

HOT SPOTS



5 Apple's iTunes Opens Windows
Will Apple's first-week success with sales of downloads ripen the digital music marketplace for PC owners?



6 Keeping Up With Jones
Paramount/Lucasfilm hope for a green holiday season with the DVD release of the Indiana Jones trilogy in November.



56 The World Of Hip-Hop
With Sean Paul (pictured) and Wayne Wonder riding high at R&B radio, format borders are opening to world beat.



AP/Wide World Photos

Latin Sizzles

Chayanne, Pilar Top Billboard Awards

BY LEILA COBO

MIAMI—The old mingled with the new May 8 at the 2003 Billboard Latin Music Awards. Veteran Puerto Rican singer Chayanne and rising Mexican star Pilar Montenegro were the big winners, each taking home three honors. Chayanne won Hot Latin (Continued on page 71)

Developing Acts Still Top Priority

BY JUDY CANTOR

MIAMI BEACH—For today's Latin music executives, the job has increasingly become a juggling act, with artist development, anti-piracy initiatives, and new distribution strategies fighting for their attention.

Gathering May 5-8 at the Eden Roc Resort here for the 14th annual Billboard Latin Music Conference, the industry's top executives reported that the Latin business had stabilized but still faced the same (Continued on page 71)



PILAR MONTENEGRO

Promoters Fear New Drug Law

Are They Liable For Abuse At Shows?

BY RAY WADDELL

NASHVILLE—A new law that is supposed to establish an early alert system for missing children could also hold concert promoters and venue owners criminally liable for illegal drug use at their events.

The American Civil Liberties Union (ACLU) and critics of the measure again raised that concern after President George W. Bush signed the so-called Amber Alert legislation into law April 30.

"You could have hotels prosecuted, you could have sporting events prosecuted—basically anything or anywhere you could expect someone to try and use drugs," ACLU lawyer Marvin Johnson told the Associated Press.

Although the law's principal thrust is child safety, a provision that evolved out of the debate over the (Continued on page 58)

Small Labels Jarred By Indie Promo Ban

BY PHYLLIS STARK

Clear Channel Radio's decision to slam the door on independent promoters at its radio stations did more than put an end to what many criticized as "payola" at the largest U.S. chain.

Smaller, independent-label executives say the move also has left them out in the cold.

As a result, some are scrambling to find new ways of doing business to circumvent the Clear Channel edict, including beefing up their staff or taking their indies in-house.

Particularly concerned are label executives who were using indies instead of a local promotion staff (Continued on page 70)

BILLBOARD'S "HOT LATIN TRACK ARTIST OF THE YEAR"

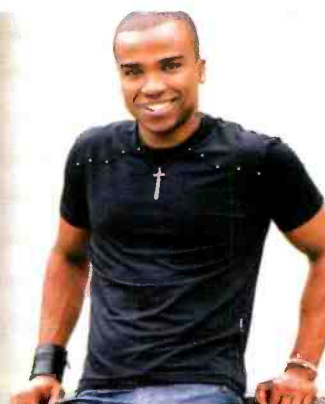
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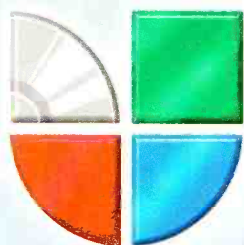


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PILAR MONTENEGRO

"Quítame Ese Hombre"

Latin Pop Airplay Track of the Year
Female - Univision

PILAR MONTENEGRO

"Quítame Ese Hombre" (versión nortena)

Regional Mexican Airplay Track of the Year
Female Group or Female Solo Artist - Univision

PILAR MONTENEGRO

"Quítame Ese Hombre" (versión nortena)

Regional Mexican Airplay Track of the Year
New Artist - Univision

LAS 30 CUMBIAS MAS PEGADAS

Latin Compilation Album of the Year - Disa / UG

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Regional Mexican Album Label of the Year

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Regional Mexican Airplay Label of the Year

LOS TEMERARIOS

Top Latin Artist of the Year - Fonovisa / UG

LOS TEMERARIOS

"Una Lágrima No Basta"

Regional Mexican Album of the Year
Male Group - Fonovisa / UG

CONJUNTO PRIMAVERA

"Perdóname Mi Amor"

Regional Mexican Airplay Track of the Year
Male Group - Fonovisa

Special Congratulations to

Rudy Perez

Producer of the Year

11 Billboard Latin Music Awards

CONJUNTO PRIMAVERA

JENNIFER PEÑA

LOS TEMERARIOS

PILAR MONTENEGRO

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MARIAH CAREY

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- 9** Third Eye Blind returns from hiatus with its latest Elektra set, *Out of the Vein*.
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KELLY SCHWEINSBERG
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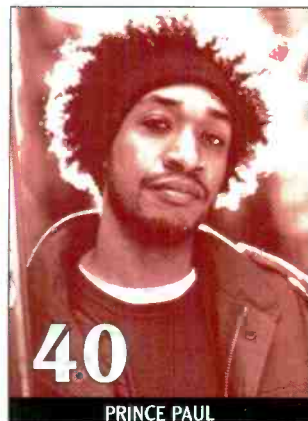
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PRINCE PAUL

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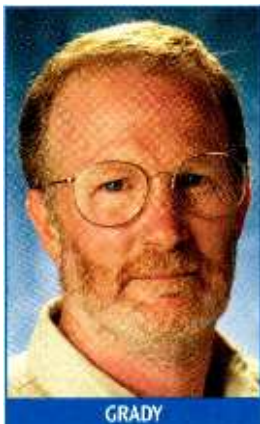
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Grady New Sony Nashville Prez

BY PHYLLIS STARK

NASHVILLE—"After almost 27 years in this business, I've been lucky enough to be around some great big hit records,"



GRADY

John Grady says. "I should be able to recognize one by now."

Grady will get a chance to back up those words as the new president of Sony Music Nashville.

Sony Music U.S. president Don Jenner picked Grady for the job May 5, plucking him from Nashville-based DMZ Records, where he also served as president.

His plans for the Nashville division are straightforward. "If I had a goal, it would be to restore Sony Music Nashville to its rightful place as a dominant player in country music," Grady says. "I do like to win, and I like to win with quality. If I left a legacy, that's what I'd like [it to be]."

Grady's appointment came in the wake of Jenner's May 2 dismissals of three key Sony Music Nashville executives—longtime president/chief executive Allen Butler, executive VP/GM Mike Kraski, and executive VP of A&R Blake Chancey.

Grady has known Jenner for 21 years and says he has Jenner's trust. He credits Jenner with teaching him how to "walk through walls" if he believed in a project strongly enough.

Most recently, Grady and Jenner worked together closely on DMZ's joint venture with Columbia Records in New York. Columbia partnered with producer T Bone Burnett and filmmakers Joel and Ethan Coen to launch the label last year.

Grady will continue to be involved with

DMZ in what he calls an "untitled executive and consulting role and a decision-making role."

Although his involvement with the label will not be day-to-day, Grady says DMZ "is alive and well . . . and I will remain involved with DMZ hopefully forever."

At Sony, Grady says his immediate goal is to meet the staff and artists. He explains, "Short term, that's what I need to do to make any decisions long term."

(Continued on page 72)

Live CDs Test-Marketed

Concert Recordings Seen As New Merch Line

BY RAY WADDELL

NASHVILLE—Clear Channel Entertainment (CCE) and DiscLive may be in the live CD business with their respective new concert CD recording ventures (*Billboard*, Feb. 22), but company executives insist they're not in the record business.

Instead, CCE's Instant Live, along with their conceptual rival DiscLive, are viewed internally as additional revenue producers for the concert business—much like T-shirts and other merchandise.

Already test-marketed at small venues in the Boston area by CCE and in New York by DiscLive, the programs offer concert-goers the opportunity to buy CD recordings of a show minutes after it ends.

"We don't want to be perceived as entering the record business," points out Steve Simon, CCE executive VP and director of the

Instant Live program. "Instead, this is just one initiative of an ongoing effort to help artists use our footprint to grow revenue share and opportunities."

Similarly, Rich Isaacson, CEO of New York-based DiscLive, does not view his fledgling live-concert CD venture as competing with record labels. "We're not interested in any rights to the masters," says Isaacson, whose company plans no distribution outside of the concert venue. "We view ourselves as distributors and providers of high-end concert memorabilia."

Artists participating in the CCE program to date—none of whom are signed to major labels—include the Samples, 2 Skinnee J's, Jen Durkin & the Bomb Squad, Spooke Daly Pride, Hybrasil, and Machinery Hall, which was the first band recorded and sold under the plan on Feb. 27.

(Continued on page 58)

U.K. Industry Wants Music Addressed In Broadcast Bill

BY GORDON MASSON

LONDON—Upset by the current proposal to reform U.K. radio rules, the music industry here is lobbying hard to have music concerns reflected in the new law.

The draft legislation would radically change the rules governing the ownership and operation of independent U.K. local radio stations and would set the content criteria to be used by the new Office of Communications (Ofcom) in reviewing license applications.

However, the word "music" is nowhere to be found in the act. "There is no indication that the government has given any thought to the

impact of this legislation on the health of the music industry or the health of popular music on the radio," says Peter Jenner, chairman of the International Music Managers Forum.

Frances Lowe, chair of music publishers' body British Music Rights, adds, "What we would like to see . . . is just one clause that makes mention of music so that Ofcom has a duty to look at the impact of its policies on music."

The Communications Bill—which falls jointly under the responsibility of the U.K.'s Department of Culture, Media and Sport

(DCMS) and the Department of Trade and Industry—will open up control of TV

(Continued on page 72)



JENNER

Industry Awaits iTunes For Windows

BY BRIAN GARRITY

NEW YORK—It may take months for Apple's digital-music service to prove itself, but its promising, if inconclusive, start has touched off a scramble for the real prize—the Microsoft-driven PC market.

Apple declined to disclose second-week music sales by press time, but industry sources were expecting a drop-off from week one. How the service will fare over the long haul is anyone's guess.

Even so, a host of leading media and technology brands, as well as music subscription services, are planning to slug it out when a Windows-compatible version of Apple Computer's iTunes Music Store hits the market later this year.

"This is the beginning of the arms race," says Rob Vann-Adibe, CEO of Ecast, a provider of download services.

Vann-Adibe says, "In the last four weeks our phones have been ringing off the hook with calls from organizations interested in a way to get to the market with a Win-

(Continued on page 58)

Calif. Bill Pushes Artist Rights

BY BILL HOLLAND

A California bill designed to provide recording artists in the state with more leverage in contracts now goes to the Senate floor after winning key approval from the state Senate Judiciary Committee May 7 in a 5 to 1 vote.

The bill, No. 1034, introduced by Sen. Kevin Murray (D-Culver City), would make it a "fiduciary duty" for record labels to accurately calculate royalty earnings owed to artists.

The bill is eligible for a Senate floor vote this week, but Murray says he will meet with other Senate members first to get support for his legislation. The bill must be considered for a floor vote in the Senate by June 6. It would then go to the Assembly for consideration.

Record industry officials oppose the bill, saying it would impede labels

(Continued on page 71)

Carey Aims To Charm World On Global Tour

BY RAY WADDELL

NASHVILLE—Mariah Carey will work the road harder than ever on the most extensive trek of her career, beginning June 21 in Seoul, South Korea.

The 47-date *Charmbracelet* World Tour (*Billboard Bulletin*, April 25), Carey's first in more than three years, could have been even more global in nature, if not for concerns over the SARS outbreak that prompted dates in China to be dropped from the schedule. As it stands, the tour will play Asia, North America, Europe, and the U.K. before wrapping Nov. 7 in Milan at the Filaforum. Ashanti opens most dates.

The North American leg, produced by Concerts West, begins July 18 at the Sullivan Arena in Anchorage, Alaska, and concludes Sept. 23 at the Verizon Wireless Arena in Manchester, N.H. Carey's last outing, also produced by Concerts West, was in 2000, when she grossed \$7.1 million from just nine dates reported to *Billboard* Boxscore.

The tour comes in support of Carey's Island Def Jam/Monarc album,

Charmbracelet, and the artist says her affinity for the record has much to do with the scope of the tour. "I really feel close to this album," she tells *Billboard*. "It's such a personal statement from me, I felt it was the perfect time to go out and play some dates."

Carey also wanted to play some markets she previously had not been to in response to feedback from fans who have traveled long distances for live Mariah. "Music fans are everywhere," she points out.

Concerts West's history with Carey was a key factor in it nailing down the North American dates, according to John Marx, worldwide agent for Carey at William Morris Agency. "Concerts West did a good job for her last time, and she wanted to work with them again."

The top record-selling female artist of all time, Carey has never been known as a heavy touring act, which tour producers see as untapped potential. "This is more than she's ever done," says Randy Phillips, CEO of Concerts West parent AEG Live. "This is the opposite of a farewell tour. It's a 'Hello, I'm here' tour."



CAREY

Paul Gongaware, co-CEO of Concerts West, also believes there is an underserved concert market for Carey. "There has always been a career there for her live, it has just not been on her front burner," says Gongaware, who will be point man for Concerts West on the tour, as he was in 2000.

Production will move on 10-12 trucks. Randy Jackson of *American Idol* fame is musical director, and Chris Lamb and Tom Hudak are pro-

duction managers. The gross potential for the North American run is about \$16 million, with an average net ticket price of \$60.

Internationally, the tour will work with different promoters in each market. Key international dates include Sept. 27 and 29 performances in Moscow at the Kremlin Palace.

Perhaps more noteworthy are the dates that won't be played, at least this year. "Shows in China, Singapore, Bangkok, and Hong Kong were dropped from the forward part of the tour," Marx says. "We're disappointed we had to cancel some important dates."

Carey had been booked to play stadium dates in Beijing and Shanghai; Marx adds that an Aug. 7 Toronto date is on. While disappointed about the missed opportunities, Carey says, "I'm more disappointed about what's

going on in the world; the tour comes second. I'm praying for the people being afflicted."

Dates are routed to give Carey maximum vocal recuperation time, with two consecutive days off on jumps and at least one off day when multiple shows in one market are booked.

"This is not a 'greatest hits' show. This is mostly about songs the fans connect with," Carey says. "I have such a wealth of material, if I feel like I can go into different songs than two nights before."

Charmbracelet debuted last December at No. 3 on The *Billboard* 200 and has sold 1 million copies in the U.S., according to Nielsen SoundScan. Carey's collaboration with Busta Rhymes, "I Know What You Want," is No. 6 on The *Billboard* Hot 100.

Carey says she is "pretty sure" there will be some sort of record of the tour, be it a DVD, live album, or TV special.

'Jones' Trilogy To Raid Retail

BY JILL KIPNIS

LOS ANGELES—Overjoyed at Indiana Jones' long-awaited arrival on DVD, retailers say the adventure trilogy will drive droves of customers into stores and give hardware sales a boost just in time for the holiday buying season.

Paramount Home Entertainment and Lucasfilm will release the three titles Nov. 4 in a four-DVD package that is expected to retail for \$49.95.

"These are the types of titles that can make people buy hardware," says Rob Cummins, senior buyer for the Eden Prairie, Minn.-based Best Buy chain. "We can sell all sorts of items

around this," from DVD players to high definition TVs.

Paramount is the second studio to stake its claim on the holiday season: Buena Vista Home Entertainment will release *The Lion King* Oct. 7.

"It is a competitive time frame, and we want our retail partners to know we are committed to that date," says Jim Ward, VP of marketing for Lucasfilm.

The three Indiana Jones films—*Raiders of the Lost Ark* (1981), *Indiana Jones and the Temple of Doom* (1984), and *Indiana Jones and the Last Crusade* (1989)—have consistently been among the most requested DVDs since early in the format's history.

Retailers say only George Lucas' original Star Wars trilogy is more requested than Indiana Jones.

According to Lucasfilm, Luke Skywalker and friends will not arrive on DVD until after the last theatrical installment in the series is released in 2005.

Paramount says its marketing campaign for Indiana Jones will be the largest it has undertaken, although it would not give a dollar figure.

Retailers applaud Paramount's move to announce the titles' release so far in advance and expect studios to avoid the Nov. 4 release date.

"It really allows retail to give the product the attention it deserves," says Dave Alder, senior VP of product and marketing for the Los Angeles-based Virgin Megastore chain.

Ward says each film has been digitally restored frame by frame and that the fourth DVD's bonus features will include a mix of archival footage and new materials.

SESAC Names Award Winners

BY JIM BESSMAN

NEW YORK—R&B songwriter Bryan-Michael Cox made it a threepeat with his third straight SESAC songwriter of the year award at the organization's seventh annual SESAC Music Awards, held May 7 at Manhattan's Supper Club.

Cox, who also took song of the year honors last year for penning Jagged Edge's hit "Where the Party At," nabbed the song of the year trophy this year, too, with Nivea's hit "Don't Mess With My Man." And he again made it a triple-crown win when his publishers—Babyboy's Little Publishing Co., Noontime South, and W.B.M. Music Group—repeated as 2003 publisher of the year honorees.

Cox's sweep prompted SESAC president/COO Bill Velez to suggest a wheelbarrow to transport his latest

batch of SESAC awards.

"I started writing songs when I was 12, and this is more than what I ever imagined," Cox said following the ceremonies. "I'm just blessed."

Cox was among more than 60 songwriter and publisher award recipients in the categories of pop, R&B, rock, gospel, new age, and jazz. Other prominent winners were Cassandra Wilson in the jazz field and Jim Brickman in the new adult contemporary format.

The festivities were attended by more than 250 songwriters, publishers, and industry professionals. Besides the awards presentations, event highlights included Nivea's live rendition of Cox's winning "Don't Mess With My Man" and performances by SESAC rap artist Jin and jazz artist Cindy Blackman, who is Lenny Kravitz's drummer.

A complete list of winners is on page 54.



Pictured at the awards, from left, are SESAC co-chairman Freddie Gershon and songwriter/producer Billy Mann.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	221,719,000	203,240,000	(-8.3%)
Albums	216,529,000	200,111,000	(-7.6%)
Singles	5,190,000	3,129,000	(-39.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	203,992,000	192,794,000	(-5.5%)
Cassette	12,013,000	6,682,000	(-44.4%)
Other	524,000	635,000	(+21.2%)

OVERALL UNIT SALES

This Week	10,133,000	This Week 2002	11,488,000
Last Week	11,035,000	Change	-11.8%
Change	+8.2%		

ALBUM SALES

This Week	9,923,000	This Week 2002	11,268,000
Last Week	10,789,000	Change	-11.9%
Change	+8.0%		

SINGLES SALES

This Week	210,000	This Week 2002	220,000
Last Week	246,000	Change	-4.5%
Change	+14.6%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	110,983,000	102,524,000	(-7.6%)
Independent	28,727,000	22,855,000	(-20.4%)
Mass Merchant	69,228,000	67,035,000	(-3.2%)
Nontraditional	7,591,000	7,698,000	(+1.4%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	50,283,000	45,494,000	(-9.5%)
Suburb	89,006,000	84,521,000	(-5.0%)
Rural	77,240,000	70,097,000	(-9.3%)

ROUNDED FIGURES

FOR WEEK ENDING 5/4/03

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

U.K. Group To Pay Performance Royalties

BY PAUL SEXTON

LONDON—Royalties Reunited, a campaign by U.K. collecting society Phonographic Performance Ltd. (PPL), has brought about some happy reunions between musicians and their performance royalties.

A joint initiative between PPL and performers' organizations AURA, Equity, MPG, MU, and PAMRA, the program endeavors to establish official contact with some 5,000 musicians, from well-known celebrities to unknown session players, owed money from public performance of records on which they played.

PPL public relations manager Jill Drew says that since the February launch "we've had over 1,600 performers come forward and register their details with us to claim their royalties. Many performers have now been paid, and we're making monthly payment runs."

Most writers are aware of the fees that accrue for musical composition, administered in the U.K. by the Performing Rights Society (PRS). But the fees from any public broadcast of a record on which they appear, be it on radio or in a club or retail outlet, is a secondary income stream of which many musicians are unaware.

The "missing" musicians are listed on a so-called "pay list" at a dedicated Web site, royaltiesreunited.co.uk.

PPL chairman/CEO Fran Nevrla stresses that performers simply need to verify their identity and provide an

address, and any money owed will be sent to them.

"In a full year, when your singles have been played day in, day out [on radio], to earn £100,000-£200,000 [\$161,000-\$322,000] just from PPL is perfectly achievable, and even a modest success can earn you £20,000-£30,000 [\$32,000-\$48,000]. Even a session musician who's played on several tracks, it's at least into hundreds of pounds, so it's not money to be ignored."

Drew explains that while there is no performance royalty in the U.S., except for writers and publishers, "if an American performer has recorded a track in a qualifying territory, such as Europe, Canada, Japan, or Australia, or it was commissioned in a qualifying territory, then the performers do qualify."

"The beauty of the performer income is it's never lost," Nevrla says. "The interest is also earned and comes back in that performer pot."

Artists who have benefited include Joe Jackson—who met with PPL representatives in March at the South by Southwest Music Conference in Austin to receive his royalty check—ex-Clash member Paul Simonon, Julian Cope, DJ Shadow, and John Lydon.

From the U.S., Frankie Valli, Will Downing, Freda Payne, and Angie Stone are among those who have come forward, but PPL is still looking to make contact with such well-known names as Neil Sedaka, Donna Summer, and Iggy Pop.



DREW

Trio, Quartet Catalog Sold

BY MATTHEW BENZ

NEW YORK—The field of attractive independent music catalogs narrowed further this week, as Windswept Classics teamed with Japanese conglomerate Itochu Corp. to purchase Trio Music and Quartet Music from Jerry Leiber and Mike Stoller.

A source familiar with the deal puts the price tag at approximately \$60 million. Windswept says only that it is paying a "mid-eight figure" sum for the nearly 20,000 titles, including "What a Wonderful World," "Under the Boardwalk," and "The Twist."

Attention now turns to Arc Music, a catalog stocked with similar evergreen titles that is also on the market. According to John Frankenheimer—who as co-chairman of law firm Loeb & Loeb advised Leiber and Stoller on the Trio and Quartet deal and is involved in the Arc sale process—Arc will soon resume discussions with "parties they believe

to have expressed sincere interest" in purchasing the catalog.

The value of music-publishing assets has risen in recent years, as the music industry and even Wall Street have come to regard catalogs as attractive investments (*Billboard*, Feb. 8).

"There were definitely financial players who took a look" at Trio/Quartet, says one person familiar with the sale. Warner/Chappell Music, Sony/ATV Music Publishing, and Saban Music Group are also believed to have been among the suitors.

"It was certainly a classic catalog—among the last few standing," says an executive at one company that looked at Trio/Quartet.

Windswept Holdings CEO Evan Medow says this deal won the backing of Windswept parents Fuji Television Network and Fuji Pacific Music in part because executives there "knew these songs. They were very, very interested in this particular catalog."

Spoofing Continues To Grow

Tactic Helps The Majors Battle P2P-Based Piracy

BY BRIAN GARRITY

NEW YORK—In recent months, the major labels have been stepping up the practice of spoofing—populating peer-to-peer (P2P) networks with decoy music files—in an effort to discourage unlicensed file sharing.

Providers of spoofing services, like New York-based Overpeer, say their business has increased as much as 20 times in less than a year.

Finding ways to make the P2P experience less palatable is viewed by the labels as a key to creating consumer interest in commercial digital music as services like Apple Computer's iTunes Music Store begin to take root (see story, page 5).

Alternatives to litigation also figure to play an increasingly important role in the recording industry's fight against digital piracy. A recent federal court rul-

ing that P2P networks like Grokster and StreamCast are not breaking copyright laws by distributing their software has clouded the effectiveness of pursuing such services in court.

Labels are so far stopping short of engaging in technological sabotage, recording industry sources tell *Billboard*.

A recent report in *The New York Times* said that the major labels are financing the development of covert anti-piracy software programs—some of them potentially illegal—that affect the performance of computers engaging in downloading activity, divert downloaders to other sites, and, in some cases, delete files from the user's hard drive.

Major-label representatives maintain that they are only engaging in "legal technical measures."

Sources familiar with the situation

say the majors are more interested in expanding the scope of spoofing to include more catalog and international titles rather than engaging in potentially illegal anti-piracy methods.

Overpeer CEO Marc Morgenstern says his company is not involved in any activity that affects the computer desktop or beyond.

He notes that spoofing efforts "do not have to go across the line" to be effective.

Morgenstern maintains that current practices—which center on injecting slow-downloading, silent, and fragmented files into P2P systems—work well enough and do not require more aggressive technological methods.

Rep. Howard Berman, D-Calif., last year introduced a bill in the House that would remove liability from copyright holders that employ technological measures to address piracy.

Award In TVT Suit Will Likely Be Reduced

BY ERIK GRUENWEDEL

The \$132 million in damages Island Def Jam Music Group chairman Lyor Cohen and Def Jam Records were ordered to pay TVT Records will likely be substantially reduced on appeal, according to sources familiar with the case.

The damages awarded May 6 by the New York federal jury included \$24 million in compensatory damages and \$52 million in punitive damages against Def Jam, plus \$56 million in punitive damages against Cohen personally.

In March, a separate jury found Cohen and Def Jam Records guilty of fraud, copyright infringement, and breach of contract regarding the release by TVT of a hip-hop album featuring Ja Rule and Cash Murda Klik, among others. It also found that Def Jam had illegally used other TVT material.

A lawyer representing Def Jam says the facts and the law do not support the verdict.

"We will immediately and vigorously appeal the verdict," Matthew Dontzin says. "We are confident that the verdict will not withstand the scrutiny of an appellate court."

Nonetheless, the amount of damages awarded resonated loudly within the music industry.

"It's a unique decision, and I don't know if it's applicable to anything else in particular," says music attorney Jay Cooper, who's with Greenberg Traurig. "Obviously something went down in that trial that made that jury angry."

Cooper says the judge in the appeal will determine whether the damages were purely an emotional decision by the jury, and if so, probably set a substantial part of it aside.

"It's very difficult to get punitive damages," he says. "You have to inflame the jury in some fashion that

this matter was so horrendous, what this person did [was so egregious], he should be penalized for it."

According to a source familiar with the trial, Def Jam's urban image might have reverberated negatively with the jury's composition of primarily white adults over the age of 40.

"Def Jam is the place where you get

the explicit records," says the source.

As part of the compensatory damages, TVT was awarded \$14 million in projected lost sales of the unreleased album. However, Cash Murda Klik has never released an album, according to Nielsen SoundScan, and Ja Rule was only scheduled to appear in selected songs.

Executive Turntable



BARTELS



ROTELLA



BOTICH-ALATAN

RECORD COMPANIES: Steve Bartels is promoted to executive VP of promotion for Arista Records in New York. He was senior VP of promotion.

John Rotella is named VP of sales for Shout Factory in Los Angeles. He was GM of ARK21.

PUBLISHING: Kathy Botich-Alatan is promoted to VP of copyright for Famous Music in Los Angeles. She was director of copyright.

Mara Schwartz is named director of film, TV and new media for Bug Music in Los Angeles. She was editor in chief of *Circuit* magazine.

Julio Bague is promoted to East Coast creative director for Peermu-

sic U.S. Latin in Miami. He was creative manager for Peermusic Miami.

BROADCASTING: Angie Diehl-Jacobs is named VP of national artist relations for Clear Channel Entertainment in Houston. She was VP of marketing for Universal Concerts.

Shari Rosen Ascher is named corporate underwriting representative for WFUV New York. She was co-founder and partner of Share Goals.

MUSIC FOUNDATIONS: Jay Sieleman is named director of administration for the Blues Foundation in Memphis. He was assistant general counsel for the Panama Canal Commission.

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ARTISTS & MUSIC



by Melinda Newman

The Beat

BROADWAY BOUND: Elton John and Bernie Taupin have already completed four songs for their team debut on Broadway: a musical version of Anne Rice's vampire novels tentatively titled *The Vampire Lestat*.

Although this is lyricist Taupin's first entry to the Great White Way, John is no stranger to Broadway: He wrote the music for *Aida* and *The Lion King*, which started as a movie before moving to Broadway. "The songs are very classic, Broadway-type songs, as opposed to pop songs," a source says. "This is not a rock opera."

The pair will continue writing for the play in September after John concludes his summer tour with Billy Joel. In late fall, John and Taupin are expected to start work on a new John album.

In its first foray into the theatrical market, Warner Bros. will produce *The Vampire Lestat*, which is slated to open in 2005.

A FAST START: She's only 21, but Kiley Dean has been preparing for stardom for a very long time. "My mom just



DEAN

pulled out a videotape of me in my crib bed; I'm singing 'Tomorrow,' " the Alma, Ark., native says. "I can barely talk, and I'm singing from *Annie*."

Now she's singing for more than her mother. "Make Me a Song," the first single from her debut album, *Simple Girl*, is getting play on 109 stations out of the box, according to Nielsen Broadcast Data Systems, and it was the second-most-added track at rhythmic top 40 radio for the week ending May 4, according to *Billboard* sister publication *Airplay Monitor* (see review, page 42).

The chugging, beat-heavy song is on Beat Club Records, the Interscope imprint helmed by producer Timbaland, whom Dean met when she was touring as a background singer for Britney Spears. "I met him two or three years ago, and we just knew we wanted to work together," she says. "He didn't have a label [yet], so I went on writing and doing demos, and about a year or two later, he called and said he had a deal at Interscope."

KISS ME: Kiss has launched its own imprint, Kiss Records, in conjunction

with Sanctuary Records. The move ends the group's long affiliation with Mercury Records.

Its first release will be July 22's *The Kiss Symphony: Alive IV*. The two-disc live set captures the band's performance earlier this year with the Melbourne Orchestra.

Founder/guitarist Ace Frehley is replaced on the record by the band's former tour manager, Tommy Thayer, an ex-member of '80s metal act Black & Blue. Thayer will also replace Frehley on the road this summer.

Vocalist/bassist Gene Simmons has also partnered with Sanctuary for his recently resurrected Simmons Records.

HIGH FLYING: The Eagles debuted their new single, "Hole in the World," at a May 2 dress rehearsal in Los Angeles for their Farewell I tour, which kicks off May 9 in Richmond, Va.

The midtempo song, written by Don Henley and Glenn Frey, features beautiful four-part harmonies similar to "Seven Bridges Road" and

is a gentle call to love each other or "we'll never reach the promised land."

A radio date has not been set. A performance video for the tune was shot May 6 and directed by Martin Atkins.

STUFF: After 12 years with the Left Bank Organization (now 10th Street Management), Carol Peters has started Los Angeles-based Peters Management Syndicate, a management and marketing company... The third annual Joey Ramone birthday bash will be held May 16 at New York's Webster Hall. Among the acts playing the tribute are the Misfits, Rocket From the Crypt, and special guest Marky Ramone. Proceeds from a limited-edition T-shirt sold at the show will go to the Lymphoma Foundation. Joey Ramone died of lymphoma three years ago.

OOPS: Hanson made its label debut in 1997. The wrong year was listed in last issue's column.

Additional reporting by Wes Orshoski in New York.

Third Eye Blind Inspired After Hiatus

New Disc Features Bonus DVD Documenting Break Between Albums

BY CATHERINE APPLEFELD OLSON

After enduring a four-year wait between recordings, the patience of Third Eye Blind loyalists will be rewarded with a limited-edition DVD that aims to explain what the band has been up to.

The DVD is packaged with the initial pressing of their new Elektra CD *Out of the Vein*, released May 13. Directed by singer Stephan Jenkins, it offers a slice-of-life view into Third Eye Blind's activities in the studio and on the road.

It is one part of a marketing strategy that Elektra's Dane Venable believes will seal an impenetrable bond between Jenkins, guitarist Tony Fredianelli, bassist Arion Salazar, and drummer Brad Hargreaves and their fans.

Additionally, Venable, the label's VP of marketing/artist development, hired a street promotion team to distribute promotional postcards to anyone who attended Third Eye Blind's co-headlining amphitheater tour with Goo Goo Dolls last summer.

"With all the touring that they've done, there hasn't been a lot of down time," he says. "There's definitely a strong awareness out there."

In addition to playing material from *Out of the Vein*, the band's live set offered the rock-radio staples "Semi-Charmed Life" and "Jumper" from Third Eye Blind's 1997 self-titled debut, as well as "Never Let You Go" from the 1999 follow-up, *Blue*. Those albums have respectively sold 3.5 million and 1.25 million copies in the U.S., according to Nielsen SoundScan.

METHODS OF REACHING FANS

Beyond concert previews, listeners got to hear "Blinded (When I See You)," the first single from *Out of the Vein*, when it shipped to rock- and pop-radio programmers April 14. Immediately following, songs from the album became available for listening via the band's Web site (3eb.com).

"The online component is important to this project," Venable says, adding that the Internet has continued to be a vital means of fans exercising their interest in Third Eye

Blind. "If you go to fan sites, they often know more about the band than we do—which we just love."

Third Eye Blind filmed a Sessions@AOL segment for America Online. Additionally, the band did a "first-listen" party for the Internet service in March, where the single was played via streaming audio 300,000 times, according to the label.

Also, Third Eye Blind scored a promotional coup with a May 4

ing for ticket sales on MTV2.

To further promote the record during the tour, Elektra partnered with local radio stations to offer tour information and host band member drop-bys.

"For Elektra, it's giving us six weeks of touring to build greater consumer awareness," Venable says. "Meanwhile, the band is having a blast, because they're playing for their hardcore fans."

Jenkins notes that the 1,000-seat rooms allowed Third Eye Blind to "seriously drive home" how important the diehards are to keeping the band alive—particularly during a lengthy break between records.

"Every night we literally reach out and grab people, which you don't commonly get to do," he says. "It's a good way to introduce them to the new songs in a close, sweaty way."

A DIY RECORD

The 14-track *Out of the Vein* is an emotionally charged rock collection that came to life in a studio the foursome literally built themselves in their hometown of San Francisco.

Cementing the band's do-it-yourself mentality, Jenkins again took on production duties. (He had produced the previous two albums.) This time, he was joined by Salazar at the studio boards.

"My dad's a furniture maker, so I know my way around a router," Jenkins says. "We got involved in building the studio because there was a lot of vintage recording gear we wanted to house, a sound we wanted to get out of it."

The studio yielded Third Eye Blind's most prolific recording sessions, spawning enough material for an EP, live album, and an "unplugged" acoustic album, which Venable says will be considered for release once *Out of the Vein* is established.

"This album is going to be the beginning of a very productive, creative time for us," Jenkins says. "The first two albums were like two parts of the same piece. We've had a hiatus. This is a new beginning. We're developing a songbook that's getting richer."



THIRD EYE BLIND

'This album is going to be the beginning of a very productive, creative time for us. The first two albums were like two parts of the same piece. This is a new beginning.'

—STEPHAN JENKINS

sweeps-week appearance on NBC-TV's *American Dreams* in which the band portrayed seminal rockers the Kinks and performed a cover of "All Day and All of the Night."

Further massaging the core fan base, a unique deal was struck with Internet auction site eBay. Tickets for a small-market club tour, which ended May 12, were available exclusively from the site. eBay ran three weeks of advertis-

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ARTISTS & MUSIC

'Sphere' Finds Harcourt Splitting Critics, Pleased With Label Move

BY CRAIG ROSEN

With the May 20 release of *From Every Sphere*, Ed Harcourt moves from Capitol to the smaller Astralwerks label. It is a move that comes with an album that shows Harcourt's artistic reach expanding, following his acclaimed 2001 debut, *Here Be Monsters*.

The release of that album in the U.K. had the 25-year-old British singer/songwriter facing the fickle music press in his homeland. Yet *Here Be Monsters* was greeted with a prestigious Mercury Music Prize nomination and glowing reviews almost across the board.

From Every Sphere, however, has "kind of divided people in England," Harcourt says. As proof, one need look no further than two U.K. music monthlies. *Uncut* named *From Every Sphere* album of the month, while *Mojo* gave it a mere two stars, dismissing it in a short review.

The latter has certainly raised the ire of Harcourt.

"The *Mojo* review was something like 40 words," he says. "You've got to listen to it, you've got to live with it. You can't just write a review of an album in 40 words after listening to it once. 'Oh, grow up, Ed Harcourt.' Fuck you. Maybe I don't want to fucking grow up."

Harcourt does in fact show more maturity on *From Every Sphere*. For one, Harcourt says this album is more focused than his debut, in part because "he didn't drink as much."

Also helping him reach new heights was producer Tchad Blake, known for his work with such Harcourt faves as Tom Waits and the American Music Club.

TEMPERED DARKNESS

On *From Every Sphere*, Harcourt has tempered the darkness of his music with some optimism, most notably in "The Birds Will Sing for Us," an upbeat song about death that has garnered comparisons to the Flaming Lips, a band that Harcourt loves.

"A lot of people have said that, but there is a difference, because [the Flaming Lips are] saying, 'Do you realize one day we're all going to die?' I'm saying, 'Everything is going to be OK while you're alive, it's not that bad, life in general, so you might as well just do as much as you can. It's going to creep up on you much faster than you think.' It's hopeful, but it's also sad as well."

While recording the album, Harcourt was trying to save a five-year relationship—or as he puts it, "trying to salvage a sinking ship." The relationship came to an end while Harcourt was mixing the album.

"It's easier to write sad songs than it is to write happy ones," he says. "I

don't always write sad songs, but when you're on your own, you can get quite melancholy. I'm just a stupid romantic at the end of the day. I think



HARCOURT

it was Jeff Buckley who said he was like an ultra-violent romantic. I'm kind of like that."

A SENSIBLE LABEL SHIFT

Although some might view the move from EMI's Capitol to Astralwerks as a demotion of sorts, Harcourt reasons that it makes sense.

"Capitol is too big for someone like me," he says. "They've got Coldplay, the Vines, and Radiohead to worry about. Astralwerks is a small company with a lot of dance music, but I feel safer in their hands."

Astralwerks president Errol Kolasine agrees, but he notes "that Astralwerks is very much part of the EMI organization. As such, it was decided

that a cooperative effort on Ed would be a terrific idea."

He adds that the label had a similar arrangement with Capitol on Beth Orton, and it has worked on such deals with artists on Virgin as well.

Astralwerks drummed up advance buzz on the album with March showcase dates in Seattle, San Francisco, Los Angeles, Austin (for the South by Southwest music conference), and New York. A full tour is in the planning stages for summer.

Kolasine adds that the Internet is a "crucial" component of Astralwerks' campaign for Harcourt.

"As we've seen with so many of our acts, Ed inspires loyalty and passion from his fans. Giving those fans access to Ed and his personality via the Web makes total sense. The Web is also a great place to give new fans a chance to get to know Ed and his music even before they make a purchase."

Aside from offering fans a chance to watch Harcourt's videos, get the latest updates, and sample album tracks, the label also plans to hold contests at the artist's official site, edharcourt.com.

While followers may get to know Harcourt via his Web site, the artist says that he will remain a mystery to the press. "I like the fact that journalists think they sort of know me, but they really don't. There is so much to do and give as far as making music is concerned, and I will be doing this until I'm John Lee Hooker's age."

VP RECORDS

IMPORT AND EXPORT

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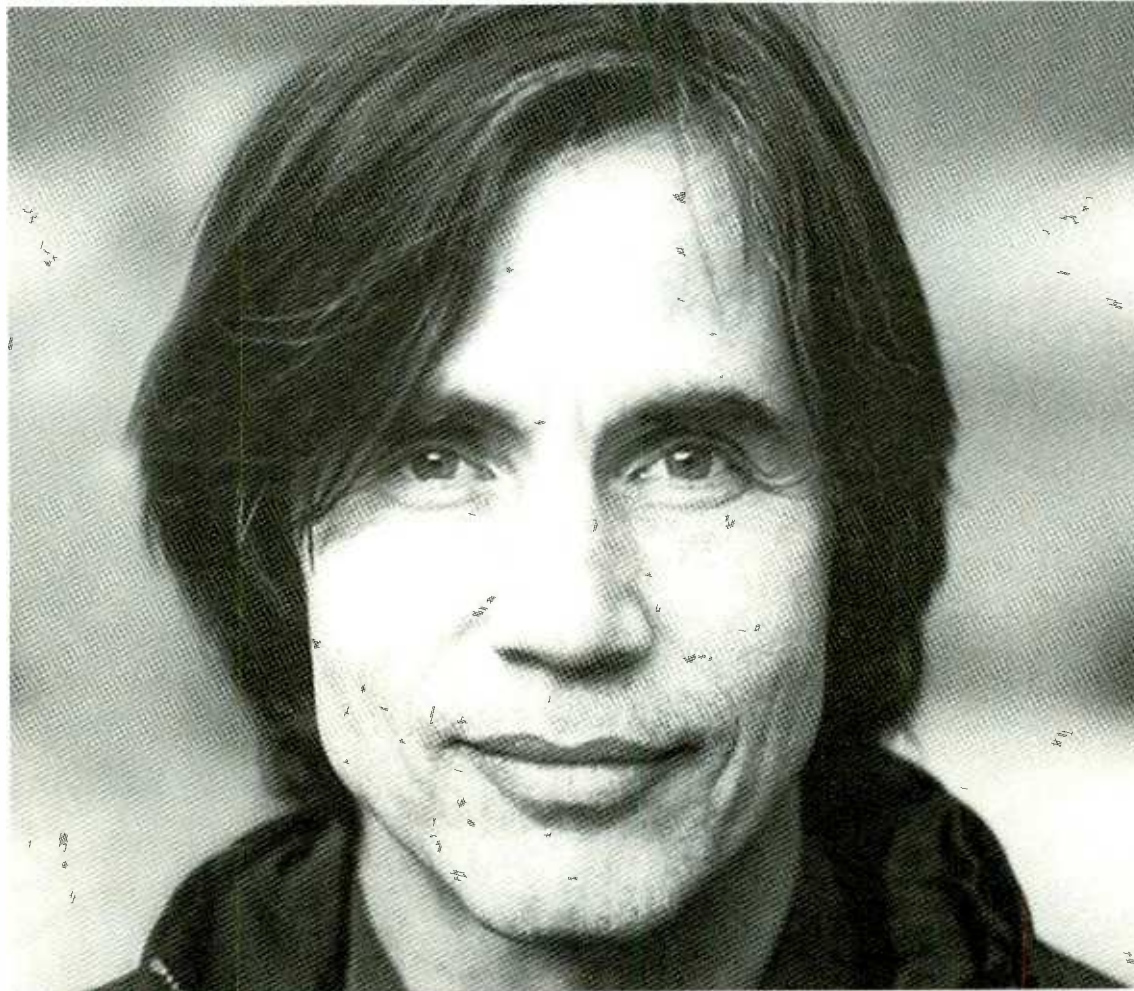
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ARTISTS & MUSIC

Thompson Smiles Through Adversity On 'Trio Recording'

BY JIM BESSMAN

For his new CD, *The Old Kit Bag*, veteran troubadour Richard Thompson has taken a sidestep away from his signature sound.

"It's basically a trio recording," he says. In addition to his own revered guitar work, Thompson contributed accordion, dulcimer, mandolin, and harmonium to the set's lean arrangements.



THOMPSON

His "fairly minimal" backup was longtime accompanist Danny Thompson on double bass and drummer Michael Jerome, with Jerome and Judith Owen adding backup vocals.

The album's title is derived from "Pack Up Your Troubles," a popular English World War I song that also provides the disc's general mood of "smiling through adversity," Thompson says.

He extends that theme specifically to the lyrics of *The Old Kit Bag*'s last song, "Happy Days and Auld Lang Syne": "A woman's husband or boyfriend leaves in the middle of a party, as she wears a smile as a mask to hide the disintegration within."

CHANGING LABELS

Meanwhile, Thompson is genuinely smiling over his new label affiliation. After a decade with Capitol Records, he has moved to Cooking Vinyl/SpinArt. (His final CD for Capitol was 1999's *Mock Tudor*.)

"It's nice to feel that there's some kind of partnership—as opposed to being a 'sharecropper,' as Courtney Love says," Thompson notes. "I've had a great time on major labels, but they're less and less able to market the way they used to—and that's always the point of them, really. And recording deals are increasingly archaic."

Thompson describes his Cooking Vinyl/SpinArt deal as a "one album at a time" situation and a profit-sharing partnership. It is part of a joint venture between the U.K.-based Cooking Vinyl and the U.S.

indie SpinArt. The former label is handling Thompson's recording for the world outside North America, while SpinArt has issued *The Old Kit Bag* in the States. The CD went to retail May 6.

BRINGING 'BAG' TO THE WORLD

Champing at the bit, "huge fan" and SpinArt GM Jeff Price cites "synergy" as the key in a comprehensive marketing plan.

For radio, the label is targeting the song "I'll Tag Along" for triple-A radio, though the full disc has been serviced to programmers.

Price says the label will offer a limited-edition bonus CD containing two exclusive tracks from Thompson's *1,000 Years of Music* project—a series of 2002 concerts during which the artist performed songs spanning the second millennium. Thompson plans to release a compilation of cuts from those concerts via his Web site.

The limited-edition bonus CD packaged with *The Old Kit Bag* will also include video from a BBC documentary on the artist.

Additionally, SpinArt has offered small indie retailers a five-song EP of new and live Thompson music to sell alongside the album.

'I've had a great time on major labels, but they're less and less able to market the way they used to—and that's always the point of them, really. And recording deals are increasingly archaic.'

—RICHARD THOMPSON

In terms of Internet promotion, amazon.com has an e-mail blast promotion offering full-album streams, while America Online's Box Office feature is plugging the set.

An MP3 strategy involving downloads of "I'll Tag Along" includes Kazaa, and Thompson's Web site will blanket its list with e-cards.

"This is one of our biggest records," Price notes. "The industry needs to know that a dedicated, well-distributed, focused, and intelligent 12-year-old record label is spending the money and putting everything it has behind a living legend who's made one of his best albums in years."

Collaborations, Time Off Prove Key To The Cardigans' Return

BY CHRISTOPHER BARRETT

After a four-year hiatus, the members of Sweden's Cardigans have returned with *Long Gone Before Daylight*—and a radically different sound.

It is a recording that offers fresh, stripped-down songs that mark a departure from the band's more lush previous efforts, including its last recording, 1998's *Gran Turismo*.

The change comes after a break that was triggered by near exhaustion and deteriorating relationships within the group.

After touring in support of *Gran Turismo* for a year, the band made no firm decision about its future, and its members went their separate ways. During time away from the band, singer/lyricist Nina Persson released an album under the name A Camp. It was a collaboration with musician Niclas Frisk and Sparklehorse's Mark Linkous.

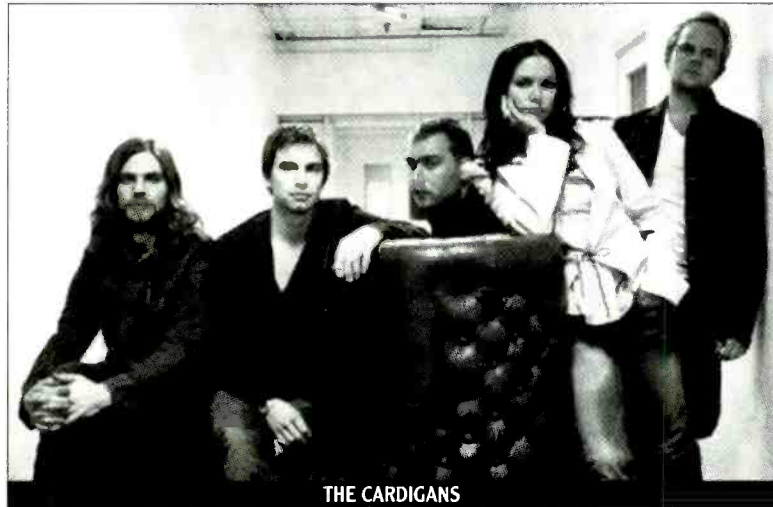
"I learned more about what music could be about," Persson says. "Without that project, I would probably have not gone back to the Cardigans."

RECONNECTING IN L.A.

According to songwriter/guitarist Peter Svensson, the band naturally

drifted back together during a sojourn to Los Angeles.

"After a while, everyone got their desire back," he explains, "and we started enjoying each other's company again."



THE CARDIGANS

Recorded during the past 2 1/2 years, *Long Gone Before Daylight* marks a distinct change in the way the band works.

"Previously, it was mainly the producer and me," Svensson admits. "I was tired of the situation, and the other guys didn't feel involved. It was easy to change.

Instead of going straight into the studio with a new song, we spent six months in a rehearsal room and built something around the band. The sound of the album developed in that room. It was

great to discover the band again after 10 years together."

Mixing uplifting, guitar-based melodies with darkly emotive lyrics that recount tales of frustrated romances and the fragility of relationships, the Cardigans' juxtaposition between music and lyrics has never been wider.

But Persson is quick to point out that her lyrics are far from autobiographical.

"My life is good," she asserts. "I am not a depressed person at all. The songs are not really based on my own experiences. I like to watch people around me. It's a mystery to me that people have such huge problems with relationships. It's a never-ending source of inspiration."

"For What It's Worth," the album's first single, is a brooding dramatic love song that has already won the hearts of many European radio programmers.

"'For What It's Worth' is a music programmer's dream," notes Colin Martin, head of music at U.K. top 40 station BBC Radio-2. "You know that you'll still be playing it years from now."

Long Gone Before Daylight is available throughout Europe on the Universal Music International-distributed label Stockholm Records. A release date in the U.S. is still to be confirmed.

For Gillian Kinnersley-Hill, marketing manager of international repertoire at Universal Music International, the wait has been worthwhile.

"They have put their heart and

soul into this album," Kinnersley-Hill says, "and the initial reaction to it has been just superb."

TARGETING A YOUNG AUDIENCE

Despite the band's extended hiatus, Kinnersley-Hill believes that *Long Gone Before Daylight* will attract new listeners, as well as the Cardigans' existing fan base.

Currently on an extensive European promotional tour involving TV appearances, industry showcases, and radio sessions, the band is set to concentrate its live efforts on the summer festivals.

Already confirmed are performances during Germany's Rock am Ring, Rock im Park, as well as the Dutch event Pinkpop.

MTV is helping the Cardigans reach a younger target audience; the network has given active airplay to the "For What It's Worth" videoclip. The network's Web sites in Europe, Japan, Asia, and Latin America have also offered the entire album on a streaming basis.

Regarding the future, Persson is understandably relaxed, despite all of the current activity.

"There will be some kind of break," she says. "We are spoiled, as we don't have any pressure put on us. We kind of freak out if we do."

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ARTISTS & MUSIC

Persistent Weigle Building Upon Indie Success In The Gay Community

BY LARRY FLICK

With *Different & the Same*, Mark Weigle is making a statement: Do not pigeonhole him as an artist. Ironically, the singer/songwriter is using the work of other tunesmiths to drive his point home.

For the past five years, Weigle has built a solid reputation as one of the gay music community's more respected indie artists. Besides earning critical praise, previous albums *The Truth Is* (1998), *All That Matters* (2000), and *Out of the Loop* (2002) have generated an ardent fan base that has kept him active on the grassroots club circuit. Along the way, something unexpected happened: His audience and bookings have become increasingly diverse with each recording.

"I have this big gay audience, but I now also walk in the mainstream songwriting world at folk festivals," he says. "It's been an interesting line to walk. I'm gratified that non-gay people are open to my work, while my core gay audience continues to be pretty loyal."

SONGS FOR BOTH SIDES

The widening scope of Weigle's audience is part of what triggered *Different & the Same*, a collection of cover songs that will be released May 13 on Pet-A-Luma Records. The set places a handful of songs by unsung heroes of the gay music world alongside familiar fare by heterosexual artists.

Weigle says, "It felt like it was a good way of exposing incredible songs to both sides of my audience."

Among the tunesmiths represented on the 15-cut album are Dave Carter ("When I Go"), Rosanne Cash ("The Truth About You"), Peggy Bertsch ("Hiding in the Stone"), David Wilcox ("East Asheville Hardware"), and Steve August ("A Good Man").

Weigle produced *Different & the Same*, which features a guest vocal by Veronica Klaus on the Diane Jones/Michael Nevin composition "Jo & Libby." The artist is supported throughout the set by musicians Pat Ennis, Spaceotter, Kevin Harris, and Rusty Gauthier.

Although much of the material is framed with Weigle's signature acoustic-pop strumming, he dips his toe in pop waters by tackling "AZT," Maurice Kelly's acerbic, AIDS-conscious lyrical revision of the Jackson 5's "ABC." He also gets playful on a twangy, hit-worthy take on the Tommy Tutone chestnut "867-5309"—with the subject of the song, Jenny, replaced by a man named Jimmy.

Weigle says he enjoyed how the latter song took on a fresh new tone with a gender switch.

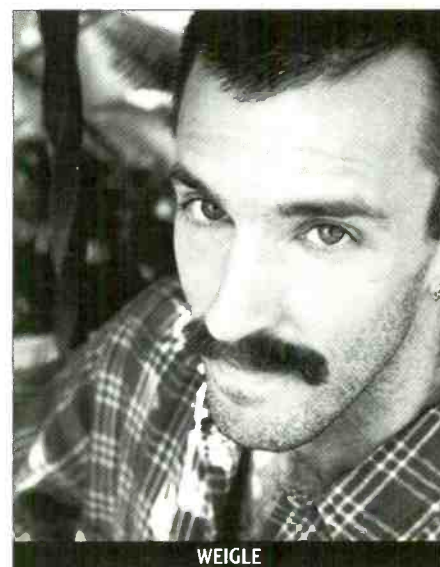
"Making it 'Jimmy' and not 'Jenny'"

added a new tension and twist to the lyric," he notes. "After all, Jenny didn't write her number on the men's room wall. But there's a pretty good chance that Jimmy did; we do that sometimes."

There is also a twist of adding a nervous sigh and the whispered words "I've never done this before," over a guitar solo.

Weigle says, "That part of the song plays into the notion of a young man coming to grips with his sexual urges—and finding the courage to act on them."

Different & the Same also serves a practical purpose for the artist. It



WEIGLE

buys him time to write new original songs without disappearing from the public eye.

"There are two camps of songwriters," Weigle says. "There are the two-songs-before-breakfast types, and then there are those who are much, much slower. I'm in the latter camp. I'm completely at the mercy of my muse."

Shortly after finishing *Different & the Same*, he found himself "heavily inspired." He is already crafting songs for his next CD, which he will begin recording this fall.

PLAYING THE UNDERGROUND

In terms of promotion, Weigle will continue traveling a tried-and-true avenue—playing along the musical underground of the U.S. In June, Weigle begins a concert trek that will run through September.

"When I tour, I find myself in all kinds of scenarios—from clubs and bars to outdoor festivals and rodeos," he says. "There's a whole layer of this country that exists for artists who are doing it independently—and thank goodness for it."

Different & the Same is distributed by Minneapolis-based Oarfin Records, which will put the disc in such major chains as Tower, Circuit City, and Best Buy, among others. It is also available via Goldenrod Music, which caters to indie retailers, and cdbaby.com.

Jazz Notes™



by Steven Graybow

THE LOWDOWN: With much of the music industry geared toward the adolescent set, one has to wonder where new music targeting adults will come from in the future and what will become of the artists and fans who came of age during the past few decades.

One of those artists is **Boz Scaggs**, whose mid-'70s albums *Slow Dancer* (1974) and *Silk Degrees* (1976) placed jazz-influenced sophistication within the context of rock and blues. Now, the singer has fully expressed his jazz leanings on *But Beautiful* (May 6), a collection of standards that bows on Scaggs' own Gray Cat imprint.



SCAGGS

Backed by a San Francisco-based quartet of pianist/arranger **Paul Nagel**, saxophonist **Eric Crystal**, bassist **John Shifflett**, and drummer **Jason Lewis**, Scaggs adds his stylish delivery to material that includes **Duke Ellington's** "Sophisticated Lady" and **Rodgers & Hart's** "Bewitched, Bothered, and Bewildered." It is not hard to see the audience the singer attracted 25 years ago being drawn to these classics, just as Scaggs found his own tastes returning to the music he heard early in his life.

"Perhaps the audience I have cultivated has matured along with me," Scaggs muses. "I've had a flirtation with this music since my earliest years, because I grew up in a household where my parents listened to jazz. I am not necessarily a jazz singer, but the people I am working with are true jazz musicians, and they allowed me to approach this project with confidence and respect for the style."

Scaggs felt that his change in direction made for a perfect opportunity to put out his music on his own label. (Gray Cat is distributed domestically by Mailboat Records, a full-service label formed by singer/songwriter **Jimmy Buffett**.) "At this point, I know I have my own following, and I can make my own records in my own studio," he says. "That allows me to become involved in every decision leading up to

getting the music in stores. After that, it's just a matter of letting people know that it is there."

To reach Scaggs' longtime fans, Mailboat has engaged in retail campaigns with Best Buy, Target, Borders Books & Music, and Circuit City and is providing downloads at major retail sites, label president **Harold Sulman** says. To attract a wider consumer base, the full CD has been serviced to traditional jazz radio, and portions will be streamed at msn.com and aol.com.

Scaggs will perform at the Playboy Jazz and Jazz Aspen festivals in June, followed by a tour of European jazz dates.

EVERYTHING, EVERYONE: If it seems as if the jazz community's been buzzing about trumpeter **Roy Hargrove's** long-anticipated hip-hop project for at least two years, it has indeed been that long. The disc, *Hard Groove* (Verve), finally sees the light of day May 20.

While Hargrove is reluctant to discuss *Hard Groove's* extended incubation period, he says that bringing **Erykah Badu**, **Common**, and **D'Angelo** into the jazz world while taking his own playing to the R&B arena was an important move. "These days, a recording has to be an event, so people will remember it and hold on to it for more than a month," he says. "I've been working with these artists for a while, playing on their records or in their live bands, and we all have our roots in classic R&B and soul. I felt it [was] important to take a stand and say that it is all just music."

Unlike similar projects that find an artist's jazz quotient severely diminished, *Hard Groove* finds Hargrove blowing as forcefully as ever and fully expressing his abilities as a composer and arranger. It also avoids programmed rhythms. Instead, Hargrove opts for live rhythm and horn sections, which form the bed for instrumental solos that intertwine with raps from **Q-Tip** and **Common** and vocals that reference classic '70s soul.

"It was important for me to get a lot of playing in there, to show how the different styles can work together," Hargrove says. "This is for jazz people and hip-hop people. It's an everything record, and it knows no categories."

AND: Joel Dorn's Hyena label has signed guitarist **James "Blood" Ulmer**, who will release the second entry in his *Memphis Blood* series in August. Ulmer's *Memphis Blood: The Sun Sessions*, released by Label M in 2001, will be reissued by Hyena. . . . Los Angeles-based pianist **Mike Melvoin** was tapped by arranger **Johnny Mandel** to record two tracks for **Barbra Streisand's** upcoming release of songs from films.

U.K. Trio Slips Into U.S. Radio Picture Sans Promo Blitz

BY PAUL SEXTON

LONDON—The prevailing theory among U.K. label executives and artists is that the road to success in the U.S. must be paved with big promotional bucks and a manic spree of personal appearances.

Female trio **Virginia** is striving to shoot holes in that theory by releasing its full-length debut, *First Bite*, via the low-ley, Internet-only Warmfuzz Records while they are home in England.

The independent label is owned and operated by the act's producer—and countryman—Ian Shaw.

Virginia's first single, the harmony-laced, acoustic-framed "Carry Me Home," has been winning friends at stateside AC radio in recent weeks. It is proving to be an impressive feat, since the act is not even particularly well-known in the U.K.

"We have snuck in on the sidelines," admits Louise Miller, who in 1998 co-formed Virginia in London with Laura Matthews and Alison Wheeler.

She says the act has now played some 90 gigs, but none in America yet. "We are the underdog [on U.S. radio] in that we haven't tried any

spectacular tactics to get there."

"Carry Me Home" is being promoted at AC radio formats by Tom Mazzetta for Judy Libow of Libow Unlimited.

"Tom's been very good—he's done what he said he would do with the

on AC radio playlists may note that the sound from these modest origins that is winning programmers consists of "great voices with a solid, guitar-driven groove," according to Bill Lusby, music director/PD at WNAV Annapolis, Md.

Ken Misch, PD of WDKB DeKalb, Ill., agrees, adding that "Carry Me Home" has "no gimmicks. It's a smart, heart-felt song."

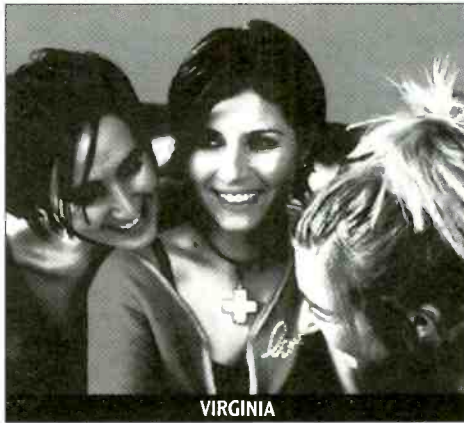
Also noting a strong female response to the single is Jeanna Spain, PD of KGY Olympia, Wash. She goes as far as to declare that it is "definitely a No. 1 record."

Shaw says he may try to raise the finances to further the record's radio progress beyond AC. He would not do so without also making Virginia's album available at U.S. retail.

Meanwhile, he and his Warmfuzz acts, which include Kelly's Heels and Matt Backer, are enjoying their independence.

Shaw says, "Everyone on the label feels they're part of a cooperative effort."

While there are some attractions in the backing of a major, he notes that "we're doing quite well with no money and lots of enthusiasm."



VIRGINIA

record," Shaw says. "And it's not been frighteningly expensive."

He adds that he is enjoying the more proactive attitude of the U.S. music industry.

"It's positive, very 'Let's do this.' In the U.K., it's more, 'Oh, it's a Web label, I don't quite get it. Let me think about it—and then not get back to you.'"

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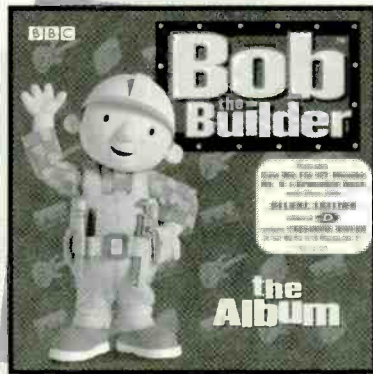
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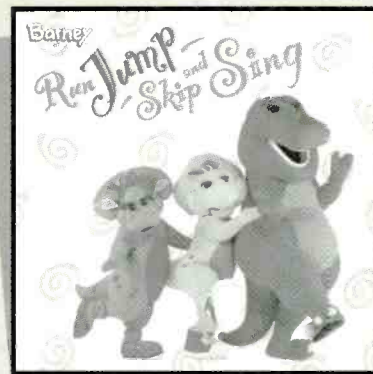
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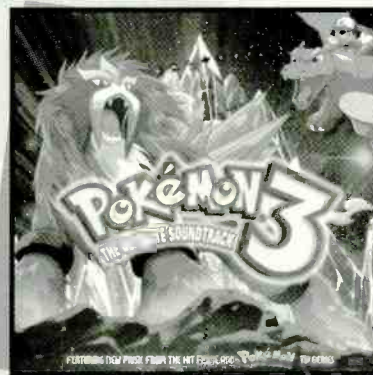
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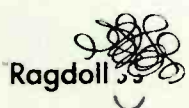
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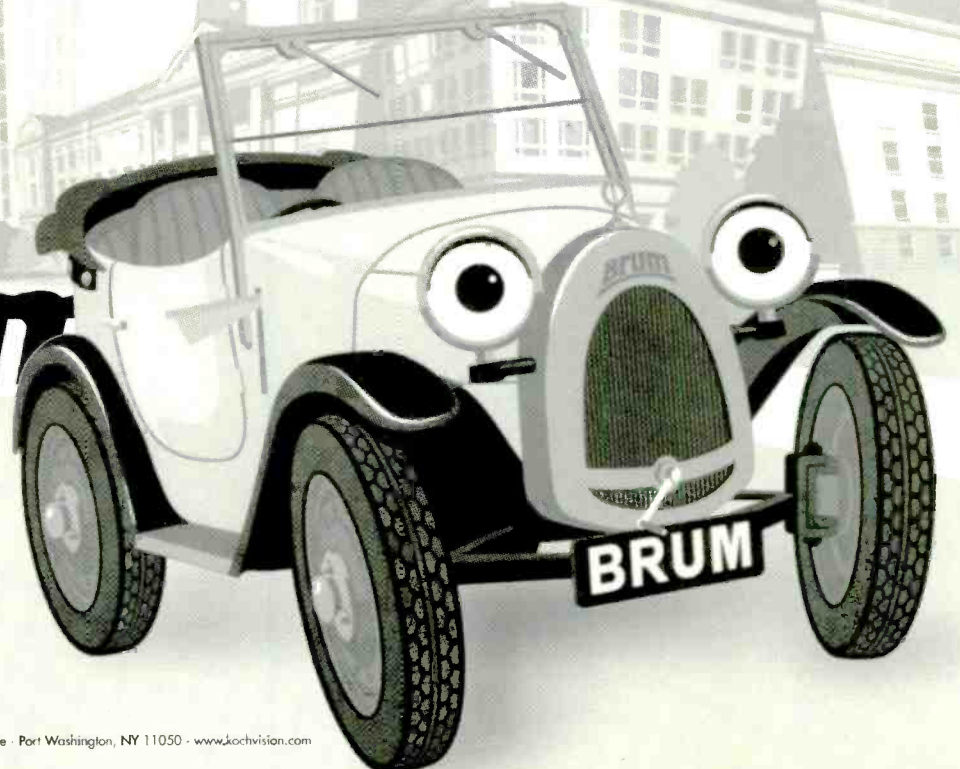
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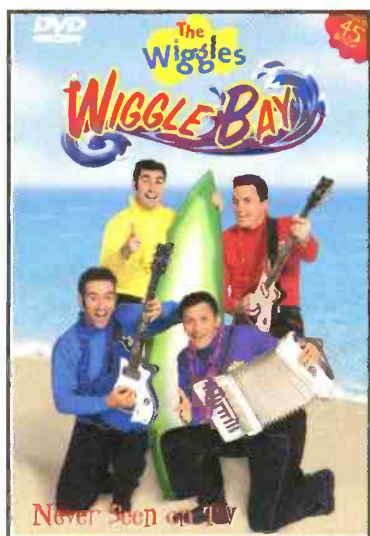


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Like an ice-cream shop in summertime, the children's music market is tempting youngsters with product in a wide variety of flavors.

