherwise should be theirs.

"The record labels sat around for a long time and ignored the downloading and burning process," says Terry Barnes, CEO of ticketing giant Ticketmaster. "We, as a ticketing service, didn't want to sit around and watch that happen in our business."

The secondary ticketing market for all forms of live entertainment—including sports and concerts—amounts to as much as \$30 billion in annual sales, according to Addante and Associates, a consulting firm.

On eBay alone, enough tickets are posted for resale every 36 hours to fill Madison Square Garden, says Doug Galen, the site's VP of tickets.

With the stakes so high, Ticketmaster and others are looking for ways to claim a share of the resale riches.

In fact, many U.S. sports teams are already par-



MATCHBOX TWENTY

tickets and other items. The items are often unloaded at face value or below. The site appears to benefit solely from fees for job postings.

Against this backdrop, the traditional ticketing services are seeking their piece of the secondary pie.

Paciolan, for example, is negotiating deals with two arenas (the names are under wraps until contracts are signed) to handle the resale of concert tickets held by suite owners.

Details are still being worked out on how the Paciolan program would apply to concerts, but for sports events, the original ticket holder gets 80% of the resale price from tickets that are sold either at face value or in an auction on the venue's Web site.

The method of sale is based upon scalping laws and venue and team policy. The remaining 20%—the service fee—is split between Paciolan, the venue, and sometimes the team. The new buyer picks up the tickets at the venue.

"When the Dixie Chicks [tickets] went on sale for their 2003 tour, we quickly sold out the Greensboro Coliseum. That demand creates the perfect environment for the secondary market," says Carl Thomas, executive VP of marketing and sales for tickets.com.

"The venue can manage the situation with Replay Ticket Exchange [the company's resale program]. The venue can deploy the rules of the game," he adds.

Ticketmaster's music program, which is still in its formative stages, would work much like its Team Exchange service.

Season-ticket holders for Team Exchange's 17 client teams can resell game tickets for face value or for profit. Sellers post the ticket information on Ticketmaster's Web site. Once sold, the ticket's old bar code is voided and replaced. The buyer then prints out the new encoded ticket from his computer.

Although the bulk of the resale money for concert tickets—even if it is hundreds of dollars over face value on a ticket—would go to the original seller, venues, promoters, and acts could share in the service fees. Depending on client wishes, the fee could be charged back to the original ticket holder or to the new buyer.

Barnes says Ticketmaster can work with touring groups, whether that means selling a ticket at face value, a capped amount over face value, or for an unlimited amount determined at auction.

Ticketmaster has discussed its reselling service with a number of its building clients, Barnes says. "We have the software [to control the secondary market], but it is up to the industry to decide if they want to use it."

TO BE OR NOT TO BE

Venue operators, managers, promoters, and artists remain torn about entering the ticket resale market.

For House of Blues (HOB) Concerts executive VP Alex Hodges, there are more questions than answers—including how resale tickets could affect artist guarantees, which are set prior to a show's on-sale date.

"It could be fighting fire with fire if Ticketmaster [and others] are using [a resale site] as a real profit center," Hodges says. "I do not want to unintentionally become an enabler to scalping."

But Hodges says he has spoken with another ticketing company, still in its infancy, that is drumming up a buzz for its own secondary ticket management program.

Though he declines to name the company, Hodges thinks it boasts "an unbelievable formula . . . and they are planning on including the artist in the equation."

Phish manager John Paluska thinks his famously fan-oriented act will nix the reselling of its tickets, because they don't want to create the impression that the band is profiting twice—from primary and secondary sales.

Still, he does leave the door open to the possibility: "Anything that puts a wrench in scalpers' [efforts] is better than scalpers getting their hands on all those tickets."

Even some venue executives say this is an area they should avoid.

Comcast-Spectacor Ventures president Peter Luukko is dead set against resale programs. "Maybe I'm stubborn, but this is just scalping in another form."

Luukko sees sports and concerts as apples and oranges: "The resale for teams is really just a service to help season-ticket holders use all their tickets . . . they can't make all 81 baseball games [typically in packages]."

Brenda Tinnen, VP of event and guest services at Staples Center, says that artists—who are sensitive to fan opinion—will not be interested in carving off a piece of the secondary market through service fees.

"The Bruce Springsteens of the world will want the same ticket price from front to back [of the house]," she says. "I don't think you can entice them with an extra \$1 or 50 cents."

Others are intrigued by the resale concept. Dave Brown and Tim Ryan, GMs at the American Airlines Center in Dallas and Arrowhead Pond in Anaheim, Calif., respectively, say they are ready to embrace Ticketmaster's resale program if given the chance.

"We want to give it a shot," Brown says. "It makes sense for us to participate in revenues [by] taking better control of the mechanics of ticket exchange and making sure people aren't getting taken advantage of."

Mike Garcia, GM of the Greek Theatre in Los Angeles, is researching with Ticketmaster whether Greek concert-season subscribers could resell tickets to non-subscribers or to other subscribers through an institutionalized system with the blessing of acts and promoters.

A key element in initiatives from Ticketmaster and other venue-aligned companies is their guarantee of all resales. Buying off a scalper at a badly lit street corner is risky business. But logging on to eBay from the safety of home computers is a gamble, too. As a third-party broker, eBay has "no control over the quality, safety, or legality of the items advertised," per its user's agreement.

Galen of eBay says fraud accounts for less than 0.01% of all the auctioneer's transactions.

Some artists are willing to referee ticket resales if limits are set on the resale amount.

Paul Doucette, drummer with Matchbox Twenty, admits to an oddly sentimental attachment to the seedy sight of scalpers on concert nights.

"It's part of the whole experience of going to the show," Doucette says. But, he adds, "I am not opposed to Ticketmaster setting up an eBay

kind of thing. I would put a cap on what you could do with each ticket. You can't sell it for over \$500 [for instance]."

Further, Doucette is not concerned that the initial ticket buyer would make the bulk of the money from any ticket sold for more than face value. "If I buy a blender, pay \$10, and then sell it for \$20 on [the Web], well, good for me."

NAME YOUR OWN PRICE

Along with the resale market, the concert industry is looking closely at in-house ticket auctions, such as that held April 25-May 3 by Staples Center and Ticketmaster for the Los Angeles arena's June 21 Lennox Lewis/Vitali Klitschko boxing match.

Eyes are also on Third Eye Blind, which sold tickets for its 20-date club tour via an auction on eBay with mixed results (see story, page 17). The band saw the move as a way for fans to name their own price for shows. But because many major arenas have exclusive contracts with Ticketmaster, the eBay model is limited in its scope.

Industry observers view the auction of first-sale tickets as a possible way to squeeze out scalpers, because a sanctioned auction would set the show's true market value.

Glen Mon, senior VP at venue management company SMG, is excited by the auction idea. "It's a fascinating concept: letting the market decide what the price should be."



EVERCLEAR

For the Lewis bout at Staples, 82 two-ticket packages out of 200 were bought through the Ticketmaster online auction.

Bids for the packages, each of which also included an autographed Lewis glove and valet parking, started at \$3,000 apiece; the highest ticket bundle sold for \$5,500. Revenue is expected to be shared between Staples and Ticketmaster after squaring away deals with the boxers.

Besides Third Eye Blind, no other act is known to be ready to try an auction for the first sale of tickets.

Everclear frontman Art Alexakis worries that presiding over a primary market auction will hurt his fans. "Ticket prices are astronomical the way they are," he says.

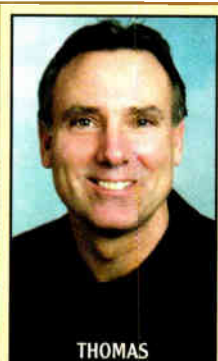
But giving to charities any money garnered over a ticket's minimum bid could be an option, he adds.

AEG Live CEO Randy Phillips is concerned about public perception: "The last thing that we want to look like we're doing is price gouging."

But what many venues can agree on is that they are tired of watching outsiders run to the bank with money to which they feel entitled.

"Ticketmaster is doing the right thing addressing this market and coming up with tools to combat this evolution. But that is only part of it," HOB's Hodges says.

"They must also address and respond to the remaining questions that each involved party has," he adds.



THOMAS



BARNES



LUUKKO



HODGES



BROWN

700,000 SPINS

Kryptonite/ **3 Doors Down** /REPUBLIC/UNIVERSAL

500,000 SPINS

Blurry/ **Puddle Of Mudd** /FLAWLESS/GEFFEN
 Back At One/ **Brian McKnight** /MOTOWN
 Drive/ **Incubus** /EPIC/IMMORTAL

400,000 SPINS

U Got It Bad/ **Usher** /ARISTA
 I Need You/ **Leann Rimes** /CAPITOL/CURB/SPARROW

300,000 SPINS

Lose Yourself/ **Eminem** /INTERSCOPE
 When I'm Gone/ **3 Doors Down** /REPUBLIC/UNIVERSAL
 It Wasn't Me/ **Shaggy** /MCA

200,000 SPINS

All I Have/ **Jennifer Lopez Feat. LL Cool J** /EPIC
 In Da Club/ **50 Cent** /INTERSCOPE
 Picture/ **Kid Rock** /ATLANTIC/LAVA/UNIVERSAL SOUTH
 Your Body Is A Wonderland/ **John Mayer** /AWARE/COLUMBIA
 Don't Mess With My Man/ **Nivea Feat. Brian & Brandon Casey** /JIVE
 Jenny From The Block/ **Jennifer Lopez** /EPIC
 Bump, Bump, Bump/ **B2K & P. Diddy** /EPIC

100,000 SPINS

How You Gonna Act Like That/ **Tyrese** /J Records
 Angel/ **Amanda Perez** /VIRGIN/POWERHOUSE
 Clocks/ **Coldplay** /CAPITOL
 Man To Man/ **Gary Allan** /MCA
 The Baby/ **Blake Shelton** /WARNER BROS.
 Bring Me To Life/ **Evanescence** /WIND-UP
 Here To Stay/ **Korn** /EPIC
 All The Things She Said/ **T.A.T.U.** /INTERSCOPE
 You Can't Hide Beautiful/ **Aaron Lines** /RCA