Walt Disney Records is trumpeting the release of *Finding Nemo* with a soundtrack that includes a score by Thomas Newman and the end-title song by Robbie Williams, plus a *Finding Nemo Deluxe Read Along*, both slated for release May 20. In June, the hip-hop-inspired *Disney's Party Beats* hits retail with new renditions of radio hits plus a few original songs.



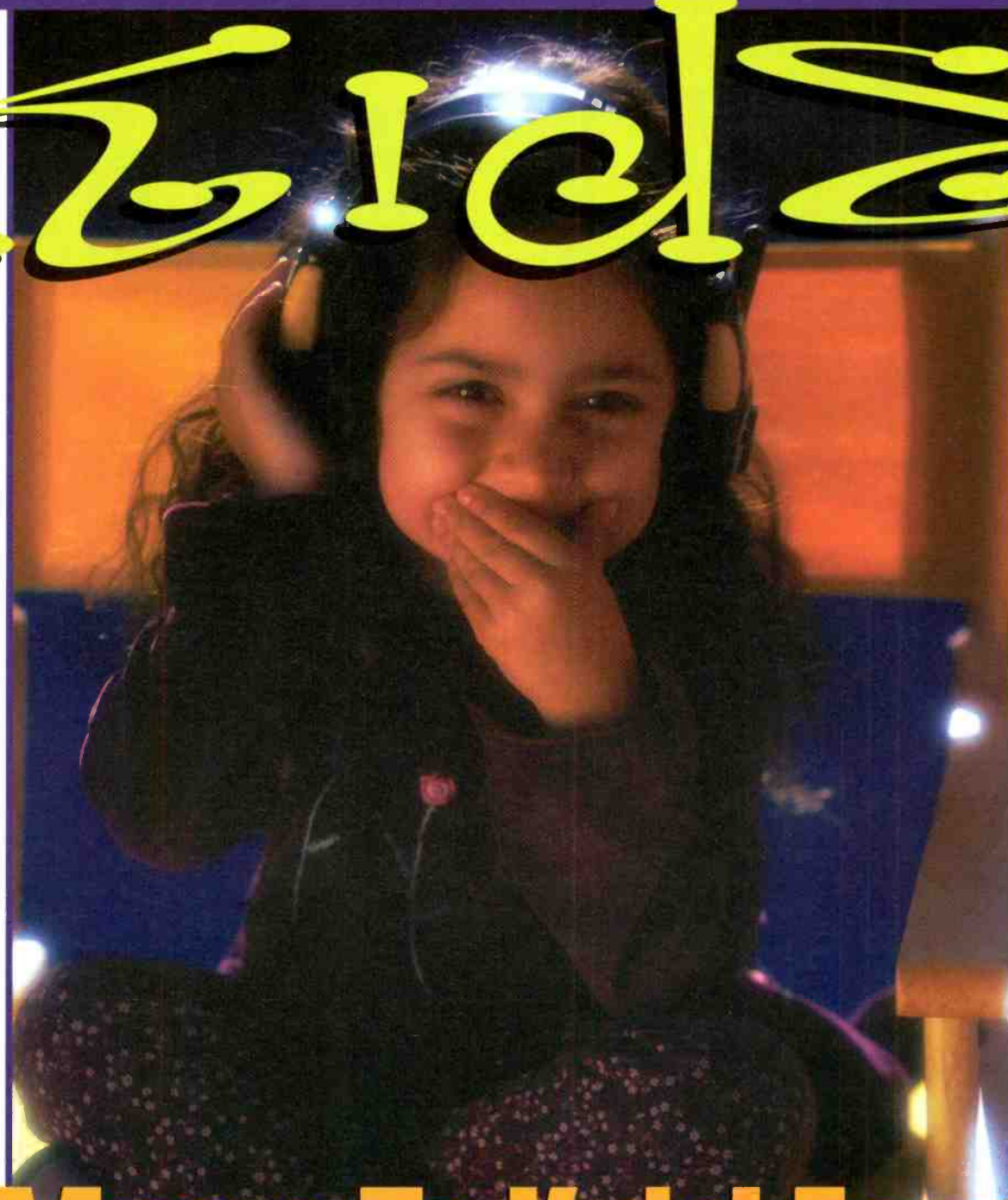
On July 1, Disney will release the soundtrack to Disney Channel's *Kim Possible*, with licensed tracks plus a new song by Christy Romano, the voice of Kim Possible, and Christina Millian's "Call Me Beep Me." Also in July (22), Disney will debut *Baby Einstein's Baby Galileo*, featuring music inspired by things in the sky, with a focus on classical selections by such composers as Beethoven, Chopin, Mozart and Tchaikovsky.

On Sept. 23, *The Lion King Special Edition* soundtrack bows to complement the first-time release of the movie on DVD. The soundtrack contains the song "The Morning Report" from a sequence added to the film, plus a remix of Elton John's "Can You Feel the Love Tonight?"

Koch International will propel its new undertaking of releasing CD companions to various HIT Entertainment video properties, with four *Barney: Run, Skip & Jump* titles, four *I Love to Sing With Barney* sing-alongs and *The Wiggles: Wiggle Bay* albums all due by year's end. In October, the company will release a holiday-themed *Strawberry Shortcake* CD.

Putumayo World Music on May 20 augments its growing Putumayo Kids division with *Dreamland: World Lullabies & Soothing Songs*, a collection that features Angelique Kidjo and Carlos Santana, among others.

Hear Diagonally Records is promoting *Not Naptime*, the latest CD from perennial favorite Justin



Music To Kids' Ears

A Variety Of Titles Are Geared Toward Everybody From The "Baby-Shower Crowd" To 'Tweens

BY CATHERINE APPLEFELD OLSON

Roberts, which is chock-full of catchy tunes about the everyday joys, trials and tribulations of being a kid.

Rounder Kids is promoting *Indian Elephant Tea Time*, a collection of reworked nursery rhymes, folk songs and other classics by Nashville's Skip Ewing and his Big Kidz Band. Also new from Rounder is *Bon Appetit! Musical Food Fun*, a whimsical look at healthy eating and lifestyle from Cathy & Marcy.

In a sign of changing times in the general children's market, both of Rounder's spring titles are available on CD only. "We are not totally scrapping the cassette, but we are

looking at it on a case-by-case basis," says Rounder's Regina Kelland. "Things are really starting to swing the other way."

Due from Rounder in late July or early August is Sol Y Canto's *Twice as Many Friends/El Doble de Amigos*, a bilingual album of U.S. and Latin American dance songs created for 3-to-8-year-olds. In early September comes *Here & Gone in 60 Seconds*, a compilation of 60-second songs performed by a host of artists. Slated for February 2004 is *Beethoven's Wig II—Uncut: More Sing Along Symphonies*, a follow-up album of zany lyrics set to classical music.

An as-yet-untitled Power Puff Girls compilation is slated for July 22 from Kid Rhino. The album will feature contributions from such bands as Cherish, Apples in Stereo and M2M, as well as "Love Makes the World Go Round" from the Girls themselves.

Music for Little People will sprinkle the market with a handful of albums, beginning with the May 27 companion CDs *That's What Little Girls Are Made Of* and *That's What Little Boys Are Made Of*. Geared for "the baby-shower crowd, toddlers and young children," according to MFLP's president/CEO, Sharon Sherman, the

albums contain licensed music from the Mamas & the Papas, Raffi, Taj Mahal and Maria Muldaur.

June brings *Forever Friends*, featuring original duets about friendship. On July 22, *Hey Mr. Spaceman* bows with artists ranging from the Byrds to Smashmouth singing about space phenomena. The CD, which features a retro cover, marks the first time MFLP will package an album with a toy or gift certificate for a toy.

On Aug. 26, MFLP will release poet Cicely May Barker's *Alphabet Fairy* in conjunction with the U.K.'s Warne Publishing. Also in August, the label plans the sequel to *Top Pop*, an album of original songs geared



toward the 'tween market.

MFLP's Sept. 23 release *Blossoms on the Olive Tree*, recorded in Israel, wraps an original story line around songs of peace and celebration sung by children of Israeli, Arab Muslim and Arab Christian descent. Also due Sept. 23, in conjunction with Larry Harmon Enterprises, is a retro-style album of works by comedians and singers saluting Bozo the Clown.

Veggie Tales creator Big Idea Entertainment is delving deeper into the children's-music market with *Veggie Rocks!*, a compilation of songs from previously released videos sung by Christian and mainstream acts that's slated for fall release.

Several relative newcomers are also blossoming this spring. Alexandria, Va.-based DreamDog Productions offers sing-along CD companions to its books *Monsters in Your Bed... Monsters in Your Head* and *Jerome's Jam*, created, respectively, to empower children to face nighttime fears and concerns about big brother- and sisterhood.

Montreal-based educational media publisher Kidzup is eyeing the mass market for its *Seasons & Celebrations*, a multicultural album that looks at holidays around the world; it comes packaged with a read-along cassette and activity book. And Atlanta-based Laughing Pizza Productions, which comprises a husband, wife and their young daughter, has *Feelin' Good!*, a compilation of original songs. ■

Live Shows For All Ages

Kids are eager to see their favorite characters in person, and family fare is packing theaters with young fans and their parents. Here is a guide to the major players.

BY RAY WADDELL

CLEAR CHANNEL ENTERTAINMENT

Blue's Clues, Dora the Explorer, Scooby Doo

Clear Channel Entertainment, a leading producer and marketer of live entertainment events, is a subsidiary of San Antonio, Texas-based Clear Channel Worldwide (NYSE: CCU), a global leader in the away-from-home advertising industry. CCE currently owns, operates and/or exclusively books approximately 130 live-entertainment venues. In 2002, more than 65 million people attended approximately 29,000 events promoted and/or produced by the company, including live music events; Broadway, West End and touring theatrical shows; family-entertainment shows; and specialized sports and motor-sports events.

FELD ENTERTAINMENT, INC.

Ringling Bros. and Barnum & Bailey Circus, Disney on Ice

Feld Entertainment is the worldwide leader in producing and presenting family entertainment, with 25 million people in attendance at its shows each year. Feld Entertainment's productions have appeared in 45 countries and on six continents to date and include Ringling Bros. and Barnum & Bailey® Circus, Disney on Ice, and Siegfried & Roy® at the Mirage in Las Vegas.

HIT ENTERTAINMENT

Bob the Builder, Barney

HIT Entertainment was formed in 1989 as a London-based producer of children's television programs. The company now operates four divisions: sales and marketing, global creative product, global finance, and global legal and business affairs. HIT Entertainment creates, develops, owns and exploits rights to television programs. The successful catalog of HIT preschool characters includes Bob the Builder, Barney, Kipper, Angelina Ballerina, Percy the Park Keeper and the Magic Key. New projects in various stages of production include Oswald, Rubbadubbers, Pingu and Sheeep.

VEE ENTERTAINMENT

Sesame Street Live, Bear in the Big Blue House, Dragon Tales

VEE Entertainment was founded in 1980, when Vincent Egan forged a unique licensing partnership with the Jim Henson Co. and Sesame Workshop...and Sesame Street Live was born. Today, VEE Entertainment enjoys a reputation as one of the premier producers of family-entertainment attractions. In addition to its international touring productions, VEE's scope extends to a broad spectrum of entertainment and promotional applications for a worldwide clientele. ■

On The Small Screen For The Little Ones

The Most Popular Titles And Characters Are Hits On Both VHS And DVD

BY CATHERINE APPLEFELD OLSON

The kids home-entertainment market will be shining brightly this summer on the strength of several hit movies and popular series, and the seemingly unstoppable power of DVD.

"DVD will have a penetration of 55 million households by the end of this year, and one-third of them will be multiplayer households," says Mike Saksa, Warner Home Video senior VP of U.S. marketing, who notes the sales ratio of children's VHS to DVD currently is about 50-50. "By getting that second player into the home, you will see that number tip closer to 75%

originals geared to Halloween and Christmas, respectively, a holiday-timed Power Puff Girls movie and a new Scooby Doo feature. And it is keeping preschoolers in mind with new releases in its Bright Kids series, including new episodes of *Caillou*, *Sagwa* and *Teletubbies*.

Many titles that have proven

and additional episodes in the series *Jimmy Neutron*, *SpongeBob SquarePants* and *Dora the Explorer*.

One award-winning video that is finding a new audience on DVD (and offering more features to its loyal video fans) is *Beethoven Lives Upstairs*, from the Children's Group.

MGM Home Entertainment will release four waves of DIC Entertainment's Movie Toons animated movies—12 in total, including *My Fair Madeleine*—between May and September.

FoxVideo in the fall will release two holiday-themed Strawberry Shortcake video/DVDs.

Lightyear Entertainment is bringing back the popular *Stories to Remember* collection with the first-time-on-DVD release of the series including *Beauty & the Beast*, *The Snow Queen* and *The Wild Swans*.

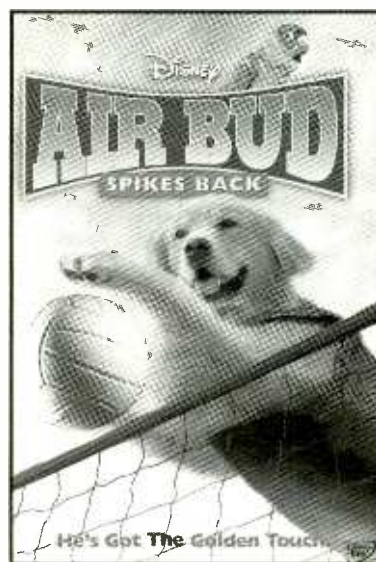
Buena Vista Home Entertainment will bow several features during summer and fall, beginning with *Jungle Book 2* on June 10, Miramax's live-action *Pinocchio* on July 15, *Kim Possible: The Secret Files* on Sept. 2 and *The Santa Clause 2* on Nov. 18. Additionally, a two-disc collector's edition DVD of *A Bug's Life* will street May 27.

Several direct-to-video sequels—*Atlantis: Milo's Return* on May 20, *Stitch!* on Aug. 26 and the live-action *George of the Jungle 2* on Oct. 21—also will make their way to retail from BVHE, as will the June 6 direct-to-video movie *Rolie Polie Olie: Baby Bot Chase* and the Sept. 16 direct-to-video *Bionicle: Mask of Light*, a CGI-animated movie based on LEGO's successful Bionicle brand. The latest in Disney's direct line of *Air Bud* titles surfaces June 24.

"We see a huge market for these [video sequels]," says Lori MacPherson, BVHE VP of brand marketing. "People loved the original film, so there is a great built-in market that expands the franchise."

For the youngest couch potatoes, BVHE offers *Baby Einstein: Galileo* on Aug. 5, the latest addition to the award-winning franchise.

Artisan is promoting the spring release of a *Speed Racer* collector's DVD, and will debut a new *Clifford: VHS* and *Clifford: Volume 4* DVD. *Continued on page 22*



in the next six months," he says.

Nevertheless, Saksa cautions, it would be foolish to count VHS out yet. "The retailers who are getting out of VHS are leaving dollars on the table by exiting the category too early," he says.

WHV on May 20 will bring Big Idea Productions' previously VHS-only *VeggieTales* titles *Madame Blueberry* and *King George and the Ducky* to DVD. Also new from *VeggieTales* in May is *The Wonderful World of Auto-Tainment* VHS/DVD.

WHV also has feature film *Kangaroo Jack* slated for June 24, complete with a host of DVD extras aimed at the swelling installed base for the digital format in the kids market.

Warner plans to release several exclusive-to-video titles during the fourth quarter: a Mary-Kate and Ashley movie, two Tom & Jerry

their mettle on VHS are slated to surface this season on DVD for the first time. Paramount Home Entertainment is touting three such titles: *The Little Bear Movie*, *Good Burger* and *Harriet the Spy*.

Additional Paramount titles include the July 15 launch on VHS/DVD of *The Fairly Odd Parents*

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The Annual Check-Up On Charts

The chart recaps in the Kids Spotlight offer a year-to-date look at the Top Kid Audio and Top Kid Video categories. These recaps cover the period starting with the Dec. 7, 2002, issue (the start of the 2003 chart year) through the April 19 issue.

Recaps for Top Kid Video are based on point-of-sale data compiled by Nielsen VideoScan. Recaps for Top Kid Audio are based on point-of-sale information compiled by Nielsen SoundScan. Titles receive credit for unit sales for each week they appear on the pertinent Billboard chart.



Top Kid Audio Artists

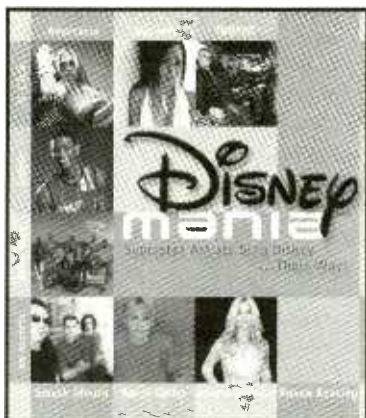
Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 KIDZ BOP KIDS (4) Razor & Tie
- 2 HILARY DUFF (1) Buena Vista/Walt Disney
- 3 THE WIGGLES (1) Lyric Studios
- 4 JIM BRICKMAN (1) Windham Hill/RCA Victor
- 5 THE CHIPMUNKS (1) Capitol

Top Kid Audio Titles

Pos. TITLE—Artist—Imprint/Label

- 1 DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY...THEIR WAY!—Various Artists—Walt Disney
- 2 KIDZ BOP 2—Kidz Bop Kids—Razor & Tie
- 3 KIDZ BOP 3—Kidz Bop Kids—Razor & Tie
- 4 KIDZ BOP—Kidz Bop Kids—Razor & Tie
- 5 KIDZ BOP CHRISTMAS—Kidz Bop Kids—Razor & Tie
- 6 RADIO DISNEY JAMS: VOL. 5—Various Artists—Walt Disney
- 7 TODDLER FAVORITES—Various Artists—Music for Little People/Kid Rhino/Rhino
- 8 BOB AND LARRY'S SUNDAY SCHOOL—Veggie Tunes—Big Idea/Word/Lyric Studios
- 9 SANTA CLAUSE LANE—Hilary Duff—Buena Vista/Walt Disney
- 10 YUMMY YUMMY—The Wiggles—Lyric Studios
- 11 KID'S DANCE PARTY—Various Artists—BMG Special Products



- 12 DISNEY CHILDREN'S FAVORITES VOL. 1—Various Artists—Walt Disney
- 13 LOVE SONGS & LULLABIES—Jim Brickman—Windham Hill/RCA Victor
- 14 DISNEY'S CHRISTMAS COLLECTION—Various Artists—Walt Disney
- 15 DISNEY'S GREATEST: VOL. 1—Various Artists—Walt Disney
- 16 BIG IDEA'S VEGGIE TALES SING-ALONGS: BOB & LARRY'S BACKYARD PARTY—Veggie Tunes—Big Idea
- 17 LILO & STITCH ISLAND FAVORITES—Various Artists—Walt Disney
- 18 MICKEY CHRISTMAS: VOL. 2—Various Artists—Walt Disney
- 19 PRINCESS FAVORITES—Various Artists—Walt Disney
- 20 RADIO DISNEY HOLIDAY JAMS 2—Various Artists—Walt Disney
- 21 ORIGINAL THEME HIGHLIGHTS—Soundtrack—Nick/Jive/Zomba
- 22 DISNEY'S PRINCESS COLLECTION—Various Artists—Walt Disney
- 23 26 CLASSIC SONGS FOR TODDLERS—Toddler Tunes—Benson
- 24 THE CHIPMUNKS GREATEST CHRISTMAS—The Chipmunks—Capitol
- 25 PLAYHOUSE DISNEY—Various Artists—Walt Disney

UNIVERSAL RECORDS



Top Kid Audio Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY (24)
- 2 RAZOR & TIE (4)
- 3 LYRIC STUDIOS (6)
- 4 RHINO (2)
- 5 BMG SPECIAL PRODUCTS (1)

Top Kid Audio Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WALT DISNEY (23)
- 2 RAZOR & TIE (4)
- 3 BIG IDEA (8)
- 4 BUENA VISTA (1)
- 5 LYRIC STUDIOS (1)

Top Kid Audio Distributors

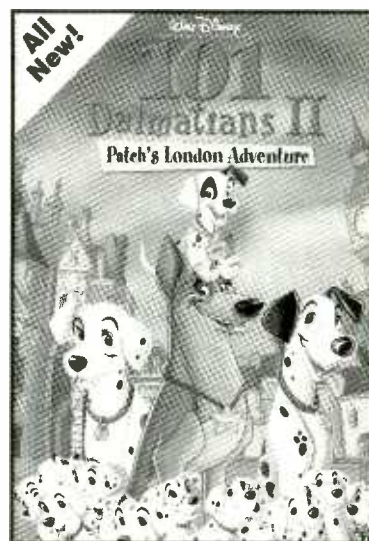
Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (24)
- 2 BMG (9)
- 3 INDEPENDENTS (12)
- 4 WEA (3)
- 5 EMD (5)
- 6 SONY (2)

Top Kid Audio Series

Pos. SERIES (No. of Charted Titles) Imprint/Label

- 1 VEGGIE TUNES (5) Big Idea/Word/Lyric Studios
- (3) Big Idea



- 2 TODDLER TUNES (1) Benson
- 3 WONDER KIDS (1) Madacy
- 4 CEDARMONT KIDS CLASSICS (2) Benson
- 5 SING-ALONG (1) Walt Disney

Top Kid Video Titles

Pos. TITLE—Label/Distributing Label

- 1 101 DALMATIANS II: PATCH'S LONDON ADVENTURE—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 2 THE LAND BEFORE TIME: JOURNEY TO BIG WATER—Universal Studios Home Video
- 3 RAPUNZEL—Artisan Home Entertainment
- 4 A VERY MERRY POOH YEAR—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 5 BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 6 MARY-KATE & ASHLEY: WHEN IN ROME—Dualstar Video/Warner Home Video
- 7 SEA STORIES—Nickelodeon Video/Paramount Home Entertainment
- 8 RUDOLPH THE RED-NOSED REINDEER—Sony Wonder/Sony Music Entertainment
- 9 SCOOPY-DOO MEETS BATMAN—Warner Family Entertainment/Warner Home Video
- 10 CHRISTMAS!—Nickelodeon Video/Paramount Home Entertainment
- 11 MOVE TO THE MUSIC—Nickelodeon Video/Paramount Home Entertainment
- 12 SCOOPY-DOO: WINTER WONDER-DOG—Warner Family Entertainment/Warner Home Video
- 13 SCOOPY-DOO AND THE LEGEND OF THE VAMPIRE—Warner Family Entertainment/Warner Home Video
- 14 VEGGIE TALES: STAR OF CHRISTMAS—Warner Home Video



WALT DISNEY RECORDS

- 15 BARNEY'S CHRISTMAS STAR—Hit Entertainment
- 16 CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE—Paramount Home Entertainment
- 17 SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN—Buena Vista Home Entertainment
- 18 BABY MOZART—Walt Disney Home Entertainment/Buena Vista Home Entertainment
- 19 FROSTY THE SNOWMAN—Sony Wonder/Sony Music Entertainment
- 20 BIKINI BOTTOM BASH—Nickelodeon Video/Paramount Home Entertainment
- 21 HOW THE GRINCH STOLE CHRISTMAS!—Warner Home Video
- 22 A CHARLIE BROWN CHRISTMAS—Paramount Home Entertainment
- 23 DEEP SEA SILLIES—Nickelodeon Video/Paramount Home Entertainment
- 24 DAREDEVIL VS. SPIDER-MAN—Buena Vista Home Entertainment
- 25 THE WIGGLES: YULE BE WIGGLING—Hit Entertainment

Top Kid Video Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY HOME ENTERTAINMENT (15)
- 2 NICKELODEON VIDEO (22)
- 3 UNIVERSAL STUDIOS HOME VIDEO (2)
- 4 ARTISAN HOME ENTERTAINMENT (3)
- 5 SONY WONDER (10)

WALT DISNEY HOME ENTERTAINMENT

Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT (18)
- 2 PARAMOUNT HOME ENTERTAINMENT (25)
- 3 WARNER HOME VIDEO (9)
- 4 UNIVERSAL STUDIOS HOME VIDEO (2)
- 5 ARTISAN HOME ENTERTAINMENT (3)



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Crossing Generations

Savvy Labels Appeal To Both Kids And Parents With Tots Singing Pop And Grown-ups Crooning Lullabies

BY MARGO WHITMIRE



The 'tween market is catching the music industry's attention, appealing to the boys and girls from 6 to 13 who are no longer content with nursery rhymes but not quite ready for the sometimes-explicit lyrics of top-40 radio.

Leading this pioneering genre is Razor & Tie's *Kidz Bop Kids* series. The March release of karaoke-style covers of top-40 songs by pre-teen vocalists, *Kidz Bop 3*, is currently the highest-charting album in the label's history, with 55,000 albums scanned in its first week, according to Nielsen SoundScan. The record has also held onto the No. 1 position on the Billboard Top Kid Audio charts since its first full week of sales.

"The actual marketing of this product connects with the idea that kids love to hear or see other kids doing things. It's the whole experience of being a kid," explains Craig Balsam, who co-owns Razor & Tie with Cliff Chenfeld. "So the idea behind *Kidz Bop* is that you're hearing kids perform music that they'll connect to and enjoy."

Relying on a direct-response tel-

evision advertising approach, *Kidz Bop 1* and *Kidz Bop 2* also enjoyed No. 1 debuts on the Top Kid Audio and remain in the top five.

"We wanted to put kids singing songs they enjoy in front of them. They're popular songs that kids hear and are making a connection to. It's that simple really, but it works," says Balsam.

Storm Gloor, director of music purchasing for the Amarillo, Texas-based Hastings Entertainment, who says that *Kidz Bop 3* is the store's best-selling children's title to date, believes that the 'tween phe-

nomenon is "a concept that could start catching on with other labels."

Says Sheron Shermon, president/CEO of Music for Little People, "I see the 'tween market filling a void for children to relate to their peers in a way that is positive and to establish new role models that aren't sexually oriented."

Music for Little People's September 2002 release *Top Pop* features kids singing an edited version of the Baha Men's "Who Let the Dogs Out?" and kid-friendly songs like Destiny Child's "Survivor" and 3 Doors Down's "Kryptonite."

Lightyear Entertainment's *Hey! Mr. DJ!* is another contender in the 'tween market, with songs by artists like Madonna, Britney Spears and even John Lennon sung by the underage stars of Broadway.

AND VICE VERSA

Walt Disney Record's *Disneymania: Superstar Artists Sing Disney... Their Way!* takes the counter approach to the 'tween market, with Top 40 stars like 'N Sync, Usher, Ashanti and Christina Aguilera covering the classic songs of Disney history. The fall 2002 album is currently just behind *Kidz Bop 3* on the Top Kid Audio charts.

Conversely, a growing number of artists known for their adult

audiences are sloughing pretense to entertain with fun and sometimes silly lyrics for children.

"It's like being given the biggest blank check you can possibly get. It's unlimited creative potential," says They Might Be Giants' John Flansburgh of his whimsically eclectic summer 2002 children's collection, *No!*, which debuted at No. 1 on the Billboard Top Kid Audio chart and to date has sold 67,000 units, according to Nielsen SoundScan.

"There are a lot of interesting minds and spirits involved in children's stuff that we've always related to, and we wanted to do something creative and successful on our own terms," says Flansburgh.

They Might Be Giants also plan to extend *No!* into a children's book, with in-store appearances and NPR dates to promote its September release.

Jazz saxophonist Dave Koz got on the kids bandwagon last fall with *Golden Slumbers*. The collection of instrumental and cozily sung lullabies originated in response to his sister's need for an album that would put her infant to sleep.

The foray into the children's genre was challenging for Koz because "usually I try to keep people awake with my music. These tracks were so soothing it became hard not to get seduced into sleep," he says. "So it was really about accessing a different part of my musical personality, and, once I got the hang of it, it was really fun and natural."

Also exploring a different musical personality, adult contemporary artists Angelique Kidjo and Santana collaborated on "Naima" for Putumayo's May 20 release of children's songs from all over the world, *Dreamland: World Lullabies & Soothing Songs*.

Emi Gittleman, director of Putumayo Kids and Education, says that, due to the contributions by artists like these, Putumayo is able to market these albums toward adults as well.

"A child may not know who Santana is, but an adult certainly will, so we're bringing a nice range of musicians to kids and their parents," she says.

Kidjo also contributed the exclusive track, "Battú," for the label's February release of *African Playground*, the latest in the World Playground children series.

Featuring independent country-rock artists like Alejandro Escovedo and the Waco Brothers, another crossover example is Chicago-based Bloodshot Records' 2002 *The Bottle Let Me Down*, which gets creative with cowbells, wolf calls, hiccups and rubber ducks for children.

Whether it's adult music for children or children's music for adults, a successful album seems to lie in an approach that appeals to both.

"Whenever you are marketing to children, you are in some respects marketing to the parents. You want to make a product that they will feel comfortable with, that they feel will be comfortable for the child and that they'll enjoy," says Razor & Tie's Balsam, who is also planning the release of the *Kidz Bop Kids* DVD/Video set, *Everyone's a Star*, on May 20.

Putumayo's Gittleman explains, "A lot of our current Putumayo customers are starting to have children, and we put a lot of time into making sure our children's albums don't exclude adults."

Says Koz of *Golden Slumbers*, "My friends tell me that this is the one CD that they can't get out of their player; their kids love it and they love it." ■

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- Publisher's Weekly

"Billy Jonas...mesmerizing!"
- Washington Post

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SMALL SCREEN

Continued from page 18

DVD on July 22.

HIT Entertainment has a host of preschool fun, beginning with the May 27 debut of *Bob the Builder: Building Friendships*, a compilation of episodes that have not aired on TV. Additional titles in the franchise will follow, including *Bob the Builder: Teamwork* on July 8 and *Bob the Builder: A Christmas to Remember*, featuring guest star Elton John, on Oct. 21.

Kipper: Fun in the Sun bows June 3 from HIT, with seven animated episodes, followed by *Barney's Best Manners* on Aug. 26, *Wiggles Space Dancing: An Animated Adventure* and *Angelina Ballerina: The Show Must Go On* on Oct. 21.

Scholastic Entertainment is taking a big plunge into DVD with the May 27 release of a six-title, DVD-only Jumbo Box, which comprises three new animated spring titles—*Harold and the Pur-*



ple Crayon, Pete's a Pizza and Miss Nelson Has a Field Day—and three previously available discs. The box carries a \$69.95 SRP.

"DVD is fast becoming the video

format of choice for families, and these titles meet the high criteria of collectible family product," says Linda Kahn, Scholastic's senior VP of programming and distribution. Slated for fall are *Click Clack Moo*, *Harry the Dirty Dog* and *Good Night Gorilla*; all DVDs include extra stories and read-alongs.

Sony Wonder on June 10 will launch two first-time Dr. Seuss double-feature DVDs: *The Cat in the Hat/Hop on Pop* and *One Fish Two Fish/Are You My Mother?* Also due in June are two Arthur DVDs, and several new—or new-to-DVD—*Sesame Street* titles, each packing a musical twist: a free sampler of music from existing *Sesame Street* CDs.

"This is a new strategy for us," says Sony Wonder's Alan Ferguson. "We think it is a good way to try to rejuvenate the children's audio market and also give a value-added element to the new DVD." ■

Captivating All Ears Throughout The Years!

WALT DISNEY RECORDS

Babies

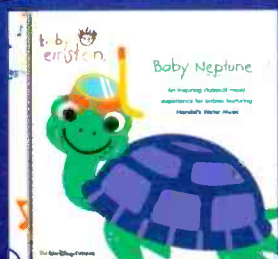
Kids

Teens

Families

En Español

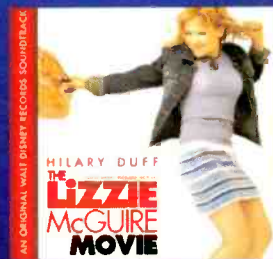
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Baby Einstein: Baby Neptune



Playhouse Disney, Vol. 1-2



The Lizzie McGuire Movie Soundtrack

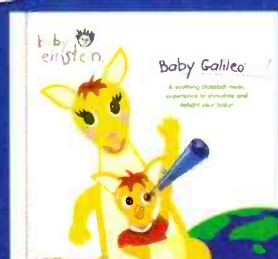


O Mickey, Where Art Thou?

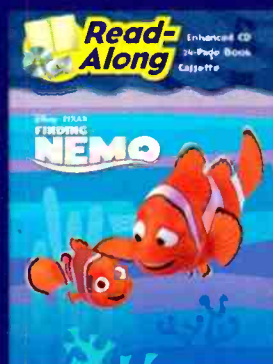


Favoritas de las Princesas de Disney

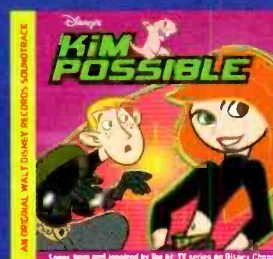
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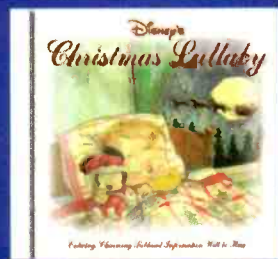
**Disney's Kim Possible Soundtrack
July 2003**



**Disney's The Lion King
Special Edition Soundtrack
September 2003**



**La Magia de Disney y
Sus Super Estrellas
June 2003**



**Disney's Christmas Lullaby
October 2003**



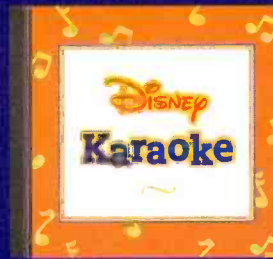
**Party Beats
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**Radio Disney Jams, Vol. 6
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ARTISTS & MUSIC



by Deborah Evans Price

Higher Ground™

A DIFFERENT KIND OF TOWN: Sometimes a record comes out that is much more than great music. It tells a story, expands on a tradition, and embodies a social relevance that transcends mere entertainment. **Sandtown's** Gotee debut, *Based on a True Story*, is such a record. Named for its community in Baltimore, Sandtown is a gifted children's choir that is carrying on a rich musical legacy. Its neighborhood is where **Billie Holiday** was born. It's where **Cab Calloway** went to school and such luminaries as **Stevie Wonder**, **Diana Ross**, **Louis Armstrong**, and **James Brown** performed.

The once-thriving community fell victim to many of the same ills as other urban areas but is now enjoying a renaissance. "Sandtown has come a long way," says 14-year-old **Anthony Gaither**, a member of the group for two years. "We started off singing after school for fun. Then we started a choir and changed the name to Sandtown. We started traveling around singing and got involved with Gotee. They liked Sandtown, so we signed on and started recording."

On *Based on a True Story*, the group features some special guests including **TobyMac**, **Michael W. Smith**, **Lisa Kimmey**, the **Katinas**, and **Israel**. "I think the album is an accurate reflection [of Sandtown]," says **Steve Smallman**, executive director of new song arts (a church program) where the 40-member group originated.

"We captured a lot of the energy and enthusiasm, which is something very unique and special that the kids have."

"The thing that's different about this project is its story, as well as the music," Sandtown musical director **Alvin Richardson** says. "It's a story about a community and trans-

formation and hope. The album is art from a community, community art that tells a story that's beyond just songs. It's about what's happening in their neighborhood and, for me, it's been pretty overwhelming. It's an example of authentic faith and it's an example of God really changing people. He's doing great things, and we all want to see that right now."



ARLON

DREAM SIGNING: **Deke Arlon**, worldwide president/CEO of Sanctuary Music Publishing and president of Sanctuary Entertainment, was in Nashville recently to ink a deal for worldwide rights to *Isle of Dreams*, a musical penned by **Robert White Johnson** and **Michael O'Hara** with additional lyrics by **Denise Rich**.

Johnson, whose credits include the **Celine Dion** hit "Where Does My Heart Beat Now?", says they entertained several offers, but "I played it for Deke, and the first time he heard it, I knew he was the guy."

Previously titled *The Revelator*, the musical is based on the life of **John the Revelator**, who wrote the last book of the Bible. "When you hear the music for this show, it's just so inspiring," Arlon says. "The people who wrote it are major songwriters."

This marks Sanctuary's first foray into the Christian market, and Arlon is in the process of negotiating with other key players to help launch the project, including a Christian label for the recorded product. "I also need to bring a world-class director, a choreographer, and a creative team around it, because I don't intend this to be entertainment for just the Christian community: I intend this to be entertainment for the world. At this troubled time, this is so relevant. It reminds us what the values of life are about."



by Lisa Collins

In The Spirit™

MAGIC MOMENTS: They are too few and far between. Those moments of "right timing" when an act performs before just the right crowd (of industry power players) and evokes just the right response—everyone sits up and takes notice. Artists like **Kirk Franklin**, **Hezekiah Walker**, and most recently **Smokie Norful**, have all had them.

Now, you can add **Rizen** to that short-list. The Detroit-based, all-girl vocal quartet—made up of sisters **Adrianne** and **Aundrea Lewis**, **Kanika Trigg**, and **Ashley Jones**—brought an SRO crowd of key industry players to its feet when it took center stage at a Light Records luncheon showcase held in conjunction with the Bobby Jones International Gospel Industry Retreat. The showcase drew more than 500 to Las Vegas May 4-6 for a three-day confab featuring seminars, TV tapings, and special musical presentations.

Rizen is the debut act from the new label by award-winning producer **Sanchez Harley**, Chez Musique Records, which is partnered with Light Records/Compendia. "They are like the **Clara Ward Singers** of today," Harley says of the group, whose self-titled CD will be released next month. "Raised and rooted in church, they bring an energy and youthfulness that is a little different. It's a freshness and genuine feeling toward real church stuff. We call it straight, contemporary church—new church."

The partnership is one of several that Light Records president **Phillip White** has forged in the past two months to gain key exposure and broaden market share.

White says, "Our vision is to champion a new business model in gospel music. There were a couple of rules broken. One is that we split the profits"—he declines to give specifics—"and the second is that they retain ownership of their masters."

It was those terms that caught the attention of Tehillah Records GM **Jerry Paries**. Tehillah's partnership with the label kicked off with the recent rerelease of the 2001 disc *Daughters of Promise* and shifts into high gear with the July release of *Bishop Morton and the Full Gospel Baptist Church Fellowship Mass Choir*, featuring **Bishop Paul S. Morton** on four tracks. The release is timed to coincide with the 10th annual Full Gospel Baptist Church Fellowship convention in Atlanta.

"Everything we asked for, they gave to us," Paries says of the unconventional, one-year deal with options that his company is enjoying with Light. "We still own 100% of our company."

Morton, who owns Tehillah, couldn't be more pleased also: "I felt as

though we have the right people in place at Tehillah, but distribution is the key to our success."

One artist sure to benefit from Light/Compendia's increased exposure is **Tony Rich**, who makes his debut on the label this summer with the release of *Resurrected*. The move to Light is one Rich says just made sense: "There's nothing threatening or secular about my music. It's always just been thought-provoking. Besides, God has a way of speaking to people through music, and I'm not about to limit myself."



RIZEN

Download Festival Offers 'Legitimate' Live Music

BY JULIANA KORANTENG

The European division of live-entertainment giant Clear Channel Entertainment (CCE) just might have the solution to easing the heavy revenue losses record labels have suffered because of digital-music piracy.

On the May 30-June 1 weekend in the U.K., CCE Europe launches its new live-music brand, Download Festival. Taking place at Donington Park in the U.K.'s Midlands region in front of 50,000 spectators, the headliners include rock heavyweights Limp Bizkit, Deftones, and Marilyn Manson.

The concept is to take digital music into the live-music arena. And its implementation has seen CCE Europe linking up with Wipit—the London-based, legitimate peer-to-peer (P2P) song-swapping service—and 12snap, a Pan-European cell-phone marketing specialist.

The partnership will integrate PC-based Internet and wireless content to promote the festival, communicate with fans, and distribute music before, during, and after the show.

For CCE Europe senior VP of new media Nora Rothrock, the move will help counter the increase in unauthorized free downloads being supplied by such P2P services as Morpheus and Kazaa.

"For us, it's a [reflection of] what's happening. We know the future of music is digital distribution, and we want to give people a chance to experience legitimate digital downloads," says Rothrock, who was appointed to bring CCE's concerts, events, and venues into the digital realm. "Because whatever happens to recorded music, people will always go to live events."

She believes Download Festival is the first of its kind. To that end, her first move was to commission its logo, the electronic Download Dog, in March.

Commissioned from London-based digital-software company Skinkers Communications, Download Dog is an animated canine that can be downloaded from downloadfestival.co.uk/downloads to sit on the user's PC desktop.

Once the user logs on to the Internet, Download Dog will emit an ironic cat's meow during scheduled times to inform fans of regularly updated news, music audio and videoclips, competitions, artist interviews, and other pre- and post-festival information.

The tickets, sold via Ticketmaster, range from \$111.30 for the weekend to \$62.80 for one day. Each ticket gives the buyer a unique number, which can be used at the festival's Web site to download copyrighted songs approved by the 50-plus acts that are performing.

The acts are being invited to contribute up to three songs each for downloading by ticket holders only.

One will be a back-catalog track, the second will be a promotional pre-release that times out before going to retail, and the third will be a song recorded at the event and later encrypted for downloading. Rothrock observes, "We feel that's the ultimate souvenir."

There will also be a small Internet café nearby to give fans the option to download the selected songs during the event via the festival's site and through Wipit.

Wipit, which only carries songs approved by labels for swapping, will handle the downloads' back-end technology. Additionally, it is liaising with the artists and other copyright owners, such as the record companies, for Download Festival.

Wipit CEO Paul Myers is confident of a positive response from most of the participating acts. "We're doing something completely different: a live concert with music to take away," he says. "With Download Festival, we've

skipped a generation, giving ticket holders music included in their ticket price before the event and a souvenir of the day to download when



MYERS

they get home." Participating fans can also subscribe to Wipit's full service at a discount.

CCE, which has publicly announced plans to use cell phones to

communicate with ticket holders with text messages, will start using that strategy at the festival. It has joined forces with wireless marketing company 12snap to communicate news and information about Download Festival via this method.

At the festival, CCE and 12snap will be offering text-to-screen chat services, where cell-phone owners can send text messages to the venue's large video screens, especially if they have lost a friend among the crowd. Rothrock explains, "In the future, during the downtime at these events, we'll get people to play [mobile] games and interact with each other by using multimedia messaging and by taking photos of each other."

The wireless marketing strategy is expected to be a hit in Europe, where cell-phone penetration ranges from more than 70% throughout the European Union, reaching more than 90% in Italy and the Nordic markets.

This compares with the estimated

50% penetration in the U.S. Moreover, the U.S. lags behind Europe in the introduction of 3G (third-generation) phones that can also take photographs and transmit multimedia messages in the form of text, photos, audio, and video.

The digital strategy is taken one step further since one of the festival's sponsors is Scuzz, a new interactive music TV channel launched by U.K. digital satellite TV operator BSkyB (a News Corp. subsidiary) to compete against MTV.

To complete the new-media experience for fans who cannot wait for their tickets to be mailed, they have the option to buy their tickets online and print them at home. It will feature a bar code that will be scanned at the venue.

Rothrock's ambitions do not end in the U.K. She plans to take the event to other parts of Europe or include elements of it in CCE's 20 other festivals in the U.K. and in continental Europe.

Rolling Rock Town Fair Moves From Latrobe To Pittsburgh

BY RAY WADDELL

NASHVILLE—After successfully branding the event in the rock hotbed of Latrobe, Pa., producers of the fourth annual Rolling Rock Town Fair are moving the festival to Pittsburgh's Heinz Field for this year's July 26 concert.

On the bill for the festival—which is named for the much-loved brew that calls Latrobe home—are Blink-182, Puddle of Mudd, 311, Def Leppard, Sum 41, Saliva, and Trapt.

From the beginning, the mandate was to connect live rock music with the unique vibe of Rolling Rock. "Our objective the first year was to connect to a young-adult consumer and deliver the brand message in the most turnkey way possible, and music is a great way to do that," says Jon Genese, Labatt USA director of marketing for domestic specialty brands. (Labatt USA distributes Rolling Rock.) "We wanted consumers to experience the brand first-hand, in our hometown."

Another goal was to be different amid summer's multi-act concert clutter, and the "town fair" concept—with beer gardens, carnival attractions, and a full day of ancillary activities to augment the rock'n'roll—proved effective. For three years the event did well at the Westmoreland Fairgrounds in Latrobe, roughly 45 minutes outside of Pittsburgh. About 30,000 attended in 2000, and 50,000 and 45,000 came in 2001 and 2002, respectively.

Tickets were \$33 the first year. They increased to the \$50 range in following years, which is reasonable when compared with many multi-artist concerts now on the road. Rolling Rock Town Fair has now become one of the most successful

one-day music festivals out there.

"We've also gotten better at maximizing our money," Genese admits. "We've become more sophisticated and tighter on production costs and more educated about what we need to do. The first year we spent a lot more than we needed to."

Track Entertainment came on board in the festival's second year as a producer, helping to bring off the event in a more cost-effective manner without sacrificing talent quality or marketing muscle. This year, Rolling Rock Town Fair will be promoted with national TV spots for the first time on VH1.

With a production budget in the \$2 million range, including talent, Genese admits that, from a ticket-selling standpoint, the fair has never broken even. Rather, the event is viewed as a marketing expenditure as opposed to a revenue producer.

"We don't need to break even. This is an investment in the brand, and we don't want to sacrifice the event to say we broke even," Genese says. "We just need to be good event-marketing professionals to make sure the event is produced so we can bear the costs."

MAKING THE MOVE

Genese says that taking the festival to Heinz Field, home of the Pittsburgh Steelers, "was a big decision and not one taken lightly. The fairgrounds were a great site; it delivered the concept and allowed us to establish a successful event."

But the risks and logistical problems attached with a remote location like Latrobe, along with the space confinements, led to the move to Heinz Field—where Rolling Rock is, not coincidentally, the official beer of

the venue. Stadium infrastructure, improved parking and production capabilities, better concessions, and more local amenities were all considerations. "We had to actually build a venue the last three years in Latrobe," Genese says. "We think, with the improved logistics of Heinz Field, people can experience a great festival, and Pittsburgh is a great city."

THE TALENT

Over the years, Rolling Rock Town Fair has recruited an impressive array of talent, including Stone Temple Pilots, Red Hot Chili Peppers,



SUM 41

Incubus, Godsmack, Staind, and OutKast. With so many multi-artist rock tours like Ozzfest, Lollapalooza, and Summer Sanitarium on the road this year, putting a powerful bill together was a challenge.

Track Entertainment president Lee Heiman says, "Every year, the pickings get a little slimmer. There are only so many modern rock bands out there, and it's difficult to get a lineup that works. There are a lot of modern rock

acts that draw 3,000 to 4,000 but not 20,000. You look for the total to be greater than the sum of the parts."

The festival has become popular with bands. "Rolling Rock happens to be my favorite beer," Deryck Whibley of Sum 41 notes. "So I'm looking forward to all the free Rolling Rock I can drink."

Younger acts do not seem to attach a stigma to corporate sponsorships the way some bands of previous eras have. Whibley says, "I don't have a problem with [sponsorships]. Not if it's something we believe so strongly in like beer or liquor."

The talent budget this year is in the \$750,000 range; production, not counting talent, is about \$750,000. Production includes a turntable stage that will keep set changes between bands to less than five minutes.

Heiman says they are also adding a second stage outside the stadium, with a couple of support acts and some local bands that won the chance to play at the festival. Other attractions include a Ferris wheel, contests, midway games, vendors, and the Fender Roadhouse beer garden.

"Moving to Heinz Field tightens up our budget a drop, but a stadium show is a stadium show," Heiman says. "It still costs a lot. A key thing for us is the stadium is 140 feet high, so you have to have a lot of cabinets of sound to reach those top tiers."

Stadium capacity is about 60,000, but the manifest for Town Fair will be limited to 45,000-50,000 because of site lines and areas designated for production. Ticket prices are \$65.33 for the 5,000 field-level ducats available, \$55.33 for the lower level, and \$40.33 for the upper level. Gates open at 1 p.m., and the music lasts until after 11 p.m.

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	Nationwide Arena, Columbus, Ohio April 22	\$1,877,400 \$175/\$45	23,782 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Mid-America Center, Council Bluffs, Iowa April 19-20	\$1,004,565 \$75.25/\$85.25	14,392 14,535 two shows	Clear Channel Entertainment
JIMMY BUFFETT	Smirnoff Music Centre, Dallas April 22	\$912,492 \$66/\$36	19,823 sellout	House of Blues Concerts
CHER, TOMMY DRAKE	Phillips Arena, Atlanta April 25	\$872,885 \$79.75/\$35.75	12,847 14,130	Clear Channel Entertainment
JIMMY BUFFETT	HiFi Buys Amphitheatre, Atlanta April 17	\$863,062 \$66/\$36	18,968 sellout	House of Blues Concerts
JIMMY BUFFETT	AmSouth Amphitheatre, Antioch, Tenn. April 19	\$806,584 \$68/\$36	18,221 18,894	Clear Channel Entertainment
R. KELLY	Allstate Arena, Rosemont, Ill. April 25	\$677,510 \$60/\$25	14,606 sellout	Clear Channel Entertainment
TIM MCGRAW	American Airlines Center, Dallas April 25	\$634,432 \$59.50/\$39.50	11,990 14,026	Clear Channel Entertainment, The Messina Group
PEARL JAM, SPARTA	HiFi Buys Amphitheatre, Atlanta April 19	\$610,920 \$48/\$42	13,934 15,000	House of Blues Concerts
JOHN FARNHAM	Parliamentary Zone Opposite Questron, Canberra, Australia April 4-6	\$579,878 (\$983,397 Australian) \$60.52/\$42.13	11,148 11,454 three shows	Glenn Wheatley, TalentWorks
PEARL JAM, SPARTA	Gund Arena, Cleveland April 25	\$565,460 \$35	16,528 18,344	Clear Channel Entertainment
PEARL JAM, SPARTA	First Union Spectrum, Philadelphia April 28	\$553,002 \$37	15,259 sellout	Clear Channel Entertainment
MANÁ	Estadio Modelo, Guayaquil, Ecuador April 12	\$476,954 (11,923,850,000 sucre) \$80/\$65/\$18	18,260 sellout	Evenpro/Water Brother Prods.
JOHN FARNHAM	J.J. Kelly Park, Wollongong, Australia April 8-10	\$473,146 (\$789,761 Australian) \$60.24/\$41.94	9,711 10,973 three shows	Glenn Wheatley, TalentWorks
AVRIL LAVIGNE, SIMPLE PLAN, GOB	Long Beach Arena, Long Beach, Calif. May 1	\$412,818 \$35/\$27.50	12,713 sellout	Goldenvoice
MATCHBOX TWENTY, SUGAR RAY, MAROON 5	United Center, Chicago May 2	\$411,115 \$45/\$35	9,231 13,702	Jam Prods.
MATCHBOX TWENTY, SUGAR RAY, MAROON 5	Xcel Energy Center, St. Paul, Minn. April 30	\$411,075 \$45/\$35	9,293 11,500	Jam Prods.
ALAN JACKSON, MARTINA McBRIDE, JOE NICHOLS	Ervin J. Nutter Center, Dayton, Ohio May 4	\$409,476 \$59.50/\$39.50	7,288 9,819	Outback Concerts, Jack Utsick Presents
FOO FIGHTERS, TRANSPLANTS, CAVE IN, SPECIAL GOODNESS	Universal Amphitheatre, Universal City, Calif. April 17-18	\$378,268 \$32.50	11,639 two sellouts	House of Blues Concerts, Goldenvoice
BROOKS & DUNN, BRAD PAISLEY, RASCAL FLATTS, AARON LINES, JEFF BATES, CLEDUS T. JUDD	Resch Center, Green Bay, Wis. April 25	\$375,063 \$55/\$45	8,001 8,897	Clear Channel Entertainment
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Alliant Energy Center, Madison, Wis. May 2	\$371,213 \$37.50	9,899 sellout	Frank Prods.
PEARL JAM, SPARTA	Rupp Arena, Lexington, Ky. April 21	\$341,326 \$38.25	9,935 11,088	Clear Channel Entertainment
MANÁ	Coliseo Rominahui, Quito, Ecuador April 10	\$339,313 (8,482,812,500 sucre) \$80/\$65/\$15	13,867 sellout	Evenpro/Water Brother Prods.
GOOD CHARLOTTE & NEW FOUND GLORY, LESS THAN JAKE, THE DISASTERS	First Union Spectrum, Philadelphia May 2	\$331,971 \$25	13,663 sellout	Clear Channel Entertainment
AVRIL LAVIGNE, SWOLLEN MEMBERS, GOB	Pengrowth Saddledome, Calgary, Alberta April 23	\$324,665 (\$489,630 Canadian) \$24.20	13,723 sellout	Clear Channel Entertainment
ASHA BHOSLE & ADNAN SAMI	Long Beach Arena, Long Beach, Calif. May 3	\$322,880 \$78/\$38	7,005 7,598	Super Entertainment
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Omaha Civic Auditorium, Omaha, Neb. May 4	\$321,300 \$37.50	8,568 9,500	Beaver Prods.
AVRIL LAVIGNE, SWOLLEN MEMBERS, GOB	Skyreach Centre, Edmonton, Alberta April 24	\$319,270 (\$463,260 Canadian) \$24.12	13,471 sellout	Clear Channel Entertainment, In-house
ALAN JACKSON, MARTINA McBRIDE, JOE NICHOLS	Roberts Stadium, Evansville, Ind. May 3	\$318,177 \$51.50/\$47.50	6,199 7,765	Outback Concerts, Jack Utsick Presents
ZZ TOP, TED NUGENT	Ford Center, Oklahoma City May 3	\$314,460 \$39.50	7,961 10,000	Beaver Prods.
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Kemper Arena, Kansas City, Mo. May 5	\$308,440 \$40	7,711 10,000	Beaver Prods., Clear Channel Entertainment
GOOD CHARLOTTE & NEW FOUND GLORY, HOT ROD CIRCUIT, LESS THAN JAKE	Worcester's Centrum Centre, Worcester, Mass. April 24	\$301,775 \$25	12,071 12,529	Mass Concerts
50 CENT, CLIPSE	Bryce Jordan Center, University Park, Pa. April 25	\$300,398 \$32.50	9,466 sellout	Clear Channel Entertainment, Steve Litman Presents
GAITHER HOMECOMING	First Union Center, Philadelphia May 2	\$298,609 \$32.50/\$22.50	12,192 sellout	Clear Channel Entertainment
PEARL JAM, SPARTA	Savvis Center, St. Louis April 22	\$297,885 \$35	9,005 13,849	Clear Channel Entertainment, In-house

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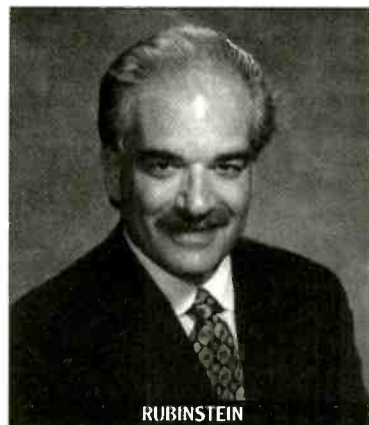
MUCH ADO: Amid much hype and media focus, the Dixie Chicks arena tour is under way, with no problems reported at the May 1 opening show at the Bi-Lo Center in Greenville, S.C.

The circus has left town. Bi-Lo Center director **Ed Rubinstein** says, "We're fine now. The press has gone home, the Chicks have moved on, and everybody had a great time."

Press outnumbered protesters at the tour opener, which followed two days of rehearsals under tight security. "We had a bomb dog search the building on Monday [April 28], then we locked the building down and the Chicks

cert events, family shows, and theater presentations to the 22,000-seat arena. The Alerus Center is managed by Compass of Grand Forks, a subsidiary of Compass Facility Management of Ames, Iowa. Compass is the third-largest manager of public assembly facilities in America with ongoing service contracts in 10 states.

Other Midwest facilities serviced by Compass include **Swiftel Center** in Brookings, S.D.; **Midwest Wireless Civic Center** in Mankato, Minn.; **U.S. Cellular Center, Paramount Theatre**, and **Cedar Rapids Ice Arena** in Cedar Rapids, Iowa; **RiverCenter** and the **Adler Theatre** in Davenport, Iowa; the **Beardsley Theatre and Frauenthal Center** in Muskegon, Mich.; the **Topeka Performing Arts Center** in Topeka, Kan.; and the **Clay County Events Center** in Spencer, Iowa. Compass produces Broadway shows with Jam in five markets.



RUBINSTEIN

came in on Tuesday," Rubinstein says. "Everybody that came in was wanded, including [Chicks singer] **Natalie Maines**."

Increased security expenses were absorbed by the Chicks' camp as an added rehearsal cost, and Rubinstein says they "paid it willingly." As it turned out, the show grossed more than \$855,000 and drew more than 14,000 people, one of the top nights in the building's history. Merchandise sales were healthy, but an incomplete product line kept per caps at less than \$5.

With the event now come and gone, Rubinstein says the end result is some good public relations for the building and the city. "We participated in the great American debate. And there were no issues. From that standpoint, everything came out great."

Concerts West promoted the Greenville show with **Steve Moore** of TBA Entertainment.

THE COMPASS IS JAMMED: SMG and Chicago-based Jam Productions have reached a joint booking agreement with the **Alerus Center** in Grand Forks, N.D., to bring con-

SO LONG, SIDNEY: The April 23 death of venue industry pioneer **Sidney Shlenker** in Los Angeles—of heart failure, at age 66—in many ways marks the end of an era. Controversial and ambitious, no one could ever accuse Shlenker of thinking small. A key player in the early development of the Houston **Astrodome** and the **Pyramid** in Memphis, Shlenker was also known for getting Pace Entertainment off the ground in 1965 with former partner **Allen Becker**. Pace was conceived to bring events to the then-new Astrodome and ended up being a good return on investment.

"I think Sidney put up \$15,000 and I put up \$15,000, which I probably borrowed from Sidney," Becker told this writer in a 1998 interview when Pace was acquired by SFX (now Clear Channel Entertainment) for \$130 million.

Of course, Becker is the father of **Brian Becker**, who is now CEO of Clear Channel Entertainment. Shlenker became CEO of Astrodome Corp. and president of the Houston Astros, then moved to the NBA after buying a share of the Houston Rockets. He bought the Denver Nuggets for \$20 million, then sold the team for \$65 million four years later.

Shlenker also helmed the 20,000-seat Pyramid in its conceptual and construction phases, then left amid financial troubles in 1991, before the building opened. A 1998 auto accident had left Shlenker paralyzed.

Rhythm, Rap, and The Blues™



by Gail Mitchell

LIVING LEGENDS: Billboard/American Urban Radio Networks' upcoming R&B/Hip-Hop Conference and Awards Show welcomes a new addition: the Living Legends Foundation's awards dinner. Stay tuned for more details about this and other conference events at Miami Beach's Roney Palace (August 6-8).

MORE MAGIC: As reported earlier (*Billboard Bulletin*, May 2), Magic Johnson Entertainment (MJE) and MCA have mutually ended their Magic Johnson Music label association. Despite this, R&B artist **Avant** remains signed to Magic Johnson Music/MCA. His next album is expected this fall.

However, the former Los Angeles Laker has also secured a first-look pact with MCA Records for soundtracks tied to MJE-developed film and TV projects. MJE released the *Brown Sugar* soundtrack last year.

MJE is currently working on the MTV reality program *Who's Got Game*. It is set to air in late June.

A FORD IN HER FUTURE: **Beyoncé Knowles'** Music World Music/Columbia solo debut, *Dangerously in Love*, is now set for July 8. But you can hear her perform songs from the album June 14 on the Spring Communications pay-per-view concert *Ford Presents Beyoncé Knowles, Friends & Family*. In a salute to its centennial, Ford is hosting the program, airing live from the auto maker's Dearborn, Mich., birthplace (\$9.95; 9 p.m. EDT).

Joining Knowles during the nearly three-hour event will be **Destiny's Child** members **Kelly Rowland** and **Michelle Williams** and fellow Music World Music acts **Solange** (Knowles' younger sister), **Play**, and **Ramiah**.

ON THE RECORD: So exactly what is up with Def Soul's long-rumored Classics division? Former Motown and DreamWorks executive **Jheryl Busby** is said to be heading the division. **Anita Baker**, **Barry White**, and other veteran R&B names have been banded about in terms of its roster.

The latest word on the street is that "Lady Marmalade" herself, **Patti LaBelle**, is officially on board and recording the division's first release. However, Def Jam/Def Soul says it can't say "anything is concrete" at this point.

REFLECTIONS: Quick. What was the last song **Holland-Dozier-Holland** wrote together?

The **Four Tops'** 1983 single "I Just Can't Walk Away" may not be top of mind for most. But "How Sweet It Is" and other songs from Motown's enduring legacy definitely are.

Motown's pioneering sound architects **Brian Holland**, **Lamont Dozier**, and **Eddie Holland** are being honored with BMI's 2003 Icon Award May 13 and inducted the day before into Hollywood's Rockwalk.

Although excited and pleased by



BRIAN HOLLAND (LEFT), LAMONT DOZIER, AND EDDIE HOLLAND

these accolades, the trio isn't sitting back on its gifted laurels. Dozier is working on a Broadway show and a forthcoming album (*Ladies Man*) on his Hithouse Records. The Holland brothers helm a production company with artists including **Mavis Staples** and **Ronnie Laws**. They're also developing various artists: singer/songwriter **Felisa Mirasol**, Detroit girl group **Forshé**, and rapper **Flexx G**.

"Why our songs have stood the test of time, I'm not sure," Eddie says. "But it was something we loved and liked doing." Dozier adds, "These songs were the first of their kind to be considered crossover music for all different races and creeds."

Asked what contemporary writers catch their ears, Brian says he "pays close attention" to **50 Cent** and **Lil' Kim**. "I'm beginning to like a lot of those rap songs. It's unbelievable how Lil' Kim writes those lyrics."

For Eddie, it's **Babyface** ("one of the finest writers around, ever"). Dozier cites **Norah Jones** and **Diane Warren**.

The three prefer to look ahead rather than dwell on their past lawsuit with Motown. "We still speak to **Berry [Gordy]** today," Eddie says. "It was just one of those unfortunate things."

"Some things should have never been and are better off forgotten," Dozier adds. "We were all brought together to create this music that touches people all over the world. It's the bigger, spiritual picture. That's what HDH, our songs, Berry Gordy, and Motown are all about."

Dwele: An Interesting 'Subject'

After Guesting On Slum Village's 'Tainted,' Artist Is Ready For His Album Debut

BY RASHAUN HALL

The proverb "slow and steady wins the race" is not one generally heard in the halls at record labels. However, Virgin Records is taking that approach with its neo-soul newcomer Dwele (pronounced "dwell-lay"). The singer/songwriter makes his debut May 20 with *Subject*.

The artist was first introduced to a national audience via Slum Village's 2002 single "Tainted." The song peaked at No. 31 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"That was important for the company, because it exposed Dwele to a large audience," Virgin senior VP/GM of urban music Jayson Jackson says. "The video was top five at BET, and it might have garnered over 2,500 radio spins at its peak. It brought his voice, name, and likeness to the masses on a mainstream level."

For Dwele, who has also written and produced for singer/rapper T-Love, collaborating with Slum Village was like working with family.

"I met Slum Village when I was performing at Café Mahogany back in '97 or '98," the Detroit native recalls. "T3 and Baatin [of Slum Village] would occasionally come down. They wanted to put me on the road with them. That's how we all linked up. At the time, I was doing hip-hop, so we started bouncing songs off each other. We were pretty much in the same musical vein."