50,000 SPINS

Get Busy/ **Sean Paul** /ATLANTIC
 Beautiful/ **Snoop Dogg** /PRIORITY/CAPITOL
 Hell Yeah/ **Ginuwine** /EPIC
 Big Star/ **Kenny Chesney** /BNA
 Excuse Me Miss/ **Jay-Z** /ROC-A-FELLA/DEF JAM/IDJMG
 Unwell/ **Matchbox Twenty** /ATLANTIC
 Raining On Sunday/ **Keith Urban** /CAPITOL
 Times Like These/ **Foo Fighters** /RCA
 Rock Your Body/ **Justin Timberlake** /JIVE
 I Know What You Want/ **Busta Rhymes Feat. Mariah Carey & The Flipmode Squad** /J RECORDS
 She's My Kind Of Rain/ **Tim McGraw** /CURB
 I Can/ **Nas** /COLUMBIA
 Concrete Angel/ **Martina McBride** /RCA
 Somewhere I Belong/ **Linkin Park** /WARNER BROS.
 I Believe/ **Diamond Rio** /ARISTA
 No Letting Go/ **Wayne Wonder** /GREENSLEEVES/VP/ATLANTIC
 Can't Let You Go/ **Fabulous Feat. Lil Mo & Mike Shor** /ELEKTRA
 Girl All The Bad Guys Want/ **Bowling For Soup** /JIVE
 The Jump Off/ **Lil Kim** /ATLANTIC
 Sing For The Moment/ **Eminem** /INTERSCOPE
 The Anthem/ **Good Charlotte** /EPIC
 What A Beautiful Day/ **Chris Cagle** /CAPITOL
 I Drove All Night/ **Celine Dion** /EPIC
 Have You Forgotten?/ **Darryl Worley** /DREAMWORKS
 Straight Out Of Line/ **Godsmack** /REPUBLIC/UNIVERSAL
 21 Questions/ **50 Cent Feat. Nate Dogg** /INTERSCOPE
 If You're Not The One/ **Daniel Bedingfield** /ISLAND
 Remember/ **Disturbed** /REPRISE
 There's No Limit/ **Deana Carter** /ARISTA
 Blowin' Me Up (With Her Love)/ **JC Chasez** /JIVE
 Click Click Boom/ **Saliva** /ISLAND/IDJMG
 Perdoname Mi Amor/ **Conjunto Primavera** /FONOVISIA
 Take A Message/ **Remy Shand** /MOTOWN
 Y Tu Te Vas/ **Chayanne** /SONY DISCOS
 Yo Te Amo/ **Chayanne** /SONY DISCOS
 Down/ **Socialburn** /ELEKTRA
 Something/ **Lasgo** /ROBBINS
 I'm Alive/ **Celine Dion** /EPIC
 Not Falling/ **Mudvayne** /EPIC

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Bright Lights, Big Productions

Continued from page 1

is struggling to fill seats in the wake of Sept. 11, 2001, and the economic downturn.

"Broadway has become more accepting of pop artists, because the business wants to bring in younger audiences and expose them to this art," says Braxton, a mega-selling artist who is now a Broadway star.

Braxton made her Broadway debut in 1998 in *Beauty and the Beast*. She will return to Broadway in *Aida*, beginning June 30. "I'm doing Broadway because I wanted to act and sing at the same time," she says, "and a lot of people don't get to see me do that."

Of course, pop-culture musicals have been around since as far back as the 1960s and 1970s, with such productions as *Jesus Christ Superstar*, *Oh! Calcutta!*, and *Hair*. But these days, Broadway has renewed its love affair with rock, R&B, and other pop music.

"One of the first things you do in any business is try to position your project above everybody else's," says Gregg Maday, executive VP of Warner Bros. Theatre Ventures.

"If the marquee has added value because a celebrity is involved," he adds, "it's going to make it easier to sell tickets."

As a result, successful musicals written by or about pop hitmakers are taking the stage in growing numbers in New York and the West End of London.

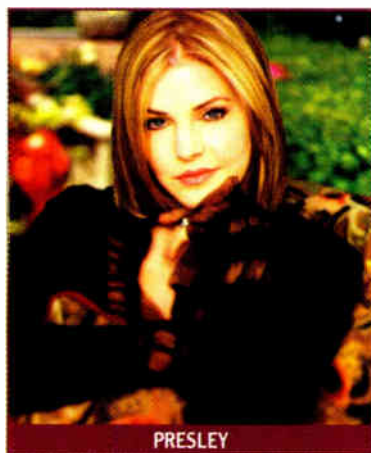
The list of names in pop music who have migrated to the stage reads like a who's who of chart-toppers: Elton John (*The Lion King*, *Aida*), Billy Joel (*Movin' Out*), Boy George (*Taboo*), Queen (*We Will Rock You*), and Barry Manilow (*Harmony*) are only a few.

Priscilla Presley is also developing a still-untitled musical about her life and marriage to Elvis Presley.

Also in the works are musicals based on the music of Donna Summer, the Beach Boys, Fleetwood Mac, and the Bee Gees.

Artists who have recently landed starring roles on Broadway include Braxton, Kevin Richardson of the Backstreet Boys (*Chicago*), Gibson (*Cabaret*), and Joey Fatone of 'N Sync (*Rent*).

Although pop hitmakers are



PRESLEY

invigorating musical theater, their famous names are not always a guarantee of success.

Though the trend is more hit than miss, there have been a few high-profile flops in recent years.

Paul Simon's 1998 musical, *The Capeman*, closed after only 17 weeks on Broadway. According to the League of American Theatres and Producers (LATP), *The Capeman* grossed about \$8 million. Reports estimated that the musical cost about \$11 million to produce, not including operating costs during its run.

Dance of the Vampires, featuring the music of noted pop songwriter/producer Jim Steinman, received mostly negative reviews from critics; it closed in January after less than four months on Broadway.

The musical reportedly cost \$12 million to stage (plus operating costs) but grossed only \$9.4 million, according to the LATP.

More recently, consumer spending has been challenged by the unpredictability of world events.

Attendance on Broadway—and New York tourism in general—took a major hit from the terrorist attacks of Sept. 11.

According to the LATP, Broadway attendance for the 2001-2002 season fell to 10.95 million compared with 11.89 million for the 2000-2001 season.

Broadway box-office grosses also dipped to \$643 million for the 2001-2002 season, compared with \$666 million the previous season.

Figures for the 2002-2003 Broadway season will be unavailable until the season officially ends this month.

An LATP spokesman says that despite a four-day Broadway musicians strike that halted musicals (*Billboard*, March 22), business has picked up from the previous season, and the final numbers should reflect an increase.

Multi-platinum hitmaker Barry

Manilow knows first-hand the rigors and challenges of bringing a musical to the stage. *Harmony*, a musical he co-wrote with lyricist Bruce Sussman, has been in the works for years.

"I always wanted to write a musical and work on Broadway, but then I found myself in the pop world writing songs like 'Copacabana.' I became a pop singer almost by accident," Manilow tells *Billboard*.

"When you tell people you want to do a musical, you'll get doubters," he continues. "Mounting a Broadway musical of this size means that you need a hero who's going to back you no matter what, because you're going to hit a lot of brick walls."

Manilow credits his manager, Garry Kief, and theater producer Mark Schwartz for being particularly instrumental in making the musical a reality.

Schwartz says that staging *Harmony* in smaller markets before hitting Broadway is an insurance policy.



BRAXTON

"You do the \$1.5 million smaller production before you do the \$10 million Broadway production," he says. "The acid test will be the audience; they're the real barometer of success."

Sussman says writing for the stage is unlike writing pop songs: "We're essentially writing songs for a character. But with musicals, it's more like art by committee."

Another performer who does not appear in the musical that features his songs is the Piano Man, songwriter Joel.

Movin' Out—featuring many of Joel's biggest hits—was conceived, directed, and choreographed by Twyla Tharp (*Billboard*, June 15, 2002).

Putting on the musical "is not about exploiting Billy Joel; it's about investigating his music and looking at it from a different perspective," Tharp says. "It wouldn't work with a songwriter whose music wasn't as visceral as Billy Joel's."

Tony Award-nominated actor Keith Roberts, who appears in *Movin' Out*, adds that not every pop songwriter can write music that translates well on stage. "Billy Joel is an amazing storyteller, and people have an attachment to his music. That's why *Movin' Out* is a success."

Movin' Out has been nominated for a slew of U.S. theater awards: the Tonys (see story, this page), the Outer Critics Circle, Drama League, and Drama Desk.

The Priscilla Presley musical is also moving forward, although the creators say it is still undecided how many—if any—Elvis songs will be included.



SUSSMAN (LEFT) AND MANILOW

Presley says that because her musical is set in the 1950s-70s, she envisions the music for the project to be popular songs that defined the era.

"It's going to be a combination of songs from that era and original songs. It will be very different from a [greatest-hits] musical," she says.

She adds that Jerry Leiber and Mike Stoller are among those at the top of her list to write the music.

The Leiber/Stoller songwriting duo wrote several of Elvis Presley's biggest hits, including "Hound Dog" and "Jailhouse Rock."

"Elvis' story has been told so many times, and I'm very aware of people's expectations for this project," she says. "More than anything, I want it to be an uplifting and inspiring story."

Meanwhile, the beat goes on.

Elton John is working with *Billy Elliot* director Stephen Daldry on a *Billy Elliot* musical based on the movie. The production is expected to debut at an undetermined date in London's West End.

John and his longtime songwriting partner, Bernie Taupin—the duo behind John's biggest hits—are also teaming up for a musical called *Lestat* (*Billboard*, May 17). It will be based on the popular Anne Rice novel *The Vampire Lestat*.

Lestat will be the first production from Warner Bros. Theatre Ventures, a new division of Warner Bros. Inc.

The unit is also developing a stage musical based on its *Batman* franchise. Meat Loaf collaborator Jim Steinman has been tapped to write the music, and Maday envisions it as being "more of a rock show than *Lestat*."

"Greatest-hits" musicals currently on Broadway include the revue *The Look of Love* (Words & Music, *Billboard*, May 3), featuring songs written by Burt Bacharach and Hal David.

Mamma Mia!, based on ABBA's hit songs, made its world premiere in London's West End in 1999. The show has since become an international smash. It debuted on Broadway in October 2001 and has to date grossed more than \$80 million in New York, according to the LATP.

Meanwhile, *Can't Help Falling in Love*—a musical based on the greatest hits of Elvis Presley—is expected to make its Broadway debut within the next two years.

Taboo, based on the life of Boy George in the 1980s, features hits from his Culture Club days, as well as new music. Boy George appears in the show, not as himself but as another character, Leigh Bowery.

Taboo enjoyed a West End run from January 2002 to April 2003. The musical is set to officially open Nov. 13 on Broadway, with previews beginning Oct. 21.

"The people who are now running Broadway shows are also fans of contemporary pop and rock music, so we appreciate songs from ABBA or Billy Joel," says Scott Zeiger, CEO of Channel Entertainment's theatrical division for North America.

Zeiger, whose unit has co-produced such musicals as *Mamma Mia!*, *Hairspray*, and *Movin' Out*, adds, "There's an appetite for musicals with pop artists involved, and this is a trend that will continue."

'Hairspray' Keeps Firm Hold On Tony Award Hopes

NEW YORK—With 13 nominations, *Hairspray* the musical leads the list of contenders for the 2003 Tony Awards.

The show's nods include best musical, best original score, and best direction of a musical. The awards will be presented June 8 at Radio City Musical Hall in New York. CBS will air the U.S. telecast of the live ceremony.

Movin' Out, the musical based upon Billy Joel songs, earned 10 nominations, including best musical and best orchestrations. Joel was nominated in the latter category.

Other musicals that received multiple nods were the revivals of *Nine the Musical* (receiving eight nominations) and *La Bohème*, which earned six nods.

Inspired by the 1988 John Waters movie of the same name, *Hairspray* the musical has been garnering critical acclaim and awards since it debuted on Broadway last year (*Bill-*

board, Sept. 7, 2002). The *Hairspray* original cast soundtrack on Sony Classical earned a Grammy Award for best musical show album.

Hairspray composer Marc Shaiman—who, along with lyricist Scott Wittman, received a nod in the best original score category—explains the appeal of *Hairspray*: "The audience is responding to a story about outsiders triumphing. There's a joyousness to *Hairspray* that really connects with people."

Shaiman says getting the deal to write the score was "a most charmed and smooth experience," because he was virtually handpicked by the producers. "I didn't have to audition for it. I was approached to do the music 10 years ago, when [producer] Scott Rudin had optioned the musical rights to *Hairspray*, so everything has come full-circle."

For a complete list of 2003 Tony nominees, log on to tonyawards.com.

CARLA HAY



A Broadway Show With Bite. Elton John, left and Bernie Taupin at the press conference announcing the musical *Lestat*.