His relationship with the group not only allowed him to be featured on "Tainted" but also helped him secure a deal with Virgin.

"I released a demo album of which I only made 100 copies," says Dwele, who is managed and booked by Tim Maynard of Detroit-based Timotheous Entertainment. "I sold those copies, and Slum got one of them. They took it to Timotheous, their management, who shopped it to a few labels. Virgin offered the best deal at the time."

"I wasn't really shooting for this from the jump," he adds. "But when the opportunity came along, I said, 'Let's do it!' I've done music my whole life, so it's an honor to be on Virgin and to have survived the storm of the last few years there."

For Virgin, the aim now is to firmly plant Dwele in the marketplace. "We're going to grow this project organically and look for our champions in the marketplace to be people who truly love this artist and this music," Jackson says. "We hope to let their energy spread and go from there."

"We're also looking to partner with people to do interesting things," he continues. "We partnered with Giant Step on the initial campaign to send out the Dwele 12-inch [vinyl single] both domestically and overseas."

Giant Step and Virgin have already

received a great response from "Find a Way," the album's first single. The midtempo, groove-driven soul track is what fans have come to expect from Dwele.

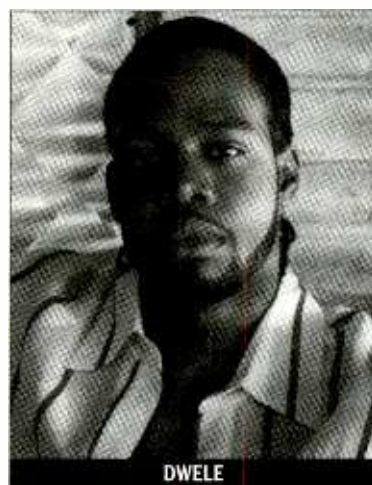
Jackson says there was buzz about Dwele even before Virgin put the record out. "His demo CD seemed to circulate from Detroit to New York, L.A., and London," he says. "From London, it went to France, Germany, Sweden, and, in

some cases, even Japan.

"Too Fly," his remake of Stevie Wonder's "Too High," had people asking, 'Who is this new guy Dwele out of Detroit?' Those who are in the know and are on the nu-soul music cusp already know about Dwele and have for a while."

According to Jackson, the label plans to work with indie promotion firms Patio Music and Cornerstone Promotion in promoting the album. Tracks from *Subject* will be featured on each of the companies' respective promotional compilations. Jackson says, "We are using the venues and elements that we consider to be our partners in this genre to get Dwele's message out there."

That said, Dwele sees *Subject* as his work of art. "The title song is about me looking at music as a subject the way an artist would look at a subject," says the singer, who publishes his songs through Modat Music (ASCAP). "He has to study the subject. He has to almost become one with it. In order for me to make a work of art, I have to study everything about the subject."



DWELE

MAY 17 2003 Billboard HOT RAP TRACKS™			
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	21 QUESTIONS SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
2	2	GET BUSY VPI/ATLANTIC	Sean Paul
3	3	CAN'T LET YOU GO DESERT STORM/ELEKTRA/VEEG	Fabulous Featuring Mike Shorey & Lil' Mo
4	4	I KNOW WHAT YOU WANT J/MONARC/RMG/DJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
5	5	BEAUTIFUL DUGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
6	6	IN DA CLUB SHADY/AFTERMATH/INTERSCOPE	50 Cent
7	7	I CAN ILL WILL/COLUMBIA	Nas
8	10	MAGIC STICK QUEEN BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
9	8	EXCUSE ME MISS ROC-A-FELLA/DEF JAM/DJMG	Jay-Z
10	9	THE JUMP OFF QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
11	11	NO LETTING GO GREENSLEEVES/VPI/ATLANTIC	Wayne Wonder
12	12	PUMP IT UP DEF JAM/DJMG	Joe Budden
13	14	NEVER SCARED BREAK 'EM OFF/50 SO DEFARISTA	Bone Crusher Featuring Killer Mike & T.I.
14	13	IN LOVE WIT CHU 50 SO DEFARISTA	Da Brat Featuring Cherish
15	15	P***YCAT THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott
16	16	GET BY RAWKUS/MCA	Talib Kweli
17	24	P.I.M.P. SHADY/AFTERMATH/INTERSCOPE	50 Cent
18		HAIL MARY NOT LISTED	Eminem, 50 Cent & Busta Rhymes
19	18	SING FOR THE MOMENT WEB/AFTERMATH/INTERSCOPE	Eminem
20	17	PIMP JUICE FO REEL/UNIVERSAL/UMRG	Nelly
21	19	STILL BALLIN' AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
22	22	GET LOW BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
23	23	STEP DADDY COLLIPARK/UNIVERSAL/UMRG	Hitman Sammy Sam
24		LIKE A PIMP SRC/UNIVERSAL/UMRG	David Banner Featuring Lil' Flip
25		ROLL WIT M.V.P. M.V.P./ARTISTDIRECT	Stagga Lee

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

MAY 17 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)
1	1	11	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	26	28	11	I Wish I Wasn't HEATHER HEADLEY (RCA/RMG)
2	5	14	Can't Let You Go FABOLOUS (DESERT STORM/ELEKTRA/EEG)	27	27	13	P***ycat MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
3	4	16	I Know What You Want BUSTA RHYMES & MARIAH CAREY (J&M/NARC/RMG/DJMG)	28	22	15	Girlfriend B2K (T.U.G./EPIC)
4	2	14	Get Busy SEAN PAUL (VP/ATLANTIC)	29	34	6	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
5	3	17	Beautiful SNOOP DOGG (IDGGYSTYLE/PRIORITY/CAPITOL)	30	29	7	I Love You DRU HILL (DEF SOUL/DJMG)
6	10	13	Put That Woman First JAHMEIM (DIVINE MILL/WARNER BROS.)	31	30	10	Get By TALIB KWELI (RAWKUS/MCA)
7	6	17	I Can NAS (ILL WILL/COLUMBIA)	32	50	2	Hail Mary EMINEM, 50 CENT & BUSTA RHYMES (NOT LISTED)
8	14	7	Magic Stick LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	33	33	8	In Love Wit Chu DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)
9	12	15	Say Yes FLOETRY (SOLJAZ/DREAMWORKS)	34	38	6	Get Low LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
10	9	27	How You Gonna Act Like That TYRESE (J/RMG)	35	40	7	I'll Never Leave R. KELLY (JIVE)
11	8	17	Excuse Me Miss JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	36	54	5	Come Over AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
12	7	21	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	37	37	34	Fabulous JAHMEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
13	19	7	So Gone MONICA (J/RMG)	38	31	17	Hell Yeah GINUWINE FEAT. BABY (EPIC)
14	16	10	Snake R. KELLY FEAT. BIG TIGGER (JIVE)	39	44	9	Like A Pimp DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)
15	11	29	Ignition R. KELLY (JIVE)	40	41	4	21 Questions (Again) DEBCCA (MASS APPEAL)
16	13	16	The Jump Off LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	41	59	2	In Those Jeans GINUWINE (EPIC)
17	18	14	What Would You Do? THE ISLEY BROTHERS (DREAMWORKS)	42	35	10	Shoulda, Woulda, Coulda BRIAN MCNIGHT (MOTOWN/UMRG)
18	17	31	No Letting Go WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	43	39	15	Pimp Juice NELLY (FO REEL/UNIVERSAL/UMRG)
19	25	3	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/DJMG)	44	45	7	Step Daddy HITMAN SAMMY SAM (COLLIPARK/UNIVERSAL/UMRG)
20	15	27	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	45	32	40	Love Of My Life (An Ode To Hip Hop) ERIKAH BADU FEAT. COMMON (FOX/MCA)
21	20	11	4 Ever LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	46	42	27	Guess What SYLVEENA JOHNSON (JIVE)
22	26	11	Never Scared BONE CRUSHER (BREAK 'EM OFF/50 SO DEF/ARISTA)	47	46	41	dontchange MUSIQ (DEF SOUL/DJMG)
23	21	6	Beware Of The Boys (Mundian To Bach Ke) PANJABI MC FEAT. JAY-Z (SEQUENCE)	48	43	4	Rock Your Body JUSTIN TIMBERLAKE (JIVE)
24	24	12	Pump It Up JOE BUDDEN (DEF JAM/DJMG)	49	49	3	How You Want That LOON FEAT. KELIS (BAD BOY/UMRG)
25	23	29	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	50	53	3	Never Leave You - Uh Oooh, Uh Oooh! LUMIDEE (UNIVERSAL/UMRG)

Records with the greatest impressions increase. © 2003. VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MAY 17 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)
1	—	1	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	26	33	12	Through The Rain MARIAH CAREY (MONARCH/ISLAND/DJMG)
2	1	3	Beware Of The Boys (Mundian To Bach Ke) PANJABI MC FEAT. JAY-Z (SEQUENCE)	27	14	12	The Jump Off LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
3	2	5	Who Run This ROY JONES, JR. (BODY HEAD)	28	37	31	Throw Up RACKET CITY (447/LANDSPEED)
4	32	2	Stop/Excuse Me Miss Again JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	29	9	18	Just Like You G-VIZ (COMPOUND/DRPHEUS)
5	10	12	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	30	34	7	Come Close (Closer) COMMON (MCA)
6	8	13	No Means No NEE NEE GWYN (BASE HIT)	31	28	14	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
7	3	4	All Life Long MO THUGS (D3/MO THUGS/RIVERA)	32	26	14	Get Busy SEAN PAUL (VP/ATLANTIC)
8	23	2	Pump It Up JOE BUDDEN (DEF JAM/DJMG)	33	35	2	Like A Pimp DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)
9	11	11	Starting With Me BRANDY MOSS-SCOTT (HEAVENLY TUNES)	34	47	2	One For Peedi Crakk PEEDI CRAKK (ROC-A-FELLA/DEF JAM/DJMG)
10	7	3	If You Let Me LOU MOSLEY (JENSTAR)	35	22	11	Hell Is A Flame BIG C (SOUTHPAWK E.S.)
11	—	1	Don't Wanna Try FRANKIE J (COLUMBIA)	36	21	28	Soldier's Heart R. KELLY (JIVE)
12	12	4	63/64 RIDEZ BOYZ (GREEN TEETH/BAYSIDE)	37	48	5	Nice Girl, Wrong Place GANG STARR FEAT. BOY BIG (VIRGIN)
13	31	2	How You Want That LOON FEAT. KELIS (BAD BOY/UMRG)	38	17	5	Hell Yeah GINUWINE FEAT. BABY (EPIC)
14	13	3	Super B-Boy Pimpin' THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRIDE)	39	72	4	Get By TALIB KWELI (RAWKUS/MCA)
15	41	2	Crush On You MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)	40	—	1	Hot Damn CLIPSE (STAR TRAK/ARISTA)
16	6	10	Guess What (Guess Again) SYLVEENA JOHNSON FEAT. R. KELLY (JIVE)	41	20	14	Beautiful SNOOP DOGG (IDGGYSTYLE/PRIORITY/CAPITOL)
17	5	18	Never Scared BONE CRUSHER (BREAK 'EM OFF/50 SO DEF/ARISTA)	42	—	1	Alright ALLEN ANTHONY (ROC-A-FELLA/DEF JAM/DJMG)
18	46	2	Flipside FREEWAY FEAT. PEEDIE CRAKK (ROC-A-FELLA/DEF JAM/DJMG)	43	59	2	Stylin' FOXY BROWN (DEF JAM/DJMG)
19	15	4	So Gone MONICA (J/RMG)	44	70	2	Hands Up TLC (ARISTA)
20	16	24	Dance With Me JAMIE LEE (RIPE)	45	—	1	Step Daddy HITMAN SAMMY SAM (COLLIPARK/UNIVERSAL/UMRG)
21	4	8	I Know What You Want BUSTA RHYMES & MARIAH CAREY (J&M/NARC/RMG/DJMG)	46	36	11	Pack Ya Bags SARAI (SWEAT/EPIC)
22	18	6	Rich Man RUSSELL FEAT. R. KELLY (P/RP/ARIST/DRPHEUS)	47	63	14	Yeah Yeah U Know It KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/DJMG)
23	19	7	4 Ever LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	48	44	4	Back In The Day MISSY ELLIOTT FEAT. JAY-Z (THE GOLD MIND/ELEKTRA/EEG)
24	38	13	Cry Me A River JUSTIN TIMBERLAKE (JIVE)	49	68	21	Star 702 FEAT. CLIPSE (MOTOWN/UMRG)
25	65	4	I Need You Now (Live) SMOKIE NORFUL (EMI GOSPEL)	50	40	11	Girlfriend B2K (T.U.G./EPIC)

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

R&B/HIP-HOP

Words & Deeds™



by Rhonda Baraka

RETURN OF BLEEK: Memphis Bleek makes a dramatic return with his new album, *M.A.D.E.* The Roc-a-Fella/Def Jam set bows June 24.

The project features appearances by **Jay-Z** and **Beanie Sigel** ("Hypnotic"), **Trick Daddy** ("Round Here"), and **Donell Jones** ("P.Y.T."). On the production side are **Just Blaze**, **Kanye West**, and **Scott Storch**. The first single is the Just Blaze-produced "Everything a Go."

M.A.D.E. is Bleek's first album in three years. His debut, *Coming of Age*, was released in 1999. That was followed in 2000 by *The Understanding*. Both are certified gold.

Late this month, Bleek joins the summer ROC Army Tour. He will hit the road with fellow Roc-a-Fella acts **Cam'ron**, the **Diplomats**, **M.O.P.**, **Sigel**, **Freeway**, and **State Property**.

HAPPY TO BE NAPPY: Eight-member outfit **Nappy Headz** is ready to put Tallahassee, Fla., on the hip-hop map with *Witness a Southern Dynasty*. Set for release July 22 by Houston-based Omni Distribution, the album is produced by group member **Faheem Najm**.

At 18, Najm is the youngest member of the group, whose ages range

TLC HONORED: Tionne "T-Boz" Watkins, Rozonda "Chilli" Thomas, and the late Lisa "Left Eye" Lopes will be among those honored as recipients of the 2003 Heroes Awards. The awards are presented by the Atlanta chapter of the National Academy of Recording Arts and Sciences (NARAS).

Atlanta chapter executive director **Michele Caplinger** says TLC was chosen for its musical accomplishments as well as "the social causes they support." She specifically cites the group's early emphasis on safe sex (remember Lopes' condom eye patch?) and Watkins' crusade on behalf of sickle cell anemia.

Joining TLC as an artist honoree is R&B pioneer **James Brown**.

The Heroes Awards gala is slated for June 5 at the Westin Peachtree Plaza Hotel in Atlanta. Proceeds will benefit NARAS' professional arts education programs for the music community in the Atlanta region and the MusiCares Foundation, NARAS' health and human services charity.

ON THE HORIZON: Rhino Records is issuing four greatest-hits collections from Tommy Boy. Coming May 27 are *Still Workin': Tommy Boy's Classic Cuts* and *De La Soul's Timeless: The Singles Collection*. They are followed by **Naughty by Nature's Greatest Hits: Naughty's Nicest** and *The Best of Digital Underground: Playwutchyalike* June 10.

Hits, Rarities and Remixes, a collection of classics by **A Tribe Called Quest**, will hit stores June 17. Released by Jive Records, the set includes hits like "Check the Rhyme," "Bonita Applebaum," "Scenario," and "Award Tour." Among other highlights: the previously unreleased "The Night He Got Caught" and remixed versions of "Oh My God" and "Lyrics to Go."

Look out for Millennium Records artist **Static**, a 19-year-old Chicago-based rapper who describes his music as "hip-hop, thug/club with some R&B." The first single is "Rollin," produced by **Beatman Productions**. The album—due June 17—features production by **Jazze Pha** and appearances by **Twista**, **Boo & Gotti**, and **Cap One**. Also, fellow Chicagoan **R. Kelly** guests on the track "Wildin' Out."

Rhonda Baraka may be reached at rbaraka@comcast.net.



NAPPY HEADZ

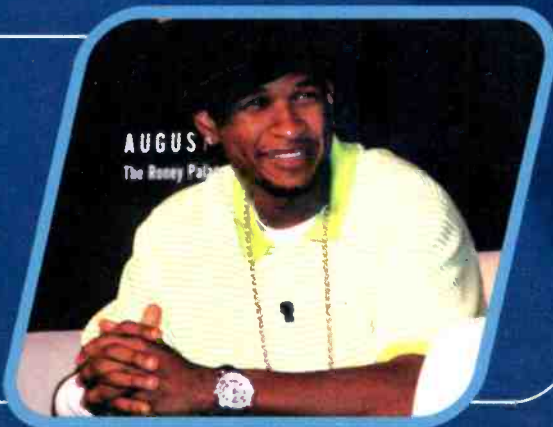
from 18 to 28. He says the Nappy Headz strive to "create a different sound. We're trying to get a West Coast sound, a down-South sound, and a Northern sound merged into one. We're trying to set a new standard."

Lead single "Robbery" has received early support at WQUE New Orleans; KFBF Dallas; KPTY Houston; KIPR Little Rock, Ark.; WOKF Tallahassee; and WEDR Miami.

Nappy Headz will join a host of acts this summer on the Bacardi Party Tour. Promoted by Omni Distribution, the tour runs May 17-July 27. Featured performers include **Roy Jones Jr.**; **No Good**; Jacksonville, Fla., rapper **Tianni**; and Miami rapper **Zay**.

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MAY 17
2003

Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		
1	NEW	1	BONE CRUSHER	BREAK 'EM OFF/SODEF 50995*/ARISTA (18.98 CD)	NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1 AttenCHUN!	1
2	NEW	1	KELLY PRICE	DEF SOUL 586777/DJMG (12.98/18.98)	Priceless	2
3	1	2	50 CENT ▲	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
4	NEW	1	LIL' MO	ELEKTRA 82835/EEG (18.98 CD)	Meet The Girl Next Door	4
5	3	3	R. KELLY	JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
6	2	1	50 CENT	SHADY/AFTERMATH 000108/INTERSCOPE (19.95 DVD/CD)	The New Breed	1
7	8	11	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4
8	7	7	SEAN PAUL ▲	VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4
9	10	9	LIL' KIM ●	QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
10	6	4	GINUWINE	EPIC 86960 (12.98 EQ/18.98)	The Senior	1
11	13	12	JAHEIM ●	DIVINE MILL 48214*/WARNER BROS. (18.98 CD)	Still Ghetto	3
12	5	6	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211*/DJMG (12.98 CD)	Diplomatic Immunity	1
13	4	97	MOBB DEEP	LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	4
14	12	8	FABOLOUS ●	DESERT STORM/ELEKTRA 82791*/EEG (12.98/18.98)	Street Dreams	3
15	9	5	SCARFACE	J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3
16	11	10	BUSTA RHYMES ●	J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10
17	16	13	LIL JON & THE EAST SIDE BOYZ ●	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
18	15	15	HEATHER HEADLEY	RCA 65376/RMG (12.98/18.98)	This Is Who I Am	14
19	17	16	LES NUBIANS	DMTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	16
20	19	17	BRIAN MCKNIGHT	MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4
21	18	21	SNOOP DOGG ▲	DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3
22	21	24	EMINEM ▲	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
23	14	—	SOUNDTRACK	THA RDW 63053 (18.98 CD)	Dysfunktional Family	14
24	24	14	JAY-Z	ROC-A-FELLA/DEF JAM 000297/DJMG (15.98 CD)	Blueprint 2.1	6
25	28	26	TYRESE ●	J 20041/RMG (12.98/18.98)	I Wanna Go There	2
26	20	29	TALIB KWELI	RAWKUS 113046*/MCA (18.98 CD)	Quality	6
27	NEW	1	HITMAN SAMMY SAM	COLLIPARK/UNIVERSAL 000380/UMRG (12.98 CD) [M]	Step Daddy	27
28	23	18	VIVIAN GREEN ●	COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	14
29	22	20	B2K ▲	T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
30	27	23	FREEWAY	ROC-A-FELLA/DEF JAM 586920*/DJMG (12.98/18.98)	Philadelphia Freeway	3
31	25	19	VARIOUS ARTISTS ▲	EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10
32	38	35	NELLY ▲	FD REEL/UNIVERSAL 01747*/UMRG (12.98/18.98)	Nellyville	1
33	37	42	KEM	MOTOWN 067516/UMRG (18.98/12.98) [M]	Kemistry	29
34	31	27	JUSTIN TIMBERLAKE ▲	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
35	35	30	MISSY ELLIOTT ▲	THE GDLO MINO/ELEKTRA 82813*/EEG (12.98/18.98)	Under Construction	2
36	26	32	NAS ▲	ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1
37	39	33	WAYNE WONDER	VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10
38	29	22	B.G.	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	4
39	58	91	STICKY FINGAZ	D3 9916/RIVIERA (18.98 CD)	Decade	39
40	36	31	KILLER MIKE	AQUEMIN/COLUMBIA 86862*/CRG (12.98 EQ/18.98)	Monster	4
41	30	41	KENNY LATTIMORE & CHANTE MOORE	ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
42	41	36	SYLEENA JOHNSON	JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19
43	43	37	AMANDA PEREZ	POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	37
44	33	34	SOUNDTRACK	BLOODLINE/DEF JAM 063615*/DJMG (12.98/18.98)	Cradle 2 The Grave	3
45	42	38	DONNIE MCCLURKIN	VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
46	32	25	HOT BOYS	CASH MONEY/UNIVERSAL 860966*/UMRG (12.98/18.98)	Let 'Em Burn	3
47	34	28	VARIOUS ARTISTS	SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	11
48	48	43	FIELD MOB	MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
49	56	47	KINDRED THE FAMILY SOUL	HIDDEN BEACH 86491/EPIC (13.98 EQ/CD) [M]	Surrender To Love	39
				PACESETTER		
50	51	44	2PAC ▲	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
51	40	39	SOUNDTRACK	HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	23
52	45	45	JENNIFER LOPEZ ▲	EPIC 86231 (18.98 EQ/CD)	This Is Me...Then	5
53	50	50	THE ROOTS	MCA 112996* (18.98 CD)	Phrenology	11
54	47	46	AALIYAH ▲	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1
55	44	48	DRU HILL	DEF SOUL 063377*/DJMG (12.98/18.98)	Dru World Order	2
56	46	40	SOUNDTRACK ▲	SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1
57	RE-ENTRY	3	Z-RO	KMG 6000 (18.98 CD)	Life	57
58	55	56	VARIOUS ARTISTS	SUCKA FREE/DUD 86228/CRG (19.98 EQ/CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	35
59	52	57	WHITNEY HOUSTON ▲	ARISTA 14747 (12.98/18.98)	Just Whitney...	3
60	49	53	CHOPPA	TAKE FO'N/NEW ND LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	17
61	54	49	JAY-Z ▲	ROC-A-FELLA/DEF JAM 063380*/DJMG (15.98/18.98)	The Blueprint 2: The Gift And The Curse	1
62	53	55	702	MOTOWN 066130/UMRG (12.98/18.98)	Star	22
63	59	70	LIL' WYTE	HYPNOTIZE MINOS 3604*/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
64	62	61	INDIA.ARIE ●	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
65	69	67	SOLANGE	MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ/CD)	Solo Star	23
66	60	69	NIVEA	JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35
67	76	63	BABY ●	CASH MONEY/UNIVERSAL 060078*/UMRG (12.98/18.98)	Birdman	4
68	71	75	DOTTIE PEOPLES	ATLANTA INT'L 10279 (18.98/13.98)	Churchin' With Dottie	68
69	79	72	KIRK FRANKLIN ●	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
70	61	51	JA RULE ▲	MURDER INC./DEF JAM 063487*/DJMG (12.98/18.98)	The Last Temptation	2
71	57	58	DIRTY	INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13
72	84	—	LOU MOSLEY	JENSTAR 1379 (11.98 CD)	Finally	72
73	65	59	SMILEZ & SOUTHWEST	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
74	64	64	FATHER M.C.	EMPIRE MUSICWORKS 39048 (11.98 CD)	My	59
75	RE-ENTRY	42	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
76	66	78	BONE THUGS-N-HARMONY	RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
77	72	52	MAGIC	NEW NO LIMIT/UNIVERSAL 860993/UMRG (12.98/18.98)	White Eyes	37
78	63	62	BLACKSTREET	DREAMWORKS 450392/INTERSCOPE (18.98 CD)	Level II	8
79	70	60	VARIOUS ARTISTS	SHANACHIE 5100 (18.98 CD)	Streetwise: Work It!	44
80	67	54	MARIAH CAREY ▲	MONARCH/ISLAND 063467*/DJMG (12.98/18.98)	Charmbracelet	2
81	78	74	LL COOL J	DEF JAM 077021*/DJMG (12.98/18.98)	10	1
82	RE-ENTRY	32	DONELL JONES	UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2
83	81	—	SANDMAN	LO-END 0615 (17.98 CD)	Face Value	81
84	94	73	LIONEL RICHIE	MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
85	90	—	BAD AZZ	OUT OF BOUNDS 2010/BAYSIDE (15.98 CD)	Money Run	85
86	93	77	BUJU BANTON	VP/ATLANTIC 83634*/AG (16.98 CD) [M]	Friends For Life	44
87	80	68	SOUNDTRACK	ROC-A-FELLA/DEF JAM 063201*/DJMG (12.98/18.98)	Paid In Full	10
88	68	65	MR. CHEEKS	UNIVERSAL 067614/UMRG (12.98/18.98)	Back Again!	25
89	RE-ENTRY	76	LUTHER VANDROSS ▲	J 20007/RMG (12.98/18.98)	Luther Vandross	2
90	96	88	ASHANTI ▲	MURDER INC./AJM 586830*/DJMG (12.98/18.98)	Ashanti	1
91	91	85	GERALD LEVERT	ELEKTRA 82795/EEG (12.98/18.98)	The G Spot	2
92	85	76	CLIPSE ●	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
93	RE-ENTRY	26	SCARFACE	RAP-A-LOT/NOOD TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
94	RE-ENTRY	35	LIL' FLIP ▲	SUCKA FREE/DUD 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4
95	RE-ENTRY	5	CHICO DEBARGE	ALCIVE 8620/KOCH (18.98 CD)	Free	79
96	86	86	VARIOUS ARTISTS	SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2	67
97	82	80	THE CRUSADERS	PRA/VERVE 060077/AG (18.98 CD)	Rural Renewal	73
98	RE-ENTRY	57	SIR CHARLES JONES	MAROI GRAS 1060 (10.98/16.98) [M]	Love Machine	28
99	RE-ENTRY	29	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43199/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37
100	77	—	NAAM BRIGADE	FORSTER BROS. 01023/ARTISTDIRECT (11.98/17.98) [M]	Early In The Game	37

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

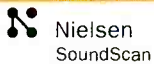
THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
				Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		
1	3	1	BONE THUGS-N-HARMONY ▲	RUTHLESS 86943*/EPIC (10.98 EQ/15.98)	1 Week At Number 1 E. 1999 Eternal	269
2	1	1	BOB MARLEY AND THE WAILERS ▲	TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend	339
3	2	2	EMINEM ▲	WEB/AFTERMATH 490623*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	115
4	6	1	LUTHER VANDROSS ●	LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits	24
5	8	2	2PAC ▲	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	369
6	5	5	2PAC ▲	AMARU/DEATH ROW 493031*/INTERSCOPE (19.98/24.98)	Greatest Hits	228
7	7	4	MAKAVELI ▲	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	255
8	4	4	JAHEIM ▲	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	111
9	11	2	2PAC ▲	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	347
10	9	9	EMINEM ▲	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	162
11	16	4	DR. DRE ▲	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	163
12	23	4	JAY-Z ▲	FREEZE/ROC-A-FELLA 50592*/CAPITOL (10.98/15.98)	Reasonable Doubt	276
13	13	13	THE NOTORIOUS B.I.G. ▲	BAD BOY 73011*/ARISTA (18.98/24.98)	Life After Death	277
14	21	18	MICHAEL JACKSON ◆	EPIC 86073 (12.98 EQ/18.98)	Thriller	247
15	18	18	BEASTIE BOYS ▲	DEF JAM 527351/DJMG (6.98/11.98)	Licensed To Ill	204
16	10	10	DR. DRE ▲	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	310
17	14	14	MARY J. BLIGE ▲	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	162
18	12	12	THE NOTORIOUS B.I.G. ▲	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	390
19	—	—	TWISTA ●	CREATOR S WAY/ATLANTIC 92757*/AG (11.98/17.98) [M]	Adrenaline Rush	131
20	22	22	R. KELLY ▲	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	100
21	15	15	DONNIE MCCLURKIN ▲	VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	133
22	25	25	MARY MARY ▲	C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	137
23	—	—	LAURYN HILL ▲	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	126
24	—	—	R. KELLY ▲	JIVE 41527/ZOMBA (11.98/17.98)	12 Play	200
25	17	17	SADE ▲	EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	72

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ◆ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates 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 LATIN ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
						NUMBER 1	4 Weeks At Number 1	49	43	35		LIMITE	UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8
1	1	1	5	LOS BUKIS/LOS TEMERARIOS	FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1	50	55	47	10	MOLOTOV	SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19
2	NEW	1	1	VARIOUS ARTISTS	INTEGRITY 18629/TIME LIFE (18.98 CD)	Songs 4 Worship En Espanol: Canta Al Senor	2	51	44	59	18	ANTONIO AGUILAR	MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	44
3	3	2	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	EMI LATIN 40514 (16.98 CD)		4	52	39	43	18	PABLO MONTERO	RCA 98649/BMG LATIN (13.98 CD)	Gracias: Homenaje A Javier Solis	26
4	2	3	4	PEPE AGUILAR	UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	1	53	56	56	8	CONTROL	EMI LATIN 81596	Controlandote	32
5	4	4	6	CONJUNTO PRIMAVERA	FONOVISA 350786/UG (14.98 CD) [M]	Nuestra Historia	4	54	51	45	27	KUMBIA KINGS	EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
6	5	5	4	BRONCO	FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3	55	52	51	8	ALEJANDRO FERNANDEZ	SONY DISCOS 70363 (16.98 EQ CD)	Nina Amada Mia	22
7	6	7	13	INTOCABLE	EMI LATIN 80818 (14.98 CD)	La Historia	3	56	42	—	4	JENNI RIVERA	FONOVISA 350779/UG (14.98 CD)	Homenaje A Las Grandes	42
8	7	49	3	GRUPO MOJADO	UNIVISION 310112/UG (14.98 CD) [M]	30 Inolvidables	7	57	60	—	8	GILBERTO SANTA ROSA	SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40
9	8	6	7	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [M]	Buenos Hermanos	6	58	58	55	58	SIN BANDERA	SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12
10	9	8	80	JUANES	SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	59	NEW	1	1	CUISILLOS DE ARTURO MACIAS	MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	59
11	11	10	26	SHAKIRA	SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1	60	46	40	85	LOS BUKIS	FONOVISA 006166/UG (8.98/12.98)	Greatest Hits	30
12	10	9	14	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1	61	53	54	4	JOAN SEBASTIAN	MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	53
13	14	18	10	THALIA	EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7	62	45	44	18	VARIOUS ARTISTS	DISA 727039 (13.98 CD)	Historia Musical Gruperas	18
14	NEW	1	1	VARIOUS ARTISTS	FONOVISA 350637/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14	63	NEW	1	1	CONJUNTO PRIMAVERA	FONOVISA 086237/UG (9.98/13.98) [M]	Perdoname Mi Amor	2
15	13	15	5	VARIOUS ARTISTS	UNIVISION 310110/UG (16.98 CD)	Arcoiris Musical Mexicano Vol. 3	12	64	50	41	23	INDUSTRIA DEL AMOR	UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5
16	17	24	5	LOS RIELEROS DEL NORTE	FONOVISA 350794/UG (14.98 CD) [M]	En Vivo	16	65	NEW	1	1	VARIOUS ARTISTS	DISA 727023 (13.98 CD)	Serenata A Mi Madre	6
17	16	14	37	MANA	WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	66	70	61	24	VARIOUS ARTISTS	J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25
18	15	13	22	LOS BUKIS	FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1	67	68	—	5	DAVID BISBAL	VALE 066090/UNIVERSAL LATINO (13.98 CD)	Corazon Latino	64
19	12	20	3	LOS RAZOS	RCA 50631/BMG LATIN (13.98 CD) [M]	Hierbabuena	12	68	57	52	24	PALOMO	DISA 727032 (8.98/13.98) [M]	Situaciones	15
20	23	22	30	PANCHO BARRAZA	MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	20	69	NEW	1	1	DADDY YANKEE	VI 50582 (14.98 CD) [M]	Los Homerun: Es Vol. 1	8
21	25	30	23	INDIA	SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7	70	49	39	8	PALOMO	DISA 724070 (13.98 CD)	Homenaje A Los Relampagos Del Norte	28
22	29	26	6	ALEXANDRE PIRES	RCA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12	71	NEW	1	1	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1862 (8.98/14.98)	Tropa De Valientes	71
23	18	12	14	VARIOUS ARTISTS	UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6	72	73	62	24	LUIS MIGUEL	WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
24	NEW	1	1	BANDA EL RECODO/BANDA MACHOS	UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	24	73	NEW	1	1	VARIOUS ARTISTS	BLIN BLIN 9424 (13.98 CD)	Los Matadores Del Genero	71
25	22	21	31	SELENA	EMI LATIN 42096 (16.98 CD)	Ones	4	74	64	50	16	VARIOUS ARTISTS	FONOVISA 350772/UG (15.98 CD)	Premio Lo Nuestro: 15 Anos De Exitos	16
26	28	31	4	JACI VELASQUEZ	SONY DISCOS 87852 (16.98 EQ CD)	Milagro	26	75	67	—	4	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 50809/BMG LATIN (12.98 CD)	Que Me Siga La Tambora	60
27	19	—	2	LIBERACION	DISA 727038 (14.98 CD)	Las Canciones...Que Esperabas	19								
28	20	17	6	RIGO TOVAR	FONOVISA 350788/UG (14.98 CD) [M]	30 Inolvidables	15								
29	21	16	13	LOS REHENES	DISA 727034 (14.98 CD) [M]	Historia Musical: 30 Pegaditas	10								
30	24	11	8	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4								
31	27	29	8	VARIOUS ARTISTS	FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27								
32	30	37	3	EL PODER DEL NORTE	DISA 724071 (13.98 CD)	Querer Es...22 Poderosos Exitos	30								
33	65	—	2	VARIOUS ARTISTS	FONOVISA 350814/UG (14.98 CD)	Sentimientos A Mi Madre	33								
34	35	34	28	LOS TIGRES DEL NORTE	FONOVISA 050686/UG (14.98 CD)	La Reina Del Sur	1								
35	34	28	50	THALIA	EMI LATIN 35753 (10.98/17.98) [M]	Thalia	1								
36	40	33	19	CELIA CRUZ	SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	31								
37	32	25	95	INTOCABLE	EMI LATIN 37745 (19.98/15.98) [M]	Suenos	1								
38	33	38	8	LOS ACOSTA	FONOVISA 350793/UG (13.98 CD)	Nostalgias	30								
39	31	23	23	RICARDO ARJONA	SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3								
40	26	19	30	ENRIQUE IGLESIAS	UNIVERSAL LATINO 064395 (11.98/18.98)	Quizas	1								
41	37	27	12	INTOCABLE	EMI LATIN 80819 (121.98 CD/OVD)	La Historia	1								
42	38	32	33	LIBERACION	DISA 727029 (8.98/13.98) [M]	Historia Musical	7								
43	48	—	4	TIZIANO FERRO	EMI LATIN 82884 (13.98 CD)	Rojo Relativo	43								
44	36	57	4	BANDA EL LIMON	FONOVISA 350831/UG (14.98 CD)	Nuestra Historia	36								
45	41	36	12	LOS HURACANES DEL NORTE	UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10								
46	NEW	1	1	LOS PALOMINOS	FONOVISA 350806/UG (16.98/13.98)	Tocame	46								
47	NEW	1	1	SOUNDTRACK	ARIOLA 50867/BMG LATIN (12.98 CD)	iAmigos X Siempre!	47								
48	61	53	13	JOSE JOSE	ARIOLA 98530/BMG LATIN (14.98 CD) [M]	El Principe Con Trio Vol. 1	7								

LATIN POP ALBUMS

1	VARIOUS ARTISTS	SONGS 4 WORSHIP EN ESPANOL: CANTA AL SENOR (INTEGRITY/TIME LIFE)	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	INOIA	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	CONJUNTO PRIMAVERA	NUESTRA HISTORIA (FONOVISA/UG)
4	SHAKIRA	GRANDES EXITOS (SONY DISCOS)	4	VARIOUS ARTISTS	BACHATAHITS 2003 (J&N/SONY DISCOS)	4	BRONCO	30 INOLVIDABLES (FONOVISA/UG)
5	RY COODER MANUEL GALBAN	MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)	5	MARC ANTHONY	LIBRE (COLUMBIA/SONY DISCOS)	5	INTOCABLE	LA HISTORIA (EMI LATIN)
6	THALIA	THALIA'S HITS REMIXED (EMI LATIN)	6	AVENTURA	WE BROKE THE RULES (PREMIUM LATIN/J&N)	6	GRUPO MOJADO	30 INOLVIDABLES (UNIVISION/UG)
7	MANA	REVOLUCION DE AMOR (WARNER LATINA)	7	MONCHY & ALEXANDRA	CONFESIONES... (J&N/SONY DISCOS)	7	VARIOUS ARTISTS	30 DE SAX EN SAX VOL. 1 (FONOVISA/UG)
8	ALEXANDRE PIRES	ESTRELLA GUIA (RCA/BMG LATIN)	8	ELVIS CRESPO	GREATEST HITS (SONY DISCOS)	8	VARIOUS ARTISTS	ARCOIRIS MUSICAL MEXICANO VOL. 3 (UNIVISION/UG)
9	SELENA	ONES (EMI LATIN)	9	GILBERTO SANTA ROSA	VICERESA (SONY DISCOS)	9	LOS RIELEROS DEL NORTE	EN VIVO (FONOVISA/UG)
10	JACI VELASQUEZ	MILAGRO (SONY DISCOS)	10	RAPHY LEAVITT Y LA SELECTA	EN VIVO 30 ANIVERSARIO (VI)	10	LOS BUKIS	30 INOLVIDABLES (FONOVISA/UG)
11	THALIA	THALIA (EMI LATIN)	11	CELIA CRUZ	LA NEGRA TIENE TUMBADO (SONY DISCOS)	11	LOS RAZOS	HIERBABUENA (RCA/BMG LATIN)
12	RICARDO ARJONA	SANTO PECADO (SONY DISCOS)	12	VARIOUS ARTISTS	OUO BACHATERO (EMI LATIN)	12	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
13	ENRIQUE IGLESIAS	QUIZAS (UNIVERSAL LATINO)	13	VARIOUS ARTISTS	SALSAHITS 2003 (J&N/SONY DISCOS)	13	VARIOUS ARTISTS	30 GRUPERAS DE COLECCION (UNIVISION/UG)
14	TIZIANO FERRO	ROJO RELATIVO (EMI LATIN)	14	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)	14	BANDA EL RECODO/BANDA MACHOS	LAS DOS GRANDES (UNIVISION/UG)
15	SOUNDTRACK	I AMIGOS X SIEMPRE! (ARIOLA/BMG LATIN)	15	JOSEPH FONSECA	ESCUCHAME (KAREN/UNIVERSAL LATINO)	15	LIBERACION	LAS CANCIONES...QUE ESPERABAS (DISA)
16	JOSE JOSE	EL PRINCIPE CON TRIO VOL. 1 (ARIOLA/BMG LATIN)	16	VICTOR MANUELLE	LE PREGUNTABA A LA LUNA (SONY DISCOS)	16	RIGO TOVAR	30 INOLVIDABLES (FONOVISA/UG)
17	MOLOTOV	DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO)	17	FRANKIE NEGRON	INESPERADO (WEACARIBE/WARNER LATINA)	17	LOS REHENES	HISTORIA MUSICAL 30 PEGADITAS (DISA)
18	KUMBIA KINGS	ALL MIXED UP: LOS REMIXES (EMI LATIN)	18	CARLOS VIVES	DEJAME ENTRAR (EMI LATIN)	18	SOUNDTRACK	FRIDA (DG/UNIVERSAL CLASSICS GROUP)
19	GILBERTO SANTA ROSA	SOLO BOLERO (SONY DISCOS)	19	VARIOUS ARTISTS	MERENHITS 2003 (J&N/SONY DISCOS)	19	VARIOUS ARTISTS	LOS 30 CORRIDOS MAS PROHIBIDOS (FONOVISA/UG)
20	SIN BANDERA	SIN GRAN DIA EN EL BARRIO (IROPEAD/PE/AG)	20	THE SPANISH HARLEM ORCHESTRA	UN GRAN DIA EN EL BARRIO (IROPEAD/PE/AG)	20	EL PODER DEL NORTE	QUERER ES...22 PODEROSOS EXITOS (DISA)

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

MAY 17 2003 Billboard HOT LATIN TRACKS									
Airplay monitored by Nielsen Broadcast Data Systems									
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION			
				NUMBER 1	6 Weeks At Number 1				
1	1	1	4	TAL VEZ T.TORRES (F.O.E.VITA)	Ricky Martin SONY DISCOS	1			
2	2	2	9	AMAME E.RUFFINENGO (C.NILSON,D.MOSCATELLI)	Alexandre Pires RCA/BMG LATIN	2			
3	3	3	16	UNA VEZ MAS J.GUILLEN (J.SABRIEL)	Conjunto Primavera FONOVISA	1			
				GREATEST GAINER					
4	7	13	8	PARA QUE LA VIDA E.IGLESIAS,L.MENDEZ (E.IGLESIAS,C.GARCIA,ALONSO,L.MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	4			
5	5	5	10	CLAVAME TU AMOR J.GAVIRIA (J.L.ARRAYAVE,O.SANCHEZ)	Noelia FONOVISA	5			
6	4	4	10	ALUCINADO M.CANOVA,A.SALERNO,M.MAJONCHI (T.FERRO,I.BALLESTEROS)	Tiziano Ferro EMI LATIN	4			
7	9	16	7	MARIPOSA TRAICIONERA FHER,A.GONZALEZ (FHER)	Mana WARNER LATINA	7			
8	10	8	9	MUY A TU MANERA R.MUNOZ,A.MARTINEZ (R.MUNOZ,J.E.CONTRERAS)	Intocable EMI LATIN	8			
9	6	7	13	ENTRE EL DELIRIO Y LA LOCURA K.SANTANDER,J.GAVIRIA (K.SANTANDER,G.SANTANDER)	Jennifer Pena UNIVISION	6			
10	18	36	3	EL SINVERGUENZA M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	10			
11	8	6	23	DE UNO Y DE TODOS LOS MODOS PALOMO (T.VINIEGRA)	Palomo DISA	4			
12	19	33	4	TU AMOR O TU DESPRECIO M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	12			
13	14	14	14	A QUIEN LE IMPORTA? ESTEFANO (G.BERLANGA,I.CANUT)	Thalia EMI LATIN	11			
14	11	10	13	DAME R.ARJONA (R.ARJONA)	Ricardo Arjona SONY DISCOS	8			
15	13	12	15	EN CUERPO Y ALMA R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)	Millie ARIOLA/BMG LATIN	3			
16	17	24	11	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A.VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	16			
17	15	18	25	QUE ME QUEDES TU S.MEBARAK R.L.FOCHOA (S.MEBARAK R.L.FOCHOA)	Shakira SONY DISCOS	1			
18	26	26	9	QUEDATE CALLADA P.CABRERA (G.FLORES)	Jorge Luis Cabrera DISA	18			
19	12	9	15	NO TENGO DINERO A.B.QUINTANILLA III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio EMI LATIN	5			
20	27	23	7	ENTREGA TOTAL M.CAZARES (A.PULIDO)	Pablo Montero RCA/BMG LATIN	20			
21	23	15	13	DIGALE K.SANTANDER,B.OSSA (G.SANTANDER,C.LEUZZI)	David Bisbal VALE/UNIVERSAL LATINO	15			
22	21	25	18	KILOMETROS A.BAQUEIRO (L.GARCIA,N.SHAJRI/S)	Sin Bandera SONY DISCOS	16			
23	39	—	2	NO HACE FALTA UN HOMBRE M.GERRARD,A.JAEN (J.VELASQUEZ,M.GERRARD,B.BENENATE,A.JAEN,J.BARRIOS)	Jaci Velasquez SONY DISCOS	23			
24	20	27	6	ME FALTA VALOR PAGUIAR (T.BELO)	Pepe Aguilar UNIVISION	20			
25	22	19	6	SI TE DIJERON J.M.LUGO (V.MANUELLE)	Gilberto Santa Rosa SONY DISCOS	19			
26	24	22	17	Y COMO QUIERES QUE TE QUIERA R.RODRIGUEZ (F.GOMEZ)	Fabian Gomez SONY DISCOS	7			
27	30	31	26	AY! PAPACITO (UY! DADDY) A.B.QUINTANILLA III,C.CK MARTINEZ,G.PADILLA (A.B.QUINTANILLA III,L.VILLARREAL)	Limite UNIVERSAL LATINO	6			
28	31	29	15	HERIDA MORTAL J.REYES (ESTEFANO,J.REYES)	Jerry Rivera ARIOLA/BMG LATIN	7			
29	28	17	24	ASI ES LA VIDA H.GATICA,K.O.BRIEN (M.BENITO,A.CAMPOS,J.DAVID)	Olga Tanon WARNER LATINA	1			
30	25	21	13	MI SOLDADO LOS TIGRES DEL NORTE (E.VALENCIA)	Los Tigres Del Norte FONOVISA	4			
31	45	37	7	POR AMOR E.ESTEFAN JR.,J.A.MOLINA (R.SOLANO)	Jon Secada CRESCENT MOON	31			
32	35	34	4	ACA ENTRE NOS A.LIZARRAGA,J.LIZARRAGA (M.URIETA)	Banda El Recodo FONOVISA	32			
33	37	40	4	LOS DEMAS L.FOCHOA,P.MASITTI,J.IGLESIAS JR. (E.TORRES,J.IGLESIAS JR.)	Julio WARNER LATINA	33			
34	29	20	24	SEDUCEME INDIA,J. INFANTE,K.C. PORTER (INDIA,R.CONTRERAS,J.GRECO,S.MARTE)	India SONY DISCOS	1			
35	41	48	3	PEQUENA Y FRAGIL S.DEGOLLADO,J.G.OEGOLLADO,R.GONZALEZ (ISABU)	Control EMI LATIN	35			
36	34	50	3	VETE YA V.ELIZALDE (R.E.MORA)	Valentin Elizalde UNIVERSAL LATINO	34			
37	33	32	12	NINA AMADA MIA G.A.SANTIAGO (J.MASSIAS)	Alejandro Fernandez SONY DISCOS	17			
38	36	38	6	SERAN SUS OJOS AURIAS (T.VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	35			
39	32	28	14	EL TONTO QUE NO TE OLVIDO J.M.LUGO (V.MANUELLE)	Victor Manuelle SONY DISCOS	22			
40	38	—	2	BAILA CASANOVA M.AZEVEDO (C.LEDANI,D.ZERD,JEEVE,K.COLBERT,ESTEFANO)	Paulina Rubio UNIVERSAL LATINO	38			
				HOT SHOT DEBUT					
41	NEW	1		LAMENTO E.ESTEFAN JR.,R.BARLOW (G.MARCO)	Gian Marco CRESCENT MOON	41			
42	NEW	1		LO QUE YO TUVE CONTIGO R.PEREZ (R.LIVIA,R.PEREZ)	Jose Feliciano UNIVERSAL LATINO	42			
43	48	—	2	CASI SORAYA (SORAYA)	Soraya EMI LATIN	43			
44	NEW	1		HOY ES ADIOS K.DERENDORF,J.DERENDORF (K.DERENDORF,J.YDOCORNET,A.LERNER)	Santana Featuring Alejandro Lerner ARISTA	44			
45	40	35	16	MALA GENTE G.SANTOLALLA,JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	12			
46	46	47	12	MICAELA E.RODRIGUEZ (L.C.MEYER)	Dueto Voces Del Rancho CINTAS ACUARIO/SONY DISCOS	28			
47	44	45	4	HABLAME CLARO F.J.BARRAZA (F.J.BARRAZA)	Pancho Barraza MUSART/BALBOA	39			
48	RE-ENTRY	8		NOCHES ETERNAS E.PAEZ,D.LIZARRAGA,J.MONTANO,N.SERRANO FLORES,J.A.FIGUEROA JIMENEZ (F.VALDEZ LEALI)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	32			
49	RE-ENTRY	22		QUIZAS E.IGLESIAS,L.MENDEZ (E.IGLESIAS,L.MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	1			
50	NEW	1		QUE PENAL E.MARTINEZ (E.J.MENEZ)	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 clip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

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

TROPICAL/SALSA AIRPLAY

Airplay monitored by  Nielsen Broadcast Data Systems									
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST		
1	1	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	21	27	HASTA QUE TE ENAMORES WEACARIBE / WARNER LATINA	FRANKIE NEGRON		
2	2	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	22	—	AMERICAN LIFE MAVERICK / WARNER BROS.	MADONNA		
3	3	AMAME RCA/BMG LATIN	ALEXANDRE PIRES	23	24	AMAME O DEJAME UNIVERSAL LATINO	KEVIN CEBALLO		
4	14	SE NOS PERIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	24	25	LOS DEMAS WARNER LATINA	JULIO		
5	12	TAL VEZ SONY DISCOS	RICKY MARTIN	25	33	EL MIRAJE SONY DISCOS	MARCUS VIANA		
6	4	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA	26	29	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS		
7	6	ALUCINADO EMI LATIN	TIZIANO FERRO	27	—	NO HACE FALTA UN HOMBRE SONY DISCOS	JACI VELASQUEZ		
8	9	TAN BUENA UNIVISION	SON DE CALI	28	—	POR AMOR CRESCENT MOON	JON SECADA		
9	11	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA	29	31	MARIPOSA TRAICIONERA WARNER LATINA	MANA		
10	10	ASI ES LA VIDA WARNER LATINA	OLGA TANON	30	32	ALL THE THINGS SHE SAID INTERSCOPE	TA TU		
11	8	QUE LEVANTE LA MANO KAREN / UNIVERSAL LATINO	JOSEPH FONSECA	31	38	PERDONAME EMI LATIN	LIMI-TI 21		
12	7	A QUIEN LE IMPORTA? EMI LATIN	THALIA	32	37	X-PLSION PRESTIGIO	DOMINIC		
13	22	EL IDIOTA J&N	EDDY HERRERA	33	39	BONITO Y SABROSO 2003 ARIOLA / BMG LATIN	BENY MORE		
14	5	SEDUCEME SONY DISCOS	INDIA	34	20	NO TENGO SUERTE EN EL AMOR J&N	YOSKAR SARANTE		
15	15	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	35	—	ARRANCAME LA VIDA BONGORENO	WILLIE MORENO Y SU ORQUESTA		
16	19	MENITO ARIOLA / BMG LATIN	ROSARIO	36	26	MI PRIMER MILLON WARNER LATINA	BACILOS		
17	21	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO	37	28	A ESOS HOMBRES MOCK & ROLL / SONY DISCOS	EL GRINGO DE LA BACHATA		
18	18	DIGALE VALE / UNIVERSAL LATINO	DAVID BISBAL	38	17	QUE BOMBON M.P.	ANTHONY CRUZ		
19	16	CLAVAME TU AMOR FONOVISA	NOELIA	39	—	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES		
20	30	TRAICION SONY DISCOS	INDIA	40	—	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIANO		

REGIONAL MEXICAN AIRPLAY									
Airplay monitored by  Nielsen Broadcast Data Systems									
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST		
1	1	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	21	22	NOCHES ETERNAS RCA /BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN		
2	3	MUY A TU MANERA EMI LATIN	INTOCABLE	22	27	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE		
3	4	EL SINVERGUENZA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	23	23	EL GENERAL MUSART /BALBOA	JOAN SEBASTIAN		
4	2	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	24	28	COMO OLVIDARTE WEAMEX /WARNER LATINA	COSTUMBRE		
5	5	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	25	26	NO VOY A LLORAR MUSART /BALBOA	CUISILLOS DE ARTURO MACIAS		
6	9	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	26	—	MARIA CHUCHENA RCA /BMG LATIN	LOS RAZOS		
7	7	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	27	32	QUE PENAL UNIVISION	GRACIELA BELTRAN		
8	10	COBACON CHUITO PLATINO /FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	28	34	NI POR MIL PUNADOS DE ORO RCA /BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO		
9	8	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	29	—	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTEZ DE DURANGO		
10	6	SUENA EMI LATIN	INTOCABLE	30	25	ME FALTA VALOR UNIVISION	PEPE AGUILAR		
11	12	ACA ENTRE NOS FONOVISA	BANDA EL RECODO	31	24	SERENATA HUASTECA COSTAROLA	ADAN CHALINO SANCHEZ		
12	18	PEQUENA Y FRAGIL EMI LATIN	CONTROL	32	30	EL FRIJOLITO SONY DISCOS	EL HALCON DE LA SIERRA		
13	11	YETE YA UNIVERSAL LATINO	VALENTIN ELIZALDE	33	35	MUCHACHA DE 15 AÑOS RSC	LIBERACION		
14	14	NO TENGO DINERO EMI LATIN	A.R. QUINTANILLA II & KIMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	34	—	CLAVAME TU AMOR FONOVISA	NOELIA		
15	16	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	35	29	NÓ HAY MANERA UNIVISION	AKWIO		
16	15	SERAN SUS OJOS PLATINO /FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	36	39	UNA ORACION MUSART /BALBOA	PANCHO BARRAZA		
17	13	AY! PAPACITO (YU! DADDY) UNIVERSAL LATINO	LIMITE	37	—	QUE HUBIERA SIOO UNIVISION	DUELO		
18	17	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	38	40	FRIÓ DE AUSENCIA VIVA /UNIVERSAL LATINO	BANDA PELILLOS		
19	20	MICABELA CINTAS ACUARIO /SONY DISCOS	DUETO VOCES DEL RANCHO	39	—	SOY ASI UNIVERSAL LATINO	LIMITE		
20	19	HABLAME CLARO MUSART /BALBOA	PANCHO BARRAZA	40	33	NO VALGO NADA WEAMEX /WARNER LATINA	PESADO		

Beat Box™



by Michael Paoletta

THE SHOW IS OVER: In 1988, Logic Records opened its doors in Frankfurt. Five years later, the label—which had been acquired by BMG Germany (thanks to the international success of Snap)—opened its U.S. office in New York. Since then, the BMG Germany-owned imprint has treated club DJs, enthusiasts, and radio programmers to numerous chart-topping dance/pop jams.



SCHWEINSBERG

Such acts as **La Bouche**, **Le Click**, **Gloria Gaynor**, **Martha Wash**, **Jocelyn Brown**, **Jam & Spoon**, **Sparks**, **Alison Limerick**, **LFO**, **Kira**, **Njoi**, and **X-Press 2**, among others, have worked with the label. Ditto for many DJ/producers, including **Todd Terry**, **Armand van Helden**, **Danny Howells**, **Tom Novy**, **Eddie Baez**, and **Jason Nevins**.

Unfortunately, the label's 10th U.S. anniversary—its 15th internationally—is being eclipsed by its global closing May 9. This change will affect the U.S. operation's six staffers (*Billboard Bulletin*, April 30).

The culprit? The current state of the industry, says the label's U.S. GM, **Kelly Schweinsberg**.

"The industry is in a complete mess," Schweinsberg explains. "A new model for selling music is needed. My job, ultimately, is to sell records. Sadly, [Nielsen] SoundScan figures aren't what they used to be."

To illustrate, Schweinsberg points to two Logic compilations: *John Blair Party: NYC's Best DJs, Vol. 1* (1999) and the series' fifth volume (2002). The former sold 21,000 units, according to Nielsen SoundScan, while the latter has sold 4,000 copies.

"Records aren't selling anymore—period," Schweinsberg adds. "We're experiencing a huge culture change. Today's kids are not accustomed to physically

going into a store to purchase music. That's too old school for them. Of course, this also explains why so many stores, particularly those specializing in dance music, have had to close. The future is shaky, indeed."

SUBLIMINAL STUFF: DJ/producer **Erick Morillo's** long-in-the-making artist album is scheduled to be in stores by late summer/early fall. Arriving via Morillo's own Subliminal label, the set features guest turns from **P. Diddy** and **Audio Bullys**, among others.

The album will be preceded by the June 30 release of the two-disc Morillo-mixed *Subliminal Sessions 5*, which intertwines old-school faves (**Dan Hartman's** "Relight My Fire," **Jeanette Thomas's** "Shake Your Body," and **Lil' Louis's** "French Kiss") and new jams like **Harry Romero Featuring Robert Owens's** "I Go Back."

PARADISE REVISITED: In need of a remastered version of **Chicago's** *Paradise Garage* classic, "Street Player"? Well, Rhino has just reissued the group's 1979 set, *Chicago 13*. Included is the original, disco-etched version and an alternate dance mix.

BLUE MONDAY: On May 5, WKTU New York VP of operations/programming **Frankie Blue** was relieved of his daily duties. Beat Box hears that the station's assistant PD/music director, **Jeff Z**, is now the interim PD. At press time, calls to the station were not returned.

HOLLYWOOD: This issue's column is being written from *Billboard's* Los Angeles office. Providing the soundtrack during our visit is the city's new dance radio station, the Entravision-owned **KDLN** (103.1, formerly the site of **Groove Radio**).

Hearing club jams by **Madonna**, **Ian van Dahl**, **Daniel Bedingfield**, and **Basement Jaxx**, among others—as well as flashbacks like **Crush's** "Jellyhead" and **Yaz's** "Situation"—kept the spirits high.

We couldn't help but wonder why New York is unable to have such a pure dance/electronic radio station—one that doesn't rely on current hip-hop and classic disco/Latin freestyle jams to flesh out its playlist.

Perhaps a new day will soon be dawning at WKTU New York. Stay tuned.

Robbins: In Step With Dance

Cory Robbins is the founder and president of 7-year-old New York-based label Robbins Entertainment. With a staff of eight, including Robbins himself, the label has enjoyed numerous crossover hits, including DJ Sammy & Yanou Featuring Do's "Heaven." At the same time, Robbins has launched such successful compilation series as *Trance Party* and *Dance Party* (Like It's...).

On May 20, Robbins Entertainment will introduce its newest series, *QuickMix*, a mini-album featuring five current dance hits mixed by the Happy Boys (aka Robbins and label A&R director John Parker). It will have a suggested list price of \$9.98.

When you founded Robbins Entertainment in 1996, what was your main goal? How, if at all, has it changed?

I thought it would be more like my previous label, Profile [which Robbins co-founded in 1981 and sold in 1994]. At Profile, we released dance, rap, reggae, heavy metal, and rock. But because half of Profile's output was rap—the majority of our sales—it became known as a rap label.

I thought Robbins would be similar, in that we would focus on many genres of music. And we did—at first. Our second single release, "Jellyhead" by Crush, was our first big record, and it was a dance song. We followed this with two more dance tracks, "I Fell in Love" by Rockell and "Passion" by K5. These three records proved to be big dance records for us. In this way, from the beginning, we were always in the dance business but also trying to do other genres.

In 2000, John [Parker] had this idea to do a trance compilation. He licensed 15 international tracks for a total cost of less than \$20,000. We called the compilation *Best of Trance*. We thought we could sell maybe 20,000 units and create some nice billing for the label. It has since scanned well over 100,000 copies. Since the end of 2000, we have concentrated on nothing but dance music, and our business has improved tremendously. From 2000 to 2001, business tripled; from 2001 to 2002, the label grew another 50%. Last year, with strictly dance music, we did nearly \$11 million in gross billing.

Other labels focus on dance music, too. Yet they are not as successful. What is the key to your success?

We're not that hip. A lot of dance labels are incredibly underground and lifestyle-oriented. They don't care about radio, they concentrate only on vinyl releases, and they may not service record pools or promote to club and mix-show DJs. Robbins is the exact opposite. We care about commercial dance music, especially the kind that can cross over.

6 Questions



ROBBINS

Much of Robbins' repertoire has its roots in Europe, meaning you license much of your product from international labels. Any chance we might see more stateside signings?

I hope so. Unfortunately, American producers of dance music are way behind the rest of the world. But there are exceptions: Reina, Renee Stakey, John Kano, and Rockell, among others, are all American signings. That said, most of our hits do come from Europe, where dance music is pop music. Because these songs are frequently in the top 10—and often No. 1—they attract the best singers and best producers. It would be great if we had more American signings, especially because we would own [the recordings] for the world.

How do you and John Parker find the music that Robbins releases?

First and foremost, we sign records that we like. And we always have our ears open. We look for records that have a buzz. We study DJ charts and radio station playlists—both here and abroad. But a lot of international rec-

ords we have signed were not hits in their original country.

Is radio a healthy environment for dance music right now?

It can always be better, but 2002 was much better than 2001. Artists like Kylie Minogue, Dirty Vegas, DJ Sammy, and Daniel Bedingfield made it a little easier for other dance acts to get heard, particularly on stations that maybe would have never considered playing dance music a couple years ago. Still, I don't think stations go looking for dance records.

Many in the industry view the Internet as the big, bad devil. How do you see it?

It's a problem, but there are other reasons why sales are down. There aren't enough superstar releases. A few years ago, there was a run of multimillion-selling acts: Backstreet Boys, Shania Twain, Britney Spears, and Santana. These types of records got people into stores, and once they were in the stores, they usually bought more than what they went in for. When there is a hot, new record, like 50 Cent, people go to stores, and you see sales increases across the board from the previous week.

Also, the economy is not good right now. It's a lot to spend \$20 for one CD. The person must really want to own something for that money. But that's always been the case. Even before the Internet, you could hear a song for free on the radio. If radio plays your favorite song every couple of hours, why would you need to buy it? Because you can't get enough of it. Similarly, if you can download everything off the Internet for free, which you basically can, why does anybody buy anything?

MICHAEL PAOLETTA



Making the Video. Singer Kristine W recently visited the Toronto set of the Showtime series *Queer As Folk* to star in the video for "Some Lovin'." The Murk-produced track, which recently topped the *Billboard* Hot Dance Music/Club Play chart, is featured on the two-disc Tommy Boy soundtrack, *Queer As Folk: The Third Season*, due May 20. The collection arrives in the midst of the eight-week *Queer As Folk*—The Babylon Tour. Pictured at the video shoot, from left, are Tommy Boy label head Victor Lee, Kristine W, *Queer As Folk* actress Sharon Gless, choreographer Shawn Dean, and Tommy Boy head of marketing Rosie Lopez.


Dance Singles Sales

Artist

1 Week At Number 1

23	—	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.		Madonna
2	1	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 0002431/DJMG		Daniel Bedingfield
3	2	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH/ISLAND 063733/DJMG		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
6	5	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42482		Madonna
7	6	NOTHING BUT YOU	MUTE 9204		Paul Van Dyk Featuring Hemstock & Jennings
8	7	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG		Vivian Green
9	9	WALKING ON THIN ICE (REMIXES)	MINOTRAIN/TWISTED/THE RIGHT STUFF 82568/CAPITOL		Ono
10	11	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY		The Roc Project Featuring Tina Arena
11	—	ALONE	ROBBINS		Lasgo
12	14	IN YOUR LIFE	LOGIC 98814		La Bouche
13	15	AGAIN	TV//PYRAMID 91010/DRPHEUS		Fantasy
14	—	SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN		India
15	10	TRAIN	MUTE 9207		Goldfrapp
16	13	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42496		Cher
17	17	DANGER! HIGH VOLTAGE	XL 41157/BEGGARS GROUP		Electric Six
18	16	SOLSBURY HILL	MUTE 9200		Erasure
19	8	SAN FRANCISCO	JELLYBEAN 78654		Sir Ivan
20	12	GOSSIP FOLKS (FATBOY SLIM REMIX)	THE GOLD MIND/ELEKTRA 67387/EEG		Missy "Misdemeanor" Elliott Featuring Ludacris
21	—	FOR ALL TIME (REMIXES)	DREAMWORKS 450836		Soluna
22	—	THE ONE	ROBBINS 72060		Dee Dee
3	18	NO ONE'S GONNA CHANGE YOU	ROBBINS 72061		Reina
19	19	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG		Sophie Ellis Bextor
5	20	ALIVE (THUNDERPUSS REMIX)	EPIC 79759		Jennifer Lopez

Billboard TOP ELECTRONIC ALBUMS™

Sales data compiled by  Nielsen SoundScan

ARTIST
IMPRINT & NUMBER/DISTRIBUTING LABEL

Title

3 Weeks At Number 1

1	1	LOUIE DEVITO DEE VEE 0005/MUSICRAMA	Dance Divas
2	3	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
3	NEW	MARTIN L. GORE MUTE/REPRISE 48469/WARNER BROS.	Counterfeit 2
4	2	JOHNNY VICIOUS ULTRA 1155 [M]	Ultra. Dance 03
5	4	MASSIVE ATTACK VIRGIN 91239	100th Window
6	5	THALIA EMI LATIN 81595 [M]	Thalia's Hits Remixed
7	6	THE RIDDLER TOMMY BOY 1564	Dance Mix NYC — Vol. 3
8	8	THE POSTAL SERVICE SUB POP 595 [M]	Give Up
9	7	THE STREETS VICE 39181 / ATLANTIC [M]	Original Pirate Material
10	10	FISCHERSPOONER CAPITOL 42838 [M]	#1
11	11	THE HAPPY BOYS ROBBINS 75036	Techno Party (Volume 1)
12	12	DAVID VISAN GEORGE V 71034	Buddha-Bar V
13	13	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 080 [M]	The Richest Man In Babylon
14	9	EVERYTHING BUT THE GIRL SIRE/ATLANTIC 73836/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain
15	14	LOUIE DEVITO DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
16	15	VARIOUS ARTISTS ROBBINS 75035	Best Of Trance Volume Three
17	19	DJ SAMMY ROBBINS 75031	Heaven
18	18	KUMBIA KINGS ○ EMI LATIN 42526	All Mixed Up: Los Remixes
19	22	GOTAN PROJECT XL 164/BEGGARS GROUP	La Revancha Del Tango
20	17	BAD BOY JOE WHAT IF 387/MUSICRAMA	The Best Of Freestyle Megamix Volume 3
21	16	APHEX TWIN WARP 102 [M]	26 Mixes For Cash
22	NEW	CHRISTIAN DWIGGINS MOONSHINE 88208	Trance Classics
23	21	PAUL VAN DYK MUTE 5201 [M]	Global
24	20	DAVE MATTHIAS / TORQUE UBL 903	Pure Dance Party Volume 1
25	NEW	DIRTY VEGAS ● CREDENCE 39986/CAPITOL	Dirty Vegas

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

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.