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Rap, Hip-Hop AWOL In Iraq

Continued from page 1

expected to hit the Middle East in late June. It says the Bush administration has never intentionally excluded rap and hip-hop acts.

In fact, one source close to the USO points the finger at the artists. "They either don't come forward, or sometimes when they do, they want to be paid or take a retinue along with them," the source says.

But one veteran rapper who has done USO tours questions that view. "Maybe [the USO] are afraid we'll get them in trouble. People are always afraid of people. Mostly, it's just misconception, really," says



rapper Coolio, who has been on several USO tours, including visits to Kuwait and South Korea.

He adds, "I can only guess they're not asking the troops who they want, because most of the cats in the service are young, and I'd say 75% of the troops listen to hip-hop and R&B."

A LONG HISTORY

Since the days of World War II, the USO has a long and mostly illustrious history of entertaining troops in times of conflict. But through the years, some administrations have

been accused of letting political considerations shade their choice of entertainers.

During the Vietnam War, for example, the Nixon administration pointedly avoided rock acts in favor of pop entertainers, country stars, and aging Vegas acts, even though the average combat soldier was 19 years old.

In fact, President Clinton, a baby boomer himself, could probably be considered the first rock'n'roll president: the Fleetwood Mac song "Don't Stop" became one of his campaign anthems. More rock acts also went on tours on his watch.

"I think they want acts that are 'safe.' If there's a reported [stateside] incident that involves a rap act, then I'd bet that group wouldn't be invited," says Josepha Salinas, a Latino artists' manager and radio personality in Los Angeles, who also manages Coolio.

The '90s hip-hop artist, who is now trying to build a movie career, says he has enjoyed his tours. "I'd do it again," Coolio says. "See, I got some friends who are career army. I do it for the troops."

He adds: "Maybe the USO, they're getting the acts they like or ones the older generals and colonels like. Who are they asking? They're not asking the average soldier, obviously."

Mitch Marovitz, director of USO celebrity tours, ducked the race question, but he underscores the fact that Coolio has made frequent trips. He says he hopes more African-Americans will be on future tours.

According to a source, General Tommy Franks, commander of U.S. armed forces in Iraq, personally requested the current tour.

It will include "prominent" recording artists, as well as movie stars, sports figures, and comedy talent. But for what he says are security reasons, he refuses to provide details.

Sources say, however, that the USO is considering flying celebs to one of several locations near Iraq, perhaps Qatar or Dubai, both friendly nations that border Iraq. The tentative time frame for the tour is June 16-21.

It may be a function of some markets performing better than others, and markets like Los Angeles and New York have not yet gone on sale.

"Lollapalooza is clearly a big-market play," Wavra says. "In Philadelphia, we're over 13,000; in Boston, over 11,500; and in Chicago, we're over 7,500, as is Holmdel (N.J.), Seattle" and San Francisco. "These are solid ticket counts," Wavra continues. "It's weaker in markets like Columbus, Cincinnati, and Milwaukee."

With a guarantee in the \$500,000 range, promoters have a tight profit margin. Wavra maintains that "the dynamic of the deal allows us to come out [ahead]."

Both Wavra and Schneider believe the tour will get a boost from the release of the new Jane's Addiction album later this summer.

"Jane's Addiction, [founder] Perry

A Whirlwind Trip

Mary Chapin Carpenter Recalls Her USO Tours

Mary Chapin Carpenter is one of many U.S. recording artists who have gone on USO tours. Following are some of her recollections.

"First off, all of those years that I got to go on those tours truly rank as [some] of the greatest experiences I've ever had. Every time I went, it was Christmastime. Because of my particular situation at that time, I suppose it was right for me: I was a single girl, and around the holidays, it was an easy choice. But I know that's not always the case for other people. They're not easy trips to make, you know? As much as they attend [to] your comfort, it's definitely a whirlwind, and it's exhausting.

"On my first trip, we flew from Andrews Air Force Base, stopped briefly, then flew directly to Naples, Italy, where I got on a big ship [USS Guam] and played on deck. Then we left Naples—this was all on the same day—and flew to Macedonia.

"The weather there was so bad, there was a question of whether we could land or not, which was scary. When we looked down, there was just this pockmarked landscape. When we landed, we went to the little camp that served as the U.N. Peacekeeping camp [in Skopje]. It was freezing cold. I got up on a little rickety stage and played for a bunch of troops. They were awesome.

"Afterwards, we got back on the plane and flew to Kosovo. I played in a Quonset hut that night, sang Christmas carols, gave presents to orphans. Then they put me on a flight that night back to Frankfurt, where I slept for a few hours, then got on a commercial flight that took me home.



CARPENTER

"When [longtime guitarist/co-producer] John Jennings went with me the next year, we flew to Saudi Arabia, and then to Kuwait. And while we were in Kuwait City, they put us on helicopters and flew us out to a huge aircraft carrier, the USS Enterprise, where we played. Then we flew back to Kuwait, where we played that night. We flew home from there.

"I'll never forget that, flying out over the Persian Gulf in that helicopter with John sitting next to me. We both had those helmets on. And looking down at the water, we saw this speck, and as we got closer, we realized we were going to land on that.

"So there's John and me. We started playing [in 1984] in little clubs in D.C., trying to ignore people talking and bad smells from the kitchen, and here we are, 14 years later, on a helicopter about to land on a freakin' aircraft carrier in the Persian Gulf, and we're still playing music together! It was cosmic.

"John shouted over to me, 'This isn't a job. We've won the lottery!'"

BILL HOLLAND

One recording artist—'90s country hitmaker Neal McCoy—could be on the list. McCoy's management would neither confirm nor deny his plans but says the artist "is in discussion with USO about future tours."

Film stars Arnold Schwarzenegger and Robert De Niro may also be making the trip.

COMEDIC PREFERENCE

During the past five years, the USO has brought more laughs than music to the troops, according to the online archive of its celebrity tour site. Comedians and comedy troupes account for more touring spots than all recording artists combined.

A category including movie stars, sports figures, pro-sports team cheerleaders, and beauty contest

winners was next.

Among celebrity music performers, country music artists took a slight lead, followed closely by rock acts.

Country performers lead the musical pack because the "country music community is traditionally patriotic, with deep ties to the military," a veteran USO source says. "It's that 'good old boy' thing. And many musicians in the urban black community have long been distrustful of the military."

African-American artists, ranging from old-school R&B performers to modern gospel artists to a few rappers, were third, according to the archive listings. Singer/songwriters came next, followed by Latin performers.

Salinas says she isn't surprised by Latin music's low turnout. "Five years ago, Latin music wasn't even on the radar of U.S. mainstream labels and radio. Gloria Estefan and others changed that. Now it's caught on."

Jazz artists came in last. Only a few performers—including smooth-jazz king Najee and Latin jazz saxophonist David Sanchez—have been asked to play for the troops.

Marovitz, a retired Army officer, formerly commanded U.S. Army entertainment offices worldwide and oversaw the military's newspaper, *Stars and Stripes*. He says artists come to the USO's attention in a couple of ways.

"First, when the [Moral, Welfare and Recreation officers] are making their requests—soldiers tell them. We get names from the servicemen on the kind of entertainers they would like to see. Second, entertainers call us.

"Third, my staff of producers have a lot of contacts with managers and

agents, and names come forward that way. And we read magazines to see who's breaking, and we try and recruit those folks."

In recent years, several dozen recording artists have entertained or done "hand-shake" tours on domestic and foreign USO celebrity tours.

While many have been only moderately successful and others were largely over the hill, the list also includes such stars as Kid Rock, Mariah Carey, Clint Black, Sheryl Crow, Billy Joel, and Elton John.

USO "family fare" veterans—such as Wayne Newton, the NFL Dallas Cowboy Cheerleaders, and Miss America winners and runners-up—also go out.

Veteran metal rock band Twisted Sister just returned from an April 30-May 6 USO tour of several U.S. bases in South Korea. It was the group's first road gig since its breakup in the 1980s. A world tour is to follow.

Crow recently met with wounded soldiers at Walter Reed Hospital in Washington, D.C.

"We're able to get through to managers," Marovitz says, "but scheduling is the big problem. Those are sometimes formidable obstacles to overcome to get an artist to a venue."

Ruth Pointer, formerly of the Pointer Sisters, is a veteran of seven tours, including sharing a billing with rapper Shaggy. She says African-American performers who haven't done a tour don't know what they're missing.

"It's such an education, such a joy. I'd tell everybody, the R&B and the rock people too [who haven't toured], to tuck the pride somewhere, get on the phone, and talk to their managers and just say, 'I want to do that.'"

Lollapalooza Expects Gains

Continued from page 9

the Stone Age, Audioslave, Incubus, Jurassic 5, and the Donnas.

Second-stage acts, announced last week, include Steve-O from *Jackass*, the Distillers, Cold, the Music, Cave In, Kings of Leon, Rooney, the Mooney Suzuki, Pharaohs Monch, Burning Brides, 30 Seconds to Mars, and Bellydance Superstars.

"We have a strong value proposition to the customer, when you look at the quality of the acts and ticket prices," Schneider says. Tickets run from \$40 to \$60. "We have a compelling show we're putting forward to the public."

Farrell, and Lollapalooza are very much tied together, and they've recorded themselves a great record," Wavra says. "Capitol is really engaged in the project, and we're very excited."

Organizers also believe momentum will build once the tour gets under way and creates a buzz. Schneider says, "We're presenting attractions to kids that will allow them to experience all types of gaming in a fashion that has never been experienced before.

"X-Box is a presenting sponsor," Schneider continues, "and they're building a gaming pavilion called Game Riot that is unlike anything that has ever been out there on the concert circuit."

Wavra adds, "We're going to be fine. The bands are all stoked and expect to see some dynamic things come out of these shows. We're building good karma."

UPDATE

Events Calendar

MAY

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@iminternational.com.

May 22, **48th Ivor Novello Awards**, presented by the British Academy of Composers and Songwriters, Le Meridien Grosvenor House, London. britishacademy.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, **Music in the Movies Luncheon**, presented by the 2003 Nashville Screenwriters Conference, Country Music Hall of Fame, Nashville. 877-672-2003.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3, **36th Annual International Fan Club Organization (IFCO) Fun Fest Show**, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-9596.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 4-7, **Urban Music and Lifestyle Business Conference**, presented by Industry X, Venetian Resort Hotel and Casino, Las Vegas. 818-720-7122.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5, **2003 Atlanta Heroes Awards**, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 7-10, **23rd Annual Arena Marketing Conference**, Memphis Marriott Hotel. 614-246-4203.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 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 25, **2003 Jazz Awards**, presented by the Jazz Journalists Assn., B.B. King's Blues Club and Grill, New York. 718-625-2026.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

JULY

July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas,

Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers (IAAM) Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug-IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 29-31, **Video Software Dealers Assn. (VSDA) Home Entertainment 2003 Conference**, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlantis Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Texas. 615-269-7071.

Aug. 14-16, **Fourth Annual Latin Alternative Music Conference (LAMC)**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. imedia.com.au.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, AmericanAirlines Arena, Miami. 305-672-0047.

Sept. 18-20, **Fourth Annual Americana Music Assn. Conference**, Renaissance Nashville Hotel. 615-438-7500.

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, Berklee Present Annual Grant To Pianist



Billboard VP of business development Ken Schlager, right, and Berklee College of Music president Lee Berk present the Billboard Scholarship to honoree Rafael Alcalá, center.