Nashville Scene



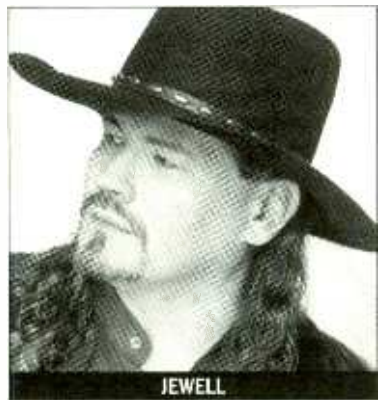
by Phyllis Stark

WALKING TALL: It was a touching TV moment when **Buddy Jewell** was proclaimed the winner of USA Networks' *Nashville Star* series May 3. Teary-eyed and surrounded by his family and fellow contestants, Jewell looked justifiably proud.

The road to victory was a long one for Jewell, an Arkansas native who has been kicking around Nashville for 10 years trying to get record and publishing deals. He was earning a living as a demo singer, but doors to other opportunities refused to open for him.

"I've been turned down by every label in this town practically, more than once, and the publishing companies too," he says. "I've been told 'I like your music, but it's too country.'"

For his closing number on *Nashville Star*, Jewell sang a song the show's producers found for him that fit his life perfectly. It was called "I Want to Thank Everyone Who Ever Told Me No."



JEWELL

As the *Nashville Star* winner, Jewell gets a multi-album contract with Sony Music Nashville, and his debut album will be produced by **Clint Black**. His first single, "Help Pour Out the Rain (Lacey's Song)," has already been shipped to country radio. Jewell wrote the song for his young daughter, who inspired it.

Black and Jewell will be pushing hard to finish the album in time for an expected July 15 release date, although Jewell says his studio experience should speed the process.

Ironically, Jewell and Texan **John Arthur Martinez**, both 41, were *Nashville Star*'s final two contestants. By Music Row standards, their age would have made them the least marketable candidates. Jewell calls them "the two dinosaurs, according to the music industry." But marketability doesn't matter on a fan-voted show, and the fans chose Jewell.

"What means the most to me is that I was chosen by the people," Jewell says. "It's like being elected, [but

with] no hanging chads."

Just as he finally landed his dream deal, Sony Music Nashville underwent a regime change that resulted in the ouster of three key executives (see story, page 5). But new label president **John Grady** has already met the singer and says he is eager to "take Buddy Jewell to the world's stage."

Jewell has another big believer in Sony A&R consultant **Tracy Gershon**, who was one of the judges who selected the *Nashville Star* contestants. Gershon has known Jewell for years and previously tried to sign him to her former label, Imprint Records. That label went out of business before a deal could be struck.

As for the rest of the Sony staff, Jewell says, "They are working their tails off right now, because they want to see this succeed. They want to see me get what they feel I've been struggling to get for so long." Comparing him to **Sylvester Stallone's** embattled boxer alter-ego, Jewell says, "They've started calling me Rocky."

ACM WINNERS: WIVK Knoxville, Tenn., has won the Academy of Country Music's (ACM) station of the year award. KSON San Diego morning hosts **Tony Randall** and **Kris Rochester** have been named ACM's air personalities of the year.

The Messina Group's **Louis Messina** is the winner of the Don Romeo talent buyer/promoter of the year category. Nashville's Wildhorse Saloon won for nightclub of the year. The Mandalay Bay Resort & Casino in Las Vegas, where the ACM Awards will be held May 21, won for casino of the year.

In the musician categories, the winners are: **Glenn Worf** (bass), **Larry Franklin** (fiddle), **Lonnie Wilson** (drums), **Jay Dee Maness** (steel guitar), **John Willis** (guitar), **Matt Rollings** (keyboards), and **Mark Casstevens** (specialty instrument).

ON THE ROW: Former Columbia Records artist **Rick Trevino**, best-known for his 1996 No. 1 single "Running Out of Reasons to Run" and five other top 10 hits in the '90s, has signed with Warner Bros. Records. The label will release his new album, *In My Dreams*, in September. The album was produced by **Mavericks** singer **Raul Malo** and executive-produced by **Paul Worley**.

Leslie Roberts has been appointed manager of A&R at RCA Label Group (RLG). She previously was creative director for Mighty Isis Music. At RLG, she will focus on smaller and independent publishers and song pluggers.

Fiddler Zonn's 'Life' Puts Her In The Spotlight

BY JIM BESSMAN

A prolific accompanist, Andrea Zonn has long been visible next to such stars as Lyle Lovett, Pam Tillis, Trisha Yearwood, Ronnie Milsap, and (especially for the past three years) Vince Gill. But with her Compass Records debut, *Life Goes On*, the bluegrass/country fiddler steps out on her own.

"It's something I always wanted to do, but then you get into your life and start doing other things," Zonn says. The Urbana, Ill., native cites "the road thing" and "the studio thing" as having consumed her time since she came to Nashville in 1986—a few years ahead of her friend and Champaign, Ill., neighbor Alison Krauss.

"We met at our first fiddle contest, at the Champaign County Fair," Zonn recalls. "She was 8, and I was 10. She was in the novice category and I was a junior, and we both won."

Zonn's father was head of the music theory and composition department at the University of Illinois, but when she transferred to Vanderbilt after completing two years there, Zonn wanted to pursue commercial music as well as classical. She toured in Gill's band from 1990 to 1992, then returned to school to finish her degree. After touring and recording with other country and bluegrass luminaries, she rejoined Gill's troupe three years ago. "It was like going home," she says.

Gill has clearly made himself feel

just as welcome on Zonn's debut disc with his harmony vocal on "In My Own Backyard." Compass co-founder Garry West says that the album cut is an obvious focal point for radio promotion efforts. He notes, though, that "New Night Dawning" is making inroads with bluegrass radio programmers while Zonn's Crowded House cover, "Weather With You," is scoring at triple-A.



ZONN

To facilitate a wider hearing, Compass has a summer listening-station program lined up at Borders Books & Music. "Any musical taste will like this record, because it covers so many bases," says the chain's music buyer, John Bronicki, citing additional appeal from the disc's "big-name guests" including Gill, Krauss, Jerry Douglas, Amy Grant, Tim O'Brien, and Compass co-founder Alison Brown. Borders will augment listening stations by playing music

overhead in its bookstores.

Compass, meanwhile, is utilizing its grassroots expertise in enlisting mom-and-pop retailers for prominent positioning and has a program with amazon.com targeting purchasers of product by Gill, Krauss, and Brown.

Zonn self-produced *Life Goes On*. "She did a fantastic job," West says of the May 6 release, "and it was one of my favorite A&R experiences ever. She came in with some real gems, and songwriters and publishers were supportive in letting her get the first record on some of them."

Zonn calls the experience a huge learning curve. "I'm not a writer, so I had to think long and hard about what I wanted to present as my first statement as an artist," she says, naming Paul Brady's "Love Goes On" and "Pages" by Tom Kimmel and Jenny Yates among the songs that particularly "spoke" to her.

As for producing herself, she adds, "I knew all the players and singers, and I've been thinking about becoming a producer for other people, so what better way than to experiment on myself? That way no one else can get hurt."

Zonn, who is self-managed, may do some solo performing for radio outlets and is considering putting together a small band for promotional purposes. "I'm having a blast watching this unfold," she says, but she hopes to continue touring with Gill "as long as he'll let me."

Martin Keeps Trucking Tradition Alive

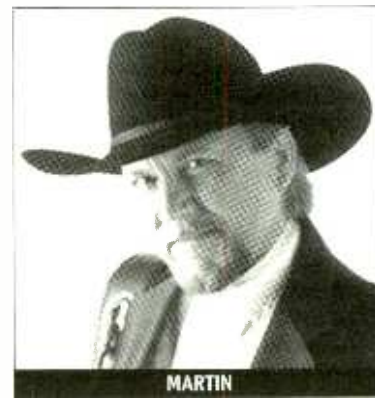
BY DEBORAH EVANS PRICE

NASHVILLE—With his new single, "Stone Cold Fingers," and a partnership with Fikes Truck Lines, Leland Martin is on a mission to revive a longstanding country tradition—the truck driving song.

"Truckers on the road don't hear trucker songs anymore," says Max Campbell, director of recruiting and contractor services for the Hope, Ark.-based Fikes Truck Lines. "There [have not really been] that many written in the last few years. We are hoping that he's going to bring that back. [Martin's music] is advertising, and we think that he is a very outstanding outlet for us."

According to Campbell, the wheels are in motion for Martin to become the national spokesman for the 62-year-old trucking company. He appeared at trucking conventions and recently performed during an event sponsored by the Dave Nemo Radio Network, which is broadcast on XM

Satellite Radio as well as on four clear channel AM stations.



MARTIN

Corporate sponsorship is providing a boost for Martin, a 45-year-old Missouri resident signed to IGO Records. IGO is a Nashville-based independent label owned by comedian Kacey Jones and distributed by Select-O-Hits.

Martin's IGO debut, *Simply Traditional*, is a well-rounded effort that includes much more than trucker's

fare. The project has garnered support from such Music Row veterans as former Warner Bros. Nashville VP Bob Saporiti, who came out of retirement to work on the project.

"I love the fact that his voice is so pure and genuine," Jones says. "Leland is the best thing to happen to Nashville since Randy Travis."

Martin says the deal with IGO came along just when he had almost "given up on becoming an artist." He has been pleased with the reception his music has been getting, particularly among listeners of Nemo's show and fans of XM personality Bill Mack, who also hosts a show for truckers.

"The album is getting distributed to truck stops as well as Wal-Marts," says Martin, who had released a few albums on his own prior to connecting with IGO.

In addition to exposure via trucking radio shows, Martin will be featured in trucking magazines, and Fikes will lend a hand with his upcoming tour dates.

MAY 17
2003

Billboard®

TOP COUNTRY ALBUMS™

Sales data compiled by

Nielsen
SoundScan

Sales data compiled by  Nielsen SoundScan															
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				 NUMBER 1 				3 Weeks At Number 1							
1	1	1	3	DARRYL WORLEY	DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1	38	38	44	38	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2
2	2	3	36	DIXIE CHICKS ▲ ⁶	MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	39	34	31	7	DEANA CARTER	ARISTA NASHVILLE 67054/RLG (11.98/18.98)	I'm Just A Girl	6
3	3	2	41	TOBY KEITH ▲ ²	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	40	37	37	17	TERRI CLARK	MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5
4	6	9	24	SHANIA TWAIN	MERCURY 170314/UMGN (19.98 CD)	Up!	1	41	40	39	26	MARK WILLS	MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16
5	5	6	23	TIM MCGRAW ▲ ²	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	42	41	38	68	TOBY KEITH ▲ ²	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
6	7	11	26	JOHNNY CASH ●	AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	4	43	39	40	6	SOUNDTRACK	WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
7	4	4	3	JESSICA ANDREWS	DREAMWORKS 450356/INTERSCOPE (12.98/18.98)	Now	4	44	43	45	97	LONESTAR ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1
8	8	7	85	MARTINA MCBRIDE ▲ ²	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	45	42	41	27	VARIOUS ARTISTS ●	EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5
9	9	8	54	KENNY CHESNEY ▲ ²	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	46	46	50	101	BRAD PAISLEY ▲	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
10	11	13	30	KEITH URBAN ●	CAPITOL 32936 (10.98/18.98)	Golden Road	3	47	44	46	90	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495 (11.98/17.98)	New Favorite	3
								48	45	43	36	PHIL VASSAR	ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4
						 GREATEST GAINER 		49	50	52	96	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
11	17	19	29	RANDY TRAVIS	WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	11					 PACESETTER 			
12	13	12	27	RASCAL FLATTS ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	50	58	62	28	ANNE MURRAY	STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13
13	10	10	5	CHRIS CAGLE	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	51	47	48	31	LEANN RIMES ●	CURB 78747 (12.98/18.98)	Twisted Angel	3
14	15	18	37	DIAMOND RIO ●	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	52	49	49	6	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD) [M]	Live At The Charleston Music Hall	32
15	12	14	12	GEORGE STRAIT ●	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	53	48	51	78	GEORGE STRAIT ▲	MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1
16	16	16	41	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	9	54	53	55	12	BERING STRAIT	UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17
17	14	5	3	TOBY KEITH	MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	55	56	57	26	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170380/UMGN (18.98 CD)	Stars & Guitars	18
18	18	17	32	ELVIS PRESLEY ▲ ³	RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	56	55	60	12	WILLIE NELSON	SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions	32
						 HOT SHOT DEBUT 		57	51	47	3	VARIOUS ARTISTS	DUALTONE 01137/RAZOR & TIE (17.98 CD)	Lonesome, On'ry And Mean: A Tribute To Waylon Jennings	47
19	NEW	1		CLEDUS T. JUDD	MONUMENT 89223/SONY (9.98 EQ CD) [M]	A Six Pack Of Judd (EP)	19	58	52	56	32	TRAVIS TRITT	COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4
20	24	28	8	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [M]	I Love It	20	59	63	—	2	BILLY RAY CYRUS	MERCURY 170185/UMGN (12.98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
21	20	24	26	ALISON KRAUSS + UNION STATION ●	ROUNDER 610515 (19.98 CD)	Live	9	60	54	53	92	BLAKE SHELTON ●	WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
22	22	21	29	FAITH HILL ▲ ²	WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1	61	57	54	5	VARIOUS ARTISTS	WALT DISNEY 860883 (18.98 CD)	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	51
23	23	20	68	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	62	62	69	69	GARTH BROOKS ▲ ³	CAPITOL 31330 (10.98/18.98)	Scarecrow	1
24	19	27	5	GEORGE JONES	BANDIT: BNA 67053/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19	63	66	59	63	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2
25	25	23	36	MONTGOMERY GENTRY	COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	64	60	63	52	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
26	30	30	5	WILLIE NELSON	LEGACY/COLUMBIA 86740/SONY (25.98 EQ CD)	The Essential Willie Neslon	24	65	59	58	20	AARON TIPPIN	LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10
27	21	22	15	ALABAMA	RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4	66	64	64	10	VARIOUS ARTISTS	UTV 064091/UME (18.98 CD)	Pure Country Classics: The #1 Hits	37
28	32	32	12	VINCE GILL	MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4	67	61	61	17	AARON LINES	RCA 67057/RLG (11.98/17.98)	Living Out Loud	9
29	28	25	73	BLAKE SHELTON	WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2	68	65	68	26	TRICK PONY	WARNER BROS. 48236/WRN (12.98/18.98)	On A Mission	13
30	NEW	1		RHONDA VINCENT	ROUNDER 610497 (18.98 CD) [M]	One Step Ahead	30	69	68	73	32	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
31	27	26	82	TRACE ADKINS ●	CAPITOL 30618 (10.98/17.98)	Chrome	4	70	72	72	9	THE COUNTDOWN SINGERS	MADACY 5816 (9.98 CD)	Today's Country	58
32	31	34	12	RODNEY CARRINGTON	CAPITOL 36579 (18.98 CD)	Nut Sack	14	71	NEW	1		DAVID ALLAN COE	IMAGE 5017/SMITH MUSIC GROUP (17.98 CD)	Live At Billy Bob's Texas	71
33	26	15	3	BILLY GILMAN	EPIC 86954/SONY (12.98 EQ/18.98)	Music Through HeartSongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15	72	RE-ENTRY	64		WILLIE NELSON	LOST HIGHWAY 186231/UMGN (12.98/18.98)	The Great Divide	5
34	35	36	6	SOUNDTRACK	COLUMBIA 87169/SONY (12.98 EQ CD)	Nashville Star: The Finalists	—	73	73	—	13	GLEN CAMPBELL	CAPITOL 41816 (18.98 CD)	All The Best	12
35	29	29	6	ROSANNE CASH	CAPITOL 37757 (18.98 CD)	Rules Of Travel	16	74	RE-ENTRY	31		JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
36	33	33	63	GARY ALLAN ●	MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	75	RE-ENTRY	42		CLEDUS T. JUDD	MONUMENT 85897/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
37	36	35	58	GEORGE STRAIT	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8								

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² 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 percent-age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 17
2003

Billboard®

TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by




Nielsen
SoundScan


THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
				NUMBER 1	3 Weeks At Number 1						
1	1	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits	136	13	13	HANK WILLIAMS JR. ▲ ⁴	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	457
2	3	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	152	14	15	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	294
3	2	DIXIE CHICKS ◆ ¹²	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	275	15	19	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	106
4	5	TIM MCGRAW ▲ ²	CURB 77978 (12.98/18.98)	Greatest Hits	128	16	16	ALAN JACKSON ▲ ⁵	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	393
5	4	SOUNDTRACK ▲ ⁷	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/18.98)	O Brother, Where Art Thou?	126	17	18	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	144
6	6	DIXIE CHICKS ◆ ¹⁰	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	192	18	17	THE JUDDS ●	CURB 77965 (7.98/11.98)	Number One Hits	141
7	7	SHANIA TWAIN ◆ ¹⁹	MERCURY 526003/UMGN (12.98/18.98)	Come On Over	287	19	14	LEE GREENWOOD ▲	CAPITOL 98568 (11.98 CD)	American Patriot	43
8	10	JOHNNY CASH ▲	LEGACY/COLUMBIA 89739/SONY (7.98 EQ/11.98)	16 Biggest Hits	213	20	25	FAITH HILL ▲ ⁸	WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	182
9	11	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	243	21	20	TOBY KEITH ▲ ²	MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	231
10	8	PATSY CLINE ▲ ⁹	MCA NASHVILLE 320012/UMGN (8.98/11.98)	12 Greatest Hits	779	22	22	ROY ORBISON	LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	60
11	12	TIM MCGRAW ▲ ⁴	CURB 77886 (7.98/11.98)	Everywhere	248	23	—	WILLIE NELSON ▲	LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	358
12	9	HANK WILLIAMS ●	MERCURY 526029/UMGN (11.98/17.98)	20 Of Hank Williams Greatest Hits	111	24	—	GEORGE JONES ●	LEGACY/EPIC 89319/SONY (7.98 EQ/11.98)	16 Biggest Hits	121

● 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 releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE			Artist			PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	IMPRINT & NUMBER/PROMOTION LABEL		
1	1	1	11					31	31	31	12		BACKSEAT OF A GREYHOUND BUS	Sara Evans			31	
								32	33	34	9		ONE LAST TIME	Dusty Drake			32	
2	2	3	18					33	32	29	7		HEY MR. PRESIDENT	The Warren Brothers			28	
3	3	2	18					34	34	36	11		LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)	Amy Dalley			34	
4	7	8	24					35	36	38	12		WHEN YOU THINK OF ME	Mark Willis			35	
5	5	7	26					36	35	35	17		I WANT MY MONEY BACK	Sammy Kershaw			33	
6	4	6	25					37	37	40	8		SOMEDAY	Vince Gill			37	
7	6	9	27					38	38	39	9		THREE MISSISSIPPI	Terri Clark			38	
8	10	11	17					39	41	47	5		WHAT WAS I THINKIN'	Dierks Bentley			39	
9	12	12	16					40	48	52	4		A FEW QUESTIONS	Clay Walker			40	
10	13	17	18					41	49	58	3		SHE ONLY SMOKES WHEN SHE DRINKS	Joe Nichols			41	
11	9	4	22					42	55	—	2		WHAT THE WORLD NEEDS	Wynonna			42	
12	14	14	18					43	40	46	4		HEAVY LIFTIN'	Blake Shelton			40	
13	11	10	29					44	42	42	7		ONLY GOD (COULD STOP ME LOVING YOU)	Emerson Drive			42	
14	18	20	28					45	39	30	19		THIS IS GOD	Phil Vassar			17	
15	8	5	25					46	44	43	10		SUDDENLY	LeAnn Rimes			43	
16	17	16	21					47	47	50	7		A BOY LIKE YOU	Trick Pony			47	
17	16	15	20					48	45	53	5		LOVE CHANGES EVERYTHING	Aaron Lines			45	
18	15	13	23					49	52	—	2		YOU'RE STILL HERE	Faith Hill			49	
19	20	21	10					50	53	56	3		WALK A LITTLE STRAIGHTER	Billy Currington			50	
20	19	19	24					51	46	51	5		THIS FAR GONE	Jennifer Hanson			46	
21	21	22	18					52	50	55	5		ONE OF THOSE DAYS	Brad Martin			50	
22	23	25	6					53	56	—	2		I CAN'T BE YOUR FRIEND	Rushlow			53	
23	22	23	32					54	51	54	5		IT DOESN'T MEAN I DON'T LOVE YOU	McHayes			51	
24	29	37	3					55	43	41	18		ROCK YOU BABY	Toby Keith			13	
25	25	28	9										HOT SHOT DEBUT					
26	24	27	11					56	NEW		1		THE LETTER (ALMOST HOME)	Clint Daniels			56	
27	28	32	6					57	NEW		1		DAYS LIKE THIS	Rachel Proctor			57	
28	26	24	11					58	NEW		1		WALTER	Charlie Robison			58	
29	27	26	17					59	54	44	19		LOVE LIKE THERE'S NO TOMORROW	Aaron Tippin Featuring Thea Tippin			35	
30	30	33	10					60	NEW		1		REAL GOOD MAN	Tim McGraw			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. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

THIS WEEK			LAST WEEK			WEEK-ON-AIR			Sales data compiled by  Nielsen SoundScan					
			ARTIST			IMPRINT & NUMBER/DISTRIBUTING LABEL						Title		
						 NUMBER 1 						26 Weeks At Number 1		
1	1	26	ALISON KRAUSS + UNION STATION			● ROUNDER 610515						Live		
2	2	31	RHONDA VINCENT			ROUNDER 610497 [M]						One Step Ahead		
3	2	31	NICKEL CREEK			SUGAR HILL 3941						This Side		
4	3	45	ALISON KRAUSS + UNION STATION			● ROUNDER 610495						New Favorite		
5	4	6	RICKY SKAGGS & KENTUCKY THUNDER			SKAGGS FAMILY/LYRIC STREET 301004/HOLLYWOOD [M]						Live At The Charleston Music Hall		
6	5	5	VARIOUS ARTISTS			WALT DISNEY 860083			O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney					
7	6	3	THE NITTY GRITTY DIRTY BAND			CAPITOL 40177						Will The Circle Be Unbroken, Volume III		
8	9	45	VARIOUS ARTISTS			UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE						Time-Life's Treasury Of Bluegrass		
9	8	45	DOLLY PARTON			BLUE EYE 3946/SUGAR HILL						Halos & Horns		
10	7	45	PATTY LOVELESS			EPIC 85651/SONY						Mountain Soul		
11	10	15	VARIOUS ARTISTS			TIME LIFE 18861						The Time-Life Treasury Of Bluegrass: America's Music		
12	12	15	VARIOUS ARTISTS			KING 318						Legends Of The Fiddle: 20 Bluegrass Classics		
13	11	15	RHONDA VINCENT			ROUNDER 610474						The Storm Still Rages		
14	13	45	VARIOUS ARTISTS			MADACY CHRISTIAN 3241/MADACY						Best Of Bluegrass Gospel		
15	11	45	SOUNDTRACK			● LOST HIGHWAY 170221/UMGN						Down From The Mountain		

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL		Artist
			Sales data compiled by  Nielsen SoundScan		
			44th NUMBER 1 44th		25 Weeks At Number 1
1	1	25	PICTURE UNIVERSAL SOUTH 172274		Kid Rock Featuring Allison Moorer
2	2	11	LANDSLIDE MONUMENT/COLUMBIA 79857/CRG		Dixie Chicks
3	3	9	SPEED COLUMBIA 79864/SONY		Montgomery Gentry
4	4	17	GOD BLESS THE USA CURB 73128		Lee Greenwood
5	—	40	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD		Brian McComas
6	5	7	LOVE WON'T LET ME EPIC 79865/SONY		Tammy Cochran
7	7	21	BEAUTIFUL GOODBYE CAPITOL 77816		Jennifer Hanson
8	—	7	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD		Kevin Denney
9	8	12	HOW DO I LIVE ▲ ³ CURB 73022		LeAnn Rimes
10	6	142	CAN'T FIGHT THE MOONLIGHT ● CURB 73116		LeAnn Rimes

● 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. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media.

ALBUMS

Edited by Michael Paoletta

POP

★ BOZ SCAGGS

But Beautiful

PRODUCER: Boz Scaggs

Grey Cat 4000

RELEASE DATE: May 6

For the first release on his new independent Grey Cat label, Scaggs puts his skilled tunesmithing aside in order to flex his interpretative vocal muscles on 10 pop standards. Although it would be easy to shrug this set off as the effort of yet another pop star who has outlived his top 40 viability, it would be wholly unfair. Scaggs has never really been a slave to the charts. Rather, his hits have often come despite trends. In many ways, *But Beautiful* is a logical progression for an artist who has always worn his traditional jazz and classic-pop influences with pride. He dons material like the Duke Ellington title cut with remarkable comfort and confidence. As a result, this collection feels more like an intriguing new direction for Scaggs—and not merely a novel interlude. It will be interesting to see where this “beautiful” set will lead the enduring artist. —**LF**

★ VARIOUS ARTISTS

Warren Haynes Presents: The Benefit Concert Vol. 2

PRODUCERS: not listed

Evil Teen 10019

RELEASE DATE: May 6

If the sadly defunct H.O.R.D.E. festival was still hitting sheds in 2000, it might have sounded something like this two-disc live set, recorded that year at Gov't Mule/Allman Brothers Band guitarist/vocalist Warren Haynes' annual Christmas jam in Asheville, N.C. (his hometown). A gorgeous recording, this benefit for Habitat for Humanity follows the 2000 set *Wintertime Blues*, which featured the Mule, Susan Tedeschi, and others. On its follow-up, major players on the jam-band circuit (the Mule, the Allmans, Col. Bruce Hampton & the Aquarium Rescue Unit, etc.) are joined by the likes of Kevn Kinney, Edwin McCain, and Texas guitar slinger Chris Duarte on a set that includes a good mix of smoky roadhouse blues (the Allmans' swaying send-up “Soulshine” and Duarte's thrilling “Baddness”) and rare acoustic performances. It's the latter that make this set truly special—Kinney and Blues Traveler's John Popper delivering “Scarred but Smarter,” Haynes alone on the heartfelt “I'll Be the One,” McCain and Haynes doing “Solitude,” and all four on “I Shall Be Released.” A must-have for the many Mule fans and Allmans collectors. —**WO**

DAMONE

From the Attic

PRODUCERS: Ducky Carlisle, Adam Rourke, Damone

RCA 68149

RELEASE DATE: May 6

Fronted by a 17-year-old who rails about the perils of puppy love, Damone does flirt with that increasingly unpopular teen pop category. But the singer—the one named Noelle—and her

S P O T L I G H T S



PRINCE PAUL

Politics of the Business

PRODUCER: Prince Paul

Razor & Tie 82888

RELEASE DATE: May 6

Bootleggers beware! The version of *Politics* that has been circulating illegally on the street is not the same as the official version. The final pressing has a previously unheard guest vocal by Biz Markie on the wriggling “Crhyme Pays.” There are also fresh edits to a handful of cuts, as well as several hidden jams. The additions make for a stronger set. Prince Paul is in fine lyrical form, and he floats his distinctive rhymes over tight grooves that are steeped in retro-funk sensibilities. Perhaps most effective is “Beautifully Absurd,” on which a poignant rhyme of lost love is laced into an arrangement of bluesy acoustic strumming by W. Ellington Felton. Elsewhere on the set, Prince Paul is supported by an army of high-profile guests, including Erick Sermon, Chuck D., and Ice-T. They add commercial luster to the set, though it hardly needs it. After 18 years as a pioneering voice of hip-hop, this venerable rapper still has the creative muscle to stand mighty tall on his own. —**LF**

VICKIE WINANS

Bringing It All Together

PRODUCERS: various

Verity 43214

RELEASE DATE: May 6

With this eighth release, Vickie Winans shows all the big-league chops and credentials she has earned and accumulated during her nearly 20-year career. Pronouncing the oft-stated (and seldom achieved) goal of “something for everybody,” Winans, along with 23-year-old son Marvin L. Winans Jr. as principal producers, actually achieve a multi-generational mix of material, pro-



duction, and jams that fully live up to its billing. The Sunday-school perennial “Happy and You Know It” maintains its childlike singability while percolating to a kicking hip-hop groove. “Superman” is infectious pop, and “We Need a Word From You Lord” is a moving ballad. Bonus remixes of five of the album's 12 songs only add to the diversity of what should easily be one of gospel's most heralded releases of the year. —**GE**



THE SOUNDS

Living in America

PRODUCERS: Adel, Shootingstar

Scratchie/New Line NLR 39025

RELEASE DATE: May 13

During a recent performance at the Mercury Lounge in New York, Sweden's Sounds displayed a feisty knack for delivering punk-splashed, synth-fueled pop music—the kind you can't help but dance to. Throughout the quintet's driving set, lead singer Maja Ivarsson struck major poses—in the vocal and attitude departments—à la Debbie Harry, Kim Wilde, and Dale Bozzio (Missing Persons). This could explain why the Foo Fighters' Dave Grohl is already a big fan. Now, along comes the Sounds' debut album, *Living in America*. A top five smash in the band's homeland, the album deftly captures the raw energy and party atmosphere of the act's live show. Tracks like “Hit Me,” “7 Days a Week,” “Hope You're Happy Now,” and the title track are as infectious as they come. “Like a Lady” finds Ivarsson wailing, “We got a love so strong/Let the beat go on.” And on and on it goes. —**MP**

young bandmates fill their tunes with enough quirky 1980s nostalgia to transcend simple labeling. Named after a character in signature '80s movie *Fast Times at Ridgemont High*, Damone features odes to BMX bikes, Chevelle cars, and carwashes on its major-label debut. “At the Mall” delivers embarrassing but hilarious memories of trolling the stores for hours on end in search of hotties and honeys. And while Noelle's voice has a sugary bent to it, the punked-up beats from guitarist/principal songwriter Dave Pino, bassist Vazquez, and drummer Dustin Hengst mold the songs into a well-balanced work. —**SA**

THE KENTUCKY HEADHUNTERS

Soul

PRODUCERS: the Kentucky HeadHunters

Audium 8178

RELEASE DATE: May 6

Somewhere along the way, amid personnel changes, heart attacks, and label shifts, the Kentucky HeadHunters have evolved into the great American rock'n'roll band. They've found a welcome home at Audium, and on the follow-up to the criminally neglected *Tales From the Grass String Ranch* (2001), they resurface with a soulful, bluesy collection. Doug Phelps has become a fine frontman—and Reese

Wynan's “ole black 35 Hammond” and Johnnie Johnson's spritely piano are both perfect fits. But the ‘Heads train has always been driven by Greg Martin, a versatile, tuneful guitarist, and Fred Young, a mutant drummer that never met a fill he didn't like. Mostly laid-back, things turn decidedly harder in the disc's second half, beginning with the crotch-rock anthem “We All Need It” and wry “Mr. Perfect” before wrapping with the truly hellacious “What You See Is What You Get,” replete with a thunderous drum solo and stone blues coda. —**RW**

THE GOSSIP

Movement

PRODUCER: John Goodmanson

Kill Rock Stars 391

RELEASE DATE: May 6

“Don't make waves in the water.” Beth Ditto sings on the similarly titled track on the Gossip's second full-length. Then ignoring her own sarcastic advice, Ditto lets her voice thrash over the song's primal rhythmic stomp. Dripping with dance-party sweat, her words slap their way through the back-porch blues guitar with liberating moans and restless shouts. Like Karen O of the Yeah Yeah Yeahs, Ditto is the star here. On “Night,” she extends a simple “yeah” for nearly five seconds, drawing out the

word to let it quiver, hinting at something more lascivious. Her mix of gospel and punk pits her somewhere between Ma Rainey and Jennifer Herrema (of Royal Trux), while Nathan Howdeshell's guitar skirts along like a barbed wire fence loose in a hurricane. In the end, the Gossip's approach to rock isn't all that different from that of the White Stripes, with energy and excitement placed ahead of invention. —**TM**

TREY ANASTASIO

Plasma

PRODUCERS: Trey Anastasio, Chris Cottrell,

Brad Sands

Elektra 62867

RELEASE DATE: April 29

Anyone who can shine the spotlight, at separate times, on guitar, horns, keyboards, percussion, and piano—and avoid making a jumbling melodic mess of it all—must be heralded. On the two-disc live set, *Plasma*, Phish frontman Trey Anastasio successfully adds to his repertoire as a jamming solo act, which began last year with *Trey Anastasio*. For the most part, *Plasma* includes unreleased material and clever studio productions of live work (a 21-minute jam spectacular of “Inner Tube,” for instance). Also strong are new cuts “Curlew's Call” and “Plasma,” replete with summer-primed samba

beats and classic-rock grooves, respectively. Free spirits like Anastasio are not known for expert lyricism, but he still slips in thinking-man's lines like “No matter how you slice your day/Dream of places far away . . . You always end up where you start.” —**SA**

THE YARDBIRDS

Birdland

PRODUCER: Ken Allardryce

Favored Nations 2280

RELEASE DATE: April 22

If you're a fan of the Yardbirds' landmark work from the '60s, you just might love this album. It features rerecordings of eight of their heyday hits (including “For Your Love,” “Shapes of Things,” and “Over Under Sideways Down”), seven tradesman-like new numbers, slick production, and stellar guest guitarists, including one-time Yardbird axeman Jeff Beck on “My Blind Life.” But the fact is, this isn't really the Yardbirds. Two of the original members—Jim McCarty and Chris Dreja—are here, but that's it—and they aren't bringing anything new to the world of pop-rock. For the real treat, go back to the lo-fi original albums that brought Beck, Jimmy Page, and Eric Clapton to the world stage. That's where the magic is. There's nothing wrong with *Birdland* per se, other than it has the ring of name exploitation. —**AZ**

VARIOUS ARTISTS

It'll Come to You . . . The Songs of John Hiatt

PRODUCERS: various

Vanguard 79735

RELEASE DATE: May 13

There's a reason why the tribute album has such a spotty track record: Most are chock full of covers that are mildly interesting at best, and so few ever actually include a rendition besting its original. Anticipation for tributes nevertheless routinely runs high, only to be met with a large scoop of disappointment. *It'll Come to You*, however, is already somewhat of a known commodity. Only three cuts are new: a few, like Bonnie Raitt's take on “Thing Called Love” and B.B. King & Eric Clapton's “Ridin' With the King,” were even hits. Although Hiatt's songs sort of lend themselves to interpretation—more than 50 artists have covered his tunes—most of these versions (hit or miss) pale in comparison to Hiatt's originals. That's not to say there aren't some impressive performances. Linda Ronstadt's sultry “When We Ran” and Rodney Crowell's Roy Orbison-inflected “She Loves the Jerk” are particularly nice. The great exception is Buddy Guy's tear-inducing version of “Fee Like Rain,” which is downright religious and absolutely transcendent. God, what a beautiful song! —**WO**

COUNTRY

CHARLIE ROBISON

Live

PRODUCERS Bob Wright, Charlie Robison

Columbia 86787

RELEASE DATE: May 6

Good as he is, Charlie Robison has always seemed to convey his wiseass Texas rounder persona more effectively

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Bradley Bambarger, John Benson, Leila Cobo, Gordon Ely, Deborah Evans Price, Larry Flick, Steven Graybow, Joshua Klein, Todd Martens, Wes Orshoski, Tamara Palmer, Michael Paoletta, Philip van Vleck, Ray Waddell, Adrian Zupp. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

from the stage than in the studio, as this live set proves in spades. Such well-written country rockers as "Poor Man's Son" and funky "Right Man for the Job" take on a righteous edge via Robinson's crack band, the Enablers, in front of an appreciative Gruene Hall crowd in New Braunfels, Texas. "You're Not the Best" comes off like slightly inebriated terms of endearment, and raucous crowd singalongs don't dilute a murderous "Loving County" or a boozy "Life of the Party." Strains of Ted Nugent's "Stranglehold" intro a rowdy "Barlight," and "The Wedding Song" is a testament to low expectations. "John O'Reilly" is a tough-as-nails Irish saga. While Robison or his brother Bruce wrote the bulk of material here, onstage musical ramblings touch on everything from the Stones, AC/DC, Bob Marley, and Steve Miller to Waylon and Willie. For a self-proclaimed "dumbass hillbilly from Bandera, Texas," Robison's got it going on.—**RW**

LATIN

LUCIANA SOUZA

North and South

PRODUCER: Luciana Souza

Sunnyside SSC 1112

RELEASE DATE: May 13

Jazz vocalist Luciana Souza's *North and South* is, as its name indicates, a marriage of Northern (jazz and the American songbook) and Southern (the artist's Brazilian roots) influences. It's also the third album in a trilogy that first explored American poetry set to Souza's music and then covered Brazilian classics as duets. *North and South* mixes a bit of both by including Brazilian classics as well as Souza's own material, performed in piano trio format (featuring pianists Bruce Barth, Fred Hersch, and Edward Simon) with tenor sax. It's a succinct, elegant disc with memorable tracks, notably Souza's rendition of "Chega de Saudade" and her own "No Wonder," an impressive showcase for Souza's vocal agility and emotional range. Less compelling is the rather stagnant "I Shall Wait" and an unremarkable reading of Jobim's "Corcovado."—**LC**

WORLD

★ MARIZA

Fado Curvo

PRODUCER: Carlos Maria Trindade

Times Square 9033

RELEASE DATE: May 6

Portuguese fadista Mariza achieved immediate critical acclaim with the release of her debut record, *Fado em Mim*, last year. She picked up the BBC Radio3 World Music Award for best European artist in March, and now we have her new album, *Fado Curvo*. This new work is exciting. Mariza has selected most of the material from poems; appropriate for *fado*, a genre that encompasses the heartache of the blues and the sheer romance of the tango. Accompanied by sparse, lyrical arrangements, Mariza's performance reveals more than just the power of her voice. The wonderful nuance and timbre she brings to "Menino do Bairro Negro" is as captivating as her soaring, heart-rending vocal on "Primavera." Also, judging by the arrangement and the meaning of the title track, Mariza may be not only a superb fadista but also one who will

shape the fado to her vision. Racked in the U.S. by Koch.—**PVV**

DANCE/ELECTRONIC

RICHARD DORFMEISTER

A Different Drummer Selection

PRODUCERS: various

Different Drummer DIFCD24

RELEASE DATE: May 6

Although he doesn't run the British label Different Drummer, DJ/producer Richard Dorfmeister (of the acclaimed Austrian duo Kruder & Dorfmeister) has been a good friend to the imprint for many years, supplying remixes and those all-important turntable rotations of Different Drummer tracks at clubs worldwide. With help from resident MC Farda P, Dorfmeister mixes up a decade's worth of material from this much-appreciated label, which specializes in an electronic/dub fusion. The only disappointment in this otherwise lovely collection is its relative lack of material from Different Drummer's original signature artists (and label founders) Rockers Hi Fi, who are represented here by their quality dub jam "Sexy Selector." Dorfmeister and Farda P may have been trying to avoid overkill and give other artists more time in the spotlight, but in doing so they miss out in telling the full, true Different Drummer story. Distributed in the U.S. by Caroline.—**TP**

PREFUSE 73

One Word Extinguisher

PRODUCER: Scott Herren

Warp 105

RELEASE DATE: May 6

In only a few scant years, young Atlanta producer Scott Herren has become one of the favored new artists—and one of few Americans—on discerning British label Warp. Typifying this album, which merges snippets of hip-hop and R&B with very experimental electronic musings, are such songs as "Storm Returns," a collaboration with pro skater/musician Tommy Guerrero that mixes airy melodies with guttural breaks in rhythms and sound effects. It's almost as if Herren reels in the listener with palatable and pleasant sounds so that he may then hit with the element of weird surprise. This tried-and-true formula for Herren sounds most mature on *One Word Extinguisher* and provides the most convincing case yet for his longevity in a genre with a high turnover rate.—**TP**

JAZZ

► ARTURO SANDOVAL

Trumpet Evolution

PRODUCERS: Arturo Sandoval, Quincy Jones

Crescent Moon/Columbia CK 87195

RELEASE DATE: May 6

It is hard not to marvel at the breadth of styles that trumpeter Arturo Sandoval brings to this project, an excursion through well-known works by his favorite trumpeters of the past century. Had Sandoval merely interpreted the artistry of Louis Armstrong, Chet Baker, and Dizzy Gillespie (all of whom are covered here), the project would have been interesting enough, but he goes much deeper, from early jazz virtuosos Bix Beiderbecke and King Oliver to classical trumpeter Maurice Andre. Sandoval transcribed each composition by ear and successfully re-creates the atmosphere and dynamics of the originals, from a scratchy "Dippermouth Blues"

to the concert hall sonority of "Concerto in D Major."—**SG**

CHRISTIAN

★ THE CRABB FAMILY

The Walk

PRODUCERS: Jason Crabb, Aaron Crabb,

Adam Crabb

Daywind 614187133729

RELEASE DATE: April 22

This talented family group has become one of the hottest tickets in the Southern gospel field. It attracts enthusiastic crowds in concert and dominates the airwaves on Southern gospel stations. Well-written songs (most penned by patriarch Gerald Crabb) and passionate performances have become the group's calling cards. And this new album delivers both in abundance. Group members share leads throughout *The Walk*. "I Will Follow You" is a beautiful ballad about surrendering to the Lord. "The Cross" is a powerful statement about the sacrifice Jesus made on Calvary. Such uptempo cuts as the title track have a vibrant energy that listeners will surely find irresistible. "If You Only Knew" has a soulful edge more akin to urban gospel than the quartet sound most readily associated with Southern gospel. Their ability to blend different sounds into a unique style makes the Crabb Family a true musical revelation. Last month, the youthful ensemble picked up two Gospel Music Assn. Dove Awards. This smartly crafted album will only fuel the group's momentum.—**DEP**

CLASSICAL

★ BEETHOVEN: Piano Concertos Nos. 1-5

Pierre-Laurent Aimard, piano; Chamber

Orchestra of Europe/Nikolaus Harnoncourt

PRODUCER: Friedemann Engelbrecht

Teldec 0927-47334

RELEASE DATE: May 20

Simon Rattle's new EMI set of Beethoven's Symphonies with the Vienna Philharmonic has garnered much press, but some attention should be reserved for this collection of Beethoven's Piano Concertos. Pianist Pierre-Laurent Aimard is renowned as an interpreter of 20th-century music, as in Messiaen and Ligeti. With typical counterintuitive élan, conductor Nikolaus Harnoncourt chose Aimard for a new-minted approach to these oft-recorded works. Comparisons between this release and Rattle's 1999 EMI set with Vienna and the august Alfred Brendel are instructive. Aimard's recorded sound is upfront and incisive; Brendel's is more integrated and "golden." The Viennese offer the grandly beautiful option, while the Chamber Orchestra of Europe is a lithe, excitable creature. Both sets have their charms, yet those who want a fresh slant on these pieces should seek no further.—**BB**

Billboard.com

Also reviewed online this week:

- Original Cast Recording, *A Mighty Wind* (DMZ/Columbia)
- Howe Gelb, *The Listener* (Thrill Jockey)
- Garage a Trois, *Emphasizer* (Tone Cool)

I N C O N C E R T

AVRIL LAVIGNE, April 15

CSU Convocation Center, Cleveland

Skater boys weren't anywhere near the stateside debut of Avril Lavigne's Try to Shut Me Up tour April 15 at the CSU Convocation Center.

But their younger sisters (and soccer moms) were present and accounted for in large numbers at the anti-Britney/reigning pop-rock queen's fist-pumping, sold-out sing-along.

From the start, two things were apparent: Lavigne doesn't feel comfortable in her own skin (her audience could relate), and she is still maturing as a live artist (her audience couldn't care less). The predominantly sedentary singer was even outmaneuvered by two enthusiastic fans brought onstage during her hit "Complicated."

Relying heavily on her obvious vocal skills to compensate for any lack of gripping lead singer presence, Canada's biggest export since Alanis Morissette offered a 70-minute set that was met with teenage hysteria not heard since the early days of 'N Sync.



Dressed in black denim pants, a flannel T-shirt (white undershirt showing), wristbands, and a studded belt, Lavigne kicked off the show with the bouncy "Sk8er Boi" and the pseudo-hip-hop "Nobody's Fool" in quick procession, setting the tone for the rapid-fire 15-song set.

The diminutive singer offered her entire Arista debut disc *Let Go*, which has been on The Billboard 200 for more than 40 weeks, as well as the B-side "I Don't Give a Damn" and a surprise cover of Green Day's "Basket Case."

The latter track had a mixed reaction: The minority who were familiar with the cut enjoyed the power-punk value, while those too young to know better wondered why she hadn't played "Complicated" yet.

From a musical standpoint, Lavigne's band did a few interesting things, including the addition of a bluesy/wah-wah guitar display during "Complicated" and choppy, borderline disturbed riffs heard on "Losing Grip."

The amusing aspect of Lavigne's songs is that while such pop hits as "Complicated" and "I'm With You" are innocuously embraceable, the majority of her material is rooted in a darker place, just under the surface where teenage angst ("Losing Grip") and cruel lessons in love ("Unwanted") are truly complicated issues.

Perhaps it's a good thing that the 18-year-old's show was marred by a muddy mix and heavy-handed drums, with only the acoustic encore of "Tomorrow" accurately matching Lavi-

gne's strong album vocal talents.

Despite her best punk frown and Vans Warped tour posturing, she's still pop/rock candy to her prepubescent minions, the majority of whom appeared to be seeing their first concert with a young-at-heart mom in tow.

Or at least that's what their wide-eyed stares and Beatlemania screams would suggest.—**JB**

PETE YORN, May 3

Riviera, Chicago

Pete Yorn may or may not have received some help from his famous industry siblings, leading to some high-profile soundtrack placement and a heavily promoted major-label debut, but much of the guy's success is a product of a pretty impressive work ethic.

After all, Yorn worked hard, touring incessantly and playing every club and festival around the country that would have him, until radio and MTV had to pay attention. Thus, the singer himself deserves a lot of credit for the sleeper success of his Columbia debut, *musicforthemorningafter*.

What Yorn doesn't deserve are the inexplicable comparisons to such writers as Bruce Springsteen—even Yorn would be quick to admit that 1980s acts like the Cure and the Replacements inform his music more than the Boss. Too bad.

He could have used a little of Bruce's ambition when it came time to write his second album, *Day I Forgot*, a boring retread of his first disc that largely replaces whatever charm he had with an anonymous, by-the-numbers quality and an increasingly adenoidal yowl.

Likewise, Yorn's reputation as a searing, Springsteenian live act increasingly seems like some sort of marketing concoction, since the guy is dullsville on two feet. If he was any more boring live, even he would have fallen asleep. At the sold-out Riviera, Yorn played a perfunctory set, backed by an over-rehearsed band that brought nothing fresh to the songs. It was as if, just a few weeks after the release of the new album, they were already going through the motions.

"Carlos (Don't Let It Go to Your Head)" came across like second-hand Lenny Kravitz—no small achievement—and the fine single "Come Back Home" couldn't quite hold up against songs from his first record, such as "Life on a Chain" and "For Nancy." After Yorn announced he was going to "juice it up" by switching to electric guitar, the subsequent songs didn't sound any more energized. An encore version of the Stone Roses' "She Bangs the Drums" was a fine choice that ironically highlighted how uninspired Yorn was otherwise.

To be fair, Yorn seemed especially bland following Grandaddy. Like the Flaming Lips without the whimsy or Radiohead without the bombastic release, the group mines a distinctive brand of melancholy art-rock that's steeped in sadness despite majestic chord changes and hummable melodies.

Even though the audience didn't always embrace its somewhat combative, left-of-mainstream stance, ever-increasing applause indicated that chunks of the crowd were being won over.—**JK**

SINGLES

Edited by Chuck Taylor

R&B

CRAIG DAVID (FEATURING STING) Rise & Fall (3:59)

PRODUCERS: Soulshock & Karlin
WRITERS: C. David, Sting, D. Miller
PUBLISHERS: Windswept London/EMI Atlantic 301123 (CD promo)
Every time Sting exhales, it seems he is nominated for a Grammy Award. Perhaps Craig David's collaboration with the respected singer/songwriter in "Rise & Fall" will give David's career a needed mainstream arena boost stateside, thanks to its liberal use of Sting's "Shape of My Heart." Without Sting's melody, however, there's hardly enough substance here to bear repeated listening—despite a plethora of remixes on the promo single. For one, it employs so *much* Sting that it's more a slightly reconfigured version of his song than David's own composition. Secondly, David's voice is so trembly and processed that he sounds out of his league against his veteran co-star. Overseas, Sting's hook is being utilized to better effect in Sugababes' soulful pop smash, "Shape," a melodic Goliath compared with David's effort. This "Rise" falls flat.—**CT**

COUNTRY

WYNONNA What the World Needs (3:35)

PRODUCERS: Dann Huff, Wynonna
WRITERS: H. Lamar, B. James
PUBLISHERS: WB Music Corp., Platinum Plow Music, Sony/ATV Cross Keys Music, Onaly Music, ASCAP Asylum/Curb 1776
Wynonna is back in all her big-voiced, soulful glory on this uplifting new single. Penned by Holly Lamar and Brett James, this positive lyric about the power of love is a musical balm for our troubling times, and it could have no better messenger than Wynonna. She unleashes those signature pipes on this positive anthem—starting slow and earthy, then building to a crescendo of emotion. By the time the chorus of background vocalists kicks in at the end, it sounds as though there's a revival in progress. The production is innovative and organic, never bombastic or pretentious. Asylum could have no better reintroduction to the marketplace than this fine single from one of the format's most-distinctive talents.—**DEP**

AC

CELINE DION Have You Ever Been in Love (4:08)

PRODUCERS: Anders Bagge, Peer Astrom
WRITERS: A. Bagge, P. Astrom, T. Nichols, D. Hall, L. Bagge
PUBLISHERS: various Epic 87185 (CD promo)
After shaking up her repertoire with the rhythmic "I Drove All Night," Dion returns to power-ballad form

SPOTLIGHTS



SUGAR RAY Mr. Bartender (It's So Easy) (3:31)

PRODUCER: David Kahne
WRITERS: Sugar Ray, S. McKinley, D. Kahne
PUBLISHERS: Grave Lack of Talent/Warner-Tamerlane/Crack Baby/Zomba/E Equals Music, BMI Atlantic 301120 (CD promo)
Sugar Ray has rallied its way from the brink of extinction more than once since first buzzing onto the radar screen with '97's No. 1 novelty "Fly." The first single from the forthcoming *In the Pursuit of Leisure* is an ideal illustration of how frontman Mark McGrath and compatriots Craig Bullock, Stan Frazier, Murphy Karges, and Rodney Sheppard have remained relevant in a pop world with few allegiances: "Mr. Bartender (It's So Easy)" is a strikingly well-crafted surf-and-sand anthem, brimming with more hooks than a fishing boat. Opening with the electrifying guitar riff from Sweet's butt-kicking "Love Is Like Oxygen," then rolling into a sing-song chorus and lyric about partying the night away—complete with a shout-out to get your groove on—this "Bartender" is ready to serve. Intoxicating, indeed.—**CT**



ASHANTI Rock Wit U (Awww Baby) (3:40)

PRODUCERS: Chink Santana, Irv Gotti
WRITERS: A. Douglas, A. Parker, I. Lorenzo
PUBLISHERS: various Murder Inc./Def Jam 15867 (CD promo)
After the multi-platinum success of her self-titled debut, you might think that Ashanti would take a break. Think again. Wasting little time, the 22-year-old diva returns with the lead single from her forthcoming sophomore set, *Chapter II*. In "Rock Wit U (Awww Baby)," Miss Douglas pushes the same buttons that turned "Baby" and "Happy" into lingering crossover hits, with their tried-and-true lightweight R&B vibe. Here, the stark breakbeat, courtesy of Chink Santana and Irv Gotti, provides an infectious rhythm over which the songstress coos to her lover. There's certainly nothing new or particularly interesting here, but with her flawless track record, "Rock Wit U (Awww Baby)" is bound to blaze its way across the top 40 and R&B mainstream airwaves throughout the summer.—**RH**

with a song that appears on current *One Heart*, as well as on 2002's *A New Day Has Come*. At a time when music is frightfully aggressive and the world at large is fraught with turmoil, a classic Dion ballad is a warm source of comfort. AC radio programmers are already tapping into the track, which builds from a gentle, piano-laced opening into a deliciously theatrical, string-framed climax. All along, Dion offers an appealing palette of vocal colors that range from delicate and breathy to full-bodied and appropriately dramatic. It remains to be seen if top 40 radio has room for this single, which deserves to be a mainstream smash. Regardless, expect adult-driven airwave saturation.—**LF**

NEW & NOTEWORTHY

★ FRANKY PEREZ Something Crazy (3:39)

PRODUCER: Franky Perez
WRITERS: F. Perez, B. Bissell
PUBLISHERS: Came Con Publishing/EMI Music, ASCAP Lava 301044 (CD promo)
The marketplace for male singer/songwriters in today's pop landscape could fit inside a pea pod. A high-five to Lava for introducing Las Vegas native Franky Perez to proponents of

acoustic blues pop/rock. "Something Crazy," written and produced by the storytelling troubadour, is the troubling story of a battered woman finding her own way—a rather unusual topic for a guy to approach. Surrounding the lyric and Perez's potent, empathetic vocals is a driving acoustic-driven barroom band that makes impact with a wallop. An impressive start for a one-man show who's teeming with talent. Look for *Poor Man's Son* May 13.—**CT**

KILEY DEAN Make Me a Song (3:16)

PRODUCER: Timbaland
WRITERS: W. Millsap, C. Nelson, T. Mosley, S. Garrett, R. Stewart, E. Seats
PUBLISHERS: various Beatclub/Interscope B0000460 (CD promo)
Interscope is flexing full promotional muscle for Timbaland protégé Kiley Dean, a former background singer for Britney Spears. It may take a future single before we really see what Dean can do, because on its own, "Make Me a Song" is squarely stamped with Timbaland's signature, à la Aaliyah. The urban groove has certainly kept that late songstress' career in hyper-drive, so perhaps it will get Dean in the spotlight. But then it's up to her to shine—without the clichéd beats that for now make her a background singer.—**CT**

DVD REVIEWS

TWO WEEKS NOTICE

Warner 23418

RELEASE DATE: April 29

The story behind the unlikely love story of a multi-millionaire (Hugh Grant) and an activist lawyer (Sandra Bullock) comes to life through this disc's explanatory extras. In addition to commentary from director/writer



Marc Lawrence, Bullock, and Grant; cast and crew bios; and a theatrical trailer, viewers can get deeper into the film with a behind-the-scenes documentary. The feature explores the film's creative origin. It discusses how Lawrence first started writing the project while finishing post-production on another Bullock vehicle, *Miss Congeniality*. It also examines the film's overall technical production, providing viewers with a bird's-eye view of the stellar on-set dynamic between Bullock and Grant. Most of the crew members comment on how their chemistry made this one of the easiest shoots they've experienced. Two scenes not included in the final film are offered here. If fans were curious about what came after the film's ending, they should watch the entertaining wedding scene.—**JK**

CATCH ME IF YOU CAN

DreamWorks 89982

RELEASE DATE: May 6

If you want to catch all of the behind-the-scenes action on the set of this Leonardo DiCaprio and Tom Hanks film, this two-disc set will be just the ticket. A detailed documentary begins as the cast and crew kick off the first day of the shoot, and it goes on to explore the creation of the script, the set designs, and the costumes. It also reveals that the film was shot in only 52 days and that locations changed almost daily. Director Steven Spielberg discusses



es casting choices in a separate feature and says that DiCaprio, in essence, hired him for the project. Viewers will learn that DiCaprio studied the real-life Frank Abagnale for three days straight to prepare, and that Christopher Walken, who plays Abagnale's father, delivered his lines differently in each take. Composer John Williams, who has collaborated with Spielberg on 20 films, is interviewed about the film's jazzy, snappy score. The real-life Frank Abagnale is in several featurettes detailing his exploits, while a retired FBI agent talks about the ease of getting away with bank crimes in the 1960s.—**JK**

THE ESSENTIAL CLASH DVD

Epic E2K 89056

RELEASE DATE: June 10

Few rock acts enjoy as mythic a reputation as the Clash. And when just about every soul lucky enough to see the group live remarks, "They were the best band I ever saw, no one before or after ever compared," it gets pretty easy to understand why. *Essential* gives those of us who missed 'em a taste of what it was like, interspersing live clips with formal videos. None is more goose-bump-inducing than "Clampdown,"



which shows the band as they are generally remembered—the three frontmen drenched in sweat, sneering, and completely captivating. Perhaps more priceless is the slew of footage from the act's famously oversold stand at long-gone Times Square venue Bond's, as well as early interview snippets. Yet, what is of most note to the Clash's core faithful is the inclusion of frontman Joe Strummer's short film, *Hell W10*, a silent film shot in black and white and recently set to Clash music. Recalling *The Harder They Come*, it features bassist Paul Simonon as a broke, aspiring musician at odds with a West London mob boss played by guitarist Mick Jones. All the cool and corny videos are also here. But, once again, the live clips remind us that these guys had it all: the look, the moves, the songs, and the heart.—**WO**

THE EMPEROR'S CLUB

Universal 22740

RELEASE DATE: May 6

A teacher's influence on his students may seem a tame theme for a film, but the "making of" documentary accompanying this Kevin Kline vehicle shows how many ramifications the teacher/student relationship has in today's society. The feature explains how such values as honor and "acting rightly" are often pitted against today's often compromised values. Further, the importance of teaching children about history and great thinkers is explored. A number of deleted scenes



reveal more background info about the characters, particularly about the Sedgewick Bell role, which is played by Emile Hirsch. For example, the classroom scene involving the reading of *Julius Caesar* and the phone conversation between Bell's father and professor Hundert give viewers more insight into Bell's need for success through unconventional means. Additional scenes with Hundert reveal more about his naiveté. The DVD also includes a commentary with director Michael Hoffman and cast and filmmaker biographies.—**JK**

MERCHANTS & MARKETING

MTV Uses Television Ads To Promote 'The Leak' Online

BY BRIAN GARRITY

NEW YORK—In an effort to drive greater audience participation in its new online album preview feature the Leak, MTV Networks is using a tactic little-seen in the promotion of Web-based programming: TV commercials.



'The significance of the TV promotion is huge. People may have found [the Leak] on their own, but the on-air component definitely drove those numbers.'

—AMY DOYLE, MTV/MTV2

The channel heavily hyped the debut of the Leak on mtv.com—which premiered with advance access to Madonna's latest album, *American Life* (Warner Bros.)—with a series of ads on the TV channel.

The strategy appears to have worked. MTV reports that the album was streamed more than 1 million times in the week it was available online.

Album listening parties, as such Web-based album previews are traditionally tagged, are nothing new. MTV has been hosting album listening parties online since 1999.

However, the channel has not previously seen such a concentrated response rate for a dotcom programming feature before.

Amy Doyle, VP of talent and music programming for MTV and MTV2, calls the Leak—with its

newly branded name and TV promotional campaign—an attempt to mobilize its audience.

"The significance of the TV promotion is huge," she says. "People may have found [the Leak] on their own, but the on-air component definitely drove those numbers."

Similar campaigns are now being geared up for previews of new albums from Cold, Radiohead, and Ashanti. The Cold promotion began May 7. Radiohead premieres June 2, while Ashanti is set for June 23. Each album will be exclusive to mtv.com for a week leading up to its street date.

SUPERSTAR CAMPAIGNS

The Leak promotions are being tied into larger campaigns between the network and the labels to generate buzz for new records ahead of their release.

In the case of Madonna, the ads were also used to generate interest in other on-air Madonna programming, including a live performance on MTV, an MTV retrospective of her career, and MTV2 airing her videos.

Mtv.com also streamed a remix of her new single and streamed all her performances from her MTV on-air special.

In the case of the upcoming Radiohead preview, the Leak promotion will also be used to help build interest in a \$2 Bill concert program on MTV2. The Leak will also feature exclusive footage of the band in the studio.

Doyle says access to Radiohead footage expanded MTV's thinking of what the Leak is.

"It's not just an album preview. It could also be remixes, footage shots while the bands are recording albums, or concert footage," she says. "We're going to really get our hands on as many exclusives as possible with each artist."

With labels still experimenting with just how much content to make available for consumer sampling ahead of an album's release, MTV executives say that selling the Leak as a component to a larger marketing initiative is a key to obtaining advance material.

Such was the case with Madonna and Warner Bros., Doyle says.

"It took some convincing with the label," she says. "But once they saw the level of exposure on MTV, MTV2, and mtv.com [for the release], I think they realized that it was invaluable to what they were trying to do around promoting their album."

Warner Bros. Records senior VP of video promotion Wendy Griffiths called the promotional op-

portunity around the Leak "unbelievably huge."

"No one can compete with what MTV offers in terms of on-air exposure right now," she says.

REASON FOR CONCERN

For superstar acts like Madonna and Radiohead, Internet piracy undercutting sales—especially all-important first-week sales—is a leading concern.

Radiohead's album is already heavily bootlegged on the Internet. Madonna, meanwhile, was so con-

cerned about peer-to-peer piracy that she circulated decoy files on services like Kazaa that included a recorded message from the artist asking, "What the fuck do you think you're doing?"

Secure streaming via the likes of MTV, or other leading album preview sites like AOL and Yahoo, is not generally considered to be a threat.

However, MTV executives acknowledge that the thought of mass-market TV publicity announcing that an album is available for free preview in its entirety

online can still cause nervousness in some label circles.

But Doyle maintains that the promotion efforts behind the Leak are designed to build consumer excitement, not undercut sales.

She adds that marketing tactics like the one behind the Leak are proof that the MTV audience—and in turn, music fans—is on the Internet and that that audience spends a lot of time online.

Doyle says, "We need to give them the content they're seeking, and it needs to be compelling and exclusive."

Palm Markets Pre-Ripped CDs

Releases Are Embedded With MP3 Version Of An Album

BY ERICA IACONO

Palm Pictures, the New York-based label headed by Chris Blackwell, is making it easier for consumers to transfer music to MP3 listening devices and music-sharing sites by embedding an MP3 version of an album on its CD releases.

The first of Palm's releases to be pre-ripped with MP3 content is the debut full-length album by New York band Elefant—*Sunlight Makes Me Paranoid*—released April 8.

In addition to including the traditional CD-formatted tracks, the release is encoded with high-quality MP3 versions of album tracks and bonus tracks, including previously unreleased material and exclusive remixes.

Other Palm projects that will be "super-tagged" with MP3 content include upcoming releases by such bands as Sidestepper, Earlimart, and Moving Units.

Dan Cohen, head of marketing for Palm, says the motivation behind pre-ripping CDs is to take a "step out of the way" for consumers who regularly convert the music on their CDs to MP3 files.

"We're always looking to get our music heard," Cohen says. He explains that the idea came from riding the subway every day and seeing almost every person with an iPod or other MP3 players. "We're just trying to give fans high-quality music. We want to be able [to do] things that are cutting-edge."

Jupiter Research analyst Lee Black says the idea makes sense for Palm because it adds value to its product with very little extra work on the company's part, since MP3 files are relatively small.

"It could be used as a smart marketing tool," he says. "Here is a company that is thinking about how people are using their music and marketing their product accordingly."

While there has been talk among some of the larger record companies about including bonus content in copyright-protected files, Palm is the only one to include MP3 files—a



COHEN

move that could be considered risky, since it makes it easy for consumers to upload music to peer-to-peer networks like Kazaa.

But Cohen is quick to point out that the Internet piracy issue is not a huge concern for a company like Palm, since most of its acts are relatively unknown.

He adds that having MP3 files uploaded to music-sharing Web sites could be viewed as a promotional tool.

"Our bands aren't the most radio-friendly," Cohen says. "With our developing acts, the whole point is to develop them and get them exposure."

In fact, Palm was the first record

company to partner with Napster by making the first fully sanctioned download, the Elwood single "Sundown," available to the site.

Black says the move by Palm to add bonus features to its CDs is reflective of declining CD sales. "I think the music industry as a whole is trying to get people to buy packaged product."

This is not the first time Palm has added bonus content to its CD releases. The company has also experimented with packaging DVD bonus content on CDs, a practice that has since become commonplace among record companies.

Recent releases from such Palm acts as Koop, Cousteau, Supreme Beings of Leisure, and 1 Giant Leap have been joint CD/DVD releases featuring rich audio and visual content delivered in a package the same size as a standard CD jewel case.

Cohen acknowledges that the struggling music industry gives companies motivation to make their product more appealing.

"People are still buying music," Cohen says. "You just have to give them a reason to buy it."

He adds that adding bonus content or pre-ripping CDs can only improve sales if the music itself is worth it. "At the core of it, you have to trust that the music is good," he says. "It's a way to get our music heard and give our consumers something extra."

Black says he is not sure that Palm's practice of pre-ripping CDs will have a dramatic effect on sales. "If it's about bringing people back to buying CDs," he says, "it's only of marginal value."

Fat Beats Shows That Vinyl Is Still Vital To Hip-Hop

BY JACLYN MARINESE

Fat Beats, a New York-based hip-hop music specialist, is attempting to support the genre's core DJ constituency by continuing to stock its shelves primarily with the music industry's lowest-priority format: vinyl.

While vinyl may be a forgotten category for mainstream retail, tastemaker music merchandisers in large urban markets are still interested in the format.

The company—which comprises three retail outlets, a distribution center, a record label, and an online store—grossed about \$7 million in revenue last year, with the New York store grossing \$1 million itself.

Hip-hop vinyl accounts for 70% of Fat Beats' merchandise. Another 20% is a combination of reggae, classics, break beats, R&B, and used records; the remaining 10% is clothing, DJ equipment, maga-

zines, films, and CDs.

"It's hard to imagine hip-hop without vinyl," Fat Beats owner Joe Abajian says in explaining his merchandising strategy. "It's like rock-'n'-roll without a guitar."

DIGITAL CROSSROADS

But despite the fact that vinyl remains alive among a discriminating group of consumers loyal to the format's sound quality and hip credibility, Fat Beats has found itself at a crossroads in the era of peer-to-peer file sharing and the DJ culture going digital.

Abajian admits that competing with the growing digital market, coupled with a rise in local indie stores also carrying vinyl, makes for a challenging business climate.

"If you walk around the area where the first Fat Beats store was on East Ninth Street [in Manhattan], now there are record stores all over that area," he says. "They all take away a little bit."

In an effort to drive vinyl, the store keeps its markup on the format low in relation to compact discs. Vinyl albums retail between \$10.99

and \$14.99—a markup of 30%. By contrast, the markup on CDs is more than twice that at 70%, retailing for \$7.99 to \$15.99, depending on the cost of the release.

The stores—which are also located in Amsterdam and Los Angeles—average 1,000 square feet and carry about 2,000 titles each.

With hip-hop becoming big business, the company has also had to adapt to protect its independent identity as portions of the genre's culture and consumer base move out of the streets into a mass-market, corporate-driven environment.

"You have all these different labels from out of nowhere that aren't from a hip-hop background, and they're doing things in a corporate way [that] works for business, but it doesn't work for art," Abajian says. "So the art form itself is getting watered down."

That is why even though the store's top-selling artists are Jay-Z and 50 Cent, Fat Beats' forte is carrying music by less mainstream artists like Non Phixion and J-Zone.

Abajian notes that the company has distributed many well-known artists before their major-label breakthroughs. Fat Beats carried Eminem's first independent 12-inch record, titled "Just Don't Give a F*ck," as well as some earlier work by acts like Mos Def, Diggin' in the Crates, Jurassic 5, and the late Big-L.

Also among the top sellers at its stores is home-grown talent like Atmosphere, the first artist signed to Fat Beats Records, the company's independent label.

HUMBLE BEGINNINGS

The Fat Beats distribution center, a 13,000-square-foot warehouse in the Dumbo section of Brooklyn, N.Y., stores thousands of records and is Fat Beats Records' headquarters.

Abajian, who is of Armenian descent and was born in Lebanon, moved to New York with his family when he was a child. Hip-hop has always been a part of his life, and he recalls the 1980s as a time of writing graffiti, breakdancing, and finding a passion for DJing.

But in the 1990s, the growing demand for CDs signaled a problem for Abajian and other DJs: the rarity of vinyl, used for scratching, cutting, and mixing music.

In 1994, the first store opened with a rent of \$500.

"I didn't want to make it this hard-to-find, underground place, but that was all I could afford at the time," says Abajian, who admits that the obscure location actually contributed to the success of the store, attracting only the devout customers and giving the location a mystique.

Abajian says he decorated the store like his dream bedroom, with images of Run-D.M.C., Beastie Boys, Whodini, and Big Daddy Kane plastered on walls of rare records, with signature black-and-white checkered floors.

Fat Beats grew quickly, needing a bigger space in two years. In 1996 Abajian closed the East Ninth Street location and opened the current store on Sixth Avenue and Eighth Street.

That same year, he started doing distribution and opened stores in Tokyo and Amsterdam, as well as an L.A. outlet purchased from Beastie Boy Mike D. A few years later he opened an Atlanta shop, which—along with the Tokyo store—closed soon after, as the vinyl market in those cities was not as strong as anticipated.

"There came a point where the

company almost closed during those years," Abajian says, noting that underground radio shows began disappearing while corporations were catching on to the market value of hip-hop music.

An increase in vinyl bootlegging and a grim post-Sept. 11, 2001, economy has been eating into Fat Beats' sales more recently.

Abajian admits that if someone with the right background approached him now, he would consider selling the company, though he is wary of seeing the business lose its original home-grown essence.

Abajian's Amsterdam partner, Ryan Sikorski, says the company managed to stay in business because of its adaptability, while maintaining an independent air.

"There's no other music form that's changed so dramatically in such a short amount of time," he says.



TO OUR READERS

Declarations of Independents will return next issue.



Just Dandy. Former Lemonheads frontman Evan Dando, above, recently celebrated the release of his new album, *Baby, I'm Bored* (Bar/None Records), with a special street-date performance at Newbury Comics in Cambridge, Mass. The album, which hit stores April 22, is Dando's first studio solo effort.

Billboard DIRECTORIES

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TWE Restates Financial Results

BY MATTHEW BENZ

NEW YORK—A leading music retailer is restating its financial results for its most recently completed fiscal year, while an independent distributor is planning to report improved performance in its fiscal year-end numbers.

Trans World Entertainment (TWE) has revised its results for its fiscal year ended Feb. 27, wiping out previously stated profits.

The revised results now include an expected goodwill writedown of \$40.9 million, plus non-cash charges of \$2.3 million to write off an investment and \$13.7 million for a change in the way the company accounts for vendor allowances.

The retailer now shows a net loss of \$45.5 million, or \$1.13 per share. It previously reported net income of \$5.8 million, or 14 cents per share.

In other financial news, distributor Navarre Corp. says it expects to report double-digit sales growth for its fiscal year ended March 28.

The New Hope, Minn.-based company expects after-tax net income of 19 cents to 21 cents per share, in line with its previous guidance. Navarre will report results May 28.

In its previous fiscal year, Navarre had sales of \$303.8 million and net income of 12 cents per share.

Since then, it has added several labels to its distribution roster and acquired a software company.

Retail Track™

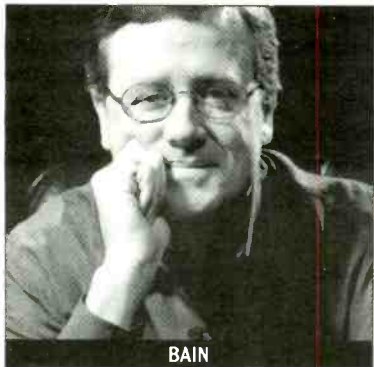
by Ed Christman



CONFIRMATION: Tower Records has confirmed that it is offering its bondholders a debt-to-equity swap—which, if successful, would leave the company's balance sheet in pretty good shape. It confirms that it has hired Los Angeles-based Jeffries & Co. to represent the chain in negotiations with bondholders. To induce them to make the swap, Tower has hired the Los Angeles-based Greif & Co. to shop the company.

"We have met with all of the majors," says **Jim Bain**, CFO for the West Sacramento, Calif.-based company. "Each of them has voiced support for our financial strategy, and each has expressed their intent to maintain current terms."

Indeed, four of the five majors confirmed to *Billboard* that they contin-



BAIN

ue to sell to Tower on normal terms. In fact, one major describes the Tower proposal as a "smart, pro-active move." And another says the company has clearly left itself an "escape hatch." He says that if the bondholders reject the swap, then Tower can simply make the payment.

Tower had a \$5.2 million debt service payment due May 1 but is taking advantage of a 30-day grace period and deferring that payment so it can negotiate with bondholders.

It will be interesting to see how this plays out. The main obstacle appears to be whether anyone is willing to buy a home entertainment software chain in the coming age of digital downloads.

AEC GETS GROCERY: The Grand Rapids, Mich.-based Meijer grocery chain is moving its business to Alliance Entertainment Corp. (AEC), sources say. The company, which has annual sales of about \$10 billion, was previously racked by Handleman and Summit Entertainment, with the chain's 157 stores and some \$60 million-\$70 million in music revenue divided evenly between them. But in its new arrangement, it is said that AEC will be Meijer's sole supplier. Summit, or at least some people from that company, may still have a role in servicing Meijer, possibly on behalf of

AEC. Executives at the four companies did not return calls for comment.

A GOOD IDEA: As we all know, everyone is trying to figure out new ways to do business. One of the new ideas that I like is Island Def Jam Music Group and Universal Music & Video Distribution's (UMVD) 7 Series promotion. It contains edited versions of seven big-selling titles: **Ashanti's** self-titled album, **Bon Jovi's** *One Wild Night*, **Saliva's** *Every Six Seconds*, **Sum 41's** *All Killer No Filler*, **Cam'ron's** *Come Home With Me*, **Ja Rule's** *Pain Is Love*, and **Hoobastank's** self-titled set.

They are taking the seven best songs from each album and offering them for a \$9.99 list, which comes with a boxlot cost of \$5.99 and a 16% buy-in deal. This is an interesting strategy: It is a way to expand an artist's audience and reach consumers who may have been interested in an album but not enough to pay front-line pricing. Consumers might take the leap with a bargain price, and it could lead to further sales at front-line prices in the instances where there is artist catalog available.

Of course, if retailers are sitting on inventory of the acts featured in the 7 Series, they might get annoyed. But again, UMVD is offering the deal on a limited-time basis. It is also implied that there will be a limited quantity, since it is allowing accounts to return the product, penalty-free, up until Oct. 31.

SINGLES GOING STEADY: After hearing everyone speak at the National Assn. of Recording Merchandisers convention about saving the single, we haven't seen too much headway. Single sales continue to be down about 40%, compared with 48% as of March 2. But I like that the Virgin Entertainment Group is taking its case to the public via the press. Anything that brings music retail to the consumer's attention is a good thing, and if it helps the cause of putting out singles, then that's all the better, too. After all, it's clear singles are going to be available as digital downloads. We wouldn't want the Internet to have a monopoly on singles, would we?

I GET AROUND: Went to another grand in-store last week and saw the **Supersuckers** do a knockout acoustic set at the Virgin Megastore in Union Square in New York. They were promoting their new album—the title of which I don't think I'm allowed to say in a magazine like this—but it is on Mid-Fi Records, their own label, and available through Redeye Distribution. Cha, cha, cha. (Well, I guess you had to be there to understand that last sentence.)

Sites + Sounds

REAL STREAMS FOR CELL PHONES: RealNetworks has begun offering free software that enables users to stream audio and video content onto their mobile phone or personal digital assistant.

Called the RealOne Mobile Media Guide, the software offers consumers access to free content from nine vendors, including Capitol Records, Virgin Records, NPR, iFilm, and foxsports.com.

The Mobile Media Guide software is currently available on select phones from Nokia and expected later this year on devices from Siemens and Samsung, according to a Real spokesperson.

Unlike Real's separate subscription-based services, Mobile Media Guide users are charged fees based on plans from their wireless carriers, which analysts say can get costly.

"Most of the [wireless] packages are based on a per-kilobyte basis, which can be expensive if it's an MP3 file," says **Patrick Comack**, a telecommunications analyst with Miami-based Guzman & Co.

Such services as AT&T Wireless, Cingular, and T-Mobile have flat-rate Web-access plans starting at \$2.99 per month that charge extra per kilobyte

(K). Typically, an e-mail is 1K, a 500-word news story is 25K, and individual pictures can use up to 80K, according to an AT&T spokesperson.

"If you have a limited data plan, then you probably just want to stick to the audio in the short term," says the Real

spokesperson, who adds that there are plans for a monthly subscription-based guide in the works.

In other news, RealNetworks reports a first-quarter net loss of \$2.8 million, or 2 cents per share. Revenue fell 1% to \$46.9 million.

The Seattle-based company posted a profit of \$1 million in first-quarter 2002.

Real's deal to acquire listen.com for \$36 million is expected to close later this year.

ERIK GRUENWEDEL and MATTHEW BENZ

50 CENT WEB EXCLUSIVE: Interscope is offering exclusive material to purchasers of **50 Cent's** CD/DVD package *The New Breed*.

Listeners who put the CD into their personal computers are given a password and directed to 50 Cent's Web

site, where they can access an exclusive video for "Many Men" and a download of "The Realist Killaz," a DJ-created collaboration between 50 Cent and **2Pac**.

Users can also register at the site to receive an exclusive 50 Cent rap delivered to their cell phone.

TODD MARTENS

EMUSIC, VAGRANT LINK: EMusic has forged a deal to distribute catalog and new releases from Vagrant Records as part of its online subscription service.

Included is material by **Dashboard Confessional**, **Saves the Day**, **Alkaline Trio**, and **Paul Westerberg**.

EMusic, part of Vivendi Universal Net USA, offers unlimited downloads for \$9.99 per month.

Files can be burned to CDs and transferred to portable players. The company has deals with 900 indie labels.

TROY CARPENTER

SATELLITE SONGS FOR PC: XM Satellite Radio has begun offering its 100-channel subscription-based service to PC users. The devices sell for \$69.95 and are available through XM's Web site or other online vendors.

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Quality Is The Trademark Of Criterion Collection DVDs

BY MATT NEAPOLITAN

The runaway success of DVD as the film collector's format of choice may not owe its initial success to the New York-based Criterion Collection, but its namesake company certainly helped pioneer many of today's standard special features.

By taking the less-traveled road of remaining true to the art of film and the filmmakers' original vision, Criterion quickly became the water-mark for high-quality DVDs when it entered the marketplace in 1998. It worked hard to forge a reputation of giving interesting or important films the "Criterion treatment."

"We think about the market remarkably little," says Criterion president Peter Becker, who has headed the company since it branched from laser-disc publisher Voyager in 1997. "There's a certain confidence that if we feel passionate about something, then we will be able to find a strong market for it, even if it seems marginal in the scheme of mass-market sales."

Becker says that many of Criterion's DVD projects—such as its special editions of *The Seventh Seal*, *The Seven Samurai*, and *Grand Illusion*—have built-in audiences because they are classics that have stood the test of time.

Criterion—which has released approximately 175 DVDs in five years and is distributed by Chicago-based Home Vision Entertainment—also seeks to turn its customer base on to films by such new directors as David Gordon Green (*George Washington*) and Lynne Ramsay (*Ratcatcher*).

"The same fans who bought the classics say, 'If [Criterion is] taking an interest in *George Washington*, it's probably a pretty interesting film,'" Becker says. "Our customer base grows by knowing what they can expect from us, and we have every intention of meeting their increasingly high expectations."

Criterion also releases editions of more prominent theatrical titles: *The Rock*, *Armageddon*, and *The Royal Tenenbaums* are some of its strongest overall sellers.

The coming months will see the company releasing an eclectic mix of new DVDs to appeal to its discerning fans. Derek Jarman's *Jubilee* (1977), about Queen Elizabeth I's look at England 400 years in the future, hits shelves May 27 (\$39.95), as does one-time blacklisted filmmaker Henri-

Georges Clouzot's 1947 French murder mystery, *Quai des Orfèvres* (\$29.95). Alain Resnais' chilling look at the Auschwitz concentration camp, 1955's *Night and Fog*, and Ermanno Olmi's coming-of-age film, *Il Posto* (1961), will be available June 24 (\$14.95 and \$29.95, respectively).

A FILMMAKER'S FILMMAKER

The Criterion treatment involves an intense research process that literally scours the world to find the best available prints and bonus material and

[director] Terry Gilliam offered so many great materials," explains Stetler, who produced the disc. "And this was a movie that many critics didn't like the first time around, but this DVD has really converted a lot of people who now really like the movie."

The high quality of Criterion's transfers and extras comes at a slightly higher price than the marketplace average for DVD, about \$29.95 compared with \$19.95.

Becker explains, "The extra \$5 to \$10 is the consumer's end of the bargain, and our end is not only making an exceptional product in the first place—and testing it in-house and out—but supporting the product after it's in the marketplace."

This level of loyalty to the buyer continues well after purchase, to the point of making second editions that correct technical issues.

"What we've found," Becker continues, "is that to be able to do the level of work that we need to satisfy our customers on films that are often not big-selling, mass-market pictures, we need to spend money making these

things. We try to make every penny show up on the disc."

Though Criterion declines to discuss actual sales figures, Virgin Megastores North America DVD/VHS product manager Wendy Wu says its titles perform extremely well at Virgin, even relative to lesser-priced mainstream releases. "When Akira Kurosawa's *Rashomon* streeted [in March 2002], it shared a spot on our top 10 best-sellers chart along with mainstream studio fare, such as *Training Day*, *Moulin Rouge*, and *A.I.: Artificial Intelligence*," she says. "Customers are willing to pay a few dollars more for the quality of Criterion."

Virgin is anticipating Criterion releases of Kurosawa's *Throne of Blood* (May 27) and Rainer Werner Fassbinder's *Ali: Fear Eats the Soul* (June 24).

Becker hopes to continue to raise the bar by staying on the forefront of technology while remaining true to the films.

"The media have changed over the years, but the mission of presenting films the way filmmakers want them seen hasn't changed," Becker observes. "We plan to continue tailoring our work to the media and what technology can do—but always in service of the content and not the other way around."



Road Trip. In Terry Gilliam's *Fear and Loathing in Las Vegas*, Benicio Del Toro, left, and Johnny Depp search for the American dream in a psychedelic journey through Las Vegas. The movie is based upon the book of the same name by Hunter S. Thompson. It features numerous cameo appearances, including ones by Tobey Maguire, Ellen Barkin, Gary Busey, Christina Ricci, Mark Harmon, Cameron Diaz, Penn Jillette, and Katherine Helmond.

then applies expensive technical work to achieve the highest possible quality transfer from the original film elements to DVD. This sensibility is carried over from its laser-disc days, when many of today's standard features were first brought to the home video market.

Criterion DVD producer Karen Stetler says that the very first commentary with a director was on Criterion's *Black Narcissus* laser disc. Additionally, the first special edition of a film was Criterion's *Citizen Kane* laser-disc release in 1984, with still frames of the storyboard and comparisons of different scripts. It was also the first company to make a commitment to present every film in its original aspect ratio.

LOYAL FAN BASE

Becker says these innovations helped build a small but loyal niche fan base and set the stage for what people now expect from DVDs.

Criterion also produces special editions of already-released DVDs, such as its new treatment of *Fear and Loathing in Las Vegas*, which arrived Feb. 18.

"Universal's edition of *Fear and Loathing* did not have many special features on it, so we felt we could add so much more to it, especially since [author] Hunter S. Thompson and

Picture This™



by Jill Kipnis

PLENTIFUL PLATINUM: In a response to DVD's growing consumer base, the Walt Disney Co. has announced that it will double the number of Platinum Collection DVDs it releases per year.

Originally slated for one release each year, Disney Platinum Collection DVDs will increase to two per year starting in 2004. They will arrive in March and October.

Each DVD is a classic Disney film with a new digital transfer and a variety of bonus features. The series kicked off in fall 2001 with *Snow White and the Seven Dwarfs*. The title debuted at No. 1 on the *Billboard* Top DVD Sales chart, was in the top 10 for seven more weeks, and was on the chart for 19 weeks.

Similarly, the Platinum edition of *Beauty and the Beast* (October 2002) also debuted at No. 1 on the same chart, was in the top 10 for another four weeks, and spent 18 weeks on the chart. The next Platinum title—*The Lion King*—comes to stores Oct. 7.

Each Platinum title will adhere to a seven-year cycle, with a two-year selling window followed by a five-year moratorium. Upcoming Platinum titles include *Aladdin*, *Bambi*, *The Jungle Book*, *Cinderella*, *The Little Mermaid*, *Lady and the Tramp*, *101 Dalmations*, *Fantasia*, *Pinocchio*, *Peter Pan*, and *Sleeping Beauty*. Disney plans on releasing its entire library on DVD by 2007.

FILMS ON THE GO: Watching a home video on a long airplane ride or during a lunch break became a reality last year when Sherman Oaks, Calif.-based Pocket PC Films debuted technology that enabled consumers to watch movies on a variety of personal digital assistant devices (*Billboard*, June 1, 2002). Now, through a joint venture deal with Los Angeles-based Pocketainment, Pocket PC Films is distributing a plug-and-play adapter enabling film playback on Nintendo's Game Boy Advance and Game Boy Advance SP handheld gaming platforms.

The adapter, called the Pocket Pix Cartridge, will debut at the E3 Expo in L.A. taking place May 13-16. Following the expo, the cartridge will be available nationwide for \$59.95.

Pocket PC will also be expanding its content offerings. Currently, full-length films from such companies as Lions Gate Home Entertainment, Planet Pictures, and Xtreme Sports can be purchased on Pocket PC CD-ROMs (\$9.99-\$19.99). The company is looking to add more children's titles and is negotiating deals with three additional studios.

Pocket PC Films president **Darrell**

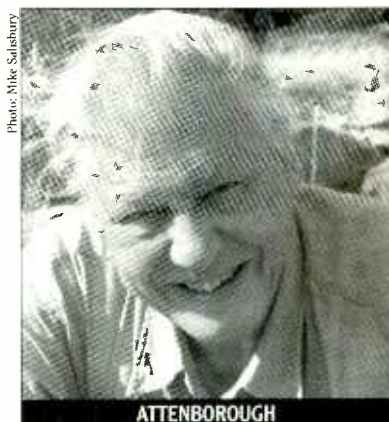
Griffin says, "Our market for Pocket PC Films is about 24 million, and the Game Boy world will increase it to 86 million."

SAMURAI TITLE TIE-INS: The Independent Film Channel (IFC), Home Vision Entertainment, and Virgin Megastores have partnered to present the Seven Samurai Saturdays event for fans of Japanese action hero Zatoichi the Blind Swordsman. On seven consecutive Saturdays beginning May 3, viewers can watch a samurai film on IFC. An all-day marathon will air June 21.

Home Vision will advertise the recent DVD releases of *Zatoichi and the Chest of Gold #6*, *Zatoichi's Flashing Sword #7*, and *Fight, Zatoichi, Fight #8* (\$19.95 each) during the film broadcasts. The ads will specifically indicate the DVDs' availability at Virgin stores.

A Samurai Saturdays Blind Swordsman sweepstakes is also running through June 21. Consumers can enter to win DVD players, Zatoichi DVD packs, and Virgin gift certificates at virginmegamagazine.com. Three more Zatoichi DVDs will be released Aug. 19.

NEW DISCOVERY: Viewers who missed the 10-episode Discovery Channel series *Life With Mammals*, a stunning look at the 4,000 types of mammals, can look forward to May 13, when BBC Video is releasing the extensive program as a four-cassette VHS set (\$79.95), a four-disc DVD set (\$79.98), or as four separate DVDs (\$19.98 each).



ATTENBOROUGH

Host Sir **David Attenborough** visits remote corners of the world to explore the behaviors of such diverse mammals as the 2-inch pygmy shrew and the largest mammal, the blue whale. The DVD also includes a behind-the-scenes featurette and photo galleries.

"This series aims to be an encyclopedia of mammals," Attenborough says. "With DVD, this can remain on your reference shelf for a long time to come."

MAY 17
2003Billboard **TOP DVD SALES**Sales data compiled by
Nielsen
VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1	2	3	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.95
2	1	3	HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.95
3	NEW		DARKNESS FALLS (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 609612	Emma Caulfield Joshua Anderson	PG-13	26.95
4	4	2	DRUMLINE (PAN & SCAN) FOXVIDEO 2007634	Nick Cannon Zoe Saldana	PG-13	27.98
5	3	2	DRUMLINE (WIDESCREEN) FOXVIDEO	Nick Cannon Zoe Saldana	PG-13	27.98
6	5	2	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13	27.98
7	29	123	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
8	NEW		STANDING IN THE SHADOWS OF MOTOWN ARTISAN HOME ENTERTAINMENT 13780	Gerald Levert	PG	22.95
9	6	2	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29781	Animated	PG	29.99
10	7	5	MAID IN MANHATTAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6095748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
11	8	2	FAMILY GUY VOLUME ONE FOXVIDEO 2006951	Animated	NR	49.98
12	NEW		SPEED RACER ARTISAN HOME ENTERTAINMENT 11650	Animated	NR	22.95
13	10	5	JACKASS: THE MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
14	14	5	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R	27.95
15	NEW		THE TEMPTATIONS HALLMARK HOME ENTERTAINMENT/ARTISAN HOME ENTERTAINMENT 99032	Christian Payton Charles Malik Whitfield	NR	14.95
16	16	6	8 MILE (WIDESCREEN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R	26.95
17	13	5	JACKASS: THE MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
18	15	4	RED DRAGON (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R	26.95
19	9	4	THE WILD THORNBERYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	PG	29.95
20	24	5	GHOST SHIP (WIDESCREEN) WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R	27.95
21	20	11	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
22	19	4	RED DRAGON (COLLECTORS EDITION) UNIVERSAL STUDIOS HOME VIDEO 22736	Anthony Hopkins Edward Norton	R	34.95
23	18	5	WHO FRAMED ROGER RABBIT? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24398	Bob Hoskins Christopher Lloyd	PG	29.99
24	21	6	8 MILE (PAN & SCAN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 22739	Eminem	R	26.95
25	NEW		YOUNG GUNS ARTISAN HOME ENTERTAINMENT 12594	Emilio Estevez Kiefer Sutherland	PG	19.95
26	28	23	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
27	RE-ENTRY		X-MEN 1.5 FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.95
28	RE-ENTRY		RESERVOIR DOGS: ALL COLORS ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	107.95
29	37	5	GHOST SHIP (PAN & SCAN) WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R	27.95
30	NEW		REAL WOMEN HAVE CURVES HBO HOME VIDEO/WARNER HOME VIDEO 52024	America Ferrara	PG-13	26.95
31	11	4	TOY STORY 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22337	Tom Hanks Tim Allen	G	29.99
32	RE-ENTRY		I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13	27.95
33	34	3	PAID IN FULL DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26092	Mekhi Phifer Wood Harris	R	29.95
34	31	4	FRIENDS: COMPLETE THIRD SEASON WARNER HOME VIDEO 22738	Jennifer Aniston Matthew Perry	NR	44.95
35	27	12	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
36	17	2	CASTLE IN THE SKY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25340	Animated	NR	29.99
37	12	3	TOY STORY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22336	Tom Hanks Tim Allen	G	29.95
38	RE-ENTRY		THE BOONDOCK SAINTS FOXVIDEO 2002807	Willem DaFoe	R	14.95
39	36	8	THE RING (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13	26.95
40	23	9	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23966	Antonio Banderas Alan Cumming	PG	29.95

MAY 17
2003Billboard **TOP VHS SALES**Sales data compiled by
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VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	3 Weeks At Number 1			
1	1	3	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
2	2	2	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98
3	3	4	THE WILD THORNBERYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
4	6	6	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
5	5	7	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
6	4	2	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29782	Animated	2002	PG	19.99
7	7	10	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
8	10	8	JONAH-A VEGGIE TALES MOVIE ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
9	RE-ENTRY		TOY STORY 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 19947	Tom Hanks Tim Allen	1999	G	22.99
10	15	12	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
11	16	7	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2006934	Strawberry Shortcake	2003	NR	12.98
12	17	21	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
13	19	6	BABY NEPTUNE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	Baby Einstein	2003	NR	14.95
14	8	2	DRAGONBALL GT-BABY: AFFLICTION (EDITED) FUNIMATION 4703	Animated	2003	NR	14.95
15	11	2	DRAGONBALL GT-BABY: INCUBATION (EDITED) FUNIMATION 4713	Animated	2003	NR	14.95
16	RE-ENTRY		THE RING DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
17	21	7	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
18	18	6	POKEMON 4EVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
19	20	12	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
20	RE-ENTRY		GHOST SHIP WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	2002	R	22.95
21	RE-ENTRY		TOY STORY: GOLD COLLECTION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 19542	Tom Hanks Tim Allen	1995	G	22.99
22	RE-ENTRY		FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6272	Ice Cube Mike Epps	2002	R	22.95
23	RE-ENTRY		SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
24	23	5	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	2002	R	22.95
25	RE-ENTRY		SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	Scooby-Doo	2003	NR	19.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MAY 17
2003Billboard **TOP DVD RENTALS**

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	2 Weeks At Number 1	
1	1	2	DRUMLINE FOXVIDEO 2007625	Nick Cannon Zoe Saldana	PG-13
2	NEW		DARKNESS FALLS COLUMBIA TRISTAR HOME ENTERTAINMENT 609612	Emma Caulfield Joshua Anderson	PG-13
3	4	5	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
4	3	2	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13
5	2	3	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG
6	6	5	GHOST SHIP WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R
7	5	4	RED DRAGON UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
8	7	8	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
9	8	6	8 MILE UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R
10	9	5	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R

MAY 17
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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1	NEW		DARKNESS FALLS COLUMBIA TRISTAR HOME ENTERTAINMENT 609612	Emma Caulfield Joshua Anderson	PG-13
2	3	2	THE TRANSPORTER FOXVIDEO 2007429	Jason Statham	PG-13
3	1	2	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	PG-13
4	2	3	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	PG
5	4	5	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
6	5	4	RED DRAGON UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
7	6	5	GHOST SHIP WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R
8	7	5	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	R
9	9	5	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
10	8	7	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13

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

Sony Plant Marks 20th Year With Launch Of SACD Line

BY CHRISTOPHER WALSH

Clearly, rumors of physical media's demise are greatly exaggerated. Sony Disc Manufacturing (SDM), the world's largest producer of prerecorded optical media, marked the 20th anniversary of its Terre Haute, Ind., facility May 2 amid rapid, continued growth.

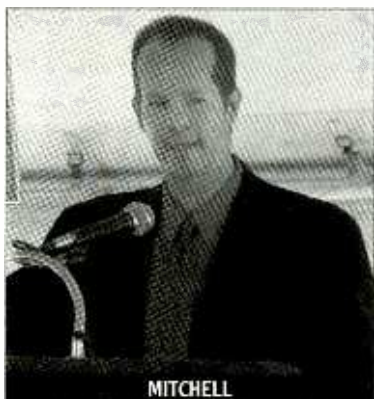
With Sony Music Entertainment chairman/CEO Andrew Lack, Indiana governor Frank O'Bannon, Terre Haute mayor Judy Anderson, and other state and local dignitaries on hand, SDM officially launched a hybrid Super Audio CD (SACD) replication line at the flagship Terre Haute facility, as the forward- and backward-compatible format continues to find a mainstream audience.

Initial plans call for production of 15,000 SACD discs per day.

"We've been expanding virtually every year," SDM president Jim Frische says, "and we have another expansion in motion now. We had the largest expansion in our corporate history, at the optical-disc manufacturing level, last year in DVD capacity. It just keeps rolling on."

Established as the Digital Audio Disc Corp. (DADC) in 1983, the facility was the first CD plant built in the

U.S. DADC was purchased by Sony Corp. of America in 1985. As Frische notes, the DADC/SDM entity has been marked by constant expansion; while some formats have come and gone in its 20 years, CD replication for the Sony Music labels—and for many non-Sony content holders as well—remains a pillar of the operation.



MITCHELL

CD production began in 1984, expanding from 300,000 discs per month to 1 million per month the following year.

By 1990, production stood at 11 million units per month; in 1997, the 1 billionth CD was produced.

To meet the needs of additional growth areas—the games market

and, especially, DVD—SDM began DVD replication at its Shizuoka, Japan, plant in January 1997; the Terre Haute facility adding DVD replication infrastructure six months later.

By September 2002, the Terre Haute facility was producing 30 million DVDs per month.

With the hybrid SACD line operational, DADC/SDM is beginning replication of a format that again pushes the limits of consumer playback quality: the aptly named Super Audio CD.

"[SACD] brings the listener more closely to the intentions of the artist, the engineer, and the producer than any music storage device in history," DADC VP/GM Michael Mitchell remarked at the May 2 celebration.

The SACD production line in Terre Haute will begin by replicating a series of classic Bob Dylan albums, scheduled for mid-summer release.

"To extend the CD's life with the backward compatibility of SACD—that's the expectation," Frische says. "That's a marketing question that we at the manufacturing level never have answers for, but that's the intent."

The future of physical formats is a mystery, but DADC/SDM's history continues: This year, the facility will surpass accumulated production of 3 billion units.

Studio Monitor™

by Christopher Walsh



STILL SCREAMING: Amid the very well-publicized downturn in the music industry, a success story is especially welcome news. This year marks the 15th anniversary of **Scream Studios**, a one-room overdub/mix facility in Studio City, Calif.

As a single-room studio, **Scream** is in the minority. While it is commonly felt that such a facility is obsolete, given the need for multiple revenue streams in such a competitive environment as Los Angeles, the reverse seems to hold in the current climate. With a smaller staff and lower overhead, **Scream** has survived and thrived throughout a very difficult period in the audio production industry.

Scream Studios owner **Randy Alpert** was not short on experience when he opened a Solid State Logic (SSL) G Series-equipped studio in 1988. The nephew of musician/A&M Records co-founder **Herb Alpert**, he has been around music and recording studios for most of his life.



RANDY ALPERT

"I remember the very first time my uncle took me to a recording session," Alpert recalls. "I was 7 years old. He used to record at Goldstar [Studios]. It made such an impression on me. We drove down Santa Monica Boulevard, went into this little place—it was a one-room studio—and I just remember the feeling of it being a one-room place, and people having fun. That's all I try to do—just keep it cool."

And cool it is. Housed in a small bungalow on Ventura Boulevard, **Scream Studios** has hosted mix sessions for an astounding number of hit songs and albums in its 15 years. A sampling: **Nirvana's** *Nevermind*, including "Smells Like Teen Spirit"; **Alice in Chains' Jar of Flies**; **Jewel's** "Foolish Games"; **Janet Jackson's** "Black Cat"; **Hanson's** "MMMBop"; and **U2's** "Stuck in a Moment You Can't Get out Of."

Producer **David Kahne**, a long-

term regular client, has mixed more than 30 albums at **Scream**, including four **Sugar Ray** albums, among them the upcoming *In the Pursuit of Leisure*, with engineer **Michael Brauer**. Kahne has also mixed projects by **Tony Bennett**, **Sublime**, **Orgy**, and **Stevie Nicks**, as well as **Paul McCartney's Driving Rain**.

More recently, Kahne and Brauer mixed two songs here for McCartney's *Back in the World* live album.

Producer/engineer **Matt Wallace**, **Scream's** very first client (with *The Real Thing*, by **Faith No More**), recently booked the facility for another mix, Alpert notes, while **Tim Palmer** (U2, **Faith Hill**, **Ozzy Osbourne**, Live) and **Don Gehman** (**Hootie & the Blowfish**, **Tracy Chapman**) are also long-term regulars.

On the occasion of **Scream's** 10th anniversary, Alpert installed an SSL 9000 J Series, replacing the G Series.

"I was speaking with David Kahne, and he had asked me if I heard the new J Series," Alpert says. "He had just worked on it in New York and said, 'It's fabulous; you've got to hear it.'"

"I called a bunch of my clients and said, 'I'm going to get this thing, but it's expensive, would you use it?' Don Gehman wanted to use it, and so did David Kahne and Tim Palmer and a bunch of people working at the time, so I said 'OK.'"

SSL's J Series console has been enormously successful, with some 200 installed around the world. More recently, **Scream** added a Pro Tools HD system. Still, Alpert notes that of the projects mixed at **Scream**—almost entirely rock records—virtually all of them are mixed to analog tape.

"Equipment in this day and age is interchangeable," Alpert says. "Overall, a place has to be comfortable and sound good. I just wanted to have a place for the mixing part of the process—I like the mixing part, the final stage. I thought, 'If I'm going to have a mixing place, let me make it the very best that I can.'"

Alpert adds that among the most recent mixes at **Scream** was the upcoming **Jane's Addiction** album, *Hypersonic*, mixed by co-producer **Brian Virtue** with producer **Bob Ezrin**.

"It's one of the best we've had come out of **Scream** in a while—great songs, great musicianship, great vocals," Alpert says. "I would bet that it will be a big record, along with the new **Sugar Ray** record. I'm so glad that we are primarily a rock studio with real artists playing real instruments making cool records."

MAY 17 2003 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (MAY 10, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	21 QUESTIONS 50 Cent Featuring Nate Dogg/ Dirty Swift (G-Unit/Aftermath/ Interscope)	HAVE YOU FORGOTTEN? Darryl Worley/ F. Rogers, J. Stroud (DreamWorks)	21 QUESTIONS 50 Cent Featuring Nate Dogg/ Dirty Swift (G-Unit/Aftermath/ Interscope)	SOMEWHERE I BELONG Linkin Park D. Gilmore, Linkin Park (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	OCEAN WAY (Nashville, TN) Julian King	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	NRG (North Hollywood, CA) Oon Gilmore, John Ewing, Jr.
CONSOLE(S) DAW(S)	SSL 4000 G	SSL 4000 G	Custom Ocean Way Neve 8078	SSL 4000 G	Vintage Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools HD
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	EMERALD (Nashville, TN) Justin Niebank	ENCORE (Burbank, CA) Dr. Dre	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	SSL 9080 J	SSL 4000 G	SSL G Series
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	Studer A820
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	EMTEC SM900
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	UMVD	WEA

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INTERNATIONAL

MTV Changes Lineup

Central Europe Channel Tries Appealing To Viewers 'Emotionally'

BY WOLFGANG SPAHR

MUNICH—According to MTV Central Europe managing director Catherine Mühlemann, "The times when MTV would present videoclip after videoclip on its main channel are over."

In late April, the music specialist launched six new youth lifestyle-oriented shows on its main German-language MTV channel. Munich-based Mühlemann says she hopes the new shows will "appeal to viewers on an emotional level and thus additionally heighten our appeal." MTV Central Europe covers the German-speaking markets of Germany, Switzerland, and Austria (G/S/A).

The new initiative is aimed at keeping MTV Central Europe's long-

Germany, according to research institute GfK in Nuremberg. Mühlemann says its advertising revenue grew by 7.5% last year, even though the overall German TV advertising market contracted by around 7.5%.

According to Mühlemann, the crisis afflicting the record market has already seen a reduction in the number of joint activities between MTV and record companies, although there has as yet been no letup in the flow of videoclips. She insists MTV still plays a key role in breaking new productions in Germany and notes that, of the 312 titles that made the top 50 of Germany's Media Control-compiled singles sales chart last year, 124 were played on MTV, 125 on MTV2 Pop, and 12 others on both channels prior to release.

restructuring at the main MTV channel in favor of more non-music programming to have any impact on record sales.

Labels are particularly keen for both MTV channels to support new artists. Mühlemann notes that MTV Central Europe has developed special concepts that regularly feature up-and-coming young talent during a period of several months under such banners as "Newcomer Promotion" or "Artist Development."

In addition to its music video programming and the new shows, the MTV channel also broadcasts such major live events as the Rock am Ring or Rock im Park festivals and the university-based live series *MTV Campus Invasion*. The local version of *MTV Unplugged* has featured such German artists as Herbert Grönemeyer, Die Fantastischen Vier, and Die Ärzte.

STRONG IMPACT AT RETAIL

The new approach at MTV has not yet caused any anxiety at retail in Germany, its major market. Mario Arenas, buyer at market-leading music retailer WOM in Munich, does not think the reduction in music videos on MTV will have any negative impact on sales as long as current chart hits continue to be shown in reasonable numbers. Those, he suggests, are "the only titles that really spur sales."

Ivan Gostivari, buyer at retailer Saturn in Cologne, adds that "when ever new clips are shown, we immediately receive inquiries at the stores." Such shows as *Fett MTV* (the first hip-hop show on German TV) or *MTV Unplugged* also generate key sales impulses: "They spur demand substantially," he says.

Jörg Jahnke, buyer at the Karstadt department store in Hamburg, confirms that "the music videos on MTV still have a strong impact on sales. Customers frequently don't know the name of the song and then try to describe the video to tell us which song they mean."

Mühlemann has been managing director at MTV since May 2001. She reports to London-based MTV Networks Europe president/chief executive Brent Hansen. Shortly after taking office, Mühlemann restructured MTV Central Europe and cut its staff from 140 to 100. She says that in a further bid to boost the company's profitability, she will be centralizing its various facilities in Germany. They are currently spread across four different locations but will be combined into a single site in Berlin.

'[We hope the new shows will] appeal to viewers on an emotional level and thus additionally heighten our appeal.'

—CATHERINE MÜHELMANN,
MTV CENTRAL EUROPE



time German-language competitor VIVA at bay. Whereas the main MTV channel will continue to present new releases, cutting-edge pop, and rock alongside the new series, MTV2 Pop will continue with its more mainstream pop repertoire, featuring non-stop music videos. Mühlemann explains, "We want to reach as broad an audience as possible."

TRYING TO EXPAND APPEAL

The changes at MTV come at a time when German record companies are dealing with the realities of a sagging music market. The most recent figures from the International Federation of the Phonographic Industry estimate that the value of Germany's music market fell by 10.3% in 2002, following an 11.4% drop in 2001. As a result, local labels' marketing and advertising budgets have been slashed. MTV and VIVA are locked in a battle to broaden their appeal—and to capture substantial parts of these shrinking budgets.

MTV Central Europe is the market-leading music TV specialist in

Thomas M. Stein, president of BMG G/S/A in Munich, says MTV has effectively positioned its two stations in the past two years to reach a broad target group. But he insists that, going forward, "MTV and VIVA must be willing to work even more closely with the industry to prevent record companies from producing expensive music videos which go to waste, as they are never played."

Hartwig Masuch, Berlin-based managing director of music publishing company BMG-Ufa, agrees, saying, "As the music industry provides attractive programming for music broadcasters free of charge, it should have the certainty of not producing anything for the trash can." Masuch wants music broadcasters to enter into discussions with music companies to make sure large sums of money are not wasted on video productions that are never aired. That, he says, is "a luxury which the German music market can no longer afford."

He adds that he does not expect



German/American Life. During the week of its April 22 release, Madonna's *American Life* entered the German Media Control-compiled album chart at No. 1, earning her a gold disc for shipping 150,000 units in Germany. The artist collected the award while in Cologne to take part in a TV show titled *Absolut Madonna*, produced by national broadcaster RTL in conjunction with WEA Germany. The hour-long program, broadcast May 3, included film excerpts, videoclips, and comments from German celebrities, plus a Madonna interview and live performance. Pictured, from left, are WEA Germany senior marketing manager Hans-Otto Villwock, Warner Music Group Germany president Bernd Dopp, Madonna, and WEA Germany GM Alexander Maurus.

European Artists Back Labels On VAT Cuts

BY LEO CENDROWICZ

BRUSSELS—More than 250 European artists, backed by various music industry bodies, have signed a petition urging the European Commission (EC) to reduce the VAT (value-added tax, or sales tax) on recorded music across the European Union to the lower level enjoyed by other "cultural goods," such as books.

A campaign by the record industry in Europe to reduce VAT has been gathering momentum during the past two years. Labels body the International Federation of the Phonographic Industry (IFPI) and independent labels association Impala are among several trade groups to have added their names to the artists' petition.

Greek singer Nana Mouskouri, a former member of the European Parliament, has

sent a letter with the petition to all 20 members of the EC, which serves as the executive body of the EU. In her letter, Mouskouri claims that the current VAT rates mean there is effectively an unfair tax bias against music in Europe.

"Why," she asks, "should music be discriminated against in comparison to other cultural products that currently benefit from reduced VAT rates, such as newspapers and magazines, as well as entrance tickets to cinemas, theatres, and zoos? The

talent of European artists is the driving force behind a dynamic creative sector that has gained recognition throughout the world. A VAT reduction on recorded music would increase access to culture for everyone, particularly young people."

Among those who have signed the artists' petition are such major European artists as Andrea Bocelli (Universal), Laura Pausini (Warner), and Johnny Hallyday (Universal).

The letter came as the commission enters a period of internal consultation on EU VAT regulation, with all its departments commenting on any proposed revisions. VAT on music currently ranges from state to state, at between 15% and 25%. The record industry and the artists' coalition want this brought closer to the 5% minimum rate carried by other cultural products.

Commission officials remain cautious about the chances of the lobbying resulting in a recommendation to cut VAT on music. One official says, "We have to look at a number of factors, and at this stage, nothing can be guaranteed."

The final approval on any reduction would have to be made by EU finance ministers, who are set to discuss VAT revision either at their scheduled June 3 meeting in Luxembourg or at a July meeting in Brussels.



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MAY 17
2003

Billboard®

HITS OF THE WORLD™



JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
THIS WEEK	LAST WEEK	(Dempa Publications Inc.) 05/07/03	THIS WEEK	LAST WEEK	(Official UK Charts Co.) 05/05/03	THIS WEEK	LAST WEEK	(Media Control) 05/07/03	THIS WEEK	LAST WEEK	(SNEP/POP/TITE-LIVE) 05/06/03
SINGLES			SINGLES			SINGLES			SINGLES		
1	NEW	OMAEYANAITO AKANNEN YUKIO TSUBOKURA UNIVERSAL	1	NEW	LONELINESS TOMCRAFT DATA	1	4	IN DA CLUB 50 CENT INTERSCOPE	1	1	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
2	3	SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL	2	NEW	RISE & FALL CRAIG DAVID & STING WILDSTAR	2	8	BRING ME TO LIFE EVANESCENCE WIND-UP	2	2	L'AMOUR EST UN SOLEIL HELENE SEGARA EAST WEST
3	NEW	KISS MAI KURAKI GIZA STUDIO	3	NEW	THE LONG GOODBYE RONAN KEATING POLYDOR	3	3	YOU DRIVE ME CRAZY DANIEL KUBLBACK ARIDLA	3	3	ENTRE NOUS CHIMENE BADI UNIVERSAL
4	4	SEKAI NI HITOTSUDAKE NO HANA SMAP VICTOR	4	1	YOU SAID NO BUSTED UNIVERSAL	4	5	KA-CHING SHANIA TWAIN MERCURY	4	16	UNCHAINED MELODY GARETH GATES BMG
5	NEW	STORMY LOVE/KIMI TO ITA CHIKYU THE NAB'S UNIVERSAL	5	NEW	CAN'T NOBODY KELLY ROWLAND COLUMBIA	5	NEW	RISE OR DIE (I NEED YOU) TROOPER DA DON FEATURING VANESSA ARIOLA	5	NEW	GRAVE DANS LA ROCHE SNIPER EAST WEST
6	NEW	SHIAWASENI NAROUYO TSUYOSHI NAGABUCHI FOR LIFE	6	2	ALL OVER LISA MARIA INDEPENDIENTE	6	2	TAKE ME TONIGHT ALEXANDER HANSA	6	NEW	HEY SEXY LADY SHAGGY FEATURING BRIAN & TDNY GOLD MCA
7	5	SORA NI UTAEBIA 175R TOSHIBA/EMI	7	5	IN DA CLUB 50 CENT INTERSCOPE	7	1	NO ANGEL (IT'S ALL IN YOUR MIND) NO ANGELS PDLYDOR	7	15	DERNIERE DANSE KYD JIVE
8	2	AS FOR ONE DAY MORNING MUSUME ZETIMA	8	6	X GON' GIVE IT TO YA DMX DEF JAM	8	6	SING FOR THE MOMENT EMINEM INTERSCOPE	8	11	CHIHUAHUA DJ BOBO BMG
9	1	CHOUCHOMUSUBI AIKO PONY CANYON	9	4	MAKE LUV ROOM 5 FT. OLIVER CHEATHAM POSITIVA	9	7	BUMP, BUMP, BUMP B2K FEATURING P. DIDDY EPIC	9	23	MANIAC L5 MERCURY
10	8	BELIEVE NAMITAMAKI SDNY	10	3	DON'T LET GO DAVID SNEEDON MERCURY	10	12	KEIN ZURUCK WOLFSHEIM ISLAND	10	NEW	WE WILL ROCK YOU QUEEN ULM
HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES		
16	NEW	HAHA TO MUSUME NO DUETSONG DKEISAN TO NATSUMI ABE HACHAMA	13	19	DAMAGED PLUMMET SERIOUS	11	19	NOTHING'S GONNA STOP US NOW MANDY & RANDY HOME	12	19	AMERICAN LIFE MADONNA MAVERICK/WARNER
17	NEW	DAYS AKINA NAKAMORI UNIVERSAL	16	NEW	THE JUMP OFF LIL' KIM FT. MR. CHEEKS ATLANTIC	13	20	SOMEBODY TO LOVE (SALT SHAKER) BODIE PIMPS EAST WEST	25	33	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY SUBDIVISION
19	NEW	RYUKYUMOON RYOKO KUNINAKA MATRIX RECORDS	22	NEW	A.D.I.D.A.S. KILLER MIKE FT. BIG BDI COLUMBIA	14	21	THE END GROOVE COVERAGE URBAN	28	39	SAVE ME REMY ZERO EAST WEST
20	NEW	MELOS FLOW FUN CITY	26	NEW	STUCK IN A GROOVE PURETONE ILLUSTRIDUS	20	NEW	MOBSCENE MARILYN MANSON INTERSCOPE	38	NEW	PAS DE TEMPS A PERDRE FABRIEN FASAKE MERCURY
25	29	TIME AFTER TIME MAI KURAKI GIZA STUDIO	31	NEW	HYPNOTISING KID CREME POSITIVA	25	NEW	STAR REAMDNN VIRGIN	45	52	YEAR 3000 BUSTED UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	2	T.A.T.U. 200KM/H IN THE WRONG LANE UNIVERSAL	1	2	JUSTIN TIMBERLAKE JUSTIFIED JIVE	1	NEW	ALEXANDER TAKE YOUR CHANCE BMG	1	2	FLORENT PAGNY AILLEURS LAND MERCURY
2	1	HY STREET STORY CLIMAX ENTERTAINMENT	2	3	WHITE STRIPES ELEPHANT XL	2	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.	2	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
3	3	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.	3	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.	3	NEW	EVANESCENCE FALLEN WIND-UP/EPIC	3	4	ZAZIE ZE LIVE MERCURY
4	10	VARIOUS ARTISTS FINE—TV HITS & JOYFUL MUSIC BMG FUNHOUSE	4	5	BUSTED BUSTED UNIVERSAL	4	3	WOLFSHEIM CASTING SHADOWS UNIVERSAL	4	5	CARLA BRUNI QUELQU'UN M'A DIT NAIVE
5	9	AVRIL LAVIGNE LET GO (LIMITED EDITION) BMG FUNHOUSE	5	NEW	DAVID SNEEDON SEVEN YEARS—TEN WEEKS MERCURY	5	5	NORAH JONES COME AWAY WITH ME EMI	5	3	STAR ACADEMY 2 LES SINGLES MERCURY
6	4	KIMIMARO AYANOKOUJI BAKUSHOU SUPER LIVE OAI 1 SHUUI TEICHIKU	6	NEW	FLEETWOOD MAC SAY YOU WILL WEA	6	2	LINKIN PARK METEORA WARNER BROS.	6	6	NORAH JONES COME AWAY WITH ME BLUE NOTE
7	8	SARAH BRIGHTMAN HAREM TOSHIBA/EMI	7	6	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	7	4	HIM LOVE METAL HANSA	7	7	LINKIN PARK METEORA WARNER BROS.
8	5	MISIA MISIA REMIX 2003 KISS THE SKY RHYTHMEDIA TRIBE	8	8	NORAH JONES COME AWAY WITH ME BLUE NOTE	8	NEW	ADDICTED TO MUSIC ATB EDEO	8	NEW	MAFIA K1FRY LA CERISE SUR LE GHETTO SMALL
9	6	MINMI MIRACLE VICTOR	9	7	AVRIL LAVIGNE LET GO ARISTA	9	8	NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING	9	8	HELENE SEGARA HUMAIN NEW ORLANDO
10	11	EVERY LITTLE THING MANY PIECES AVEX TRAX	10	11	CHRISTINA AGUILERA STRIPPED RCA	10	NEW	FLEETWOOD MAC SAY YOU WILL WEA	10	18	KYO LE CHEMIN JIVE
CANADA			SPAIN			AUSTRALIA			ITALY		
THIS WEEK	LAST WEEK	(SOUNDCAN) 05/17/03	THIS WEEK	LAST WEEK	(AFYVE) 05/07/03	THIS WEEK	LAST WEEK	(ARIA) 05/05/03	THIS WEEK	LAST WEEK	(FIMI) 05/05/03
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	IN DA CLUB 50 CENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE	1	1	EL TEMPLO DE TU CUERPO HUGO VALE MUSIC	1	1	IN DA CLUB 50 CENT INTERSCOPE	1	1	GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA
2	3	AMERICAN LIFE MADONNA MAVERICK/WARNER	2	2	AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC	2	3	LOST WITHOUT YOU DELTA GOODREM EPIC	2	6	CHIHUAHUA DJ BOBO RCA
3	2	SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	3	8	BESAME DANNI UBEDA VALE MUSIC	3	2	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J EPIC	3	2	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
4	4	PICTURE KID ROCK FEATURING SHERYL CROW UNIVERSAL SOUTH/UNIVERSAL	4	3	UN HOMBRE ASI TONY SANTOS VALE MUSIC	4	10	TRUE COLOURS KASEY CHAMBERS CAPITOL	4	3	DEDICATO A TE LE VIBRAZIONI RICORDI
5	5	I DROVE ALL NIGHT CELINE DION COLUMBIA/SONY	5	4	QUIERO SER TU VEGA VALE MUSIC	5	4	BUMP, BUMP, BUMP B2K FEATURING P. DIDDY EPIC	5	5	LIGHT MY FIRE WILL YOUNG RCA
6	7	UP! SHANIA TWAIN MERCURY/UNIVERSAL	6	14	HASIENDO EL AMOR DINIO VALE MUSIC	6	9	LOVESONG AMIEL FESTIVAL	6	8	SING FOR THE MOMENT EMINEM INTERSCOPE
7	9	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL	7	5	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.	7	12	BRING ME TO LIFE EVANESCENCE EPIC	7	7	LOSE YOURSELF EMINEM INTERSCOPE
8	6	GOD BLESS THE U.S.A. AMERICAN IDOL FINALISTS RCA/BMG	8	9	TRAMPA DE CRIST L NIKA VALE MUSIC	8	16	STUCK STACIE ORRICO VIRGIN	8	4	ALMENO TU NELL'UNIVERSO ELISA SUGAR
9	8	SOMEWHERE I BELONG LINKIN PARK WARNER	9	7	VE, PRUEBA Y VERAS JOAN TENA VALE MUSIC	9	13	BEAUTIFUL SNOOP DOGG FEATURING PHARRELL WILLIAMS CAPITOL	9	47	MOBSCENE MARILYN MANSON INTERSCOPE
10	NEW	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR/ISLAND/UNIVERSAL	10	10	ES POR TI ELENA GADEL VALE MUSIC	10	8	YOU PROMISED ME (TU ES FOUTU) IN-GRID TRANSISTOR	10	9	TUTTO QUELLO CHE UN UOMO SERGIO CAMMERIERE CAPITOL
HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES		
15	NEW	MISS YOU AALIYAH BLACKGROUND/UNIVERSAL	11	NEW	MOBSCENE MARILYN MANSON INTERSCOPE	16	20	SCANDALOUS MIS-TEEO WARNER BROS.	11	18	COME UNDONE ROBBIE WILLIAMS CHRYSALIS
17	20	WORK IT NELLY FEATURING JUSTIN TIMBERLAKE FO' REEL/UNIVERSAL	18	NEW	LE DESEO MERCHE VALE MUSIC	21	31	THE WAY YOU MAKE ME FEEL SHAKAYA COLUMBIA	12	17	IN DA CLUB 50 CENT INTERSCOPE
23	NEW	ANGEL AMANDA PEREZ POWERHOUSE/VIRGIN/EMI				22	29	CAN'T NOBODY KELLY ROWLAND COLUMBIA	13	16	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.
25	RE	GIMME THE LIGHT SEAN PAUL VP				23	34	GET THE MUSIC ON SOPHIE MONK WEA	17	22	BONITO JARABE DE PALO ORO
26	NEW	PEDAL TO THE METAL KAZZER EPIC/SONY				24	27	I BEGIN TO WONDER DANNI MINOGUE LONDON	21	26	PADRE MADRE CESARE CREMONINI WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	2	VARIOUS ARTISTS STAR ACADEMIE GAM/SELECT	1	NEW	LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... SDNY	1	1	DELTA GOODREM INNOCENT EYES EPIC	1	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
2	1	MADONNA AMERICAN LIFE MAVERICK/WARNER	2	NEW	MANUEL CARRASCO QUIEREME VALE MUSIC	2	2	NORAH JONES COME AWAY WITH ME BLUE NOTE	2	2	PINK FLOYD THE DARK SIDE OF THE MOON EMI
3	4	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	3	1	BETH OTRA REALIDAD VALE MUSIC	3	4	LINKIN PARK METEORA WARNER BROS.	3	4	CELINE DION ONE HEART COLUMBIA
4	3	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI	4	3	TAMARA ABRAZAME MUXXIC	4	9	DIXIE CHICKS HOME MONUMENT	4	3	SIMPLY RED HOME NUN
5	8	THE WHITE STRIPES ELEPHANT THIRD MAN/V2/BMG	5	5	OPERACION TRIUNFO II GENERACION OT JUNTOS VALE MUSIC	5	6	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	5	6	LINKIN PARK METEORA WARNER BROS.
6	7	CELINE DION ONE HEART COLUMBIA/SONY	6	6	UPADANCE UN PASO ADELANTE UNIVERSAL	6	3	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.	6	5	SERGIO CAMMERIERE DALLA PACE DEL MARE LONTANO EMI
7	5	KELLY CLARKSON THANKFUL RCA/BMG	7	4	VARIOUS ARTISTS DISCO ROJO BLANCO Y NEGRO	7	8	AVRIL LAVIGNE LET GO ARISTA	7	9	GEMELLI DIVERSI FUEGO RICORDI
8	6	LINKIN PARK METEORA WARNER	8	2	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.	8	20	ROD STEWART IT HAD TO BE YOU ARISTA	8	14	PAOLO CONTE REVERIES NONESUCH
9	9	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	9	13	EVANESCENCE FALLEN EPIC	9	11	JUSTIN TIMBERLAKE JUSTIFIED JIVE	9	8	AVRIL LAVIGNE LET GO ARISTA
10	10	EVANESCENCE FALLEN WIND-UP/EPIC/SONY	10	8	SERGIO DALMA DE OTRO COLOR MERCURY	10	7	JOHN MAYER ROOM FOR SQUARES COLUMBIA	10	10	ERA THE MASS MERCURY

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 05/07/03
1	1	SINGLES
2	2	IN DA CLUB 50 CENT INTERSCOPE
3	5	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
4	NEW	MA LIBERTEDE PENSER FLORENT PAGNY MERCURY
5	6	LONELINESS TOMCHART DATA/DEF JAM
6	33	KA-CHING SHANIA TWAIN MERCURY
7	NEW	BRING ME TO LIFE EVANESCENCE WIND-UP/EPIC/COLUMBIA
8	9	RISE & FALL CRAIG DAVID & STING WILDSTAR
9	10	L'AMOUR EST UN SOLEIL HELENE SEGARA EAST WEST
10	NEW	ENTRE NOUS CHIMENE BADI AZ RECORDS
11	NEW	THE LONG GOODBYE RONAN KEATING POLYDOR
12	17	HOT MOVER SINGLES
13	54	YOU DRIVE ME CRAZY DANIEL KUBLBACK ARIOLA
14	19	UNCHAINED MELODY GARETH GATES RCA/BMG/S
15	NEW	MOVE YOUR FEET JUNIOR SENIOR UNIVERSAL
16	NEW	CAN'T NOBODY KELLY ROWLAND COLUMBIA
17	22	COME UNDONE ROBBIE WILLIAMS CAPITOL
18	NEW	ALBUMS
19	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
20	2	LINKIN PARK METEORA WARNER BROS.
21	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
22	4	THE WHITE STRIPES ELEPHANT XL RECORDINGS/XL
23	5	CELINE DION ONE HEART COLUMBIA
24	6	JUSTIN TIMBERLAKE JUSTIFIED JIVE
25	7	EVANESCENCE FALLEN WIND-UP/EPIC
26	8	SIMPLY RED HOME SIMPLYRED.COM
27	9	ALEXANDER TAKE YOUR CHANCE BMG
28	10	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE

THE NETHERLANDS

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 05/05/03
1	1	SINGLES
2	3	STEP RIGHT UP JAMAI BMG
3	2	IN DA CLUB 50 CENT INTERSCOPE
4	12	CLOCKS COLDPLAY PARLOPHONE
5	4	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
6	4	DE 3 BIGGET JES K3 BMG
7	1	ALBUMS
8	1	ILSE DE LANGE CLEAN UP WEA
9	2	NORAH JONES COME AWAY WITH ME BLUE NOTE
10	4	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
11	11	JAN KEIZER GOING BACK IN TIME 2 MERCURY
12	3	SIMPLY RED HOME V2

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 05/04/03
1	9	SINGLES
2	1	GIVE ME YOUR LOVE FAME MBL
3	NEW	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
4	5	ALIVE DA BUZZ BONNIER
5	4	IN DA CLUB 50 CENT INTERSCOPE
6	4	IN THE SHADOWS THE RASMUS PLAYGROUND
7	NEW	ALBUMS
8	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
9	2	THE CARDIGANS LONG GONE BEFORE DAYLIGHT STOCKHOLM
10	3	GLENMARK ERIKSSON STROMSTEDT (G.E.S.) DEN ANDRA SKIVAN COLUMBIA
11	5	SCOOTER THE STADIUM TECHNO EXPERIENCE EDEL
12	3	LINKIN PARK METEORA WARNER BROS.

SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) DATE
1	1	SINGLES
2	3	IN DA CLUB 50 CENT INTERSCOPE
3	2	BUMP, BUMP, BUMP B2K FEATURING P. DIDDY EPIC
4	4	KA-CHING SHANIA TWAIN MERCURY
5	5	AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.
6	5	LOSE YOURSELF EMINEM INTERSCOPE
7	1	ALBUMS
8	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
9	4	FLORENT PAGNY AILLEURS LAND MERCURY
10	2	DJ TATANA WILDLIFE WARNER BROS.
11	3	LINKIN PARK METEORA WARNER BROS.
12	5	CELINE DION ONE HEART COLUMBIA

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 05/02/03
1	NEW	SINGLES
2	1	WE'VE GOT THE WORLD MICKEY JOE HART COLUMBIA
3	2	IN DA CLUB 50 CENT INTERSCOPE
4	3	A BETTER PLAN SIMON CASEY UNIVERSAL
5	7	YOU SAID NO BUSTED UNIVERSAL
6	7	I'M WITH YOU AVRIL LAVIGNE ARISTA
7	2	ALBUMS
8	1	JUSTIN TIMBERLAKE JUSTIFIED JIVE
9	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
10	4	THE WHITE STRIPES ELEPHANT XL
11	9	CHRISTINA AGUILERA STRIPPED RCA
12	3	AVRIL LAVIGNE LET GO ARISTA

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 05/06/03
1	1	SINGLES
2	2	ICH LEBE CHRISTINA UNIVERSAL
3	5	KA-CHING SHANIA TWAIN MERCURY
4	4	TAKE ME TONIGHT ALEXANDER HANSA
5	11	YOU DRIVE ME CRAZY DANIEL KUBLBACK ARIOLA
6	11	NOT GONNA GET US T.A.T.U. INTERSCOPE
7	NEW	ALBUMS
8	1	ERSTE ALLGEMEINE VERUNSICHERUNG FRAUENLUEDER CAPITOL
9	2	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
10	3	STARMANIA NEW SONGS UNIVERSAL
11	NEW	ALEXANDER TAKE YOUR CHANCE BMG
12	3	STARMANIA BEST OF DUETS UNIVERSAL

BELGIUM/FLANDERS

THIS WEEK	LAST WEEK	(PROMUVI) 05/06/03
1	1	SINGLES
2	2	SPRING SPRING STUDIO 100
3	3	IN DA CLUB 50 CENT INTERSCOPE
4	4	CHIHUAHUA BOOMING PEOPLE AMC
5	5	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
6	5	YEAR 3000 BUSTED UNIVERSAL
7	1	ALBUMS
8	1	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
9	4	CELINE DION ONE HEART COLUMBIA
10	19	JAN LEYERS JAN LEYERS EMI
11	2	BELLE PEREZ BAILA PEREZ APR
12	NEW	VARIOUS ARTISTS IDOL 2003—GREATEST MOMENTS ARIOLA

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIF) 04/14/03
1	4	ALBUMS
2	2	ALEX UBAGO QUE PIDES TU? WARNER BROS.
3	3	MANA REVOLUCION DE AMOR WEA LATINA
4	3	PINON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
5	NEW	SCRATCH 08 SCRATCH 08 EMI
6	5	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
7	7	RICARDO ARJONA SANTO PECADO COLUMBIA
8	NEW	SOUNDTRACK RESISTIRE UNIVERSAL
9	NEW	VARIOUS ARTISTS TANGOS UNIVERSAL
10	8	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
11	NEW	VARIOUS ARTISTS EL CLON SONY

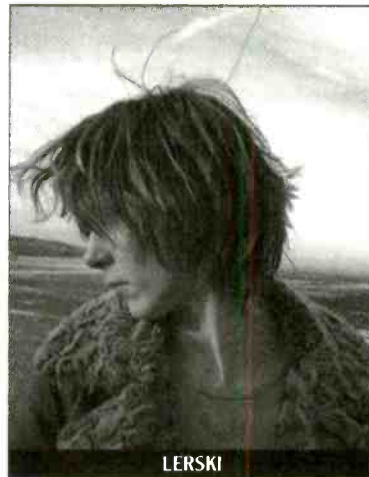
Global Music Pulse

Edited by Nigel Williamson

NO SLEEP: Since the release of the album *The Second You Sleep* (EMI/Medley) in January 2002, Danish rock quintet **Saybia** has had hardly any rest. While sales have reached double-platinum at home (100,000 units) and have been solid in other European territories—most notably in the Netherlands—the band has been on the road without a break. Now the group has its sights set on Canada. It has released the single “7 Demons” there; the album will follow May 13. “Hard work with breaking the band abroad has paid off after a recent exposure tour in North America,” EMI director of international exploitation **Ole Mortensen** says. “They’ll be headed back to Canada in a couple of months to do some festival shows. There’s a lot of demand there.” At home, Saybia released a live album April 7 in a fan’s limited edition of 5,000 units on EMI’s Medley label. The disc sold out on advance orders before it even hit retail. The band has also just played its first concerts on home turf in nearly a year, and a new studio album is scheduled for early 2004.

CHARLES FERRO

STANDING ALONE: English singer/songwriter **Holly Lerski** will release her first new material in two years June 2. *Life Is Beautiful* (Sanctuary



LERSKI

that. You could say it’s the album I’ve always wanted to make.”

CHRISTOPHER BARRETT

POUR VOUS: Being a fan of French culture has paid off for songwriter/keyboardist **Tim Freedman**. He and his Warner Music Australia band **the Whitlams** are turning their eyes to the French market following radio airplay for their single “Fall for You.” The act is playing six club dates in the territory through May behind its *Torch the Moon*, which was released through Warner Music France. During the club dates, Freedman intends to sing half the set in French. A video will be shot in Paris for its next single, an all-French cover version of ’80s Australian electro-popsters **Icehouse**’s “Don’t Believe Any More.” At home, *Torch the Moon* has gone double-platinum (150,000 units).

CHRISTIE ELIEZER

BOTTLES OF ATTITUDE: Recently reunited Swedish shock-rock band **Turbonegro**—widely regarded as the instigator of the currently vibrant Scandinavian scene—is nothing if not a survivor. After a show was terminated last month when singer **Hank von Helvete** was hit in the face by a beer bottle thrown from the crowd, the five-piece returned to the stage the following night to honor tickets for the canceled show. It’s the sort of attitude that fans of the outfit—who include **Foo Fighters**’ Dave Grohl and **Nicholas Arson of the Hives**—have come to expect, and it should be in evidence again during the group’s European tour, which kicked off last month in Sweden and continues through the summer. The tour supports the April 28 worldwide release of third album *Scandinavian Leather* on Burning Heart/Epitaph, which comes complete with cover artwork by **Klaus Voor-**

STEVE ADAMS

KIDS’ STUFF: One singer seems completely unaffected by the crisis in the German market. Through the years, **Rolf Zuckowski**, now 55, has quietly sold more than 12 million units for Polydor of his children’s songs, has been awarded more than 60 gold and platinum discs, and has published more than 800 songs. Zuckowski is currently celebrating the 25th anniversary of his first release with *Rolf’s Vogelhochzeit*, a best-seller on CD, video, and as sheet music. Tours and his own festivals guarantee Zuckowski and his young singers close contact with his audience. “For me, Rolf Zuckowski is the greatest builder of bridges between the generations,” Polydor CEO **Tom Bohne** says. “His songs awaken emotions in parents and children that lead to happy families.”

WOLFGANG SPAHR

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION One Heart (S)						6			3	8
EVANESCENCE Fallen (S)	6			3		10	9			7
50 CENT Get Rich or Die Tryin’ (U)	1					3				10
NORAH JONES Come Away with Me (E)	5		8	5	6	4		2		2
AVRIL LAVIGNE Let Go (B)		5	9			9		7	9	
LINKIN PARK Metemora (W)	7			6	7	8		3	5	
MADONNA American Life (W)	8	3	3	2	1	2	8	6	1	3

Mint's New Pornographers Go 'Electric' On Their Sophomore Set

BY LARRY LeBLANC

TORONTO—Given the "sleeper" North American success of their debut, it's surprising it has taken the New Pornographers three years to release their follow-up, *Electric Version*.

Highlighted by the anthemic single "Letter From an Occupant," the Canadian power-pop band's Mint Record debut album, *Mass Romantic* (released November 2000), paid homage to vintage Nick Lowe, Blondie, and Cheap Trick. Bill Baker, co-owner of Vancouver-based grassroots indie label Mint, says the debut album has shipped 45,000 units worldwide to date. "The bulk of sales—35,000 copies—have been in the U.S.," Baker says. "It has sold 7,000 in Canada and 3,000 internationally."

The New Pornographers is helmed by singer/guitarist Carl Newman, formerly of Sub Pop-signed pop/rock act Zumpano; guitarist/keybordist Todd Fancey and drummer Kurt Dahle, both formerly with the similarly styled Limblifter; keyboardist/filmmaker Blaine Thurier; bassist/engineer John Collins; and renowned alt-country U.S. singer Neko Case, the band's sole non-Canadian, who also records for Mint as a solo artist.

In 2002, Mint Records signed a licensing deal with the London-based European arm of New York indie Matador Records, which released *Mass Romantic* in the U.K. and Europe. Matador also released the album in Japan. On May 6, Mint released *Electric Version* in Canada; Matador simultaneously issued the album in Europe, Japan, Australia, and the U.S.

"I found out about *Mass Romantic* from the staff at [independent retailer] Aquarius Records in San Francisco, who were huge boosters of the album on Mint," London-based Matador Records co-president Gerald Cosloy recalls. "I ordered the record, and I was thrilled with it; it's one of the best records I've ever heard." Cosloy adds that there is "great



demand" for the new album in the U.S.

"Mint has been good for us, but we needed to get on a bigger label [in the U.S.]," Newman says. "Our debut did better in the States than we had anticipated. But it might have done better if we'd had a better distribution infrastructure there. We've got a pretty good setup for this record, with Mint in Canada and Matador in the U.S."

A more propulsive work than the act's debut, *Electric Version* was recorded in Vancouver at the Factory and JC/DC Studios and features many road-tested songs that the band has been performing for years.

The band's best-known member, Case, takes the primary role of backup singer, while main songwriter Newman mostly takes lead vocals. The act also has one non-performing member: singer/songwriter Dan Bejar (signed, as Destroyer, to Chapel Hill, N.C., indie Merge Records). He penned three of the album's standout tracks, "Chump Change," "Testament to Youth in Verse," and "Ballad of a Comeback Kid."

"It's a strange dynamic," Newman concedes. "People expect a rock'n'roll band to all get together in the room and practice. It's rare that we are all together in the same place."

Case adds, "It's like being in college and having a couple of jobs to keep afloat. Musically, it doesn't seem that different from playing solo; I sing louder."

In its initial stages, the New Porno-

graphers was more an informal project than a working band. In 1996, Newman—then playing with both Zumpano and Superconductor (signed to Berkeley, Calif., indie label Boner)—decided to form a group with musicians he got on well with creatively. He says, "The name was just fabricated out of nowhere."

The New Pornographers' first rehearsal took place in 1997; their first show was more than one year later. Though it recorded four tracks in 1998, the band almost splintered, as members were working on other careers, and Case moved from Vancouver to Chicago. (She now lives in Tucson, Ariz.)

The New Pornographers caused a buzz in early 2000 among Canadian university and community radio programmers with "Letter From an Occupant," included on Mint's compilation *The Good Jacket Presents Vancouver Special*. By year's end, the band had released *Mass Romantic*.

Baker says, "After the release of the compilation, people kept asking for more tracks by the band, and I had to beat the tape out of Carl. He was on tour with Neko in the U.S., and I'd say, 'Tell Carl I really need to get a copy of the tape.' It took a while."

Distributed in the U.S. by the Northwest Alliance of Indie Labels, the album found a fervent U.S. audience following college airplay and several tours there. The band is booked by the Billions Corp. in Chicago.

In 2001, the New Pornographers' debut won a Juno Award for top alternative album. "I was shocked," Newman says. "I turned on the TV, and 30 seconds later it was announced that we were on a list of absentee winners. We were under the assumption that if we'd won, somebody would call and say, 'You should really come to the awards.' Nobody called."

Despite the Juno win, Newman relishes the band's grassroots status. "We manage ourselves," he says. "We each know the internal dynamics of this band, and we know how to play them. We don't need some person coming in and causing trouble. In terms of touring, we are always trying to work around Neko, and that can be complicated. That means we don't tour that much."

NEWSLINE...

A new consumer survey claims that around 2.5 million people in the U.K. burn roughly 126 million CDs per year from Internet downloads. The survey was commissioned by labels body the British Phonographic Industry (BPI) and conducted in association with trade bodies British Videogram Assn. and the Film Distributors' Assn. The survey is based on an initial sample of 1,440 Internet users, with further questions answered by 1,000 downloaders. According to the survey, around 5 million people in the U.K. currently download music from the Internet, at an average of 19 tracks each per month. That level, the BPI says, equates to more than 1 billion tracks being downloaded in the U.K. per year. Two-thirds of the downloaders questioned say they burn music onto CDs. In a statement, BPI executive chairman Peter Jamieson says the survey "provides a unique insight into the greatest growth opportunity for the music industry since the launch of the compact disc." But, he adds, "the reality is that although this survey measures usage of all music download services—paid-for, free record company sites, and illegal sites—the bulk of current downloading activity is illegal." Jamieson also calls upon the U.K. government to take action "to give us the protection we need to deal with such theft."

TOM FERGUSON

Country singer Kasey Chambers leads the nominations for the 2003 Australian Performing Rights Assn. (APRA) Awards, with five nods. Rock act Silverchair is the second-most-nominated act, with three. The awards will be presented May 19 in Sydney. Chambers' "Not Pretty Enough" (published by Gibbon/Sony/ATV) is up for song of the year, against Silverchair's "The Greatest View" and "Without You" (Sony/ATV), the Waifs' "London Still" (no publisher), and Grinspoon's "Chemical Heart" (Shock). The awards are voted for by APRA members.

CHRISTIE ELIEZER

Italian citizens caught in possession of illegally produced recordings now face increased fines of up to 154 euros (\$168) under legislation brought in to coincide with Italy's adoption of the European Union Copyright Directive (*Billboard*, April 19). Previously, the fine was only 52 euros (\$57.48). Under the new law, repeat offenders will pay up to 1,032 euros (\$1,129). Sellers of illegal recordings will be subject to three-year prison sentences, plus a fine of 103 euros (\$112) for each illegal copy seized. Unauthorized distribution of music via file-sharing software will also be treated as a crime. While Italy's Copyright Law of 2000 already contained stiff sanctions for music pirates, enforcement was poor. Italy is the third EU nation, after Denmark and Greece, to implement the directive.

MARK WORDEN

London-based Ministry of Sound has begun offering almost 100,000 tracks for legitimate download from its Web site. All five majors are supplying content to the dance brand's service. Users can purchase downloads for 99 pence (\$1.58) each at ministryofsound.com. Tracks can be burned to CD or transferred to a portable device. Alternatively, a monthly payment of £4.99 (\$7.94) gives the user 500 credits. Permanent downloads cost 100 credits, while 30-day, timed-out downloads are 10 credits each. Broadband streaming is priced at £1.50 (\$2.38) for 24 hours of access, during which users can connect up to 10 times.

LARS BRANDLE

Antonio Guisasaola has been elected president of Spanish labels' body AFYVE by the association's management committee. He replaces Carlos Grande, who had held the post since 1975. Guisasaola had been director of AFYVE, the local International Federation of the Phonographic Industry affiliate, since September 2002. Prior to that, he was AFYVE's deputy regional director of intellectual property. Guisasaola says his first priority will be to form a consensus against the "brutal growth" of piracy in Spain.

HOWELL LLEWELLYN



STEINKAMP

Christophe Lameignere has taken the new position of president of BMG France's music division, following the departure of Bruno Gérentes (*Billboard*, March 22). Lameignere was formerly managing director of Zomba France. He will be responsible for the artistic, marketing, promotional, and catalog management side of BMG France's business. He will report to Maarten Steinkamp, who retains a dual role as president of BMG International and BMG France. Steinkamp says Lameignere will "bring the fruit of his 20 years of industry experience to his new functions" at BMG. A former GM of Epic at Sony Music France, Lameignere launched Zomba Records France in 1999. He will play a key role in the ongoing integration of Zomba/Jive into BMG, working closely with recently appointed BMG France COO Christophe Waignier.

JAMES MARTIN



Silver Jubilee in Stockholm. Warner/Chappell Music Scandinavia celebrated its 25th anniversary with a party April 24 at Stockholm's Club Mondo. Warner/Chappell acts Joey Tempest, Sofia Loell, Vincens, and Evolver performed at the event. (The last is published through Warner/Chappell's Chalkstripe Songs affiliate.) Pictured at the gathering, from left, are Warner/Chappell Music chairman/CEO Les Bider, Loell, and Warner/Chappell Scandinavia managing director Hans Desmond.

Indonesian Music Execs Air Concerns

TV Program Provides Forum To Discuss Industry Issues

BY STEVEN PATRICK

Piracy and artists' rights in Indonesia were the key topics on a new "industry dialog" TV program, *Bicaralah Dengan Musik*, organized by newly formed industry body the Artists Assn. of Indonesia (ASARI) in conjunction with terrestrial, free-to-air TV channel Rajawali Citra Televisi Indonesia.

The show, broadcast live April 27, featured discussions about issues affecting local artists. Piracy levels in Indonesia are now at more than 85%, according to International Federation of the Phonographic Industry estimates.

The "dialog" part of the TV program featured local record producers Harry Rusri and Edwin Gutawa and BMG Indonesia recording artist Indra Leksmana. Although no viewing figures are yet available, ASARI says that further, similar programs are likely to be produced, after evaluation of the public response to the first show. ASARI chairman Adi Adrian (also a keyboardist for Sony Indonesia-signed pop group KLa and currently recording a solo album for Warner Indonesia) says he was pleased with the first show, noting that it was a step in the right direction.

Adrian says the discussion helped communicate to the public that the music industry was in its "emergency year." He says the main message of the program was to get the public not to buy pirated



HARTONO

product. He adds that while the pilot episode dealt with general issues affecting Indonesian artists, follow-up programs would deal with more specific issues.

The 90-minute program is intended to establish ASARI—formed in November 2002 and publicly launched at a press conference in April in Jakarta—as the music industry's "think tank." The Jakarta-based association currently has 70 members, mainly recording artists and composers.

Other than ASARI, Indonesian artists are also represented by 10-year-old recording artists and songwriters association the Assn. of Composers and Artists (PAPPRI).

PAPPRI, which has 100 members, organized the first Indonesian Music Day March 9. The event, which was intended to promote public awareness of the work of domestic artists, featured workshops and performances in Jakarta by more than 80 artists, including Kris Dayanti (Warner), Ruth

Sathanaya (Sony), and Slank (Slank Records). Some 50,000 people attended the Jakarta events, according to PAPPRI.

Industry sources note that PAPPRI represents artists and composers that are largely no longer active. PAPPRI chairman Dharma Oratmangung says his association will support ASARI, suggesting that both associations will benefit the music industry.

EMI Indonesia managing director Yohanes Teja adds, "ASARI seems to be more focused on the artists and music. PAPPRI hasn't done much, really."

"The difference [between the bodies] is in managerial skills," suggests Sutanto Hartono, managing director of Sony Music's affiliates in Indonesia and Malaysia and a director of labels body the Sound Recording Industry Assn. of Indonesia.

ASARI is expected to lobby terrestrial TV stations here to play more music videos. Indonesia has 10 free-to-air TV channels; MTV Indonesia is a 24-hour channel but is currently only available in the cities of Jakarta, Bandung, Semarang, Surabaya, and Medan, through Jakarta-based terrestrial channel Global Television.

"Aside from MTV, it is very hard to get exposure for music videos on TV [here]," Hartono says. "There are about three hours' worth of live studio performances a week on [terrestrial] variety shows, but there is hardly any opportunity to get music videos on 'filler' slots."

Australia's FMR Outsources Marketing

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Leading Australian independent Festival Mushroom Records (FMR) has become the first sizeable label here to outsource its major marketing campaigns.

FMR managing director Michael Parisi insists the move is not a cost-cutting exercise. Rather, he says, it sees the company adopting a new model that he suggests could be copied by other Australian labels.

"The conventional way of marketing records is boring the crap out of me," Parisi says. "You take [a record] to radio and TV and hope that it sticks, but nine times

out of 10 it doesn't, because you haven't given it the right environment for it to breathe in."

Melbourne creative agency Dare is handling FMR's account. Dare's 25-strong staff will provide advertising, public relations, interactive, design, and events services. Dare partner James Young says he believes that most labels here have yet to realize that Melbourne's 15- to 30-year-old demographic is more susceptible to messages from the Internet and mobile phones than TV.

Young, a former radio broadcaster in Australia, also believes label marketing executives tend to be more music fans than "marketing-savvy" professionals.

"The right placement in an ad," Young says, "or having a hardcore band playing on a flatbed truck at

a protest rally before the nation's TV cameras, or [placing] chalk drawings on the front stairs of every college in the country, or having an interesting piece of footage that is 'virally' spread by fans through the Internet, is far more effective in letting a fan know what an act's about than an expensive video."

Dare plans to have its FMR campaigns cross-promoted with

other clients of the ad company, ranging from Mitsubishi cars, Sportsgirl fashion, Cadbury-Schweppes confectionery, sports, youth travel, and arts companies. Dare is also looking to set up a venue at which FMR acts can showcase—and at which sponsors and advertisers can network.

Parisi insists that FMR is "a boutique label, and our primary role is A&R." Dare's role, he says, will be to provide a thematic link for customers throughout a campaign on any act.

However, marketing executives at other labels warn that FMR's move could backfire. "It's not a good idea to convey to artists that the role of a record company is diminished," says one executive, who asked not to be named. Another adds, "The artist needs to feel involved in every aspect of their career, or you face problems."

The first FMR/Dare campaign is for singer/songwriter Amiel, the voice on the Puretone single "Addicted to Bass." That track was a top five hit on the Official U.K. Charts Company singles chart in January 2002 when it was released through indie label Gusto. It also topped the *Billboard* Hot Dance Music/Club Play chart on V2 in October that year. Amiel's album *Audio Out* is set for global release in August; overseas labels are currently being negotiated.

Other FMR acts whose releases will be covered by the Dare deal during 2003 are Kylie Minogue, Garbage, Muse, Machine Gun Fellatio, Daniel Merriweather, Madison Avenue, and AC/DC. Parisi says the FMR/Dare initiative will help introduce AC/DC to a new generation of music fans.



PARISI

New Zealand Revamps Its Music Awards

BY DAVID McNICKEL

AUCKLAND, New Zealand—With a new generation of New Zealand acts seemingly poised to break through internationally, the record industry here is looking to build on the success of its 2003 awards show next year and raise its profile even further in 2004.

The 2003 New Zealand Music Awards (known locally as "the Tuis") were held in Auckland April 30. Awards spokesperson Mark Ashbridge, managing director of Festival Mushroom Records NZ, says the Tuis had been accused of being lackluster in the past, and the organizers had made a conscious effort to ensure that this year's show was more glamorous than the 2002 event.

As a result, the 500 industry-only guests at the awards received a red-carpet-and-champagne welcome at Auckland's Aotea Center venue. Celebrity presenters were introduced, including heavyweight boxer David Tua and rugby star Jonah Lomu. New Zealand-born actress Lucy Lawless, star of international-

ly successful TV show *Xena: Warrior Princess* (which was filmed in New Zealand), was MC.

The past two years have seen a rise in homegrown support for domestic acts, aided by government and corporate sponsorship, which has led to greater global recognition. New Zealand acts have also made progress on the home front. According to labels body and Tuis organizer the Recording Industry of New Zealand, domestic repertoire represented 8.5% of all shipments in 2002, up from 7% in 2001. As recently as 1999, that figure was only 5%. "As a percentage of total [shipments]," Ashbridge says, "New Zealand music continues to grow, and we wanted an awards ceremony that fully acknowledged these efforts."

Although well-covered by news and music media here, the event was not telecast. "We just wanted to get it right first," Ashbridge says. "We'll look at TV and public attendance next year."

Previous concerns about a lack of recognition for specific genres were also addressed. Four new categories were introduced, for best urban, dance, roots, and Pacific Island albums. This year also saw the number of judges increased from 30 to 100 industry representatives. A voting academy comprising 90 of those decided the winner in 12 of the 20 categories. A further eight genre-specific awards were decided by "voting school" judges who are deemed by the awards' organizing committee to be experts in their particular fields.



ASHBRIDGE

Cox Wins Third SESAC Song Of The Year Award

A complete list of 2003 SESAC Award recipients follows (see story, page 6).

Song of the year: "Don't Mess With My Man," recorded by Nivea, written by Bryan-Michael Cox.

Songwriter of the year: Bryan-Michael Cox.

Publishers of the year: Babyboy's Little Publishing Co., Noontime South, W.B.M. Music.

Pop performance activity awards (singles):

"Don't Mess With My Man," Bryan-



COX

Michael Cox. Publisher(s): Babyboy's Little Publishing Co., Noontime South, W.B.M. Music.

"Dirrty," Bale'wa Muhammed. Publisher(s): Jahqae Joints, Universal-Polygram International.

"Fabulous," Bale'wa Muhammed. Publisher(s): Jahqae Joints, Universal-Polygram International.

"Uh Huh," Traci Hale. Publisher(s): Hale Yeah Music, Peertunes.

"My Friends Over You," Newfound Glory. Publisher(s): Blanco Meow Music, Universal Tunes.

"Family Affair," Bruce Miller. Publisher(s): CWAB, Universal Tunes.

"Caramel," Chuck Young. Pub-



lisher(s): Ernest Jr.'s Music.

"Do It for Love," Paul Pesco. Publisher(s): Da Doo Da Publishing.

"Stingy," Bryan-Michael Cox. Publisher(s): Babyboy's Little Publishing, Noontime South.

"Lights, Camera, Action!" Roosevelt Harrell III. Publisher(s): One Shot Deal Muzak.



BRICKMAN

"I'm a Believer," Neil Diamond. Publisher(s): Stonebridge Music, Foray Music (EMI).

"U Got It Bad," Bryan-Michael Cox. Publisher(s): Babyboy's Little Publishing, Noontime South, W.B.M. Music.

"Let's Get Married," Bryan-Michael Cox. Publisher(s): Babyboy's Little Publishing, Noontime South, W.B.M. Music.

"Where the Party At," Bryan-Michael Cox. Publisher(s): Babyboy's Little Publishing, Noontime South, W.B.M. Music.

Albums
New adult contemporary: *Love Songs & Lullabies*, Jim Brickman.

Publisher(s): the Brickman Arrangement.

Jazz: *Peace Pipe*, Ben Allison. Publisher(s): Sonic Camera.

Blue on the DL, Russell Gunn. Publisher(s): East Boogie Music, B3 Music, High Sign Music.

Crescent City, Nat Simpkins. Publisher(s): Simpco Music.

Black Sand, Bill O'Connell. Publisher(s): O'Connell Music.

Inner Circle, Greg Osby. Publisher(s): Daigoro Music.



WILSON

Belly of the Sun, Cassandra Wilson. Publisher(s): Onakomaya Music.

Gospel: *Speak Those Things*, Noel Hall. Publisher(s): SCA Tunes, Zomba Melodies.

WOW Gospel 2002, Varn McKay. Publisher(s): Schaff Music Publishing.

Hymns, Shirley Caesar. Publisher(s): Shu Bell Music.

Rock: *Alive or Just Breathing*, Killswitch Engage. Publisher(s): 800 LB Gorilla.

Amore Del Tropico, Black Heart Procession. Publisher(s): Silver Pagoda Music.

Arrhythmia, Anti Pop Consortium. Publisher(s): O+ Music, Vujade.

Art of Balance, Shadows Fall. Publisher(s): 800 LB Gorilla.

Everynight Fire Works, Hey Mercedes. Publisher(s): Red Cassette Music, Kissed Like This Music, Jacob Spencer Music, Anchor for an Angel.

Fantastic Damage, El PJ. Publisher(s): Definitive Jux Music.

Hope Conspiracy, Hope Conspiracy. Publisher(s): Radio Days Publishing, Practising Troublemakers.

Hot Water Music, Hot Water Music. Publisher(s): I Like Mine Slow, Nudie Magazine Day, Giterdonson, Lockgroove.

Perfecting Loneliness, Jets to Brazil. Publisher(s): Jett Black Music.

Perseverance, Hatebreed. Publisher(s): 800 LB Gorilla.

Truthless Heroes, Project 86. Publisher(s): We Own Your Songs Publishing.

Wood Water, Promise Ring. Publisher(s): Tornado Country Music, Darling Partisan, To Vera Sue, W.B.M. Music.



by Jim Bessman

ADAMS IN THE 'HOUSE': Acclaimed Russian director **Andrei Konchalovsky**, who has directed such U.S. movies as *Runaway Train* and *Tango and Cash*, has artfully centered his insightful new Russian film, *House of Fools*, on **Bryan Adams'** chart-topping 1995 hit "Have You Ever Really Loved a Woman?"

Set in the midst of the brutal war in Chechnya, the satirical flick is loosely based on an incident in which the patients in a mental hospital were abandoned by staffers and left to fend for themselves. The female lead character is hopelessly fixated on Adams, who appears several times in fantasy sequences.



KONCHALOVSKY

"I fell in love with this wonderful song, and the movie in big part is about this incredible, unattainable love," says Konchalovsky, who persuaded Adams to relinquish the tune—and act in the film as well. "I needed someone [for whom] it was absolutely inconceivable that they would appear in the [hospital] corridors."

But it was entirely conceivable that Adams "could have been an idol for this girl," the director continues.

"In medieval times there was only one superstar—**Jesus Christ**," he says. "Nowadays, that place in the hearts of young girls is taken by stars like **Sting**, **Bruce Springsteen**, and **Bryan Adams**."

Konchalovsky was aware that "Have You Ever Really Loved a Woman?" was previously used in the soundtrack to the 1995 film *Don Juan DeMarco* starring **Johnny Depp** and **Marlon Brando**. "What the heck," he says, shrugging. "**Tchaikovsky** [music] has been used in many films—it didn't make [it] worse."

Getting theoretical, Konchalovsky notes that music usage in *House of Fools* is particularly significant and purposeful.

"I'm not very fond of music that is wall-to-wall carpeted," he explains, "because it diminishes itself and the

film. So I use it only when it really brings an unexpected dimension, because film itself is music and has the same logic: It's a flow of emotions and develops in time [in that] you can't play film backward and cannot play music backward—unless you're a DJ."

DAVE VAN RONK DAY: New York's City Council has declared May 18 Dave Van Ronk Day and has named a street for the legendary folk singer/songwriter/guitar teacher/Greenwich Village community activist who died Feb. 10, 2002.

Dave Van Ronk Day will also be commemorated with a pair of all-star benefit shows at the Bottom Line titled Dave Van Ronk Day: Celebrating the Spirit and Legacy of the Mayor of MacDougal Street.

Performers will include **David Bromberg**, **Tom Paxton**, **Odetta**, **Danny Kalb**, **Rosalie Sorrels**, **Sylvia Tyson**, **Bill Morrissey**, **Oscar Brand**, **Terre Roche**, **Suzanne Vega**, **Jack Hardy**, and **Christine Lavin**.

Proceeds from the shows will help fund the editing and mastering of **Van Ronk's** final concert performance in October 2001.

"The original idea was to raise money to start the Dave Van Ronk Guitar Study Foundation," says Lavin, one of Van Ronk's legion of disciples. "But we realized that would be a long-term thing and decided that the best way to honor Dave's memory was to put out the very last show he ever did."

As Van Ronk was unsigned when he died, Lavin says, "We'll shop around for the best label and mount a Grammy campaign—because he secretly wanted to win one!"

The enterprising artist will also generate live radio broadcasts at the Bottom Line via her cell phone from backstage and in the audience.

Additionally, more than 60 radio stations in the U.S., U.K., France, Canada, Virgin Islands, Slovenia, and Australia have lined up so far to broadcast their own Van Ronk tributes between May 11 and 19.

Numerous performers will also honor Van Ronk during their concerts that week, including **Arlo Guthrie** in Stockbridge, Mass.; **Rod MacDonald** in Miami; **the Four Bitchin' Babes** in Madison, Wis.; **Pete and Maura Kennedy** in Katonah, N.Y.; and **Guy Davis** in Axmouth, England.

Dave Van Ronk Street, incidentally, is located on the north side of Sheridan Square, where he lived, taught, and hosted gatherings for more than 30 years of his nearly 50 years in the Village.



DreamWorks Signs Lerner. DreamWorks Music Publishing has signed Robin Lerner to an exclusive publishing deal. Her song "She's My Kind of Rain," which she co-wrote with Tommy Lee James, is a current country hit for Tim McGraw. Pictured at the company's Los Angeles headquarters are, from left, DreamWorks Music Publishing's Molly Kaye, attorney Herb Jordan, Lerner, and DreamWorks Music Publishing's Chuck Kaye.

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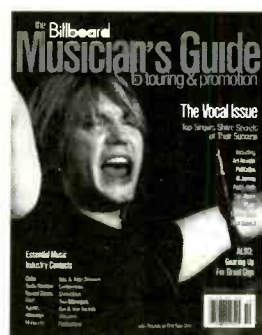
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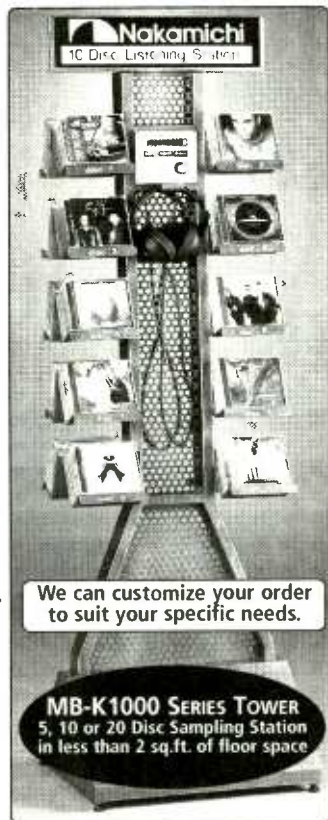
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PROGRAMMING

R&B/Hip-Hop Radio Opens To New World Beat Sounds

BY DANA HALL
Airplay Monitor

In recent months, the sound of R&B/hip-hop radio has been more worldly. The format's interest in Indian rhythms, which began with Missy Elliott's "Get Ur Freak On" and Truth Hurts' "Addictive," has continued with Erick Sermon's "React," R. Kelly's "Snake," and now the first authentic *bhangra* crossover, Panjabi MC Featuring Jay-Z's "Beware of the Boys (Mundian To Bach Ke)."

In addition, dancehall reggae, which usually contributes a hit or two to the R&B chart every year, has its first No. 1 with Sean Paul's "Get Busy," thanks, in part, to the success of the Indian/reggae Diwali rhythm, heard on hits by Paul, Wayne Wonder, and new artist Lumidee.

There has also been a beachhead for Latin hip-hopers established in the past year by Fat Joe and Angie Martinez, although R&B radio is still waiting for its first merengue/rap or Latin dancehall crossover. And some R&B/hip-hop outlets outside the Southwest are starting to acknowledge records by such artists as Frankie J and Amanda Perez that often go no further than the cusp of rhythmic top 40 and R&B.

Dorsey Fuller, assistant PD/music director at KKBT (the Beat) Los Angeles, sees the new sonic diversity as "the next phase in the evolution of hip-hop," which he says "has always been and will continue to be a collaborative and creative process. With hip-hop artists and producers trying to expand their musical horizons, they're incorporating new world beats."

Fuller adds that radio is open to it as long as "these artists marry the music and the rhythms with that which is familiar to them." On the Truth Hurts record, he notes, "the music was not what we are accustomed to hearing, which intrigued me, but it was still done in the 4/4 time and had strong R&B vocals. That's key, because you have to consider who your core audience is and what they want."

Fuller points out that with the Panjabi MC record, "you have these unusual beats and lyrics that are full of energy, then you add Jay-Z. And for him, he's basically showing that he can ride any beat."

Philip Nieves, national promotion director for Ultra/Sequence—which owns the single rights to "Beware of the Boys"—says, "People are just trying to be more creative. They are looking to different sounds and inspirations in making their music, especially ones that haven't been used to death before. It's the same thing that the Neptunes did with N*E*R*D on the rock side. It's hip-hop experimenting, and it's a breath of fresh air."

Kid Curry of rhythmic top 40 WPOW (Power 96) Miami was the first U.S. PD to play Panjabi MC, even before the Jay-Z rap was added. "The first time I heard Panjabi, I totally felt it was a novelty

record, which from a programmer's point of view, that's great," he says. "It's so unique and out of the norm that it makes people stop, listen, and ask, 'What is that?' That's my mission as a PD."

Atlantic Records senior VP of R&B promotion Morace Landy, who worked both the Paul and Wonder titles, says some artists are embracing world beats as part of a bigger marketing vision. "Many artists are hoping to be accepted on a wider scale—much wider than just the United States. At the same time, when you look at this country, we are a melting pot of many different cultures."

Part of Landy's job has been convincing PDs that dancehall's appeal is not just regional. "The Sean Paul started in the Northeast and Miami, where reggae already does well. It then developed down

the East Coast, through to the Southeast and Atlanta, and slowly worked its way across to the Southwest and eventually up the West Coast. And because it wasn't

your typical dancehall-sounding record, there were some PDs who felt it wasn't a sound for their station. So in those areas, we really had to develop it in the mix shows and the clubs. Once it got in those arenas, it blew up in those markets, and the PDs had to play it."

Koch Records' Shadow, who worked the Panjabi MC record independently for Sequence, says that initially some PDs "were a little concerned because they didn't know what he was saying—it was a different language. And with the war in Iraq going on, that made them even more nervous, because the sound is Middle Eastern in origin. I explained to them that this was a form of Indian reggae music, a party record. Finally, we had to get the lyrics for some PDs, and then they became more open to the song."

Nieves says, "We put out the record without Jay-Z on it, and we got a few stations to start it in mix shows or on their 'make it or break it' features. Once we got the Jay-Z version, it really took off. But I don't think we would have had that initial buzz if those first few stations—like WPOW; WKYS Washington, D.C.; or WBOT Boston—didn't come on it early and start to talk to other stations."

With world beats showing up in more records, is there a chance for overkill? "With records like these," Curry says, "I'm going to beat the hell out of them, which means they will probably burn fast."

Nieves emphasizes world rhythms are "not going to be so trendy that it will go away. But it will grow into using different beats on a larger scale. It certainly won't happen or be successful for every artist."

Fuller says, "It's the nature of the business. Anytime you have success with something, you're going to see a number of spinoffs or copycats. But that doesn't mean that some artists couldn't have a good deal of success or that the life span of using world beats will be short."



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Tuned In: Television™



by Carla Hay

BRAVO TO MORE MUSIC: If future programming is any indication, the Bravo network is looking for more business from the music industry. The cable-TV network, which is primarily known for its staple of movies and such original programs as *In-side the Actors Studio*, is preparing several new music shows for 2004. These include the two-hour special *Reggae: The Story of Jamaican Music*; the 13-episode series *Cirque du Soleil Variety Show*; *The Voice*, a two-part special about the greatest vocalists in popular music; and *More Than Music*, an eight-episode series that explores how music has helped define key moments in history.

In addition, Bravo has announced that it will continue to air the annual Songwriters Hall of Fame ceremony this year and in 2004. This year's event will be held June 12 in New York and will be televised July 13. This year's inductees include **Phil Collins**, **Little Richard**, **Van Morrison**, and **Queen**.

Also in July, Bravo will air *Singing in the Shadow: The Children of Rock Royalty*, a documentary about music stars' children who are trying to develop their own music careers. Those featured on the program include **Sally Taylor** (daughter of **James Taylor** and **Carly Simon**), **AJ Croce** (son of **Jim Croce**), **Louis Osbourne** (son of **Ozzy Osbourne**), **Jason Everly** (son of **Phil Everly**), **Teddy Richards** (son of **Aretha Franklin**), and **Simon Collins** (son of **Phil Collins**).

Bravo president **Jeff Gaspin**, who calls the Bravo audience "affluent and educated," explains the network's programming strategy: "Bravo will continue to be an arts and entertainment network—a focus that has been abandoned by other cable channels. We will do this by offering viewers the opportunity to experience arts and popular culture from a different vantage point that is unique to Bravo."

MTV2'S NEW SHOWS: With the introduction of several new shows, MTV2 is continuing its transformation as a network establishing its own identity apart from sister channel MTV. MTV2's new programs, which will debut this spring and summer, are primarily concentrated on the weekend. They include:

- *Subterranean*, a show focusing on new music from around the world. The show premieres May 9 in its regular time slot of midnight

ET/PT late Fridays/early Saturdays. The program will also have a monthly spinoff show for British acts, *Subterranean UK*, beginning at 1 a.m. ET/PT May 11.

- The revival of the hard rock/heavy metal series *Headbangers Ball*, which originally ran on MTV from 1987 to 1994. Premiering May 10, MTV2's new *Headbangers Ball* will be seen at 10 p.m. ET/PT Saturdays.

- *Sucker Free Sundays*, a block of R&B/hip-hop programming airing from 12 p.m. to 8 p.m. ET/PT Sundays, beginning May 11. A different artist will host the program every week. The time slot will include the new series *Spoke N'Heard*, focusing on what MTV2 calls "the new wave of hip-hop and soul videos from artists who are pushing the boundaries of the genre."

- *Monster Mix*, a DJ-inspired show that mixes several music videos to create a unique visual experience. The series begins with a special, *The Remix Saved My Life*, premiering at 1 p.m. ET/PT May 24.

Airing at times to be determined will be *Track 2*, a show that will feature artists' commentaries over music videos; *Short Attention Span Video Show*, which plays 30 videos in 30 minutes; and *Nose Dive*, a series that charts the decline of artists' careers.



IN BRIEF: In June, PBS will televise *Heart's Live in Seattle* home video, now available on VHS/DVD from Image Entertainment. (Air times vary; check local listings.) The show documents Heart's hometown concert last year. A companion double-CD will be released June 10 on Epic/Legacy. Cable-TV network Trio is planning a 10-day programming series in July called *Country Is Cool*. It will include *Lost Highway: The History of American Country*, a four-part documentary hosted by **Lyle Lovett**.

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- 16 SEAN PAUL, GET BUSY
- 17 FAT JOE, ALL I NEED
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- 19 50 CENT, IN DA CLUB
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- 23 JA RULE, REIGN
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- 15 KENNY CHESNEY, BIG STAR
- 16 ALISON KRAUSS, THE LUCKY ONE
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- 18 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- 19 KENNY CHESNEY, THE GOOD STUFF
- 20 JOHNNY CASH, HURT
- 21 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 22 JIMMY WAYNE, STAY GONE
- 23 TOBY KEITH, WHO'S YOUR DADDY
- 24 OXIE CHICKS, LONG TIME GONE
- 25 FAITH HILL, CRY
- 26 FAITH HILL, WHEN THE LIGHTS GO DOWN
- 27 PHIL VASSAR, THIS IS GOD
- 28 MONTGOMERY GENTRY, MY TOWN
- 29 KETH URBAN, SOMEBODY LIKE YOU
- 30 MARCEL, TENNESSEE
- 31 BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE
- 32 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 33 EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU
- 34 DEANA CARTER, THERE'S NO LIMIT
- 35 LONESTAR, I'M ALREADY THERE
- 36 LEANN RIMES, SUDDENLY
- 37 NICKEL CREEK, SPEAK
- 38 TOBY KEITH, MY LIST
- 39 LISA MARIE PRESLEY, LIGHTS OUT
- 40 VINCE GILL, NEXT BIG THING

NEW ONS

RASCAL FLATTS, LOVE YOU OUT LOUD

FRANKLY PEREZ, SOMETHING CRAZY

THE THORNS, I CAN'T REMEMBER

KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEM



Continuous programming
1515 Broadway, New York, NY 10036

- 1 50 CENT, 21 QUESTIONS
- 2 SNOOP DOGG, BEAUTIFUL
- 3 SEAN PAUL, GET BUSY
- 4 MADONNA, AMERICAN LIFE
- 5 NAS, I CAN
- 6 EMINEM, SING FOR THE MOMENT
- 7 CHRISTINA AGUILERA, FIGHTER
- 8 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 9 AUDIOSLAVE, LIKE A STONE
- 10 R. KELLY, IGNITION
- 11 JENNIFER LOPEZ, I'M GLAD
- 12 LIL' KIM, THE JUMP OFF
- 13 EVANESCENCE, BRING ME TO LIFE
- 14 ROOTS, THE SEED
- 15 WHITE STRIPES, SEVEN NATION ARMY
- 16 LINKIN PARK, SOMEWHERE I BELONG
- 17 TRAPT, HEADSTRONG
- 18 BUSTA RHYMES, I KNOW WHAT YOU WANT
- 19 FABOLOUS, CAN'T LET YOU GO
- 20 SIMPLE PLAN, ADDICTED
- 21 AVRI L LAGNINE, LOSING GRIP
- 22 COLD, STUPID GIRL
- 23 TOBY KEITH, WHO'S YOUR DADDY
- 24 CHEVELLE, SEND THE PAIN BELOW
- 25 AMANDA PEREZ, ANGEL
- 26 GINUWINE, HELL YEAH
- 27 NELLY, PIMP JUICE
- 28 LIL' KIM, THE JUMP OFF
- 29 STAINO, PRICE TO PLAY
- 30 SUM 41, HELL SONG
- 31 ULLUX, IT'S ABOUT TIME
- 32 HILARY DUFF, WHY NOT
- 33 DONNAS, WHO INVITED YOU
- 34 ATARIS, IN THIS DIARY
- 35 GODSMACK, STRAIGHT OUT OF LINE
- 36 JAY-Z, EXCUSE ME MISS
- 37 WAYNE WONDER, NO LETTING GO
- 38 STACIE ORRICO, STUCK
- 39 ALL-AMERICAN REJECTS, SWING SWING
- 40 BONE CRUSHER, NEVER SCARED

NEW ONS

KELLY CLARKSON, MISS INDEPENDENT

ROONEY, BLUESIDE

WAYNE WONDER, NO LETTING GO

P.O.D., SLEEPING AWAKE

LUDACRIS, ACT A FOOL

DEFTONES, MINERVA

FLOETRY, SAY YES



Continuous programming
1515 Broadway, New York, NY 10036

- 1 MATCHBOX TWENTY, UNWELL
- 2 COLOPLAY, CLOCKS
- 3 LISA MARIE PRESLEY, LIGHTS OUT
- 4 MADONNA, AMERICAN LIFE
- 5 JENNIFER LOPEZ, I'M GLAD
- 6 CHRISTINA AGUILERA, FIGHTER
- 7 KID ROCK, PICTURE
- 8 3 DODDS DOWN, WHEN I'M GONE
- 9 TRAIN, CALLING ALL ANGELS
- 10 JEWEL, INTUITION
- 11 AUDIOSLAVE, LIKE A STONE
- 12 JASON MRAZ, THE REMEDY (I DON'T WORRY)
- 13 R. KELLY, IGNITION
- 14 JOHN MAYER, WHY GEORGIA
- 15 WHITNEY HOUSTON, TRY IT ON MY OWN
- 16 EMINEM, SING FOR THE MOMENT
- 17 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 18 CELINE DION, I DROVE ALL NIGHT
- 19 SNOOP DOGG, BEAUTIFUL
- 20 FRANKY PEREZ, SOMETHING CRAZY
- 21 EVANESCENCE, BRING ME TO LIFE
- 22 NORAH JONES, COME AWAY WITH ME
- 23 PINK, DON'T LET ME GET ME
- 24 ALL-AMERICAN REJECTS, SWING SWING
- 25 AVRI L LAGNINE, LOSING GRIP
- 26 COUNTING CRDWS, BIG YELLOW TAXI
- 27 SANTANA, THE GAME OF LOVE
- 28 MAROON 5, HARDER TO BREATHE
- 29 NO DOUBT, UNDERNATH IT ALL
- 30 RED HOT CHILI PEPPERS, BY THE WAY
- 31 BLUE MAN GROUP, SING ALONG
- 32 TLC, DAMAGED
- 33 FOO FIGHTERS, TIMES LIKE THESE
- 34 FLEETWOOD MAC, PEACEKEEPER
- 35 AVRI L LAGNINE, I'M WITH YOU
- 36 UNCLE KRACKER, DRIFT AWAY
- 37 NORAH JONES, DON'T KNOW WHY
- 38 WHITE STRIPES, SEVEN NATION ARMY
- 39 RED HOT CHILI PEPPERS, CAN'T STOP
- 40 BON JOVI, MISUNDERSTOOD

NEW ONS

KELLY CLARKSON, MISS INDEPENDENT

MONICA, SO GONE

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY
NATIONAL & LOCAL MUSIC VIDEO OUTLETS
FOR THE WEEK ENDING MAY 17, 2003



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

LESS THAN JAKE, SHE'S GONNA BREAK SOON (NEW)
SMILE EMPTY SOUL, BOTTOM OF A BOTTLE (NEW)

[OVEN FRESH]

FEEDER, COME BACK AROUND
ROONEY, BLUESIDE
JOE BUDDEN, PUMP IT UP
CLIPSE, HOT DAMN
JEWEL, INTUITION
GRANDDADDY, NOW IT'S ON
TOM WAITS, TROUBLE'S BRAIDS
READ YELLOW, THE ASSOCIATION
TIGA, HOT IN HERE



Continuous programming
1515 Broadway, New York, NY 10036

NEW

CAVE IN, ANCHOR
GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS
ROONEY, BLUESIDE
DAVID BANNER, LIKE A PIMP



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

HIP JOINT, WHAT WENT ON (NEW)
PLATINUMBERG, MY TIME (NEW)
SYNE FACTORY, LOSING OUT (NEW)
FORTY FOOT ECHO, SAVE ME (NEW)
HILARY DUFF, WHY NOT (NEW)
COLDPLAY, CLOCKS
LINKIN PARK, SOMEWHERE I BELONG
JUSTIN TIMBERLAKE, ROCK YOUR BODY
SIMPLE PLAN, ADDICTED
EMINEM, SING FOR THE MOMENT
MATTHEW GOOD, IN A WORLD CALLED CATASTRO
SEAN PAUL, GET BUSY
THEORY OF A DEADMAN, MAKE UP YOUR MIND
R. KELLY, IGNITION
SUM 41, THE HELL SONG
AVRI L LAGNINE, LOSING GRIP
I MOTHER EARTH, LIKE THE SUN
THE WHITE STRIPES, SEVEN NATION ARMY
NOT BY CHOICE, NOW THAT YOU'RE LEAVING
GOB, GIVE UP THE GRIUDGE



Continuous programming
1111 Lincoln Rd., Miami Beach, FL 33139

EMINEM, SING FOR THE MOMENT
LINKIN PARK, SOMEWHERE I BELONG
SYSTEM OF A DOWN, BOOM!
CHRISTINA AGUILERA, BEAUTIFUL
NICK CARTER, DO I HAVE TO CRY FOR YOU
JUANES, MALA GENTE
KELLY OSBOURNE, COME DIG ME OUT
SIMPLE PLAN, I DO DO ANYTHING
T.A.T.U., NOT GONNA GET US
MANA, MARIPOSA TRACIONERA
BON JOVI, ALL ABOUT LOVIN' YOU
COLDPLAY, CLOCKS
THE CALLING, FOR YOU
JENNIFER LOPEZ, ALL I HAVE
NELLY, WORK IT
RED HOT CHILI PEPPERS, CAN'T STOP
AUDIOSLAVE, LIKE A STONE
AVRI L LAGNINE, I'M WITH YOU
MARILYN MANSON, MOBSIDE
MISSY, MISDEMEANOR ELLIOTT, GOSSIP FOLKS



Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

SHANIA TWAIN, FOREVER AND FOR ALWAYS
CHRIS CAGLE, WHAT A BEAUTIFUL DAY
KETH URBAN, RAINING ON SUNDAY
DARRYL WORLEY, HAVE YOU FORGOTTEN?
TIM MCGRAW, SHE'S MY KIND OF RAIN
JESSICA ANDREWS, THERE'S MORE TO ME
THAN YOU
KENNY CHESNEY, BIG STAR
DIAMOND RIO, I BELIEVE
ALAN JACKSON, THAT'D BE ALRIGHT
TOBY KEITH & WILLIE NELSON, BEER FOR MY HORSES
MARTINA MCBRIDE, CONCRETE ANGEL
AARON TIPPIN, LOVE LIKE THERE'S NO TOMORROW
BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE
PHIL VASSAR, THIS IS GOD
LEANN RIMES, SUDDENLY
EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU
MONTGOMERY GENTRY, SPEED
JIMMY WAYNE, STAY GONE
CLEUDIS T. JUDD, WE'RE YOUR MOMMY?
LONESTAR, I'M ALREADY THERE



Continuous programming
Im Media Park 2, 50570 Köln, Germany

DANIEL KUBLOECK, YOU DRIVE ME CRAZY
50 CENT, IN DA CLUB
TROOPA DA DON, RIDE OR DIE
EVANESCENCE, BRING ME TO LIFE
NO ANGELS, NO ANGEL
ALEXANDER, TAKE ME TONIGHT
SHANIA TWAIN, KA-CHING!
JUSTIN TIMBERLAKE, ROCK YOUR BODY
KELLY ROWLAND, CAN'T NOBODY
RZA, ICH KENNE NICHTS



2 hours weekly
3900 Main St., Philadelphia, PA 19127

INDIA ARIE, THE TRUTH
NIVEA, LAUNDROMAT
TALIB KWELL, GET BY
LIL' MO, 4 EVER
KEITH MURRAY, YEAH YEAH U KNOW IT
LIL' KIM, THE JUMP OFF
BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
FABOLOUS, CAN'T LET YOU GO
MR. CHEEKS, CRUSH ON YOU
FLOETRY, SAY YES
SEAN PAUL, GET BUSY
50 CENT, IN DA CLUB
WAYNE WONDER, NO LETTING GO
DRU HILL, I LOVE YOU
DMX, X-GON, GIVE IT TO YA



15 hours weekly
10227 E. 14th St., Oakland, CA 94603

SIMPLE PLAN, ADDICTED
AMANDA PEREZ, ANGEL
AVRI L LAGNINE, LOSING GRIP
BZK, GIRLFRIEND
MADONNA, AMERICAN LIFE
BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
LINKIN PARK, SOMEWHERE I BELONG
JUSTIN TIMBERLAKE, ROCK YOUR BODY
EMINEM, SING FOR THE MOMENT
NO DOUBT, RUNNING
EVANESCENCE, BRING ME TO LIFE
THE ALL-AMERICAN REJECTS, SWING SWING
SUM 41, THE HELL SONG
TLC, DAMAGED
MATCHBOX TWENTY, UNWELL

iTunes For Windows

Continued from page 5

dows solution before or shortly after the folks over at Apple do it."

Replicating an iTunes-style experience in the PC market promises to be challenging from both a product-development and a label support standpoint, sources say.

Apple, which specializes in proprietary products and services in a gated universe, must now develop software for use with a foreign operating system.

And competing companies must match Apple's design and ease-of-use innovations.

The labels also have to become comfortable with an iTunes-for-Windows concept.

Major labels, for example, are expressing concern that iTunes isn't secure enough for PC distribution.

Consumers purchasing music through the iTunes Music Store for the Mac can play their music on up to three computers, synch their collections with every iPod they own, burn unlimited CDs of individual songs, and burn unchanged playlists up to 10 times each.

Some executives want to see greater control over how many times a copy can be made or synched to another computer before making iTunes available for Windows.

INDUSTRY OBSERVATIONS

While two majors have signed wholesale agreements with Apple for a Windows product, according to sources, others are reserving judgment, terming the Mac version of iTunes "an experiment."

"We wouldn't have rolled this out wide to the PC market," a leading new-media executive at one major label says. "We would have been a lot more judicious about it."

Some label executives are describing

iTunes as a test to see what the revenue opportunities for digital music would be with looser usage rules.

Philip Wiser, chief technology officer at Sony Music Entertainment, declined comment on whether iTunes required a stricter digital-rights management component for PC release.

However, he noted that he "wouldn't say that, by default, usage rules on Apple move on to the Windows platform."

Sources at other labels maintain that if the demand and money is there, concerns regarding usage rules will not be an issue in the long run.

The likes of Liquid Audio and Ecast are also hoping to offer Windows consumers usage rights similar to Apple-distributed tracks.

Vann-Adibe adds, "We believe what Apple has done is reset the bar with regard to what the labels might consider to be acceptable usage rights associated with their content."

Major-label executives agree that a more important component to success in the Windows universe is the ease of use of the iTunes application.

"What's driving [iTunes] more than anything else is the fact that it is so simple and so easy to use," the head of new media at one major says. "No other service out there offers the ability to do a one-click download."

Label sources suggest that future performance is also likely to be hit-driven.

"People get into a habit of buying things in a particular way. And if it's easy and fun, they're going to continue to do it," Warner Music Group executive VP Paul Vidich says. "But a lot of this is going to be a lot like the rest of the business. It's going to be hit-driven. They're going to get the new hits [and] the new tracks from all of the albums coming up. So it'll be sustained by the refreshing of the content."

While iTunes, like other digital-music services, offers only a limited portion of The Billboard Hot 100, its content selection is expected to improve over time.

Wiser adds, "Our goal is to make all

that play large venues, including arenas and amphitheaters, that could benefit from this program, "specific examples being the Allman Brothers Band, Jimmy Buffett, and Cher."

Concerts are recorded using a combination of ambient microphones and feeds from the soundboard. "The club recording equipment is highly mobile," Simon says.

Fans have the option of pre-ordering CDs when they buy concert tickets, purchasing them after the show, or buying them from Best Buy via a new marketing relationship. Best Buy is the exclusive retailer of Instant Live in Boston and online at bestbuy.com, a program that could eventually be rolled out nationwide.

But given the volatile nature of a rock set list, the program has the potential to be a song licensing quagmire. "We have to dot our i's and cross our t's," Simon admits. "But part of what makes the concert experience special is when an act covers a tune or plays an elongated version of a song, which raises the mechanical royalty rates."

Simon says such onstage adventure is encouraged, "but we take steps to



of our top content available in these legitimate services."

GREAT EXPECTATIONS?

With Apple claiming more than 1 million downloads sold in the first week of business, enthusiasm for the future of digital music is running high.

New-media executives like EMI Recorded Music VP of digital development and distribution Ted Cohen are referring to the early performance of the Apple store as "astounding."

Digital-music executives maintain that Apple's first-week performance is proof to a legion of skeptics focused on file sharing and CD burning that commercial digital music is a real business.

Yet the numbers also are subject to interpretation.

During the first week more than half of the songs were purchased in album bundles, and a large number of customers were reportedly repeat buyers. But most of the downloading on Apple's service was said to be concentrated in the first three days of the service's debut.

The question facing competitors is whether 1 million Mac-generated downloads in a week is enough evidence to suggest that sales will mushroom in proportion to Windows' share of the home-computer market, which now stands at about 75%.

If so, the digital-music market is about to explode.

But the concentration of sales also suggests that curiosity may be driving

determine song length and the set list, and the universe of songs the band may draw from, then file our applications ahead of time."

DiscLive receives a distributor fee, cutting its deals with an artist's label, if there is one, along with the venue. If there is no label, DiscLive cuts in the artist and the venue. "The great thing is the price point is very attractive, and everybody makes a lot of money," Isaacson explains. Adding rights fees would typically be the label's responsibility. "We want to make sure the publisher gets paid a full rate; it's really not a problem."

The price point for the CCE CD has been \$15 in Boston but could be slightly higher to cover production costs on certain CDs. The DiscLive product is priced on a flexible sliding scale, over a range of \$15-\$30.

Isaacson says he is in the process of making presentations to labels, artists, and managers. Tentative plans call for DiscLive to be part of a summer theater tour and perhaps a summer arena tour. He says, "Our plan is to build relationships with artists and managers and have them take us out as part of a tour."

initial purchases as much as anything else. That means the jury is still out on whether demand for the service will be sustained over time.

For the moment, a host of players—MTV, Earthlink, Comcast, Cox Communications, amazon.com, and AOL, among others, according to sources—are betting that digital-music services like Apple's are a winner.

Other companies already in the digital-music business—particularly those specializing in subscriptions—are also rethinking their strategies on à la carte singles.

Ventures like MusicNet on AOL, Pressplay, and listen.com's Rhapsody are exploring the possibility of expanding their businesses to also sell downloads without a monthly subscription

Promoters Fear Drug Law

Continued from page 1

Illicit Drug Anti-Proliferation Act (*Billboard*, April 26) was tacked on without any public comment.

Targeted at raves when first presented (and defeated) last year, the act was expanded to cover concerts and one-off events like rock festivals to answer concerns that it was too narrowly focused.

Those convicted under the law would face prison terms or civil fines of up to \$250,000, or twice the gross revenue of their event.

If the promoter of an event like Bonnaroo were convicted and charged double their gross, "you're immediately out of business," says Ashley Capps, president of A.C. Entertainment, co-producers of Bonnaroo with Superfly Productions.

Indeed, Bonnaroo—the rural Tennessee jam-band fest set to return in June—is targeted to gross about \$11 million. Such criminal charges could result in 20 years in prison, a \$500,000 fine for an individual, and up to \$2 million for a corporate entity.

Capps says, "I don't feel like I'm in violation of the law, but I question the wording and the intent."

The linchpin word in the new law appears to be "knowingly." Promoters and venue owners would have to know that drugs are being sold at their events to be criminally liable.

Capps says, "Hopefully, we can't be held responsible for something we don't know."

"We take every reasonable precaution we can to prohibit illegal activity at our event," he adds. "This law seems like it's trying to hold people accountable for things they are not in a position to control."

Others agree that the phrasing of the bill is the key issue.

"Obviously, if the promoter is part of a drug ring and selling drugs, that's a bad thing," says Cory Meredith, president/CEO of StaffPro, a national concert security firm.

"What's the definition of 'knowingly' here? If we're being responsible and frisking people, and if, when we see [drugs], we're not allowing it, then that should be enough. It's impossible to

requirement, sources say.

In such a scenario, consumers would have to download the subscription service's software client, but they could purchase tracks without an upfront fee.

Meanwhile, those already in the à la carte download business are looking to capitalize on the hype surrounding Apple to spur greater support for their undermarketed and undermerchandised services from both labels and retail distribution partners.

"Those who have been avoiding giving greater visibility to their download offerings because 'it's just not time' can't say that anymore," Liquid Audio CEO Gerry Kearby says. "Everyone has been waiting for a signal that the public will pay. And Apple has proved that. Everything changes now."

stop people from hiding a pill and taking it. No person or venue can guarantee they are preventing [drug activity]."

Most don't expect the local sheriff to storm the next rock fest. Drug Enforcement Administration (DEA) spokesman Will Glaspy says the new law is federal, and only federal prosecutors and agents will enforce it.

Glaspy says, "No, you're not going to see prosecutors going after the owners of the [Washington, D.C.-area] MCI Center when they host the Rolling Stones."

"The way we see this law, we're going after those who hold a music event with the 'knowing intent' of selling illegal drugs there," he adds. "And make no mistake, there are some who do that."

Jam-band concerts and festivals are usually peaceful and rarely result in more than a few arrests. But in the past, many have also been known for their laissez faire attitude toward crowd behavior. That often includes some level of tolerance for minor drug use.

In most cases, these festivals are policed by private security firms and held in remote areas where local law enforcement presence is minimal.

Even so, Capps says Bonnaroo spends "several hundred thousand dollars" in security for the event.

"We do checks when we come onto the site, for all sorts of things," he says. "That's just due diligence. We don't want people getting into trouble or sick, or engaging in any kind of risky behavior, because that would be bad for the event."

Originally titled the RAVE Act (an acronym for Reducing Americans' Vulnerability to Ecstasy), the bill mostly targeted raves. An early version of the bill failed to pass Congress last year.

Renamed the Illicit Drug Anti-Proliferation Act, the bill was modified to remove its original focus on raves and amended to the Amber Alert bill.

Sen. Joseph Biden, D-Del., one of the sponsors of the bill, has said that the bill is not targeted at legitimate businesses. However, in many cases, prosecutors are under no obligation to consider "congressional intent" remarks, if the statute is clear in its language.

Immediate impact would appear to be slight, most agree. According to one DEA spokesman, "You're going to see our agents on the border going after drug traffickers, not at Wolf Trap," a Washington, D.C.-area venue.

Additional reporting by Bill Holland in Washington, D.C.

Live CDs Test-Marketed

Continued from page 5

Simon notes that the project could extend to more high-profile artists and even those signed to major-label deals. Published reports put the artist's fee for participating as 33%-50% of gross sales; Simon did not dispute these figures but would only call the deal "very artist-friendly."

"We have not gone with any act signed to a major, and we have no immediate plans to do so," Simon says. "But obviously we would love to expand the universe and do this with a [major label] at some point in time."

Likewise, CCE wants to grow the venue universe. The program has been implemented in Boston venues Paradise Rock Club and Axis, where Simon says Instant Live purchasers have run as high as 42% of the audience, averaging in the 20%-30% range.

Simon feels there are plenty of acts

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

'IDOL' CHATTER: When *American Idol* Season 2 hit stores April 29, first-day numbers from key retailers suggested that it would be one of four albums that would bow on The Billboard 200 with sales in the neighborhood of 50,000-70,000 copies, a range that might



have fallen short of the top 10. The wild card, though, is the white-hot TV series from which this finalists compilation was culled, which placed two episodes among the 10-most-watched shows during the tracking week.

Consequently, the new *Idol* album is one of only two titles on the chart to surpass the 100,000 mark (No. 2, 101,000), immediately followed by last year's *Idol* winner, **Kelly Clarkson** (No. 3), whose 25% decline leaves her *Thankful* just shy of 100K.

The series' impact is felt on Hot 100 Singles Sales, too, as the **American Idol Finalists'** "God Bless the U.S.A." holds at No. 1 while their "What the World Needs Now Is Love" opens at No. 6 (see Singles Minded, this page). The former has sold 179,500 copies in just three weeks. The first *Idol* finalists compilation, which arrived last October with both songs from Clarkson's "A Moment Like This" single, started at No. 4 with a sum of 146,000. It has sold 601,000 units to date.