Berklee College of Music has awarded its annual *Billboard* Scholarship to pianist Rafael Alcalá, a second-year student at the prestigious Boston institution. The scholarship was created by *Billboard* in 1994 to mark the magazine's 100th and Berklee's 50th anniversaries.

Alcalá, a native of Nuevo Laredo, Mexico, began playing professionally at age 12. At 18, he received a position in the U.S. Air Force Band of the West, in San Antonio, Texas. During his four years with the band, he also performed with such artists as Bob Mintzer, Jim McNeely, Ignacio Berroa, Greg Bissonette, and David Murray. He entered Berklee in 2001 and is pursuing a professional music degree.

The *Billboard* Scholarship was inaugurated by the late *Billboard* editor in chief Timothy White and former *Billboard* president/publisher Howard Lander, who now serves as COO of VNU Business Media. This year's award exceeded \$11,000.

Billboard presents the scholarship each year at the Berklee Commencement Concert. In presenting this year's grant at the May 9 event, *Billboard* VP of business development Ken Schlager recalled White's inspiration for the scholarship program.

"Timothy was a man of many passions," Schlager told the audience at the Berklee Performance Center. "And I can assure you that—after his family—nothing meant more to Tim than the nurturing of young talent."

personnel DIRECTIONS



SARAH HAN

Sarah Han has joined *Billboard* in New York as editorial assistant. She comes from *Investment News*, where she held the position of editorial/research assistant.

Han will work closely with Keith Girard, *Billboard's* new editor in chief, to whom she reports. She also will be maintaining several editorial features, such as the magazine's new artist and company index and the weekly table of contents, and providing direct data management.

Han graduated from the State University of New York at Buffalo in 2001 with a degree in psychology.

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

MARRIAGES

Jennifer Hobby to Ryan Newell, May 10 in St. Petersburg, Fla. Bride is WWWQ (Q100) Atlanta's on-air personality/marketing director. Groom is guitarist for Sister Hazel.

BIRTHS

Girl, Margaret Elizabeth Alden, to Susan Thomas and Grant Alden, April 28 in Nashville. Father is editor of *No Depression* magazine.

DEATHS

George Morrow, 69, of aplastic anemia, May 7 in San Mateo, Calif. An engineer/designer who was active in the early days of the personal computer industry during the '70s, Morrow was also a noted record collector who owned more than 70,000 78 rpm discs. In 1995, he acquired the assets of the Old Masters, an archival label, and prolifically restored and reissued vintage '20s and '30s jazz and dance band recordings. He is survived by his wife and three children.

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SOMETHING TO SHOUT ABOUT: This old chart of mine has records that have been broken a thousand times, and this issue, the biggest chart newsmakers are the **Isley Brothers Featuring Ronald Isley**. This veteran act bows at No. 1 on The Billboard 200 with *Body Kiss* (DreamWorks). It's only the second chart-topping set for the Isleys, who have an album chart span stretching back 40 years and seven months, to the debut in September 1962 of the *Twist and Shout* LP.

The first Isley Brothers album to reach the top was *The Heat Is On*, which achieved pole position the week of Sept. 13, 1975. The gap of 27 years, eight months, and two weeks between No. 1 albums is the third-longest in the rock era. **Elvis Presley** holds the record, with 29 years, five months, and one week between *Aloha From Hawaii via Satellite* and *Elvis 30 #1 Hits*. In second place is **Santana**, with 27 years, 10 months, and three weeks between the reigns of *Santana III* and *Supernatural*. The only other act with a gap of more than 20 years between No. 1 titles is the **Beatles**, with 22 years, six months, and two weeks between *The Beatles/1967-1970* and *Anthology 1*.

With one week at No. 1, *Body Kiss* ties with *The Heat Is On* as the Isleys' most successful chart album. In second place is *Eternal*, the act's most recent chart entry, which peaked at No. 3 the week of Aug. 25, 2001. Falling to third place is *Showdown*, which went to No. 4 in 1978.

'ALL' FOR ONE: After collecting five top 10 albums, **Vickie Winans** has her first No. 1 title on the Top Gospel Albums chart. *Bringing It All Together* (Verity/Jive) enters the chart at the summit. Until this stellar debut, Winans' highest-ranking albums on this tally were *Be Encouraged* (No. 3 the week of Nov. 28, 1987) and *Live in Detroit II* (No. 3 the week of Sept. 11, 1999). *Bringing It All Together* is Winans' first album to appear on the gospel chart in three years; she peaked at No. 20 in February 2000 with *Share the Laughter*.

'THREE' IS ONE: **Randy Travis** picks up his first No. 1 song in almost nine years on Hot Country Singles & Tracks. His "Three Wooden Crosses" (Word-Curb/Warner Bros. Christian) advances 4-1, ending the seven-week reign of **Darryl Worley's** "Have You Forgotten?" (DreamWorks). The last Travis song to reach the top was "Whisper My Name," which led the list for one week in September 1994. "Three Wooden Crosses" is the 16th No. 1 for Travis, who first dominated the tally in July 1986 with "On the Other Hand."

More Fred Bronson each week at www.billboard.com.



Martin Böhm



Ludwig "Steven" Coss

Böhm And Coss Stay Grounded

For Martin Böhm and Ludwig "Steven" Coss, the down-and-dirty world of karting, or go-kart racing, provides the perfect balance to their similarly fast-paced business. Co-owners of MG-Sound Studios and the HitSquad label/production company in Vienna, Böhm and Coss are into their fourth season of days-long competitions at race tracks in Austria and Germany.

The controlled environment of MG-Sound—an elite, multi-room facility serving music, post-production, and advertising clients—bears little resemblance to a track where up to 25 drivers will reach speeds of 90 mph, just inches from the ground. Likewise, the respective technologies that are employed could not be more dissimilar: digital consoles, computers, and delicate, sensitive microphones populate one world; simple, manually operated machines the other.