That this reality show has enjoyed so much success on our sales charts no doubt irks most music critics, a reality that pleases me to no end. Meanwhile, three of the albums that accompanied the latest *Idol* compilation to market did fall within their predicted sales range, with **Kelly Price** earning the big chart's second-highest debut (No. 10, 69,000). It is the second-highest Billboard 200 start of her career, surpassed only by *Mirror Mirror*, which began at No. 5 with 157,000 in 2000. Rap rookie **Bone Crusher** starts at No. 11 (68,000), but on Top R&B/Hip-Hop Albums, which is determined by a core panel of stores, he beats Price and starts at No. 1. **Lil' Mo** enters the big chart at No. 17 (53,000).

THE HARDER THEY FALL: In a year when the music trade must look hard to find silver linings, I found a couple. The average total for a No. 1 album during the first four months of 2003 is greater than it was during the first third of 2002. And, more albums have entered the top 20 than did

so during the same span of last year.

Thanks to three weeks when the chart-topper cleared 800,000 copies, two by **50 Cent** and another by **Linkin Park**, the average take for a No. 1 album this year has been 349,221, compared with 245,625 during the first four months of 2002.

There have been 51 titles starting inside the top 20 so far, compared with 37 at this point a year ago.

Still, for all that pizzazz at the top of The Billboard 200, overall album sales are down 7.6% (see Market Watch, page 6). The good news is that labels have obviously become more adept at maximizing awareness of new releases. The bad news is that it seems to be harder to get a big title to stick around, which is one of the reasons that album volume continues to decline.

Take **Madonna**, for example. Last issue, she was No. 1 with 241,000. This issue, she falls to No. 8 with a 62% slide, larger than the 49% second-week drop that her *Music* saw in 2000 or that *Ray of Light* experienced in 1998. Madonna is not alone. While we've come to expect that big albums will experience large slides in a second week, that trait has been even more pronounced by some recent titles. While 50 Cent's *Get Rich or Die Tryin'* held almost flat in its second week, his more recent DVD/CD combo had a steep 69% drop in its second frame. Earlier this year, Linkin Park and **Godsmack** had second-week slides of 67% and 59%, respectively.

DIZZY MISS 'LIZZIE': With *The Lizzie McGuire Movie* making noise at the box office, the film's soundtrack earns The



Billboard 200's largest unit increase and a trip to the top 10. The album becomes the third movie soundtrack to reach the top 10 in 2003 (18-9, up 51,000 copies over the prior week), following *Chicago*, which peaked at No. 2, and *Cradle 2 the Grave*, which began at No. 6.

The pre-teen-targeted film opened at No. 2 at the box office on \$17.3 million in ticket sales. That exposure leads to the soundtrack's 40.5% gain, for a new weekly sum of 71,500, while the soundtrack for the TV show, which spawned the film, also grows. The latter rises 102-88 on a 13.6% increase.

Singles Minded™

by Silvio Pietrolungo, Minal Patel, Wade Jessen

SALES SIDE: Aaliyah's "Miss You" leads a trio of debuts on Hot 100 Singles Sales, entering at No. 4 with 10,000 units scanned while debuting at No. 1 on Hot R&B/Hip-Hop Singles Sales. In addition to the original version of the tune, a remix featuring **Jay-Z** is included.

Unfortunately, the release of the single comes seven weeks after the song peaked in airplay, therefore the best the sales impetus can do is hold "Miss" at No. 15 on The Billboard Hot 100 without a bullet. The same mathematical problem applies to **Madonna's** "American Life," which is bullet-less as the Greatest Gainer/Sales winner this issue, holding at No. 71 on the Hot 100. The release of the maxi-CD pushes the title 4-3 on the sales chart with a gain of 150% to 12,000 units scanned for the week (of which 8,500 are maxi sales). But with airplay down 40%, the song's ranking does not benefit from the sales influx on the Hot 100.

After debuting at No. 1 two weeks ago with "God Bless the U.S.A.," where they have remained since, the **American Idol Finalists** are back with their rendition of "What the World Needs Now Is Love." The single debuts at No. 6 and scans 5,500 units, a far cry from the 101,000 units "Bless" moved in its first week at retail.

Frankie J, formerly a member of Latin pop group **A.B. Quintanilla & the Kumbia Kings**,



debuts at No. 10 on the sales chart with his first solo single, "Don't Wanna Try." Unlike the aforementioned releases from Aaliyah and Madonna, airplay for "Try" is currently on the rise, and the combination of positive growth pushes the song 41-37 on the Hot 100.

ROAD TEST: Following a premature debut at No. 32 on Hot R&B/Hip-Hop Singles Sales chart last issue as a result of street-date violations, "Stop/Excuse Me Miss Again" by **Jay-Z** makes the leap to No. 4 in its first full week at retail. Although both titles are on the Hot R&B/Hip-Hop Singles & Tracks chart, "Stop," which holds at No. 53, is assigned the Greatest Gainer/Sales honors, as points from the single were linked with that title as it had more cumulative airplay the week it hit retail. "Miss Again," which dips to No. 77, is the remix of "Excuse Me Miss," which went to No. 1 one month ago. Both tracks are included on Hova's recent release, *Blueprint 2.1*.

Another Roc-a-Fella artist also makes gains

on the R&B/Hip-Hop Sales chart, as "Alright" by **Allen Anthony** debuts at No. 42. The song, which appears on the *Paid in Full* soundtrack, has another version billed as **Freeway Featuring Allen Anthony**. That recording, from Freeway's release *Philadelphia Freeway*, spends its ninth week on the Singles & Tracks chart at No. 95. Although the two versions are similar enough to warrant a merge, they are being tracked separately at the request of the label.

BEER RUN: **Willie Nelson** nabs his first top 10 in 13 years and his first top 10 duet in 20 years as his and **Toby Keith's** "Beer for My Horses" climbs 13-10. Nelson's last solo top 10 was "There You Are" in January 1990, and his last top 20 duet was a 1983 pairing with **Waylon Jennings** on a cover of the **Eagles'** "Take It to the Limit." Nelson's most recent duet, "Mendocino County Line" with **Lee Ann Womack**, peaked at No. 22 in the May 11, 2002, issue. While "County" had a hard time distinguishing itself among the clutter of ballads normally on the chart, the rollicking "Beer" stands out in the crowd. **Mitch Mahan**, PD at Infinity country outlet WIRK West Palm Beach, Fla., notes that "it's the fun factor kicking in, pure and simple. The jocks like to play it, and they love talking about it on the air. The Lee Ann Womack duet was more serious."

FLOETRY IN MOTION: The duo of singer/songwriter **Marsha Ambrosius** and MC/songwriter **Natalie Stewart**, better known as **Floetry**, advances into the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart as its second single, "Say Yes," jumps 13-8. "Yes" increases in airplay by 5.5 million in audience and is ranked No. 1 at 10 adult R&B outlets and four R&B/hip-hop stations.

While new to this area of the chart as artists, Ambrosius and Stewart did appear in the top 10 as songwriters on **Michael Jackson's** "Butterflies," which peaked at No. 2 in January 2002. A version of the song by the duo is included on its *Floetic* album, which entered the Top R&B/Hip-Hop Albums chart at No. 4 last October. With the announcement of Grammy Award nominations in January for best contemporary R&B album, best urban/alternative performance, and best R&B song, the album has been steadily increasing in sales ever since. The latter two nods were for the previous single, "Floetic," which peaked at No. 29 last fall.



MAY 17
2003

Billboard® THE BILLBOARD® 200®

Sales data compiled by

Nielsen
SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	6 Weeks At Number 1						THE ALL-AMERICAN REJECTS ● DOGGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25
1	2	5	13	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	49	44	38	13	PETE YORN COLUMBIA 86922*/CRG (9.98 EQ CD)	Day I Forgot	18
2	NEW	1		SOUNDTRACK RCA 51169/RMG (18.98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2	51	NEW	1		THE MONKEES RHINO 73875/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of The Monkees	51
3	3	1	3	KELLY CLARKSON RCA 68159/RMG (18.98 CD)	Thankful	1	52	43	47	6	CAM'RON PRESENTS THE DIPLOMATS ROC-A-FELLA/DEF JAM 063211*/DJMGM (12.98 CD)	Diplomatic Immunity	8
4	5	10	5	CHER GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4	53	45	43	4	LUCINDA WILLIAMS LOST HIGHWAY 170355 (18.98 CD)	World Without Tears	18
5	6	8	62	NORAH JONES ▲ BLUE NOTE 32088 (17.98 EQ CD) [M]	Come Away With Me	1	54	52	63	23	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	12
6	7	12	9	EVANESCENCE ▲ WIND-UP 13063 (18.98 CD)	Fallen	5	55	49	44	23	JENNIFER LOPEZ ▲ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	2
7	4	6	6	LINKIN PARK WARNER BROS. 48186* (19.98 CD)	Meteora	1	56	55	65	23	BUSTA RHYMES ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	43
8	1	—	2	MADONNA MAVERICK 48439/WARNER BROS. (18.98 CD)	American Life	1	57	46	49	16	VARIOUS ARTISTS EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
9	18	—	2	SOUNDTRACK WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	9	58	51	50	4	BRIAN MCKNIGHT MOTOWN 061315/UMRG (12.98/18.98)	U Turn	7
10	NEW	1		KELLY PRICE DEF SOUL 586777/DJMG (12.98/18.98)	Priceless	10	59	68	58	84	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1
11	NEW	1		BONE CRUSHER BREAK EM OFF/SUSDEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	11	60	56	46	27	SOUNDTRACK ▲ SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
12	9	7	6	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SDNY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	61	64	53	23	TIM MCGRAW ▲ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
13	12	11	6	CELINE DION ▲ EPIC 87185 (12.98 EQ/18.98)	One Heart	2	62	62	78	28	HEATHER HEADLEY RCA 69376/RMG (12.98/18.98)	This Is Who I Am	38
14	8	3	3	FLEETWOOD MAC REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3	63	59	59	25	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3
15	14	16	11	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	64	61	23	9	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11.98/17.98)	Kidz Bop 3	17
16	16	17	25	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	65	75	98	17	DANIEL BEDINGFIELD ISLAND 065113*/DJMGM (17.98 CD)	Gotta Get Thru This	41
17	NEW	1		LIL' MO ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	17	66	65	62	4	JAY-Z ROC-A-FELLA/DEF JAM 005297/DJMG (15.98 CD)	Blueprint 2.1	17
18	15	21	5	THE WHITE STRIPES THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	67	NEW	1		YEAH YEAH YEAHS INTERSCOPE 000349 (9.98 CD)	Fever To Tell	67
19	13	13	4	GODSMACK REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1	68	70	77	73	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8
20	11	4	3	DARRYL WORLEY DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4	69	67	96	27	LIL JON & THE EAST SIDE BOYZ ● BME 2330*/TVT (13.98/17.98)	Kings Of Crunk	15
21	10	2	3	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.95 OVO/CD)	The New Breed	2	70	54	48	21	B2K ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10
22	19	9	3	JIMMY BUFFETT MAILBOAT/MCA 067781/UMG (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	71	66	67	7	VARIOUS ARTISTS EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
23	20	15	76	KID ROCK ▲ LAVA 83462*/AG (12.98/18.98)	Cocky	3	72	63	51	30	CHEVELLE ● EPIC 86157 (9.98 EQ CD)	Wonder What's Next	14
24	17	14	4	LISA MARIE PRESLEY CAPITOL 96668 (11.98/18.98)	To Whom It May Concern	5	73	76	79	22	JOHNNY CASH ● AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	45
25	24	26	36	COLDPLAY ▲ CAPITOL 40504*/12.98/18.98	A Rush Of Blood To The Head	5	74	58	52	4	SCARFACE J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	20
26	27	32	24	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86966* (18.98 EQ CD)	Audioslave	7	75	78	80	23	ROD STEWART ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
27	22	20	16	SOUNDTRACK ▲ EPIC 87018 (18.98 EQ CD)	Chicago	2	76	71	71	13	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
28	23	33	36	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	77	72	81	28	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16
29	25	28	9	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	78	57	34	3	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450356/INTERSCOPE (12.98/18.98)	Now	34
30	26	22	4	GINUWINE EPIC 86960 (12.98 EQ/18.98)	The Senior	6	79	79	56	85	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
31	28	25	26	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	PACESETTER				MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	80
32	33	29	27	CHRISTINA AGUILERA ▲ RCA 68037*/RMG (12.98/18.98)	Stripped	2	81	69	72	21	NAS ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	12
33	32	35	9	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5	82	73	84	43	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140*/18.98 CD	By The Way	2
34	29	19	48	AVRIL LAVIGNE ▲ ARISTA 14740 (17.98 CD)	Let Go	2	83	85	83	10	AMANDA PEREZ POWERHOUSE 82131*/VIRGIN (18.98 CD) [M]	Angel	73
35	36	30	41	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	84	82	75	9	THIRD DAY ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
36	34	27	4	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11	85	77	64	20	VIVIAN GREEN ● COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	51
37	30	24	31	GOOD CHARLOTTE ▲ DAYLIGHT 88486/EPIC (18.98 EQ CD)	The Young And The Hopeless	7	86	86	57	54	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
38	35	36	50	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	87	92	92	30	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
39	39	41	25	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)	Away From The Sun	8	88	102	31	38	SOUNDTRACK ● BUENA VISTA 960791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31
40	40	40	71	JOHN MAYER ▲ AWARE COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	8	89	87	94	8	BEN HARPER VIRGIN 80640 (18.98 CD)	Diamonds On The Inside	19
41	21	—	2	MOBB DEEP LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	21	90	84	91	8	FOO FIGHTERS ● ROSWEIL/RCA 68008/RMG (18.98 CD)	One By One	3
42	37	37	45	NELLY ▲ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	91	74	66	9	THE ATARIS COLUMBIA 86184*/CRG (18.98 EQ CD)	So Long, Astoria	24
43	42	54	15	TRAPT WARNER BROS. 48296 (12.98 CD) [M]	Trapt	42	92	129	134	10	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	92
44	31	39	8	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5	93	90	82	12	JOHN MAYER ● AWARE/COLUMBIA 87199*/CRG (19.98 EQ CD)	Any Given Thursday	17
45	47	55	25	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19	94	111	88	27	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
46	48	60	24	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	95	80	70	4	NEWSBOYS SPARROW 41763 (18.98 CD)	Adoration: The Worship Album	33
47	53	69	26	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8	96	83	85	13	SOUNDTRACK ● WIND-UP 13079 (18.98 CD)	Daredevil: The Album	9
48	41	42	22	SIMPLE PLAN ● LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36	97	89	95	19	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	21
							98	81	74	18	T.A.T.U. INTERSCOPE 064107 (18.98 CD) [M]	200 KM/H In The Wrong Lane	13

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	108	99	9	WAYNE WONDER VP/ATLANTIC 83628/AG (11.98/14.98)	No Holding Back	29	150	162	—	49	THE WHITE STRIPES ● THIRD MAN 27124/V2 (18.98 CD) [M]	White Blood Cells	61
100	88	73	5	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Chris Cagle	15	151	149	138	3	ZIGGY MARLEY TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR (18.98 CD)	Dragonfly	138
101	91	101	25	ELTON JOHN ▲ ² ROCKET/UTV 053478/UME (24.98 CD)	Greatest Hits 1970-2002	12	152	171	193	3	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [M]	I Love It	152
102	NEW	1	1	TREY ANASTASIO ELEKTRA 62867/EEG (25.98 CD)	Plasma	102	153	161	173	33	BEE GEES ▲ POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98)	Their Greatest Hits—The Record	49
103	96	128	7	JASON MRAZ ELEKTRA 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	96	154	144	89	3	FFH ESSENTIAL 10705/ZOMBA (18.98 CD)	Ready To Fly	89
104	103	113	6	LES NUBIANS OMTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	79	155	135	156	26	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	36
105	99	118	11	FINCH DRIVE-THRU 860991/MCA (12.98 CD) [M]	What It Is To Burn	99	156	151	122	21	THE DONNAS ATLANTIC 83567/AG (12.98 CD) [M]	Spend The Night	62
106	106	111	28	SANTANA ▲ ² ARISTA 14737 (12.98/18.98)	Shaman	1	157	186	186	16	UNCLE KRACKER LAVA 83542/AG (12.98/18.98)	No Stranger To Shame	43
107	97	93	6	STACIE ORRICO FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	158	140	103	6	JACI VELASQUEZ WORD-CURB 86223/WARNER BROS. (18.98 CD)	[Unspoken]	55
108	60	—	2	BLUE MAN GROUP BLUE MAN GROUP/LAVA 83631/AG (18.98 CD)	Complex	60	159	RE-ENTRY	78	—	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
109	121	132	31	DIAMOND RIO ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23	160	133	129	23	SUM 41 ● ISLAND 063491/IDJMG (18.98 CD)	Does This Look Infected?	32
110	100	105	21	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3	161	163	161	6	AVALON SPARROW 42948 (18.98 CD)	The Very Best Of Avalon: Testify To Love	112
111	105	121	9	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	31	162	148	130	10	B.G. CHOPPA CITY/N THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	21
112	104	87	29	FLEETWOOD MAC ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12	163	95	—	2	SOUNDTRACK THA ROW 63053 (18.98 CD)	Dysfunctional Family	95
113	101	104	10	FREEWAY ROC-A-FELLA/DEF JAM 586920*/IDJMG (12.98/18.98)	Philadelphia Freeway	5	164	126	115	6	HOT BOYS CASH MONEY/UNIVERSAL 860966*/UMRG (12.98/18.98)	Let 'Em Burn	14
114	109	102	12	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	7	165	137	68	33	VARIOUS ARTISTS ● WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	52
115	50	—	2	BLACK LABEL SOCIETY SPITFIRE 15091 (18.98 CD)	The Blessed Hellride	50	166	160	142	29	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)	Cry	1
116	—	—	1	HITMAN SAMMY SAM COLLIPARK/UNIVERSAL 000380/UMRG (12.98 CD) [M]	Step Daddy	116	167	153	139	73	NO DOUBT ▲ ² INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
117	94	97	11	SOUNDTRACK BLOODLINE/DEF JAM 063615*/IDJMG (12.98/18.98)	Cradle 2 The Grave	6	168	168	136	68	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
118	107	117	36	QUEENS OF THE STONE AGE ● INTERSCOPE 493425 (18.98 CD)	Songs For The Deaf	17	169	131	172	5	GEORGE JONES BANDIT/8/NA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	131
119	141	107	4	VARIOUS ARTISTS VIRGIN 81927 (18.98 CD)	Got Hits!	73	170	115	100	6	VARIOUS ARTISTS SHAOYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	34
120	112	108	76	PINK ▲ ⁴ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	171	138	106	5	SOUNDTRACK ATLANTIC 83641/AG (9.98/16.98)	What A Girl Wants	106
121	158	124	12	YANNI VIRGIN 81516 (18.98 CD)	Ethnicity	27	172	155	125	8	RELIENT K GOTEE 72890 (14.98 CD)	Two Lefts Don't Make A Right...But Three Do	38
122	122	137	33	VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18.98/21.98)	WOW Gospel 2003	29	173	RE-ENTRY	58	—	MERCYME ● INO 86133/CURB (16.98 CD) [M]	Almost There	67
123	128	116	26	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72	174	93	—	2	THE FLAMING LIPS WARNER BROS. 48433 (18.98 CD)	Fight Test (EP)	93
124	114	45	3	TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45	175	118	—	3	PETER CINCOTTI CONCORD 2159 (18.98 CD) [M]	Peter Cincotti	118
125	130	126	32	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	1	176	NEW	1	—	STICKY FINGAZ D3 9916/RIVIERA (18.98 CD)	Decade	176
126	124	123	23	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	28	177	150	141	27	THE USED REPRISE 48287/WARNER BROS. (18.98 CD) [M]	The Used	63
127	120	135	33	DISTURBED ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1	178	167	163	25	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
128	116	86	8	KILLER MIKE AQUEMIN/COLUMBIA 86862*/CRG (12.98 EQ/18.98)	Monster	10	179	178	155	26	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 88520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26
129	110	76	12	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)	Grammy Nominees 2003	6	180	188	180	58	CELINE DION ▲ ³ EPIC 86480 (12.98 EQ/18.98)	A New Day Has Come	1
130	NEW	1	1	CLEDUS T. JUDD MONUMENT 89223/SONY (NASHVILLE) (9.98 EQ CD) [M]	A Six Pack Of Judd (EP)	130	181	183	—	7	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	175
131	166	167	21	COUNTING CROWS ● Geffen 493356/INTERSCOPE (18.98 CD)	Hard Candy	5	182	174	177	3	LOUIE DEVITO DEE VEE 0005/MUSICRAMA (16.98 CD)	Dance Divas	174
132	136	112	4	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2	183	145	143	7	VARIOUS ARTISTS SIDE ONE DUMMY 71236 (18.98 CD)	Atticus: Dragging The Lake II	51
133	189	158	—	MICHAEL W. SMITH ● REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14	184	RE-ENTRY	3	—	POINT OF GRACE WORD-CURB 86251/WARNER BROS. (19.98 CD)	24	138
134	182	—	2	SOUNDTRACK WALT DISNEY 860992 (18.98 CD)	Holes	134	185	157	149	7	THE ALLMAN BROTHERS BAND PEACH 84599/SANCTUARY (18.98 CD)	Hittin' The Note	37
135	NEW	1	1	HOWIE DAY EPIC 89063 (9.98 CD/DVD) [M]	{The Madrigals E.P.}	135	186	164	90	24	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI ZOMBA/SONY 069720/UME (12.98/18.98)	Now 11	2
136	139	148	25	SALIVA ● ISLAND 063153/IDJMG (18.98 CD)	Back Into Your System	19	187	143	—	2	DANIEL LANOIS ANTI- 86661/EPITAPH (18.98 CD) [M]	Shine	143
137	98	119	7	VARIOUS ARTISTS REUNION 10076/ZOMBA (18.98 CD)	Dove Hits 2003	98	188	RE-ENTRY	2	—	WILLIE NELSON LEGACY/COLUMBIA (NASHVILLE) 86740/SONY (NASHVILLE) (25.98 EQ CD)	The Essential Willie Neslon	183
138	142	174	24	MUDVAYNE EPIC 86487 (18.98 EQ CD)	The End Of All Things To Come	17	189	RE-ENTRY	6	—	SWITCHFOOT COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85
139	117	114	4	THE JAYHAWKS AMERICAN 000080/LOST HIGHWAY (18.98 CD)	Rainy Day Music	51	190	177	144	29	LL COOL J DEF JAM 071021*/IDJMG (12.98/18.98)	10	2
140	127	127	24	JA RULE ▲ MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	4	191	185	—	31	SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92
141	123	168	12	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	31	192	180	—	20	WHITNEY HOUSTON ▲ ARISTA 14747 (12.98/18.98)	Just Whitney...	9
142	159	140	55	SHERYL CROW ▲ A&M 493280/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	193	RE-ENTRY	5	—	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/18.98) [M]	I Need You Now	191
143	113	61	3	WIDESPREAD PANIC WIDESPREAD 84606/SANCTUARY (18.98 CD)	Ball	61	194	170	188	23	DRU HILL DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	21
144	NEW	1	1	SENSES FAIL DRIVE-THRU 000155/MCA (8.98 CD) [M]	From The Depths Of Dreams (EP)	144	195	191	160	88	PUDDLE OF MUDD ▲ ³ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
145	147	176	5	LOS BUKIS/LOS TEMERARIOS FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	127	196	179	178	27	NIRVANA ▲ DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)	Nirvana	3
146	132	133	10	BOWLING FOR SOUP SILVERTONE/LIVE 41819/ZOMBA (12.98 CD) [M]	Drunk Enough To Dance	129	197	184	195	17	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
147	152	166	31	VARIOUS ARTISTS ● INTEGRITY 86846/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60	198	190	—	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)	4	86
148	146	147	23	2PAC ▲ ² AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	5	199	169	131	22	MARIAH CAREY ▲ MONARC/ISLAND 063467*/IDJMG (12.98/18.98)	Charmbracelet	3
149	NEW	1	1	VARIOUS ARTISTS INTEGRITY 18629/TIME LIFE (18.98 CD)	Songs 4 Worship En Espanol: Canta Al Senor	149	200	156	150	11	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	15

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

MAY 17 2003				Billboard® TOP JAZZ ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	PETER CINCOTTI	CONCORD 2158 [M]	Peter Cincotti
2	2	31	DIANA KRALL ●	VERVE 980109/VG	Live In Paris
3	3	26	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/CRG	A Wonderful World
4	5	86	DIANA KRALL ▲	VERVE 549846/VG	The Look Of Love
5	4	6	VARIOUS ARTISTS	CAPITOL 80738	Lady Sings The Blues
6	9	2	REGINA CARTER	VERVE 06554/VG	Paganini: After A Dream
7	6	9	GLENN MILLER	RCA VICTOR 64014	Platinum Glenn Miller
8	8	33	NATALIE COLE	VERVE 589774/VG	Ask A Woman Who Knows
9	25	2	LOS HOMBRES CALIENTES: IRVIN MAYFIELD & BILL SUMMERS	BASIN STREET 204	Vol. 4: Vodou Dance
10	7	4	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
11	10	3	BILL FRISSELL	NONESUCH 79661/AG	The Intercontinentals
12	12	12	THE BAD PLUS	COLUMBIA 87040/CRG	These Are The Vistas
13	11	6	WAYNE SHORTER	VERVE 543558/VG	Alegria
14	15	12	NAT KING COLE	CAPITOL 81513	Love Songs
15	16	13	THE MARSALIS FAMILY	MARSALIS 613302/ROUNDER	A Jazz Celebration
16	14	16	MARK O'CONNOR'S HOT SWING TRIO	ODYSSEY 87890/CRG	In Full Swing
17	NEW		JOHN PIZZARELLI	TELARC 83577	John Pizzarelli Trio: Live At Birdland
18	NEW		KERMIT RUFFINS	BASIN STREET 104	Big Easy
19	19	53	STEVE TYRELL	COLUMBIA 86006/CRG [M]	Standard Time
20	20	14	VARIOUS ARTISTS	VERVE 065329/VG	Bossa Nova For Lovers
21	18	4	VINCE BENEDETTI MEETS DIANA KRALL	TCB 22182/ALLEGRO	Heartdrops
22	13	2	JACO PASTORIUS	RHINO 73779	Punk Jazz: The Jaco Pastorius Anthology
23	RE-ENTRY		CASSANDRA WILSON	VERVE 589617/VG	Sings Standards
24	RE-ENTRY		VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 18884/TIME LIFE	Classic Jazz For Lovers
25	17	2	CHICK COREA	STRETCH 9041/CONCORD	Rendezvous In New York

MAY 17 2003				Billboard® TOP CONTEMPORARY JAZZ ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	62	NORAH JONES ▲	BLUE NOTE 72088 [M]	Come Away With Me
2	NEW		RICHARD ELLIOT	GRP 06553/VG [M]	Ricochet
3	2	9	THE CRUSADERS	PRA/VERVE 06007/VG	Rural Renewal
4	3	33	KENNY G ●	ARISTA 14738	Paradise
5	4	10	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
6	9	2	PAUL TAYLOR	PEAK 8516/CONCORD	Steppin' Out
7	5	4	VARIOUS ARTISTS	SHANACHIE 5100	Streetwise: Work It!
8	8	8	JEFF LORBER	NARADA JAZZ 80390/NARADA	Philly Style
9	6	3	STANLEY CLARKE	LEGACY/COLUMBIA 87346/CRG	1, 2, To The Bass
10	14	2	RONNY JORDAN	N-CODED 4240/WARLOCK	At Last
11	13	10	SPYRO GYRA	HEADS UP 3074	Original Cinema
12	7	21	VARIOUS ARTISTS	HIDDEN BEACH 87088*/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
13	10	6	STEVE COLE	WARNER BROS. 48301	NY LA
14	16	8	WALTER BEASLEY	N-CODED 4238/WARLOCK [M]	Go With The Flow
15	11	2	GARAGE A TROIS	ZONE-COOL 51165/ARTEMIS	Emphasizer
16	19	4	SOULIVE	BLUE NOTE 42805	Soulive
17	15	6	CHARLIE HUNTER QUINTET	ROPEADOPE 93137/ATLANTIC	Right Now Move
18	18	32	KIM WATERS	SHANACHIE 5091 [M]	Someone To Love You
19	RE-ENTRY		VARIOUS ARTISTS	SHANACHIE 5098	Smooth Jazz Brown Sugar
20	20	41	FOURPLAY	BLUEBIRD 63916/RCA VICTOR	Heartfelt
21	17	30	KIRK WHALUM	SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
22	RE-ENTRY		NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
23	RE-ENTRY		VARIOUS ARTISTS	WATER 060310	Jazz Lounge
24	21	3	GALACTIC	VOLCANO 32193/ZOMBA	Vintage Reserve
25	12	17	BOBBY LYLE	THREE KEYS 54562/EIGHTYEAR	Joyful

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MAY 17 2003				Billboard® TOP CLASSICAL ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	26	ANDREA BOCELLI ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
2	2	18	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739	The Pianist (Soundtrack)
3	3	8	VARIOUS ARTISTS	CIRCA/VIRGIN 66967	The Most Relaxing Classical Album...Ever! II
4	4	3	YO-YO MA	SONY CLASSICAL 87287	La Belle Epoque
5	NEW		RAMON VARGAS	RCA VICTOR 63913	In My Heart
6	5	85	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
7	6	4	JUAN DIEGO FLOREZ	DECCA 000312/UNIVERSAL CLASSICS GROUP	Una Furtiva Lagrima
8	8	7	CHANTICLEER	TELDEC 49702/AG	A Portrait
9	7	34	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder
10	12	47	CARRERAS-DOMINGO-PAVARETTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
11	NEW		SHARON ISBIN	TELDEC 45312/AG	Baroque Favorites For Guitar
12	10	4	ANNE-SOPHIE MUTTER	DG 000582/UNIVERSAL CLASSICS GROUP	Tango Song & Dance
13	RE-ENTRY		SAN FRANCISCO SYMPHONY (TILSON THOMAS)	SAN FRANCISCO SYMPHONY MUSIC 0003	Mahler: Symphony No. 3
14	13	3	CHICAGO SYMPHONY ORCHESTRA	DG 000252/UNIVERSAL CLASSICS GROUP	The Chicago Principal
15	14	34	RENEE FLEMING	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto

MAY 17 2003				Billboard® TOP CLASSICAL CROSSOVER™	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	22	JOSH GROBAN ▲	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban
2	2	22	JOSH GROBAN	143/REPRISE 48113/WARNER BROS.	Josh Groban In Concert
3	3	22	CHARLOTTE CHURCH	COLUMBIA 86940/CRG	Prelude: The Best Of Charlotte Church
4	4	16	OPERA BABES	SONY CLASSICAL 87803 [M]	Beyond Imagination
5	6	21	BOND	MBQ/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
6	7	31	MARIO FRANGOULIS	SONY CLASSICAL 89805 [M]	Sometimes I Dream
7	8	77	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
8	5	31	RUSSELL WATSON	DECCA 473100/UNIVERSAL CLASSICS GROUP	Encore
9	9	70	SARAH BRIGHTMAN ●	NEMO STUDIO 3325/ANGEL	Classics
10	15	30	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89792	Silk Road Journeys: When Strangers Meet
11	11	12	RENEE FLEMING/BRYN TERFEL	DECCA 473250/UNIVERSAL CLASSICS GROUP	Under The Stars
12	10	9	THE AMERICAN TENORS	SONY CLASSICAL 87893	The American Tenors
13	14	81	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
14	13	12	DANIEL RODRIGUEZ	MANHATTAN 43265/ANGEL [M]	From My Heart
15	RE-ENTRY		UTE LEMPER	DECCA 473491/UNIVERSAL CLASSICS GROUP	But One Day

MAY 17 2003				Billboard® TOP NEW AGE ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	YANNI	VIRGIN 81518	Ethnicity
2	2	15	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	RE-ENTRY		ESTEBAN	DAYSTAR 8847	Back 2 Back
4	RE-ENTRY		ESTEBAN	DAYSTAR 8848	Magic Moments
5	3	15	MANNHEIM STEAMROLLER	AMERICAN GRAMOPHONE 214	Romantic Melodies
6	4	36	GEORGE WINSTON	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
7	6	5	CUSCO	HIGHER OCTAVE 82259/VIRGIN	Inner Journeys
8	5	39	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
9	7	5	GEORGE WINSTON	WINDHAM HILL 38051/RCA VICTOR	Velveteen Rabbit: Anniversary Edition
10	8	31	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
11	RE-ENTRY		ENYA	REPRISE 49211/WARNER BROS.	Only Time-The Collection
12	11	4	DANNY WRIGHT	REAL MUSIC 5918	Healer Of Hearts
13	9	12	AMETHYSTIUM	NEURODISC 80835/CAPITOL	Aphelion
14	NEW		VARIOUS ARTISTS	PACIFIC MOON 71001	Celebrations Of Nature
15	12	17	VARIOUS ARTISTS	WINDHAM HILL 11676/RCA VICTOR	Windham Hill Chill

MAY 17 2003				Billboard® TOP CLASSICAL BUDGET	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	26	MASTERPIECES OF THE MILLENNIUM	VARIOUS ARTISTS	LASERLIGHT
2	2	31	20 CLASSICAL FAVORITES	VARIOUS ARTISTS	MADACY
3	3	8	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS	ST. CLAIR
4	4	3	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS	ST. CLAIR
5	5	86	FOR A QUIET EVENING	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
6	6	2	FOR YOUR WEDDING	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
7	7	2	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	MADACY
8	8	7	25 PIANO FAVORITES	VARIOUS ARTISTS	VOX/SPJ MUSIC
9	9	33	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	MADACY
10	10	41	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS	MADACY
11	11	2	BEETHOVEN: 25 FAVORITES	VARIOUS ARTISTS	VOX/SPJ MUSIC
12	12	47	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS	MADACY
13	13	3	CLASSICAL MASTERPIECES	VARIOUS ARTISTS	MADACY
14	14	3	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	MADACY
15	15	34	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	ST. CLAIR

MAY 17 2003				Billboard® TOP CLASSICAL MIDLINE	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	22	BABY MOZART	WALT DISNEY	VARIOUS ARTISTS
2	2	22	DISNEY'S BABY BEETHOVEN	WALT DISNEY	VARIOUS ARTISTS
3	3	22	VIVALDI'S GREATEST HITS	RCA VICTOR/RCA	VARIOUS ARTISTS
4	4	22	BABY NEPTUNE	WALT DISNEY	VARIOUS ARTISTS
5	5	22	THE #1 OPERA ALBUM	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
6	6	22	50 GREATEST CLASSICS	WALT DISNEY	VARIOUS ARTISTS
7	7	22	MICHAEL AMANTE	DECCA/UNIVERSAL CLASSICS GROUP	MICHAEL AMANTE
8	8	22	ART OF SEGOVIA	DG/UNIVERSAL CLASSICS GROUP	ANDRES SEGOVIA
9	9	22	BABY VIVALDI	WALT DISNEY	VARIOUS ARTISTS
10	10	22	BABY BACH	WALT DISNEY	VARIOUS ARTISTS
11	11	22	PACHELBEL CANON & OTHER BAROQUE HITS	RCA VICTOR	VARIOUS ARTISTS
12	12	22	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC (BERNSTEIN)	SONY CLASSICAL
13	13	22	THERE IS LOVE	TELARC	VARIOUS ARTISTS
14	14	22	BACH: VIOLIN CONCERTO NO. 2	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
15	15	22	BRIDE'S GUIDE TO WEDDING MUSIC	WALT DISNEY	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

Children's recordings: original motion picture soundtracks excluded

MAY 17 2003 **Billboard**® **TOP POP**® CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
						NUMBER 1 83 Weeks At Number 1
1	1	4	709	BOB MARLEY AND THE WAILERS	Legend	
2	3	2	443	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	
3	4	10	1357	PINK FLOYD	Dark Side Of The Moon (SACD)	
4	6	5	136	KENNY CHESNEY	Greatest Hits	
5	10	7	158	CELINE DION	All The Way...A Decade Of Song	
6	5	3	132	LINKIN PARK	[Hybrid Theory]	
7	13	9	111	RASCAL FLATTS	Rascal Flatts	
8	11	22	275	DIXIE CHICKS	Wide Open Spaces	
9	7	8	119	EMINEM	The Marshall Mathers LP	
10	12	6	98	COLDPLAY	Parachutes	
11	14	13	65	JACK JOHNSON	Brushfire Fairytales	
12	21	37	97	VARIOUS ARTISTS	Songs 4 Worship - Shout To The Lord	
13	16	15	128	TIM MCGRAW	Greatest Hits	
14	8	1	129	THE BEATLES	1	
15	2	17	77	BEE GEES	One Night Only	
						GREATEST GAINER
16	38	—	33	VARIOUS ARTISTS	Body + Soul: Love Serenade	
17	18	18	405	METALLICA	Metallica	
18	15	14	123	SOUNDTRACK	O Brother, Where Art Thou?	
19	17	12	185	QUEEN	Greatest Hits	
20	23	21	647	JAMES TAYLOR	Greatest Hits	
21	9	23	63	JIMI HENDRIX	Experience Hendrix: The Best Of Jimi Hendrix	
22	24	16	68	THE BEACH BOYS	The Greatest Hits Volume 1: 20 Good Vibrations	
23	20	26	817	VAN MORRISON	The Best Of Van Morrison	
24	31	28	156	DISTURBED	The Sickness	
25	22	19	188	EMINEM	The Slim Shady LP	
26	28	45	192	DIXIE CHICKS	Fly	
27	27	20	480	BEASTIE BOYS	Licensed To Ill	
28	25	32	515	GUNS N' ROSES	Appetite For Destruction	
29	19	11	98	GOOD CHARLOTTE	Good Charlotte	
30	30	27	92	POISON	Greatest Hits 1986-1996	
31	33	24	288	SHANIA TWAIN	Come On Over	
32	41	—	199	MICHAEL JACKSON	Thriller	
33	34	33	338	DEF LEPPARD	Vault - Greatest Hits 1980-1995	
34	35	—	388	MADONNA	The Immaculate Collection	
35	29	34	80	ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!	
36	39	38	238	KID ROCK	Devil Without A Cause	
37	32	31	107	3 DOORS DOWN	The Better Life	
38	36	29	63	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	
39	37	39	67	STYX	Greatest Hits	
40	RE-ENTRY	9	9	LUTHER VANDROSS	Greatest Hits	
41	RE-ENTRY	184	184	PHIL COLLINS	...Hits	
42	RE-ENTRY	1336	1336	PINK FLOYD	Dark Side Of The Moon	
43	43	36	423	STEVE MILLER BAND	Greatest Hits 1974-78	
44	26	42	152	BON JOVI	Cross Road	
45	45	43	304	ABBA	Gold - Greatest Hits	
46	RE-ENTRY	34	34	JOHNNY CASH	16 Biggest Hits	
47	RE-ENTRY	154	154	2PAC	Greatest Hits	
48	RE-ENTRY	160	160	2PAC	All Eyez On Me	
49	49	35	188	BON JOVI	Slippery When Wet	
50	RE-ENTRY	404	404	AEROSMITH	Aerosmith's Greatest Hits	




























Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 (D). △ Certification of 200,000 units (Platinum). △ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 17 2003 **Billboard**® **HEATSEEKERS**®

THIS WEEK	LAST WEEK	2 WKS. AGO	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
						NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1
1	NEW	1		HITMAN SAMMY SAM	Step Daddy	
2	NEW	1		CLEDUS T. JUDD	A Six Pack Of Judd (EP)	
3	NEW	1		HOWIE DAY	{The Madrigals E.P.}	
4	NEW	1		SENSES FAIL	From The Depths Of Dreams (EP)	
5	4	3	16	BOWLING FOR SOUP	Drunk Enough To Dance	
6	7	6	8	CRAIG MORGAN	I Love It	
7	1	16	6	PETER CINCOTTI	Peter Cincotti	
8	9	11	10	KEM	Kemistry	
9	6	—	2	DANIEL LANOIS	Shine	
10	14	9	19	SMOKIE NORFUL	I Need You Now	
11	12	7	23	SYLEENA JOHNSON	Chapter 2: The Voice	
12	8	8	6	PEPE AGUILAR	Y Tenerte Otra Vez	
13	11	10	4	CONJUNTO PRIMAVERA	Nuestra Historia	
14	2	—	2	CHANTAL KREVIASZUK	What If It All Means Something	
15	13	12	6	BRONCO	30 Inolvidables	
16	3	—	2	NOTHINGFACE	Skeletons	
17	25	25	17	MAROON 5	Songs About Jane	
						GREATEST GAINER
18	30	18	6	KINDRED THE FAMILY SOUL	Surrender To Love	
19	NEW	1		RHONDA VINCENT	One Step Ahead	
20	18	13	22	TAKING BACK SUNDAY	Tell All Your Friends	
21	23	24	22	SHEKINAH GLORY MINISTRY	Praise Is What I Do	
22	20	—	2	GRUPO MOJADO	30 Inolvidables	
23	21	14	7	IBRAHIM FERRER	Buenos Hermanos	
24	16	4	3	THICKE	A Beautiful World	
25	15	5	4	YO LA TENGO	Summer Sun	
26	27	15	30	JUANES	Un Dia Normal	
27	NEW	1		MARTIN L. GORE	Counterfeit2	
28	5	—	2	THE CROSS MOVEMENT	Holy Culture	
29	NEW	1		RICHARD ELLIOT	Ricochet	
30	35	37	18	BYRON CAGE	Byron Cage	
31	39	42	41	12 STONES	12 Stones	
32	19	—	2	KRISTY STARLING	Kristy Starling	
33	24	19	10	JOHNNY VICIOUS	Ultra. Dance 03	
34	NEW	1		DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	Total Live Experience	
35	32	38	38	MS. DYNAMITE	A Little Deeper	
36	31	20	47	NICHOLE NORDEMAN	Woven & Spun	
37	26	28	22	RA	From One	
38	NEW	1		MARCIA BALL	So Many Rivers	
39	36	26	11	RAZ WILLIAMS	The Beauty Of The Rain	
40	34	34	7	HOT HOT HEAT	Make Up The Breakdown	
41	37	27	35	INTERPOL	Turn On The Bright Lights	
42	42	—	8	THALIA	Thalia's Hits Remixed	
43	NEW	1		DOUBLEDRIVE	Blue In The Face	
44	10	—	3	OPETH	Damnation	
45	29	31	33	BREAKING BENJAMIN	Saturate	
46	NEW	1		GOB	Foot In Mouth Disease	
47	RE-ENTRY	13	13	PHILLIPS, CRAIG AND DEAN	Let Your Glory Fall	
48	NEW	1		LOS RIELEROS DEL NORTE	En Vivo	
49	28	30	11	CAT POWER	You Are Free	
50	NEW	1		SHANE BARNARD & SHANE EVERETT	Carry Away	

MAY 17 2003 **Billboard**® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
						NUMBER 1 2 Weeks At Number 1
1	1	—	2	MOBB DEEP	Free Agents: The Murda Mix Tape	
2	3	1	18	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	
3	2	—	2	BLACK LABEL SOCIETY	The Blessed Hellride	
4	11	8	8	CRAIG MORGAN	I Love It	
5	10	3	10	B.G.	Choppa City/In The Paint 8465/KOCH (18.98 CD)	
6	4	—	2	SOUNDTRACK	Dysfunktional Family	
7	5	2	6	VARIOUS ARTISTS	Rewind: The Hip-Hop DVD Magazine Issue 1	
8	6	12	8	PETER CINCOTTI	Peter Cincotti	
						HOT SHOT DEBUT
9	NEW	1		STICKY FINGAZ	Decade	
10	12	6	3	LOUIE DEVITO	Dance Divas	
11	9	4	7	VARIOUS ARTISTS	Atticus: Dragging The Lake II	
12	8	—	2	DANIEL LANOIS	Shine	
13	13	5	8	ANI DIFRANCO	Evolve	
14	7	—	2	NOTHINGFACE	Skeletons	
15	17	11	28	TRANSPLANTS	Transplants	
16	16	9	32	TAKING BACK SUNDAY	Tell All Your Friends	
17	19	15	41	SHEKINAH GLORY MINISTRY	Praise Is What I Do	
18	21	13	3	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco	
19	15	7	4	YO LA TENGO	Summer Sun	
20	23	10	12	DARYL HALL JOHN OATES	Do It For Love	
21	20	14	10	JOHNNY VICIOUS	Ultra. Dance 03	
22	RE-ENTRY	3	3	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	Total Live Experience	
23	28	19	24	SUSAN TEDESCHI	Wait For Me	
						GREATEST GAINER
24	37	—	2	MARCIA BALL	So Many Rivers	
25	29	23	38	NICKEL CREEK	This Side	
26	24	26	10	HOT HOT HEAT	Make Up The Breakdown	
27	26	18	37	INTERPOL	Turn On The Bright Lights	
28	14	—	2	OPETH	Damnation	
29	22	21	11	CAT POWER	You Are Free	
30	30	29	6	THE RIDDLER	Dance Mix NYC - Vol. 3	
31	33	20	41	50 CENT	Guess Who's Back?	
32	NEW	1		VARIOUS ARTISTS	The White Hand LP	
33	41	40	11	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	
34	35	27	10	LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now	
35	38	38	13	THE POSTAL SERVICE	Give Up	
36	36	31	23	THE STREETS	Original Pirate Material	
37	25	—	2	YARDBIRDS	Birdland	
38	18	—	3	TOWER OF POWER	The Oakland Zone	
39	NEW	1		VARIOUS ARTISTS	Delilah: My Child Heartwarming Songs Of A Parents Love	
40	NEW	1		ELLIOTT	Song In The Air	
41	39	32	6	CRADLE OF FILTH	Damnation And A Day	
42	NEW	1		PAUL TAYLOR	Steppin' Out	
43	48	36	7	DAVID VISAN	Buddha-Bar V	
44	RE-ENTRY	24	24	VARIOUS ARTISTS	Ultimate Power Of Love	
45	49	—	27	THIEVERY CORPORATION	The Richest Man In Babylon	
46	40	25	4	LAGWAGON	Blaze	
47	44	41	25	INSANE CLOWN POSSE	The Wraith: Shangri-La	
48	50	49	6	CURSIVE	The Ugly Organ	
49	45	24	4	ABK	Hatchet Warrior	
50	31	—	2	SUPERSEUCKERS	Motherfuckers Be Trippin'	

MAY 17 2003			Billboard® TOP INTERNET ALBUM SALES™		
Sales data and internet sales reports compiled by			 Nielsen SoundScan		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST <small>IMPRINT & NUMBER/DISTRIBUTING LABEL</small>	Title	BILLBOARD 200 RANK
			 NUMBER 1 	3 Weeks At Number 1	
1	1		CHER <small>GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING</small>	The Very Best Of Cher	4
2	3		NORAH JONES ▲ ⁶ <small>BLUE NOTE 32088 [M]</small>	Come Away With Me	5
3	2		MADONNA <small>MAVERICK 48439/WARNER BROS.</small>	American Life	8
4			TREY ANASTASIO <small>ELEKTRA 62867/EEG</small>	Plasma	102
5	5		KELLY CLARKSON <small>RCA 68158/RMG</small>	Thankful	3
6	4		FLEETWOOD MAC <small>REPRISE 48394/WARNER BROS.</small>	Say You Will	14
7	19		DIXIE CHICKS ▲ ⁶ <small>MONUMENT/COLUMBIA 868407/CRG</small>	Home	28
8	14		THE WHITE STRIPES <small>THIRD MAN 27148*/V2</small>	Elephant	18
9	9		BUCK HOWDY <small>PRAIRIE DOG 407 [M]</small>	Skidaddle!	—
10	8		LUCINDA WILLIAMS <small>LOST HIGHWAY 170355</small>	World Without Tears	53
11			SENSES FAIL <small>DRIVE-THRU 000155/MCA [M]</small>	From The Depths Of Dreams (EP)	144
12	10		JAMES TAYLOR <small>WARNER BROS. 73837/WARNER STRATEGIC MARKETING</small>	The Best Of James Taylor	36
13	18		EVANESCENCE ▲ <small>WIND-UP 13063</small>	Fallen	6
14			SOUNDTRACK <small>RCA 51168/RMG</small> American Idol Season 2: All-Time Classic American Love Songs		2
15	16		COLDPLAY ▲ <small>CAPITOL 40504*</small>	A Rush Of Blood To The Head	25
16	12		VARIOUS ARTISTS <small>EMI SPECIAL MARKETS 63201/TIME LIFE</small>	Worship Together: I Could Sing Of Your Love Forever	57
17	15		CELINE DION ▲ ² <small>EPIC 87185</small>	One Heart	13
18	7		SOUNDTRACK ▲ <small>EPIC 87018</small>	Chicago	27
19	17		LISA MARIE PRESLEY <small>CAPITOL 96668</small>	To Whom It May Concern	24
20	11		JIMMY BUFFETT <small>MAILBOAT/MCA 06781/UME</small>	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	22
21	24		THE EARLY NOVEMBER <small>DRIVE-THRU 069081/MCA</small>	For All Of This (EP)	—
22	6		BLUE MAN GROUP <small>BLUE MAN GROUP/LAVA 83631/AG</small>	Complex	108
23			SHANE BARNARD & SHANE EVERETT <small>INPOP 71264 [M]</small>	Carry Away	—
24	22		LINKIN PARK <small>WARNER BROS. 48186*</small>	Meteora	7
25			PETER CINCOTTI <small>CONCORD 2158 [M]</small>	Peter Dinklage	175

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MAY 17 2003															Billboard ARTIST INDEX™																																							
Chart Codes: —ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL)					Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA)					Electronic (EA) Gospel (GA) Heateekers (HS) Holiday (HOL) Independent (IND)					Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA)					Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA)					R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100)					Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS)					Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS)					Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS)					Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40)					Rankings from biweekly charts are listed in italics during a chart's unpublished week.				

2Pac: B200 148; PCA 47, 48; RBA 50; RBC 5, 6, 7, 9; H100 93; RA 52; RBH 53; RP 21
3 Doors Down: B200 39; PCA 37; A40 4; H100 9; HA 9; MO 24; RO 8, 9; T40 5
12 Stones: CC 28; HS 31
30 Dirty Junkies: DC 12
50 Cent: B200 1, 21; IND 31; RBA 3, 6; H100 2, 4, 19; HA 2, 4, 17; HSS 26; RA 1, 8, 12, 29, 32, 55, 58, 64; RBH 1, 9, 12, 29, 33, 50, 58, 65; RP 1, 6, 8, 17, 18; RS 31; T40 4, 11
702: RBA 62; HSS 68; RA 53; RBH 57; RS 49

Aaliyah: B200 110; RBA 54; H100 15; HA 16; HSS 4; RA 20, 36; RBH 17, 37; RS 1; T40 23
Mindi Abair: CJ 5
Abba: PCA 45
ABK: IND 49
Ab-Liva: HSS 71; RA 73; RBH 71; RS 40
Los Acosta: LA 38
Yolanda Adams: GA 14; RBH 79
Trace Adkins: CA 31; CS 30
Aerosmith: PCA 50
AFI: B200 44; MO 9; RO 40
Afroclits: WM 6
Antonio Aguilar: LA 51
Pepe Aguilar: HS 12; LA 4; RMA 2; LPS 22; LT 24; RMS 30
Christina Aguilera: B200 32; A40 17; AC 1; DC 22; H100 22, 44; HA 27, 46; HSS 17; T40 9, 36
Clay Aiken: H100 53; HSS 1, 6
AJ: HSS 46; RS 20
Akwid: RMS 35
Alabama: B200 200; CA 27
ALC: GA 9; HS 34; IND 22
The All-American Rejects: B200 49; MO 38
Gary Allan: CA 36; H100 85
The Allman Brothers Band: B200 185; RO 39
Althea: RBH 97
Amerie: RA 68; RBH 69
Amethystium: NA 13
Tori Amos: HSS 52
Anastacia: DC 2
Trey Anastasio: B200 102; INT 4
Jessica Andrews: B200 78; CA 7; CS 20
Allen Anthony: RBH 94; RS 42
Marc Anthony: TSA 5; TSS 15
Aphex Twin: EA 21
Tina Arena: DC 30; DS 10; HSS 59
Ricardo Arjona: LA 39; LPA 12; LPS 7, 15; LT 14
Ashanti: RBA 90; H100 35; HA 33; RA 19; RBH 22; T40 35
The Ataris: B200 91; MO 11
Natacha Atlas: DC 20
Aubrey: DC 29
Audio Adrenaline: CC 33
Audioslave: B200 26; A40 31; H100 31; HA 30; MO 1; RO 1
Avalon: B200 161; CC 15
Aventura: TSA 6
Ramon Ayala Y Sus Bravos Del Norte: LA 71

B2K: B200 70; RBA 29; H100 69; HA 65; RA 28; RBH 28; RS 50; T40 37
Baby: RBA 67; H100 20; HA 24; HSS 63; RA 38, 68; RBH 35, 69; RS 38; T40 19
Baby Diva: HSS 28; RS 6
Bacilos: TSS 36
Bad Azz: RBA 85

Bad Boy Joe: EA 20
The Bad Plus: JZ 12
Erykah Badu: HSS 49; RA 45; RBH 46; RS 30
Becky Baeling: DC 33
Baha Men: WM 11
Anita Baker: RBA 75
Marcia Ball: BL 2; HS 38; IND 24
Banda El Limon: LA 44
Banda El Recodo: LA 24; RMA 14; LT 32; RMS 11
Banda Machos: LA 24; RMA 14
Banda Pelillos: RMS 38
David Banner: H100 96; RA 39; RBH 38; RP 24; RS 33
Biju Banton: RBA 86; RE 4
Shane Barnard: CC 40; HS 50; INT 23
Pancho Barraza: IND 33; LA 20; RMA 12; LT 47; RMS 20, 36
Jeff Bates: CS 17
The Beach Boys: PCA 22
Beanie Sigel: RS 34, 71
Walter Beasley: CJ 14
Beastie Boys: PCA 27; RBC 15
The Beatles: PCA 14
Daniel Bedingfield: B200 65; A40 23; AC 15; DC 13; DS 2; H100 17; HA 19; HSS 5; T40 10
Bee Gees: B200 153; PCA 15
Benie Man: RE 6
Graciela Beltran: LT 50; RMS 27
Vince Benedetti: JZ 21
Tony Bennett: JZ 3
Dierks Bentley: CS 39
Bering Strait: CA 54
Sophie Ellis Bextor: DS 24
B.G.: B200 162; IND 5; RBA 38
Big Boi: RBH 90
Big "C": HSS 54; RS 35, 51
Big Noyd: RBH 81; RS 56
Big Tigger: H100 24; HA 20; RA 14; RBH 14
David Bisbal: LA 67; LPS 12; LT 21; TSS 18
Black Label Society: B200 115; IND 3; RO 18
BLACKstreet: RBA 78
Bobby "Blue" Bland: BL 7
Mary J. Blige: RBC 17; RBH 92
The Blind Boys Of Alabama: GA 37
Blue Man Group: B200 108; INT 22
Blur: MO 26
Andrea Bocelli: CL 1; CX 7
Bond: CX 5
Bone Crusher: B200 11; RBA 1; H100 59; HA 57; HSS 33; RA 22; RBH 24; RP 13; RS 17
Bone Thugs-N-Harmony: RBA 76; RBC 1
Bon Jovi: PCA 44, 49; A40 29
Boomkat: HSS 36
La Bouche: DS 12; HSS 74
Bowling For Soup: B200 146; HS 5; H100 87
Boy Big: HSS 53; RS 37
Michelle Branch: A40 14; AC 2; H100 39; HA 38
Breaking Benjamin: HS 45; RO 24
Jim Brickman: NA 8
Sarah Brightman: CX 9
Bronco: HS 15; LA 6; RMA 4
Garth Brooks: CA 62; CS 28
Brooks & Dunn: CCA 14; CS 24
Norman Brown: CJ 22
Michael Buble: B200 80
Joe Budden: H100 58; HA 56; HSS 27; RA 24; RBH 23; RP 12; RS 8, 72
Jimmy Buffett: B200 22; INT 20
Los Bukis: B200 145; LA 1, 18, 60; RMA 1, 10

Busta Rhymes: B200 56; RBA 16; H100 6; HA 6; HSS 40; RA 3, 32; RBH 3, 33; RP 4, 18; RS 21; T40 15
Juanita Bynum: GA 20
Tracy Byrd: CS 19
Jorge Luis Cabrera: LT 18; RMS 6
Caddillac Tah: RBH 97
Byron Cage: CC 27; GA 8; HS 30
Chris Cagle: B200 100; CA 13; CS 7; H100 45; HA 44
Kimberly Caldwell: H100 53; HSS 1, 6
Glen Campbell: CA 73
Cam'ron: B200 52; RBA 12; RBH 73; RS 53
Nick Cannon: HSS 45; RS 65
Blu Cantrell: H100 99
Mariah Carey: B200 199; RBA 80; DS 3; H100 6; HA 6; HSS 8, 40; RA 3; RBH 3; RP 4; RS 21, 26; T40 15
Caribbean Pulse: RE 7
Vanessa Carlton: A40 5; AC 6, 29; H100 47; HA 48; T40 25
Jose Carreras: CL 10
Rodney Carrington: CA 32
Deana Carter: CA 39
Regina Carter: JZ 6
Johnny Cash: B200 73; CA 6, 74; CCA 8; PCA 46
Rosanne Cash: CA 35
Cat Power: HS 49; IND 29
Cave In: MO 35
Kevin Ceballos: TSS 23
Cee-Lo: RBH 84; RS 68
Chanticleer: CL 8
Steven Curtis Chapman: CC 22
JC Chasez: HSS 23; RS 63
Cher: B200 4; INT 1; DC 49; DS 16
Cherish: H100 60; HA 59; RA 33; RBH 32; RP 14; RS 60
Kenny Chesney: B200 86; CA 9; CCA 1; PCA 4; CS 3; H100 43; HA 41
Chevelle: B200 72; H100 76; HA 73; MO 8; RO 6
Chicago Symphony Orchestra: CL 14
The Chieftains: WM 12
Chingy: H100 97; RA 51; RBH 51; RS 59
Choppa: RBA 60; RS 52
Charlotte Church: CX 3, 13
Peter Cincotti: B200 175; HS 7; IND 8; INT 25; JZ 1
Cirque Du Soleil: WM 14
Corey Clark: H100 53; HSS 1, 6
Maurette Brown Clark: GA 24
Terri Clark: CA 40; CS 38
Dorinda Clark-Cole: GA 34
Stanley Clarke: CJ 9
Karen Clark-Sheard: GA 36
Kelly Clarkson: B200 3; INT 5; H100 61; HA 61; HSS 55; T40 27
Willie Clayton: BL 11
Patsy Cline: CCA 10
Clipse: RBA 92; HSS 68, 69, 71; RA 73; RBH 71; RS 40, 49, 58
Tammy Cochran: CSS 6
David Allan Coe: CA 71
Kellie Coffey: CA 64
Cold: H100 92; HSS 14; MO 16; RO 14
Roscoe P. Coldchain: HSS 71; RA 73; RBH 71; RS 40
Coldplay: B200 25; INT 15; PCA 10; A40 6; H100 29; HA 31; MO 25, 33; T40 21
Natalie Cole: JZ 8
Nat King Cole: JZ 14
Steve Cole: CJ 13
Phil Collins: PCA 41; AC 3, 20; H100 81
Common: HSS 49; RA 45; RBH 46; RS 30

Conjunto Primavera: HS 13; LA 5, 63; RMA 3; LT 3; RMS 1, 18
Control: LA 53; LT 35; RMS 12
Ry Cooder: LA 12; LPA 5; WM 2
Cooler Kids: HSS 62
Chick Corea: JZ 25
Costumbre: RMS 24
The Countdown Singers: CA 70
Counting Crows: B200 131; A40 5; AC 29; H100 47; HA 48; T40 25
Chris Cox: DC 48
El Coyote Y Su Banda Tierra Santa: LT 16; RMS 5
Cradle Of Filth: IND 41
Creed: RO 38
Elvis Crespo: TSA 8
The Cross Movement: CC 26; HS 28
Sheryl Crow: B200 142; A40 8; AC 7, 22; CS 23; CSS 1; H100 10; HA 15; HSS 2; T40 14
The Crusaders: CJ 3; RBA 97
Anthony Cruz: TSS 38
Celia Cruz: LA 36; TSA 3, 11
Cuisillos De Arturo Macias: LA 59; RMS 25
Billy Currington: CS 50
Cursive: IND 48
Cusco: NA 7
Billy Ray Cyrus: CA 59

Da Brat: H100 60; HA 59; RA 33; RBH 32; RP 14; RS 60
Daddy Yankee: LA 69
Da Entourage: RBH 80
Amy Dalley: CS 34
Clint Daniels: CS 56
Tyrone Davis: BL 10
Howie Day: B200 135; HS 3
Kiley Dean: RA 60; RBH 61
Chico DeBarge: RBA 95
Debra: RA 40; RBH 42
Dee Dee: DS 22
Def Leppard: PCA 33
Def Squad: HSS 66; RBH 87; RS 47
Deftones: MO 12; RO 25
Julia Demato: H100 53; HSS 1, 6
Kevin Denney: CSS 8
John Denver: CCA 20
Louie DeVito: B200 182; EA 1, 15; IND 10
Diamond Rio: B200 109; CA 14; CS 5; H100 41; HA 40
Ani DiFranco: IND 13
Celine Dion: B200 13, 180; INT 17; PCA 5, AC 10, 18; DC 37
The Diplomats: B200 52; RBA 12; RBH 73; RS 53
Dirty: RBA 71
Dirty Vegas: EA 25
Disturbed: B200 127; PCA 24; MO 32; RO 7
Dixie Chicks: B200 28; CA 2; CCA 3, 6; INT 7; PCA 8, 26; CSS 2; HSS 11
DJ Kayslay: RA 68; RBH 69
DJ Sammy: EA 17
DMX: H100 95; RA 65; RBH 64
Dominic: TSS 32
Placido Domingo: CL 10
The Donnas: B200 156
doubleDrive: HS 43; RO 26
Dusty Drake: CS 32
Dr. Dre: RBC 11, 16
Dru Hill: B200 194; RBA 55; H100 88; RA 30; RBH 31
Drunknunk: DC 47
Duelo: RMS 37
Duelo Voces Del Rancho: LT 46; RMS 19

Christian Duggins: EA 22
The Early November: INT 21
The Earthquake Institute: HSS 22; RBH 100; RS 14
Easy Star All-Stars: RE 8
Electric Six: DS 17
Valentin Elizalde: LT 36; RMS 13
Elliott: IND 40
Missy "Misdemeanor" Elliott: B200 63; RBA 35; DC 11; DS 20; H100 77; HA 75; RA 27; RBH 26, 86; RP 15; RS 48, 70
Richard Elliott: CJ 2; HS 29
Emerson Drive: CA 49; CS 44
Eminem: B200 38; PCA 9, 25; RBA 22; RBC 3, 10; H100 16, 94; HA 14; RA 32, 64, 75; RBH 33, 65, 76; RP 18, 19; T40 7
Enya: NA 11
Erasure: DS 18
Esteban: NA 3, 4
Evanescence: B200 6; INT 13; A40 13; H100 8; HA 8; MO 3; RO 13; T40 6
Faith Evans: HSS 69; RS 58
Sara Evans: CS 31
Eve: HSS 75; RS 67
Shane Everett: CC 40; HS 50; INT 23
Everything But The Girl: EA 14

Fabulous: B200 29; RBA 14; DS 20; H100 5, 51; HA 5, 50; HSS 48, 56; RA 2, 21; RBH 2, 20; RP 3; RS 23, 55; T40 16
Fantasy: DS 13
Father M.C.: RBA 74
Feel: A40 36
Jose Feliciano: LPS 26; LT 42; TSS 40
Alejandro Fernandez: LA 55; LPS 21; LT 37
Ibrahim Ferrer: HS 23; LA 9; TSA 1; WM 1
Tiziano Ferro: LA 43; LPA 14; LPS 4; LT 6; TSS 7
FFH: B200 154; CC 12
Field Mob: RBA 48; RBH 84; RS 68
Finch: B200 105; MO 20
Fisherspooner: EA 10; DC 31
Five For Fighting: AC 14
The Flaming Lips: B200 174
Fleetwood Mac: B200 14, 112; INT 6; A40 16; AC 12; H100 80
Renee Fleming: CL 15; CX 11
The FlipMode Squad: H100 6; HA 6; HSS 40; RA 3; RBH 3; RP 4; RS 21; T40 15
Floetry: B200 45; RBA 7; H100 27; HA 25; RA 9; RBH 8
Nico Flores Y Su Banda Puro Mazatlan: LT 48; RMS 21
Juan Diego Florez: CL 7
Joseph Fonseca: TSA 15; TSS 11
Foo Fighters: B200 90; H100 73; HA 69; MO 6; RO 10
Fourplay: CJ 20
Foxy Brown: RA 68; RBH 69, 78; RS 43, 69
Mario Frangoulis: CX 6
Frankie J: H100 37; HA 42; HSS 10; RBH 89; RS 11; T40 17
Kirk Franklin: CC 25; GA 6; RBA 69
Free: RA 63; RBH 63
Freeway: B200 113; RBA 30; HSS 43; RA 57; RBH 56, 94; RS 18, 34, 71
Friburn & Urik: DC 27
Bill Frisell: JZ 11
Nelly Furtado: LPS 36