But that dichotomy is desirable after a long week in the studio. "It's a whole different world compared to the music or advertising business—completely different people, nothing digital, very rough, smelly, dirty," Böhm says. "And it's outside, in the fresh air. It's a good, relaxing thing for us, because it's so different."

On the road, Böhm and Coss drive Ferraris and Porsches, demonstrating a passion for performance and speed. But one shouldn't be fooled by the relatively diminutive size of the 40-horsepower karts. Böhm cautions. "We looked at the different types of motor racing and found that karts are affordable," he recalls. "But we also found that the

two-stroke kart is the one with the most 'race' feeling, because it's very direct. There's no mechanics, no clever electronics whatsoever. It's very pure, very difficult to drive, and very close to Formula racing."

For Coss, karting offers surprising similarities to the world of music composition and audio production. "It actually has a lot to do with music-making. You're never supposed to lose the thread, because that means you're out. It's kind of a trance, actually. You put yourself in a certain trance, and then it works. It has a lot to do with switching off absolutely everything else."

Coss adds that there's even an audio connection. "I hear perfect pitch, so it's very easy for me to figure out if the engine is OK or not. I don't need to look at the RPM meter. I just learn the sounds, and that's it; it's easier for me."

For these busy audio professionals, karting is much more than a hobby. Mastering any instrument, of sound or of speed, requires the operator's mental and physical adeptness.

"When you train a lot, you come to a point where those two things really go together, because at the beginning, it has nothing to do with making music," Coss says. "You just screw up; it's not graceful, it's not right. But once you get fast, it has a lot to do with flow, with seeing the racetrack as a whole, seeing the race as a whole. You have to have flow, pace, and the whole vibe of the thing that you're doing. So the senses that you use by making music help you a lot."

CHRISTOPHER WALSH



Ruff Stuff

With new single "Intuition" igniting the air-waves, **Jewel**, right, and puppy stopped by the New York studios of Sirius Satellite Radio to visit programming manager **Haneen Arafat**. The singer/songwriter's next album, *0304*, hits the racks June 3.



A Career With Legs

ZZ Top returned to play Laredo, Texas, for the first time in 33 years as part of their Beer Drinkers and Hell Raisers tour. When the band played what was then a sleepy border town in 1969—and now the second-fastest-growing city in the U.S.—a young girl named Betty was in the audience. That girl, **Elizabeth G. Flores**, is now the mayor of Laredo. She welcomed the group back to her turf with a key to the city before the trio took the stage at the Laredo Entertainment Center. Pictured, from left, are ZZ Top's **Dusty Hill**, **Frank Beard**, and **Billy F. Gibbons** with **Flores**. (Photo: Eddie Rios)



U.S. Open ... For Business

Tennis pros **Andy Roddick**, **James Blake**, and **Alexandra Stevenson**, along with TV personality **Daisy Fuentes** and the **Smithereens**, recently kicked off USA Tennis Month and the launch of ticket sales for the 2003 U.S. Open with Rock & Rally, a free tennis and music festival at New York's Rockefeller Center. Pictured, from left, are the Smithereens' **Jim Babjak**, **Dennis Diken**, and **Pat Dinizio** with **Fuentes**.

Rudy Perez

PRODUCER OF THE YEAR

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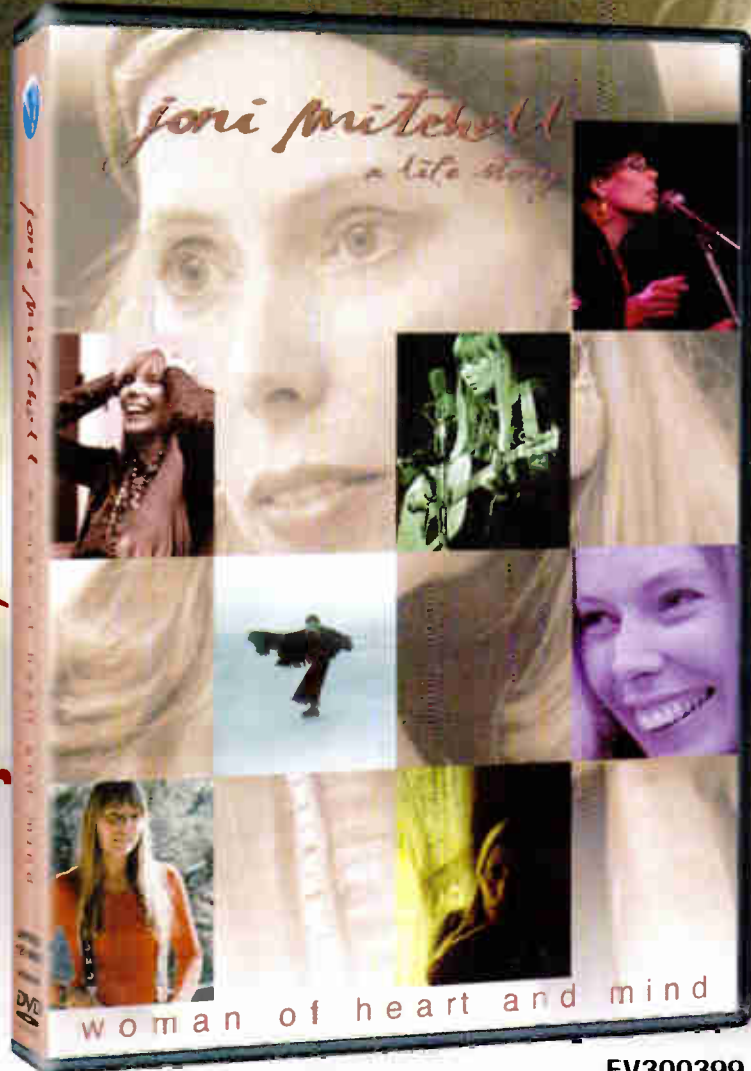


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