—G—

Kenny G: CJ 4
Juan Gabriel: LT 19; RMS 14
Galactic: CJ 24
Manuel Galban: LA 12; LPA 5; *WM* 2
Gang Starr: HSS 53; RS 37
Garage a Trois: CJ 15
Lillian Garcia: HSS 57
Georgia Mass Choir: *GA* 21
Ghostland: DC 20
Vince Gill: CA 28; CS 37
Billy Gilman: CA 33
Ginuwine: B200 30; RBA 10; H100 20; HA 24; HSS 63; RA 38, 41; RBH 35, 43; RS 38; T40 19
Gisselle: LPS 38
Dana Glover: A40 34; AC 30
Gob: HS 46
Godsmack: B200 19; H100 79; MO 14; RO 3
Goldfrapp: DS 15
Fabian Gomez: LT 26; RMS 7
Good Charlotte: B200 37; PCA 29; H100 56; HA 58; MO 28; T40 29
Goo Goo Dolls: A40 11
Martin L. Gore: EA 3; HS 27; HSS 64
Gotan Project: EA 19
Glenn Gould: CL 9
Joshua Gracin: H100 53; HSS 1, 6
El Gran Combo De Puerto Rico: TSS 4
Nathan Granner: CX 12
El Gran Silencio: LT 19; RMS 14
Natalie Grant: AC 26
Dobie Gray: A40 2; AC 8; H100 28; HA 26; T40 22
Vivian Green: B200 85; RBA 28; DS 8; H100 72; HA 71; HSS 12; RA 25; RBH 25; RS 5
Lee Greenwood: CCA 19; CSS 4
Mary Griffin: DC 18
El Gringo De La Bachata: TSS 37
Josh Groban: B200 68; CX 1, 2; AC 21
Grupo Mojado: HS 22; LA 18; RMA 6
Grupo Montez De Durango: RMS 29
Guns N' Roses: PCA 28
GusGus: DC 46
G-Wiz: RS 29
Nee-Nee Gwynn: HSS 28; RS 6

—H—

Deitrick Haddon: *G4* 12
El Halcón De La Sierra: RMS 32
Darryl Hall John Oates: IND 20; AC 9
Regie Hamm: AC 25
Fred Hammond: *G4* 16
John Hammond: *BL* 15
Jennifer Hanson: CS 51; CSS 7
The Happy Boys: EA 11
Happy Clappers: DC 48
Ben Harper: B200 89
Heather Headley: B200 62; RBA 18; H100 75; HA 72; RA 26; RBH 27
(hed)Planet Earth: RO 32
Pete Heller: DC 40
Hemstock & Jennings: DC 32; DS 7; HSS 37
Jimi Hendrix: PCA 21
Eddy Herrera: TSS 13
Faith Hill: B200 166; CA 22; CCA 21; AC 5, 17; CS 49
Laurny Hill: RBC 23
Hitman Sammy Sam: B200 116; HS 1; RBA 27; H100 90; RA 44; RBH 41; RP 23; RS 45
Darwin Hobbbs: *G4* 28
Loleatta Holloway: DC 24
Los Hombres Calientes: IZ 9
John Lee Hooker: *BL* 8
Mark Ho'Omali Kealii: *WM* 13
Hootie & The Blowfish: A40 27
Hope: DC 41
Hot Boys: B200 164; RBA 46
Hot Hot Heat: HS 40; IND 26; MO 37
Whitney Houston: B200 192; RBA 59; AC 13; DC 23, 43; H100 84; RBH 83
Buck Howdy: INT 9
Charlie Hunter Quintet: CJ 17
Los Huracanes Del Norte: LA 45

—I—

Enrique Iglesias: LA 40; LPA 13; AC 11; LPS 3, 30; LT 4, 49; TSS 26
India: LA 21; TSA 2; DC 3; DS 14; LPS 33; LT 34; TSS 14, 20
India.Arie: RBA 64
Industria Del Amor: LA 64
Insane Clown Posse: IND 47
Inspector: LPS 37
Interpol: HS 41; IND 27
Intocable: LA 7, 37, 41; RMA 5; LT 8; RMS 2, 10
Sharon Isbin: CL 11
Ronald Isley: H100 50; HA 49; RA 17; RBH 18
The Isley Brothers: H100 50; HA 49; RA 17; RBH 18

—J—

Alan Jackson: B200 168; CA 23; CCA 16; CS 11; H100 62; HA 60
Michael Jackson: PCA 32; RBC 14
Jaheim: B200 47; RBA 11; RBC 8; H100 26; HA 22; RA 6, 37; RBH 6, 40
Bishop T.D. Jakes: CC 23; *G4* 4
Etta James: *BL* 12
Jars Of Clay: *CC* 24
Ja Rule: B200 140; RBA 70; T40 35
The Jayhawks: B200 139
Jay-Z: B200 66, 178; RBA 24, 61; RBC 12; H100 23, 33; HA 23, 36; HSS 7, 18; RA 11, 23, 54, 69; RBH 11, 21, 54, 70, 77, 86; RP 9; RS 2, 4, 48, 61, 71
Jazze Pha: RBH 84; RS 68
Jewel: A40 15; H100 63; HA 63; T40 28
Joe: RBH 85
Elton John: B200 101
Jack Johnson: PCA 11
Syleena Johnson: HS 11; RBA 42; HSS 16; RA 46; RBH 48; RS 16
Jolty Green: HSS 44; RS 62
Donell Jones: RBA 82
George Jones: B200 169; CA 24; CC 16; CCA 25
Norah Jones: B200 5; CJ 1; INT 2; A40 21; AC 4
Roy Jones, Jr.: HSS 13; RBH 88; RS 3
Sir Charles Jones: RBA 98
Ronny Jordan: CJ 10
Jose Jose: LA 48; LPA 16
JS: RA 72; RBH 74
Juanes: HS 26; LA 10; LPA 3; LPS 17, 18, 29, 36; LT 45; TSS 39
Cledus T. Judd: B200 130; CA 19, 75; HS 2
The Judds: CCA 18
Julio: LPS 19; LT 33; TSS 24
Jung: DC 41

—K—

Kalmani: DC 38
Israel Kamakawiwo'ole: *WM* 7

Kardinal Offishall: RS 64
John P. Kee: *G4* 19
Toby Keith: B200 35, 124; CA 3, 17, 42; CCA 22; CS 10, 55; H100 54; HA 53
Kellis: H100 98; HSS 31; RA 49; RBH 47; RS 13
Josh Kelley: A40 24
R. Kelly: B200 15; RBA 5; RBC 20, 24; H100 3, 24; HA 3, 20; HSS 16, 25, 32, 41; RA 14, 15, 35; RBH 14, 16, 36; RS 16, 22, 36; T40 1
Kem: B200 181; HS 8; RBA 33; RA 56; RBH 59
Sammy Kershaw: CS 36
Alicia Keys: HSS 75; RS 67
Kid Rock: B200 23; PCA 36; A40 8; AC 22; CS 23; CSS 1; H100 10; HA 15; HSS 2; T40 14
Kidz Bop Kids: B200 64
Killer Mike: B200 128; RBA 40; H100 59; HA 57; HSS 33; RA 22; RBH 24, 90; RP 13; RS 17
Kindred The Family Soul: HS 18; RBA 49; RA 59; RBH 60
Kira: DC 36
Kiana Krali: IZ 2, 4, 21
Alison Krauss & Union Station: B200 155; BG 1, 4; CA 21, 47
Chantal Kreviazuk: HS 14; A40 19
Kumbia Kings: B200 198; EA 18; LA 3, 54; LPA 2, 18; LT 19; RMS 14

—L—

Lagwagon: IND 46
Sonny Landreth: *BL* 4
K.d. lang: IZ 3
Daniel Lanois: B200 187; HS 9; IND 12
Lasgo: DS 11; HSS 72
Kenneth Lattimore: B200 141; RBA 41
Avril Lavigne: B200 34; A40 3, 37; AC 24; H100 32, 64; HA 37, 68; HSS 29; T40 20, 33
Donald Lawrence & The Tri-City Singers: *G4* 25
Raphy Leavitt Y La Selecta: TSA 10
Jaimie Lee: HSS 46; RS 20
Staggie Lee: H100 91; RA 70; RBH 68; RP 25; RS 74
Ute Lemper: CX 15
Alejandro Lerner: LPS 28; LT 44
The Letter M.: RBH 78; RS 69
Gerald Levert: RBA 91; RA 74; RBH 75
Lexx: RS 75
Liberacion: LA 27, 42; RMA 15; RMS 33
Lifehouse: A40 22
Li'l Flip: RBA 94; H100 96; RA 39; RBH 38; RP 24; RS 33, 75
Li'l Jon & The East Side Boyz: B200 69; IND 2; RBA 17; H100 89; HSS 13; RA 34; RBH 34, 88; RP 22; RS 3, 54
Li'l Kim: B200 33; RBA 9; H100 19, 21; HA 17, 21; HSS 39; RA 8, 16; RBH 9, 15; RP 8, 10; RS 27
Li'l Mo: B200 17; RBA 46; H100 5, 51; HA 5, 50; HSS 56; RA 2, 21, 63; RBH 2, 20, 63; RP 3; RS 23; T40 16
Li'l Wytte: IND 34; RBA 63
Alison Limerick: DC 39
Liml-t 21: TSS 31
Limite: LA 49; LT 27; RMS 17, 39
Aaron Lines: CA 67; CS 48
Linkin Park: B200 7; INT 24; PCA 6; H100 38; HA 35; MO 2, 36; RO 2
Live: A40 38; MO 34; RO 36
LL Cool J: B200 190; RBA 81; H100 49; HA 52; RBH 91; RS 73; T40 26
Kimberley Locke: H100 53; HSS 1, 6
Lonestar: CA 44; CS 9; H100 55; HA 54
Loon: H100 98; HSS 31; RA 49; RBH 47, 82; RS 13
Jennifer Lopez: B200 55; RBA 52; DC 45; DS 25; H100 42, 49; HA 43, 52; T40 18, 26
Jeff Lorber: CJ 8
Kandice Love: RBH 91; RS 73
Patty Loveless: BG 10
Rachel Loy: HSS 67
LSG: RBH 82
Ludacris: DC 11; RA 61; RBH 62; RS 70
Lumidee: RA 50; RBH 52
Bobby Lyle: CJ 25
Lynyrd Skynyrd: PCA 38; RO 29

—M—

Yo-Yo Ma: CL 4, 6; CX 10
Madonna: B200 8; INT 3; PCA 34; DC 5; DS 1, 6; H100 71; HSS 3, 34; TSS 22
Magic: RBA 77
Mana: LA 17; LPA 7; LPS 5; LT 7; TSS 29
Mannheim Steamroller: NA 5
Victor Manuelle: TSA 16; LT 39; TSS 1
Marascia: DC 15
Gian Marco: LPS 27; LT 41
Marilyn Manson: HSS 9; MO 29; RO 21
Bob Marley: PCA 11; RBC 2; *RE* 11
Ziggy Marley: B200 151; *RE* 3
Maroon 5: HS 17; A40 20
The Marsalis Family: IZ 15
Billie Ray Martin: DC 21
Brad Martin: CS 52
Ricky Martin: DC 24; LPS 1; LT 1; TSS 5
Mary Mary: *G4* 10; RBC 22
Massive Attack: EA 5
Master P: RS 52
matchbox twenty: B200 46; A40 1; H100 18; HA 18; T40 8
Dave Matthias: EA 24
John Mayer: B200 40, 93; A40 9, 12; AC 19; H100 48; HA 47; T40 38
Martina McBride: B200 79; CA 8; CS 15; H100 78; HA 74
Delbert McClinton: *BL* 6
Donnie McClurkin: B200 111; CC 7; *G4* 1; RBA 45; RBC 21
Brian McComas: CS 26; CSS 5
Paul McCoy: A40 13; H100 8; HA 8; MO 3; RO 13; T40 6
Tim McGraw: B200 61; CA 5; CCA 4, 11, 15; PCA 13; CS 2, 60; H100 30; HA 28
McHayes: CS 54
Brian McKnight: B200 58; RBA 20; RA 42; RBH 44
MercyMe: B200 173; CS 18, 36
Jo Dee Messina: CS 21
Metallica: PCA 17
Luis Miguel: LA 72
Glenn Miller: IZ 7
Steve Miller Band: PCA 43
Millie: LPS 10; LT 15
Vernessa Mitchell: DC 42
Mobb Deep: B200 41; IND 1; RBA 13; RBH 81; RS 56
Molotov: LA 50; LPA 17
Monchy & Alexandra: TSA 7
Monica: H100 36; HA 34; HSS 61; RA 13; RBH 13; RS 19
The Monkees: B200 51
Daniel Montenegro: CX 12
Pablo Montero: LA 52; LPS 16; LT 20
Dr. Ed Montgomery: *G4* 9; HS 34; IND 22
Montgomery Gentry: B200 179; CA 25; CS 16; CSS 3; H100 74; HSS 20
Chante Moore: B200 141; RBA 41
Allison Moore: CS 23; CSS 1; H100 10; HA 15; HSS 2
Beny More: TSS 33
Willie Moreno Y Su Orquesta: TSS 35

Craig Morgan: B200 152; CA 20; HS 6; IND 4; CS 14
Morgan Heritage: *RE* 13
Van Morrison: PCA 23
Lou Mosley: RBA 72; HSS 24; RBH 95; RS 10
Brandy Moss-Scott: HSS 35; RBH 93; RS 9
Mo Thugs: HSS 19; RBH 98; RS 7
Jason Mraz: B200 103; A40 7; H100 70; HA 67; T40 34
Mr. Cheeks: RBA 88; H100 21; HA 21; HSS 39, 42; RA 16, 62; RBH 15, 55, 85; RP 10; RS 15, 27
Ms. Dynamite: HS 35
Mudvayne: B200 138; RO 19
Anne Murray: CA 50
Keith Murray: HSS 66; RBH 87; RS 47
Musiq: RA 47; RBH 49
Anne-Sophie Mutter: CL 12

—N—

NAAM Brigade: RBA 100
Nas: B200 81; RBA 36; DS 25; H100 13; HA 12; RA 7, 68; RBH 7, 69; RP 7; T40 31
Nate Dogg: H100 2; HA 2; RA 1; RBH 1; RP 1; T40 11
Frankie Negron: TSA 17; TSS 21
Nelly: B200 42; RBA 32; H100 86; RA 43; RBH 39; RP 20; RS 57
Willie Nelson: B200 188; CA 26, 55, 56, 72; CCA 9, 24; CS 10; H100 54; HA 53
Aaron Neville: *G4* 15
Newsboys: B200 95; CC 5
Joe Nichols: B200 123; CA 16; CS 13, 41; H100 66; HA 62
Nickel Creek: BG 3; CA 38; IND 25
Nirvana: B200 196
The Nitty Gritty Dirt Band: BG 7
Nivea: RBA 66
No Doubt: B200 167; A40 32
Noelia: LPS 6; LT 5; RMS 34; TSS 19
Nichole Nordeman: CC 31; HS 36
Smokie Norful: B200 193; *G4* 3; HS 10; HSS 21; RS 25
Nothingface: HS 16; IND 14
The Notorious B.I.G.: RBC 13, 18
Les Nubians: B200 104; RBA 19

—O—

Mark O'Connor's Hot Swing Trio: IZ 16
Sinead O'Connor: DC 20
Daniel O'Donnell: *WM* 8, 9
Janusz Olejniczak: CL 2
Yoko Ono: DC 9; DS 9; HSS 58
Opera Babes: CX 4
Opeth: HS 44; IND 28
Roy Orbison: CCA 23
Mauricio O'Reilly: CX 12
Stacie Orrico: B200 107; CC 6; H100 65; HA 70; T40 32

—P—

Brad Paisley: CA 46; CS 25
Los Palominos: LA 46
Palomo: LA 68, 70; LT 11; RMS 4
Panjabi MC: DS 4; H100 33; HA 36; HSS 7; RA 23; RBH 21; RS 2
Paolo Conte: *WM* 15
Papa San: *RE* 10
Twila Paris: CC 32
Dolly Parton: BG 9
Jaco Pastorius: IZ 22
Pastor Troy: HSS 13; RBH 88; RS 3
Tedd Patterson: DC 40
Sean Paul: B200 16; RBA 8; *RE* 1; H100 1; HA 1; HSS 50; RA 4; RBH 4; RP 2; RS 32; T40 3
Laura Pausini: DC 8
Luciano Pavarotti: CL 10
P. Diddy: RBH 92; T40 37
Pearl Jam: HSS 65
Peedi Crakk: HSS 43; RA 57; RBH 56; RS 18, 34
Jennifer Pena: LPS 14; LT 9; TSS 9
Dottie Peoples: *G4* 18; RBA 68
Amanda Perez: B200 83; RBA 43; H100 25; HA 29; T40 13
Franky Perez: A40 26
Perpetuous Dreamer: DC 14
Pesado: RMS 40
Pet Shop Boys: DC 19
Kelly Joe Phelps: *BL* 14
Phillips, Craig And Dean: CC 37; HS 47
Pink: B200 120; HSS 47
Pink Floyd: PCA 3, 42
Alexandre Pires: LA 22; LPA 8; LPS 2; LT 2; TSS 3
John Pizzarelli: IZ 17
P.O.D.: CC 34; MO 17; RO 22
El Poder Del Norte: LA 32; RMA 20
Point Of Grace: B200 184; CC 19
Poison: PCA 30
Pooh And The Young Inspirations: *G4* 26
The Postal Service: EA 8; IND 35
The Potter's House Mass Choir: CC 23; *G4* 4
Powerman 5000: RO 16
Julio Preciado Y Su Banda Perla Del Pacifico: LA 75; RMS 28
Presence: RO 37
Elvis Presley: B200 125; CA 18
Lisa Marie Presley: B200 24; INT 19; A40 18; T40 40
Kelly Price: B200 10; RBA 2; RA 66; RBH 66
Rachel Proctor: CS 57
Pronti: DC 38
Prosperity: *G4* 23
Puddle Of Mudd: B200 195; A40 40
Puretone: DC 26

—Q—

Q Tip: HSS 49; RS 30
Queen: PCA 19
Queens Of The Stone Age: B200 118; MO 13, 18; RO 35
A.B. Quintanilla III: B200 198; LA 3; LPA 2; LT 19; RMS 14
RA: HS 37
Racket City: RS 28
Radiohead: MO 23
Rascal Flatts: B200 94; CA 12; CCA 2; PCA 7; CS 8; H100 57; HA 55
Carmen Rasmusen: H100 53; HSS 1, 6
Res Razos: LA 19; RMA 11; RMS 26
Red Hot Chili Peppers: B200 82; H100 83; MO 10; RO 31
Redman: HSS 17
Los Rehenes: LA 29; RMA 17
Reina: DS 23
Relient K: B200 172; CC 17
Revis: MO 22; RO 15
Lionel Richie: B200 76; RBA 84
The Riddler: EA 7; IND 30
Los Rieleros Del Norte: HS 48; LA 16; RMA 9; RMS 22
LeAnn Rimes: CA 51; CS 46; CSS 9, 10; DC 34
Jenni Rivera: LA 56
Jerry Rivera: LPS 34; LT 28; TSS 6
Charlie Robison: CS 58
Lourdes Robles: LPS 39
The Roc Project: DC 30; DS 10; HSS 59
Daniel Rodriguez: CX 14
Roez Boyz: HSS 38; RBH 99; RS 12
The Rolling Stones: B200 132

—U—

Uncle Kracker: B200 157; A40 2; AC 8; H100 28; HA 26; T40 22
Underworld: DC 50
Unloco: RO 28
Keith Urban: B200 87; CA 10; CS 6; H100 46; HA 45
Adolfo Urias Y Su Lobo Norteno: LT 38; RMS 8, 16
The Used: B200 177; MO 31

—V—

Valeria: HSS 70
Luther Vandross: PCA 40; RBA 89; RBC 4; RA 67; RBH 67
Paul Van Dyk: EA 23; DC 32; DS 7; HSS 37
Ramon Vargas: CL 5
Phil Vassar: CA 48; CS 45
Stevie Ray Vaughan And Double Trouble: *BL* 3
Jaci Velasquez: B200 158; CC 13; LA 26; LPA 10; LPS 13; LT 23; TSS 27
Venus Hum: DC 6
Marcus Viana: TSS 25
Johnny Vicious: EA 4; HS 33; IND 21
Rhonda Vincent: BG 2, 13; CA 30; HS 19
David Vinson: EA 12; IND 43; *WM* 5
Carlos Vives: TSA 18

—W—

The Waiters: PCA 1; RBC 2; *RE* 11
Clay Walker: CS 40
Hezekiah Walker & The Love Fellowship Crusade Choir: *G4* 11; RBA 99
The Warren Brothers: CS 33
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Kim Waters: CJ 18
Muddy Waters: *BL* 8
Russell Watson: CX 8
Jimmy Wayne: CS 12; H100 68; HA 64
Weekend Players: DC 1
Kirk Whalum: CJ 21; *G4* 38
The White Stripes: B200 18, 150; INT 8; MO 5
Widespread Panic: B200 143
Dar Williams: HS 39
Doug Williams: *G4* 27
Hank Williams: CCA 12
Hank Williams Jr.: CCA 13
Lucinda Williams: B200 53; INT 10
Melvin Williams: *G4* 27
Pharrell Williams: H100 11; HA 10; HSS 49, 60; RA 5, 69; RBH 5, 70; RP 5; RS 30, 41, 64; T40 24
Robbie Williams: A40 35
Mark Wills: CA 41; CS 18, 35
Cassandra Wilson: IZ 23
Charles Wilson: H100 11; HA 10; HSS 60; RA 5; RBH 5; RP 5; RS 41; T40 24
Mario Winans: HSS 42; RA 62; RBH 55; RS 15
George Winston: NA 6, 9
Stevie Wonder: B200 197
Wayne Wonder: B200 99; RBA 37; *RE* 2; H100 12; HA 11; RA 18; RBH 19; RP 11; T40 12
Darryl Worley: B200 20; CA 1; CS 1; H100 34; HA 32
Danny Wright: NA 12
Wynonna: CS 42

—Y—

Yanni: B200 121; NA 1, 2
Yardbirds: IND 37
Yeah Yeah Yeahs: B200 67
Yang Yang Twins: H100 89; RA 34; RBH 34; RP 22; RS 54
Yo La Tengo: HS 25; IND 19
Pete Yorn: B200 50; MO 39
Chris Young: RS 34
Young Blaze: HSS 46; RS 20

—Z—

Z-Ro: RBA 57

—SOUNDTRACKS—

8 Mile: B200 60; RBA 56; STX 4
American Idol Season 2: All-Time Classic American Love Songs: B200 2; INT 14; STX 1
Bend It Like Beckham: *WM* 3
Blue Collar Comedy Tour: The Movie: CA 43
Bringing Down The House: RBA 51; STX 20
Chicago: B200 27; INT 18; STX 3
Coyote Ugly: CCA 17
Cradle 2 The Grave: B200 117; RBA 44; STX 7
Daredevil: The Album: B200 96; STX 6
Disney's Lilo & Stitch: STX 13
Down From The Mountain: BG 15
Drumline: STX 17
Dysfunktional Family: B200 163; IND 6; RBA 23; STX 10
Frida: LA 30; RMA 18; *WM* 4
Holes: B200 134; STX 8
House Of 1000 Corpses: STX 12
iAmigos X Siempre: LA 47; LPA 15
Lizzie McGuire: B200 88; STX 5
The Lizzie McGuire Movie: B200 9; STX 2
The Lord Of The Rings: The Two Towers: STX 23
Mamma Mia!: PCA 35
A Mighty Wind: The Album: STX 21
Moulin Rouge: STX 16
Nashville Star: The Finalists: CA 34; STX 18
O Brother, Where Art Thou?: CCA 5; PCA 18; STX 9
Paid In Full: RBA 87
Queen Of The Damned: STX 25
Shrek: STX 19
Spirit: Stallion Of The Cimarron: STX 22
Sweet Home Alabama: STX 14
A Walk To Remember: STX 15
What A Girl Wants: B200 171; STX 11
XXX: STX 24

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MAY 17 2003				Billboard® MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		Artist
			TITLE	IMPRINT/PROMOTION LABEL	
1	3	16	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
2	1	10	SOMEWHERE I BELONG	WARNER BROS.	Linkin Park
3	2	17	BRING ME TO LIFE	WIND-UP	Evanescence Featuring Paul McCoy
4	4	22	HEADSTRONG	WARNER BROS.	Trapt
5	5	11	SEVEN NATION ARMY	THIRD MAN/V2	The White Stripes
6	6	5	TIMES LIKE THESE	ROSSELL/RCA/RMG	Foo Fighters
7	8	5	PRICE TO PLAY	FLU/ELKTRA/EEG	Staind
8	9	14	SEND THE PAIN BELOW	EPIC	Chevelle
9	7	14	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI
10	10	21	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
11	11	12	IN THIS DIARY	COLUMBIA	The Ataris
12	22	3	MINERVA	MAVERICK/REPRISE	Deftones
13	16	6	GO WITH THE FLOW	INTERSCOPE	Queens Of The Stone Age
14	12	14	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
15	13	10	THE HELL SONG	ISLAND/DJMG	Sum 41
16	15	8	STUPID GIRL	FLU/GEFFEN/INTERSCOPE	Cold
17	18	3	SLEEPING AWAKE	MAVERICK/REPRISE	P.O.D.
18	14	32	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
19	19	9	DRIVEN UNDER	WIND-UP	Seether
20	17	18	WHAT IT IS TO BURN	DRIVE-THRU/MCA	Finch
21	21	5	REST IN PIECES	ISLAND/DJMG	Saliva
22	25	5	CAUGHT IN THE RAIN	EPIC	Revis
23	30	2	THERE THERE	CAPITOL	Radiohead
24	27	6	THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
25	28	4	THE SCIENTIST	CAPITOL	Coldplay
26	23	8	CRAZY BEAT	PARLOPHONE/VIRGIN	Blur
27	29	7	MINE	VELVET HAMMER/ATLANTIC	Taproot
28	26	16	THE ANTHEM	DAYLIGHT/EPIC	Good Charlotte
29	32	3	MOBSCENE	NOTHING/INTERSCOPE	Marilyn Manson
30	35	2	BOTTOM OF A BOTTLE	LAVA	Smile Empty Soul
31	24	14	BURIED MYSELF ALIVE	REPRISE	The Used
32	33	20	REMEMBER	REPRISE	Disturbed
33	31	25	CLOCKS	CAPITOL	Coldplay
34	36	3	HEAVEN	RADIOACTIVE/MCA	Live
35	40	1	ANCHOR	RCA/RMG	Cave In
36	NEW	1	FAINT	WARNER BROS.	Linkin Park
37	39	2	BANDAGES	SUB POP/SIRE/REPRISE	Hot Hot Heat
38	34	22	SWING, SWING	DOBHOUSE/DREAMWORKS	The All-American Rejects
39	NEW	1	COME BACK HOME	COLUMBIA	Pete Yorn
40	37	5	BLINDED (WHEN I SEE YOU)	ELEKTRA/EEG	Third Eye Blind

MAY 17 2003				Billboard® ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		Artist
			TITLE	IMPRINT/PROMOTION LABEL	
1	1	21	BEAUTIFUL	RCA/RMG	Christina Aguilera
2	2	32	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
3	3	33	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
4	4	18	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
5	5	36	CRY	WARNER BROS.	Faith Hill
6	6	55	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
7	8	53	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
8	11	9	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray
9	7	18	FOREVER FOR YOU	U-WATCH	Daryl Hall John Oates
10	16	1	HAVE YOU EVER BEEN IN LOVE	EPIC	Celine Dion
11	13	1	HERO	INTERSCOPE	Enrique Iglesias
12	10	8	PEACEKEEPER	REPRISE	Fleetwood Mac
13	12	12	TRY IT ON MY OWN	ARISTA	Whitney Houston
14	9	78	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
15	18	5	IF YOU'RE NOT THE ONE	ISLAND/DJMG	Daniel Bedingfield
16	15	11	DON'T DREAM IT'S OVER	SQUINT-CURB/REPRISE	Sixpence None The Richer
17	19	4	ONE	WARNER BROS.	Faith Hill
18	14	16	I DROVE ALL NIGHT	EPIC	Celine Dion
19	21	22	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
20	20	1	COME WITH ME (LULLABY)	ATLANTIC	Phil Collins
21	17	18	YOU'RE STILL YOU	143/REPRISE	Josh Groban
22	23	13	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
23	30	2	FOREVER AND FOR ALWAYS	MERCURY/DJMG	Shania Twain
24	22	15	I'M WITH YOU	ARISTA	Avril Lavigne
25	25	18	BABIES	REFUGEE/UNIVERSAL SOUTH	Regie Hamm
26	27	9	NO SIGN OF IT	CURB	Natalie Grant
27	26	10	SEPTEMBER GRASS	COLUMBIA	James Taylor
28	29	7	THEY CAN'T TAKE THAT AWAY FROM ME	J/RMG	Rod Stewart
29	NEW	1	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
30	24	11	THINKING OVER	DREAMWORKS	Dana Glover

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 modern rock stations, 91 adult contemporary stations and 85 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 258 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 bulletted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

MAY 17 2003				Billboard® MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		Artist
			TITLE	IMPRINT/PROMOTION LABEL	
1	1	16	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
2	2	10	SOMEWHERE I BELONG	WARNER BROS.	Linkin Park
3	3	14	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
4	4	30	HEADSTRONG	WARNER BROS.	Trapt
5	5	11	PRICE TO PLAY	FLU/ELKTRA/EEG	Staind
6	7	15	SEND THE PAIN BELOW	EPIC	Chevelle
7	6	21	REMEMBER	REPRISE	Disturbed
8	8	33	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
9	11	7	THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
10	9	16	TIMES LIKE THESE	ROSSELL/RCA/RMG	Foo Fighters
11	10	42	FINE AGAIN	WIND-UP	Seether
12	12	10	REST IN PIECES	ISLAND/DJMG	Saliva
13	13	10	BRING ME TO LIFE	WIND-UP	Evanescence Featuring Paul McCoy
14	15	10	STUPID GIRL	FLU/GEFFEN/INTERSCOPE	Cold
15	16	11	CAUGHT IN THE RAIN	EPIC	Revis
16	17	7	FREE	DREAMWORKS	Powerman 5000
17	14	33	ALWAYS	ISLAND/DJMG	Saliva
18	20	6	STILLBORN	SPT/RE	Black Label Society
19	18	30	NOT FALLING	EPIC	Mudvayne
20	21	9	DRIVEN UNDER	WIND-UP	Seether
21	22	3	MOBSCENE	NOTHING/INTERSCOPE	Marilyn Manson
22	26	3	SLEEPING AWAKE	MAVERICK/REPRISE	P.O.D.
23	23	8	MINE	VELVET HAMMER/ATLANTIC	Taproot
24	24	11	SKIN	HOLLYWOOD	Breaking Benjamin
25	31	2	MINERVA	MAVERICK/REPRISE	Deftones
26	28	7	IMPRINT	ROADRUNNER/DJMG	doubleDrive
27	32	5	FLY FROM THE INSIDE	ATLANTIC	Shine Down
28	29	9	FAILURE	MAVERICK/REPRISE	Unloco
29	34	4	RED WHITE AND BLUE	SANCTUARY	Lynyrd Skynyrd
30	25	24	DOWN	ELEKTRA/EEG	Socialburn
31	33	20	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
32	27	14	BLACKOUT	VOLCANO/JIVE	(hed)Planet Earth
33	30	8	MAKE UP YOUR MIND	604/ROADRUNNER/DJMG	Theory Of A Deadman
34	37	2	BOTTOM OF A BOTTLE	LAVA	Smile Empty Soul
35	36	3	GO WITH THE FLOW	INTERSCOPE	Queens Of The Stone Age
36	39	2	HEAVEN	RADIOACTIVE/MCA	Live
37	RE-ENTRY	1	TONZ OF FUN	CURB	Presence
38	38	26	WEATHERED	WIND-UP	Creed
39	RE-ENTRY	1	FIRING LINE	PEACH/SANCTUARY	The Allman Brothers Band
40	35	10	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI

MAY 17 2003				Billboard® ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		Artist
			TITLE	IMPRINT/PROMOTION LABEL	
1	1	14	UNWELL	ATLANTIC	matchbox twenty
2	2	16	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray
3	3	24	I'M WITH YOU	ARISTA	Avril Lavigne
4	4	24	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
5	5	23	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
6	6	17	CLOCKS	CAPITOL	Coldplay
7	8	12	THE REMEDY (I WON'T WORRY)	ELEKTRA/EEG	Jason Mraz
8	7	25	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
9	9	16	WHY GEORGIA	AWARE/COLUMBIA	John Mayer
10	11	5	CALLING ALL ANGELS	COLUMBIA	Train
11	10	11	SYMPATHY	WARNER BROS.	Goo Goo Dolls
12	12	40	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
13	14	7	BRING ME TO LIFE	WIND-UP	Evanescence Featuring Paul McCoy
14	13	33	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
15	15	4	INTUITION	ATLANTIC	Jewel
16	16	8	PEACEKEEPER	REPRISE	Fleetwood Mac
17	17	22	BEAUTIFUL	RCA/RMG	Christina Aguilera
18	18	11	LIGHTS OUT	CAPITOL	Lisa Marie Presley
19	20	10	IN THIS LIFE	COLUMBIA	Chantal Kreviazuk
20	19	7	HARDER TO BREATHE	DCTONE/J/RMG	Maroon 5
21	21	1	COME AWAY WITH ME	BLUE NOTE/VIRGIN	Norah Jones
22	23	1	TAKE ME AWAY	DREAMWORKS	Lifhouse
23	27	1	IF YOU'RE NOT THE ONE	ISLAND/DJMG	Daniel Bedingfield
24	26	1	AMAZING	HOLLYWOOD	Josh Kelley
25	37	2	MR. BARTENDER (IT'S SO EASY)	ATLANTIC	Sugar Ray
26	29	4	SOMETHING CRAZY	LAVA	Franky Perez
27	24	9	INNOCENCE	ATLANTIC	Hootie & The Blowfish
28	30	3	BLINDED (WHEN I SEE YOU)	ELEKTRA/EEG	Third Eye Blind
29	22	31	MISUNDERSTOOD	ISLAND/DJMG	Bon Jovi
30	28	15	DON'T DREAM IT'S OVER	SQUINT-CURB/REPRISE	Sixpence None The Richer
31	35	2	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
32	25	19	RUNNING	INTERSCOPE	No Doubt
33	32	13	YOUR MISTAKE	SIXTHMAN	Sister Hazel
34	34	4	RAIN	DREAMWORKS	Dana Glover
35	31	9	FEEL	VIRGIN	Robbie Williams
36	33	6	GOT YOUR NAME ON IT	CURB	Feel
37	39	2	LOSING GRIP	ARISTA	Avril Lavigne
38	NEW	1	HEAVEN	RADIOACTIVE/MCA	Live
39	40	2	ROCK YOUR BODY	JIVE	Justin Timberlake
40	38	22	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd

MAY 17 2003				Billboard® TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		Artist
			TITLE	IMPRINT/PROMOTION LABEL	
1	1	11	IGNITION	R. KELLY	JIVE
2	2	9	ROCK YOUR BODY	JUSTIN TIMBERLAKE	JIVE
3	5	8	GET BUSY	SEAN PAUL	VPI/ATLANTIC
4	3	15	IN DA CLUB	50 CENT	SHADY/AFTERMATH/INTERSCOPE
5	4	14	WHEN I'M GONE	3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG
6	7	5	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY	WIND-UP
7	6	7	SING FOR THE MOMENT	EMINEM	WEB/AFTERMATH/INTERSCOPE
8	8	11	UNWELL	MATCHBOX TWENTY	ATLANTIC
9	12	7	FIGHTER	CHRISTINA AGUILERA	RCA/RMG
10	11	8	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	ISLAND/DJMG
11	14	5	21 QUESTIONS	50 CENT FEATURING NATE DOGG	SHADY/AFTERMATH/INTERSCOPE
12	18	7	NO LETTING GO	WAYNE WONDER	GREENSLEEVES/VPI/ATLANTIC
13	9	16	ANGEL	AMANDA PEREZ	UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
14	10	22	PICTURE	KID ROCK FEATURING SHERYL CROW	LAVA/ATLANTIC
15	19	6	I KNOW WHAT YOU WANT	BUSTA RHYMES & MARIAH CAREY	J/MONARC/RMG/DJMG
16	16	5	CAN'T LET YOU GO	FABOLOUS FEATURING MIKE SHOREY & LIL' MO	DESERT STORM/ELEKTRA/EEG
17	17	7	DON'T WANNA TRY	FRANKIE J	COLUMBIA
18	20	4	I'M GLAD	JENNIFER LOPEZ	EPIC
19	15	9	HELL YEAH	GINUWINE FEATURING BABY	EPIC
20	13	24	I'M WITH YOU	AVRIL LAVIGNE	ARISTA
21	22	8	CLOCKS	COLDPLAY	CAPITOL
22	27	6	DRIFT AWAY	UNCLE KRACKER FEAT. DOBIE GRAY	LAVA
23	21	20	MISS YOU	AALIYAH	BLACKGROUND/UNIVERSAL/UMRG
24	26	7	BEAUTIFUL	SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON	DOGGYSTYLE/PRIORITY/CAPITOL
25	28	11	BIG YELLOW TAXI	COUNTING CROWS FEAT. VANESSA CARLTON	GEFFEN/INTERSCOPE
26	23	21	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J	EPIC
27	33	2	MISS INDEPENDENT	KELLY CLARKSON	RCA/RMG
28	31	3	INTUITION	JEWEL	ATLANTIC
29	24	8	THE ANTHEM	GOOD CHARLOTTE	DAYLIGHT/EPIC
30	29	11	HOW YOU GONNA ACT LIKE THAT	TYRESE	J/RMG
31	25	6	I CAN	NAS	ILL WILL/COLUMBIA
32	32	3	STUCK	STACIE ORRICO	FOREFRONT/VIRGIN
33	30	4	LOSING GRIP	AVRIL LAVIGNE	ARISTA
34	36	3	THE REMEDY (I WON'T WORRY)	JASON MRAZ	ELEKTRA/EEG
35	34	20	MESMERIZE	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/DJMG
36	37	26	BEAUTIFUL	CHRISTINA AGUILERA	RCA/RMG
37	35	22	BUMP, BUMP, BUMP	B2K & P. DIDDY	T.U.S./EPIC
38	38	2	WHY GEORGIA	JOHN MAYER	AWARE/COLUMBIA
39	NEW	1	CALLING ALL ANGELS	TRAIN	COLUMBIA
40	NEW	1	LIGHTS OUT	LISA MARIE PRESLEY	CAPITOL

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 18
21 **ANSWERS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 63
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/I Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 42
4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I Brasco, ASCAP), WBM, H100 51; RBH 20
63/64 (Green Teeth, ASCAP) RBH 99
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 32
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 62
A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, RBH 90
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, ASCAP/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP/EMI April, ASCAP), HL, H100 49
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 84
ALL LIFE LONG (Felecia's All Good, ASCAP/Layzie Bone, ASCAP/It's Platinum Brother, ASCAP) RBH 98
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Chertreyre, BMI/Neofomat, STIM/Appley, ASCAP/BMG Songs, ASCAP), HL, H100 100
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 14
ALRIGHT (Efortoeoe, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 94
ALUCINADO (EMI Blackwood, BMI) LT 6
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 91
AMERICAN LIFE (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, WBM, H100 71
ANGEL (Powerhouse, BMI/EMI Blackwood, BMI), HL, H100 25
THE ANTHEM (EMI April, ASCAP/21:1, ASCAP/Vegan Boy, ASCAP), HL, H100 56
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 29
AY! PAPAÇITO (UY! DADDY) (Iron Tigga, BMI/EMI Blackwood, BMI) LT 27

-B-

BACK IN THE DAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL/WBM, RBH 86
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 31
BAILA CASANOVA (Ledian, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI) LT 40
THE BATTLE IS THE LORD'S (Schaef, SESAC/Walker And Associates, SESAC) RBH 79
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 5
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 44
BEER FOR MY HORSES (Theoke Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 10; H100 54
BEWARE OF THE BOYS (MUNDIANO TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, H100 33; RBH 21
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 3; H100 43
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 47
A BOY LIKE YOU (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Univer-sal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 47
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 Breton, SACEM), HL/WBM, H100 99
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI) H100 8
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blackbird, ASCAP/Hardwood Acres, BMI), HL, CS 13; H100 66
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 80

-C-

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 5; RBH 2
CAN'T STOP (Moebetoblame, BMI) H100 83
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 81
CASI (Yami, BMI) LT 43
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 25
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 5
CLOCKS (BMG Songs, ASCAP), HL, H100 29
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 75
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, RBH 37
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 15; H100 78
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 29
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 55

-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 57
LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 33
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 11
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 21
DIPSET ANTHEM (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Irving, BMI/Warner-Tamerlane, BMI), HL, RBH 73
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 49
DONT'WANNATRY (SoulSick Muzik, BMI/Logictone, BMI) H100 37; RBH 89
DOUBLE SHOTS (P. Noyd, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Honey-comb Hideout, ASCAP) RBH 81
DRIFT AWAY (Almo, ASCAP), HL, H100 28

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Errro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 72; RBH 25
EN CUERPO Y ALMA (Elix, ASCAP) LT 15
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 9
ENTREGA TOTAL (EMI Blackwood, BMI) LT 20
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 23; RBH 11
EXCUSE ME MISS AGAIN (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 77

-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), HL/WBM, RBH 40
FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 60
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 40
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 22
FLIPSIDE (Efortoeoe, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 56
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 27
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 70

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 39
GET BUSY (EMI April, ASCAP), HL, H100 1; RBH 4
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, H100 82; RBH 30
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColiPark, BMI/DWC, BMI) H100 89; RBH 34
GIRL ALL THE BAD GUYS WANT (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WBM, H100 87
GIRLFRIEND (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 69; RBH 28
GOD BLESS THE U.S.A. (Songs Of Universal, BMI/Univer-sal-Songs Of PolyGram International, BMI), WBM, H100 53
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 1; H100 34
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 52
HEAD TO TOE (Scodie Mac, BMI/Organized Noize, BMI) RBH 96
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 20; RBH 35
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 28

HEY MR. PRESIDENT (Sony/ATV Tree, BMI), HL, CS 33
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 I. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 92
HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 71
HOW YOU GONNA ACT LIKE THAT (Zovetion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-it, BMI), HL, H100 14; 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 98; RBH 47
HOY ES ADIOS (Migrant, BMI/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Univer-sal Musica, ASCAP) LT 44

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 5; H100 41
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 13; RBH 7

I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 53
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 74
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 58
IF YOU LET ME (Stone Age, BMI) RBH 95
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 17
IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 37; RBH 16
I GOT 'CHA MA (Blunts, Guns And Funds, ASCAP/Sol-dierz Touch, ASCAP/DJ Inv, 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 6; RBH 3
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 Dooogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 88; RBH 31

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 42
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 32
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 4; RBH 12
I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 78
IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Con-trol, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 60; RBH 32
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP) RBH 43
INTUITION (Wiggly Tooth, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 63
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 57
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 54
I WANT MY MONEY BACK (WB, ASCAP/Gravitrion, SESAC/Bluewater, SESAC), HL/WBM, CS 36
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 75; RBH 27

-J-

THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, BMI/EMI Blackwood, BMI), HL/WBM, H100 21; RBH 15
JUST FRIENDS (Ghetto Pop 2000, ASCAP/EMI April, ASCAP/2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP), HL/WBM, RBH 82

-K-

KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 22

-L-

LAMENTO (Estefan, ASCAP) LT 41
THE LETTER (ALMOST HOME) (Pickled Jed, BMI) CS 56
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 96; RBH 38
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 31
LO QUE YO TUVE CONTIGO (Lvi, ASCAP)/JKMC, ASCAP/Universal-MCA, ASCAP) LT 42
LOSING GRIP (Almo, ASCAP/Avril Lavigne, ASCAP/Blue Iron Gate, ASCAP/EMI April, ASCAP), HL, H100 64
LOVE CALLS (Kem, BMI) RBH 59
LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 48
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 59
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Lajapo, ASCAP/Songs Of Universal, BMI/Sense-less, BMI/Fox Film, BMI/TCE, ASCAP), HL/WBM, RBH 46
LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic Music, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 34
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 17
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 8; H100 57

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C.E. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP), HL/WBM, H100 19; RBH 9
MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Copyright Control/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Keybeats, ASCAP/E Beats, ASCAP), HL/WBM, RBH 61
MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT 45
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, H100 85
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 7
ME FALTA VALOR (Bello Musical, BMI) LT 24
MICHELALA (Copyright Control) LT 46
MI SOLDADO (TN Ediciones, BMI) LT 30
MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control) H100 61
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 15; RBH 17

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 Pirimmer, ASCAP), HL, CS 9; H100 55

-N-

NEVER LEAVE YOU - UH OOOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) RBH 52
NEVER SCARED (Bonecrusher, ASCAP) H100 59; RBH 24
NINA AMADA MIA (SACM Latin, ASCAP) LT 37
NOCHES ETERNAS (Peer Int'l., BMI) LT 48
NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 23
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 12; RBH 19
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 19

-O-

ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 32
ONE OF THOSE DAYS (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Song Paddock, ASCAP) CS 52
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 44

-P-

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Igle-sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 4
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), HL, RBH 65
PEACEKEEPER (Now Sounds, ASCAP) H100 80
PEQUENA Y FRAGIL (SADAIC Latin, BMI) LT 35
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 23; H100 10
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby 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 86; RBH 39
POR AMOR (Peer Int'l., BMI) LT 31
PRICE TO PLAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 67
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 58; RBH 23
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irv-ing, BMI), HL/WBM, H100 26; RBH 6
P***CAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, H100 77; RBH 26

-Q-

QUEDATE CALLADA (Edimonsa, ASCAP) LT 18
QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/El.P.P., BMI/Sonido Azulado, BMI) LT 17
QUE PENA (Maximo Aguirre, BMI) LT 50
A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 13
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 49

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 6; H100 46
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 60
RED DIRT ROAD (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Showbilly, BMI), HL, CS 24
THE REMEDY (I WON'T WORRY) (God Eyed, ASCAP/BsM, 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 70
RIGHT THURM (Trak Starz, ASCAP) H100 97; RBH 51
ROCK WIT U (AWWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BMI), WBM, H100 35; RBH 22
ROCK YOUR BABY (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 55
ROCK YOUR BODY (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 7; RBH 45
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) H100 91; 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 27; RBH 8
SEDUCEME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 34
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 76
SERAN SUS OJOS (Fonomusic, SESAC) LT 38
SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 41
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/KCG, ASCAP/Massabelle, BMI) CS 2; H100 30
SHOULD, WOULD, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-it, BMI/Antonio Dixon's Muzik, ASCAP/EMI April, ASCAP) RBH 44
SIGNS OF LOVE MAKIN' (Zovetion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP), HL, RBH 72
SING FOR THE MOMENT (Ensign, BMI/Eight Mile Style, BMI/Mosaic Music, BMI), HL, H100 16
EL SINVERGUENZA (Flamingo, BMI) LT 10
SITE DIJERON (VMR, ASCAP) LT 25
SNAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 24; RBH 14
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun-ningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 36; RBH 13
SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 37
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 38
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 16; H100 74
STARTING WITH ME (Heavenly Tunes, BMI) RBH 93
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 12; H100 68
STEP DADDY (BDB, 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 Hipsanic, ASCAP/Anthrphil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamer-lane, BMI), HL/WBM, H100 93; RBH 53
STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP), HL, RBH 54
STRAIGHT OUT OF LINE (Meeengya Music, ASCAP/Universal, ASCAP), WBM, H100 79
STUCK (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), HL/WBM, H100 65
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 46
SUPER B-OY PIMPIN' (SizemicSounds, BMI) RBH 100

SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 94; RBH 76

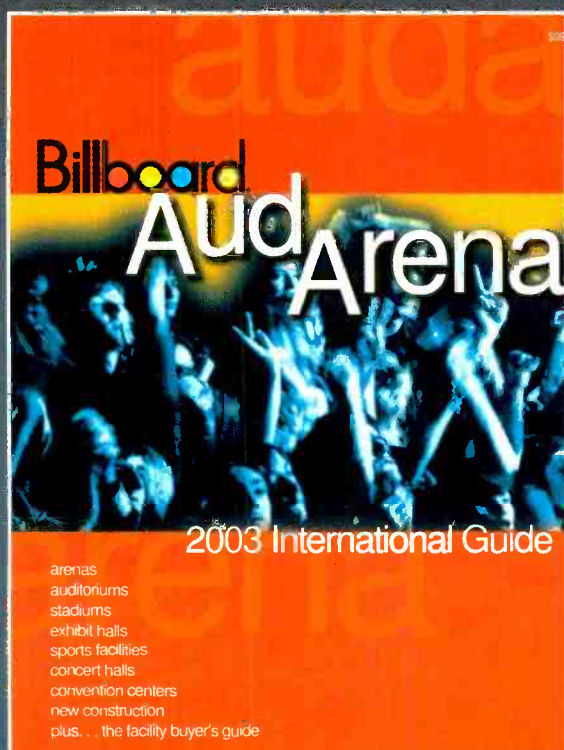
-T-

TAL VEZ (Muziekuitgeverij Artemis BV, BMI) LT 1
TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 22
TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 16
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 11; H100 62
THAT GIRL (Jobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP), HL, RBH 85
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 30
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 20
THIS FAR GONE (Glitterfish, BMI/Sony/ATV Tree, BMI/Mosaic Music, BMI), HL, CS 51
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 45
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Univer-sal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 38
THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 4; H100 40
TIMES LIKE THESE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Enform, BMI/I Love The Punk Rock Music, BMI), HL, H100 73
EL TONTO QUE NO TE OLVIDO (VMR, ASCAP) LT 39
TOO MUCH FOR ME (Zomba, ASCAP/III Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 69
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 19
TRY IT ON MY OWN (Brownville, BMI/E One, BMI/EMI Blackwood, BMI/N8daGR8, ASCAP/E Two, ASCAP/EMI April, ASCAP/ECAP, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/All About Me, BMI/Andre'sia, ASCAP), HL/WBM, H100 84; RBH 83
TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 12

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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 (VPI/ATLANTIC)	26	29	Drift Away	UNCLE KRACER FEAT. DOBBIE GRAY (LAVA)	51	53	Headstrong	TRAPT (WARNER BROS.)
2	4	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	27	32	Fighter	CHRISTINA AGUILERA (RCA/RMG)	52	37	All I Have	JENNIFER LOPEZ FEAT. L. COOL J. (EPIC)
3	3	Ignition	R. KELLY (JIVE)	28	25	She's My Kind Of Rain	TIM MCGRAW (CURB)	53	61	Beer For My Horses	TOBY KETH WITH WILLIE NELSON (DREAMWORKS/NASHVILLE)
4	2	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	29	22	Angel	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)	54	58	My Front Porch Looking In	LONESTAR (BNA)
5	5	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	30	34	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)	55	56	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)
6	7	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)	31	33	Clocks	COLDPLAY (CAPITOL)	56	60	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)
7	6	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	32	23	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS/NASHVILLE)	57	70	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 SO DEF/ARISTA)
8	10	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	33	54	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)	58	50	The Anthem	GOOD CHARLOTTE (DAYLIGHT/EPIC)
9	8	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	34	48	So Gone	MONICA (J/RMG)	59	63	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)
10	9	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	35	30	Somewhere I Belong	LINXIN PARK (WARNER BROS.)	60	51	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)
11	15	No Letting Go	WAYNE WONDER (GREENSLEEVES/VPI/ATLANTIC)	36	39	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	61	—	Miss Independent	KELLY CLARKSON (RCA/RMG)
12	11	I Can	NAS (JLL WUL/COLUMBIA)	37	28	I'm With You	AVRIL LAVIGNE (ARISTA)	62	57	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)
13	12	How You Gonna Act Like That	TYRESE (J/RMG)	38	36	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	63	72	Intuition	JEWEL (ATLANTIC)
14	14	Sing For The Moment	EMINEM (WEB/AFTERMATH/INTERSCOPE)	39	40	Three Wooden Crosses	RANDY TRAVIS (WORD-CURB/WARNER BROS. CHRISTIAN/WRN)	64	65	Stay Gone	JIMMY WAYNE (DREAMWORKS/NASHVILLE)
15	13	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	40	41	I Believe	DIAMOND RIO (ARISTA NASHVILLE)	65	45	Girlfriend	B2K (J.U.G./EPIC)
16	16	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	41	31	Big Star	KENNY CHESNEY (BNA)	66	68	Price To Play	STAIN'D (FLI/EPIC/EEG)
17	26	Magic Stick	LL: KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	42	42	Don't Wanna Try	FRANKIE J. (COLUMBIA)	67	69	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)
18	19	Unwell	MATCHBOX TWENTY (ATLANTIC)	43	47	I'm Glad	JENNIFER LOPEZ (EPIC)	68	67	Losing Grip	AVRIL LAVIGNE (ARISTA)
19	21	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	44	46	What A Beautiful Day	CHRIS CAGLE (CAPITOL/NASHVILLE)	69	71	Times Like These	FOO FIGHTERS (ROSSELL/RCA/RMG)
20	24	Snake	R. KELLY FEAT. BIG TIGGER (JIVE)	45	43	Raining On Sunday	KEITH URBAN (CAPITOL/NASHVILLE)	70	—	Stuck	STACIE ORRICO (POREFRONT/VIRGIN)
21	18	The Jump Off	LL: KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	46	38	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	71	62	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
22	27	Put That Woman First	JAHKEIM (DIVINE MILU/WARNER BROS.)	47	44	Your Body Is A Wonderland	JOHN MAYER (JAWARE/COLUMBIA)	72	73	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)
23	17	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	48	52	Big Yellow Taxi	COUNTING CROWS (GEPHEN/INTERSCOPE)	73	75	Send The Pain Below	CHEVELLE (EPIC)
24	20	Hell Yeah	GINUWINE FEAT. BABY (EPIC)	49	49	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)	74	59	Concrete Angel	MARTINA MCBRIDE (RCA (NASHVILLE))
25	35	Say Yes	FLOETRY (ISOLAZ/DREAMWORKS)	50	55	4 Ever	LL: MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	75	74	P***ycat	MISSY "MSDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 944 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

MAY 17
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	21	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	51	69	Get By	TALIB KWELI (RAWKUS/MCA)
2	2	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	27	49	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)	52	26	A Sorta Fairytale	TORI AMOS (EPIC)
3	4	American Life	MADONNA (JAWARE/WARNER BROS.)	28	29	No Means No	NEE-NEE GWYN (BASE HIT)	53	35	Nice Girl, Wrong Place	GANG STARR FEAT. BOY BIG (VIRGIN)
4	—	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	32	I'm With You	AVRIL LAVIGNE (ARISTA)	54	57	Hell Is A Flame	BIG C (SOUTHPAWK/E.S.)
5	3	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	30	62	Hands Up	TLC (ARISTA)	55	16	A Moment Like This	KELLY CLARKSON (RCA/RMG)
6	—	What The World Needs Now Is Love	AMERICAN IDOL FINALISTS (RCA/RMG)	31	74	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)	56	50	4 Ever	LL: MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
7	7	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	32	73	Ignition	R. KELLY (JIVE)	57	—	Shout	LILIAN GARCIA (UNIVERSAL/UMRG)
8	6	Through The Rain	MARIAH CAREY (MONARC/ISLAND/IDJMG)	33	28	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 SO DEF/ARISTA)	58	56	Walking On Thin Ice	ONO (MINDTRAIN/TWISTED/THE RIGHT STUFF)
9	5	Mobscene	MARILYN MANSON (NOTHING/INTERSCOPE)	34	22	Die Another Day	MADONNA (WARNER BROS.)	59	66	Never (Past Tense)	THE ROC PROJECT FEAT. TINA ARENA (TOMMY BOY SILVER/ABE/TOMMY BOY)
10	—	Don't Wanna Try	FRANKIE J. (COLUMBIA)	35	34	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	60	31	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
11	8	Landslide	DIXIE CHICKS (MONUMENT/EMIN/COLUMBIA)	36	45	The Wreckoning	BOOKMART (DREAMWORKS)	61	41	So Gone	MONICA (J/RMG)
12	10	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	37	39	Nothing But You	PAUL VAN DYKE (MUTE)	62	—	All Around The World (Punk Debutante)	COOLER KIDS (DREAMWORKS)
13	11	Who Run This	ROY JONES, JR. (BOOY HEAD)	38	38	63/64	ROEY BOYZ (GREEN TEETH/BAYSIDE)	63	33	Hell Yeah	GINUWINE FEAT. BABY (EPIC)
14	9	Stupid Girl	COLD (FLIP/GEFFEN/INTERSCOPE)	39	30	The Jump Off	LL: KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	64	55	Stardust	MARTIN L. GORE (MUTE/REPRISE)
15	13	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	40	18	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)	65	63	Save You	PEARL JAM (EPIC)
16	12	Guess What (Guess Again)	STYLENA JOHNSON FEAT. R. KELLY (JIVE)	41	42	Rich Man	RUSSELL FEAT. R. KELLY (R/PYRAMID/ORPHEUS)	66	75	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)
17	17	Dirty	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	42	—	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)	67	47	The Same Man (For Matthew)	RACHEL LOY (EPIC)
18	58	Stop	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	43	—	Flipside	FREEMAN FEAT. PEEDE CRANK (ROC-A-FELLA/DEF JAM/IDJMG)	68	—	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)
19	15	All Life Long	MO THUGS (O3MO THUGS/RIVIERA)	44	24	Yall Don't Know	JOLLY GREEN (ZOE POUND)	69	65	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
20	14	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	45	37	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (NICK/JIVE)	70	—	Ooh La La	VALERIA (THE DAS LABEL/INTERSCOPE)
21	61	I Need You Now (Live)	SMOKIE NORFUL (EMI GOSPEL)	46	43	Dance With Me	JAMIE LEE (RIPE)	71	—	Hot Damn	CLIPSE (STAR TRAK/ARISTA)
22	23	Super B-Boy Pimpin'	THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRIDE)	47	53	Family Portrait	PINK (ARISTA)	72	—	Alone	LASGO (ROBBINS)
23	20	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	48	44	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	73	51	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)
24	27	If You Let Me	LOU MOSLEY (JENSTAR)	49	36	Come Close (Closer)	COMMON (MCA)	74	—	In Your Life	LA BOUCHE (LOGIC)
25	19	Soldier's Heart	R. KELLY (JIVE)	50	50	Get Busy	SEAN PAUL (VPI/ATLANTIC)	75	—	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)

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.

Developing Acts Still Top Priority

Continued from page 1

threats affecting the music business worldwide. Combating piracy and adapting to new channels for distribution and marketing were central concerns discussed at the confab.

Approaching the future of the Latin music industry with cautious optimism, label heads, marketing directors, radio DJs, promoters, and representatives of industry organizations signaled the need for reasonable goals and cooperative attitudes.

"The key to these times is to manage the expectations of everyone in the business," EMI Latin CEO Jorge Pino said at the Presidents' Panel, during which six top label executives offered a pragmatic approach for the industry's future. Like others on the dais, Pino stressed his label's ongoing commitment to new talent, but without the extravagant recording budgets of the past.

"We're going through the most turbulent times of all times in the music business. Latin product in the U.S. is being hurt threefold because of physical piracy, downloading, and the economy," Warner Music Latina president George Zamora said. He

cited retail closings as another way that economic stress is hurting the Latin market. "I believe in the music industry, and I believe that interest in music will continue . . . [but] we have to be very focused."

"The solution lies with the artists," said Adrian Posse, managing director/head of A&R for BMG U.S. Latin. Like others on the panel, he acknowledged renewed Latin label interest in singer/songwriters, as opposed to the fabricated acts of recent years. Posse mentioned Juanes, Bacilos, and Los Rabanes as examples of new artists who had garnered a following—and significant sales—on the basis of their original sound. "These are very unique artists, and they're real artists," Posse said. "Creating an artist from someone who was a model last week isn't the way."

Exemplifying the Latin singer/songwriter ideal is Warner Music artist Alejandro Sanz, who was the subject of a one-on-one interview at the conference with *Billboard* Latin bureau chief Leila Cobo. The best-selling artist in Spain's history, the Grammy-Award winning Sanz talked about his career and his upcoming album, *No es lo Mismo*, to be released in September.

"This record is a musical way of explaining that there is no creative crisis [in the music industry]," Sanz said. "You can talk about a general crisis in the world today, but a creative crisis does not exist."

Crescent Moon president Mauricio Abaroa, Universal Music Latino

president John Echevarria, and Freddie Martinez, VP of Freddie Records, also appeared on the Presidents' Panel. They cited legal downloading, copy-protected CDs, anti-piracy campaigns, multi-regional marketing, diversified music formats, and increased promotional support from Spanish-language TV as initiatives they are exploring to turn around the business.

Another conference panel dealt specifically with the piracy problem. Pirated recordings account for 65% of CDs sold in Latin America, representing \$800 million in music industry losses in 2002, according to the International Federation of the Phonographic Industry (IFPI).

"Everyone in the industry needs to get involved and be part of the solution," said Frank Creighton, executive VP and director of anti-piracy at the Recording Industry Assn. of America (RIAA), echoing the label heads' calls for cooperation.

Juan Luis Marturet, IFPI Latin America's director of legal and business affairs, compared the Latin region's CD pirate rings to its drug cartels, adding that his organization was investigating the connections between music piracy and drug traffickers, as well as links to other areas of organized crime in Latin America.

"In Latin America, the pirates are selling more CDs than we are," EMI Latin America VP of anti-piracy Melanie Masterson confirmed. Masterson and other panelists said that the sale of CD-Rs with illegally recorded music presents a bigger

threat to the music industry in Latin America than unauthorized digital downloads—which are limited by a low level of Internet access in the region. She added that illegal CDs were being sold on Spanish-language Internet sites.

In the U.S., piracy also affects Latin music disproportionately. According to the RIAA's Ralph Fernandez, 25% of illegally copied recordings seized in the U.S. contain Latin music. Fernandez said the RIAA was combating piracy with seizures of illegal CDs from street vendors in Phoenix, Los Angeles, and other heavily Latin cities.

Citing the debut of Apple's iTunes Music Store, piracy panel moderator Leslie Jose Zigel, VP of business and legal affairs for BMG's Latin division, applauded "the possibilities of new revenue streams."

The panel discussed ways in which the industry is attempting to combat piracy, including working to establish new laws with stiffer penalties for pirates and educating retailers and consumers, particularly children and teenagers, about piracy.

"There is a future for the industry," said Zigel, pointing out that the iTunes service had sold 1 million downloads in its first week, according to Apple. "We just have to figure out how to get to the consumer. We have to listen to the consumers more and more."

That statement was echoed at the distribution session, where panelists discussed new strategies for the increasingly diversified U.S.

Latin market, the impact of new media, and the changing retail landscape. Record stores, the panelists noted, are disappearing, and CDs are increasingly being sold through record departments at such mass merchandisers as Kmart and Wal-Mart.

Like the label heads on the Presidents' Panel, participants in the distribution session said the key to the industry's future is artist development.

"We have to think about the consumer in a different way," said Handleman's Gerardo Lopez. "We have to produce music that people like. A lot of what [the industry] is going through, had we put more focus on the consumer, I have to believe the numbers would have been better."

A strategic marketing panel focused on increasing opportunities for Latin music placement in film and advertising.

"It's not unusual to see a film, whether it's *Terminator 2* or *Scooby Doo*, and hear a Latin track in the background," Warner Pictures executive Suzi Civita said. "And now that doesn't seem surprising to audiences; it's very organic."

Calif. Bill Pushes Artist Rights

Continued from page 5

developing new business models in the face of surging piracy.

Recording Industry Assn. of America president Cary Sherman testified that California law holds that "the nature of artist-label relationships is and should be contractual, not fiduciary."

Sherman argued that the bill "would distort the intensely negotiated, arms-length contractual relationship between an artist and recording label by imposing a fiduciary duty only on one party."

Hearing observers say that several committee members countered that only one party, the record company, holds the financial information to calculate royalties. Murray said of the music business: "One party has complete, 100% control of the facts and resources to determine how much the other is owed."

In California hearings last year, artists groups and managers complained of outmoded and complex contracts and called for the elimination of outmoded discounts and for the clarification of royalty calculations.

Following those hearings, Warner Music Group (WGM), Universal Music Group (UMG), and Bertelsmann Music Group adopted contract reforms.

WGM's changes were the most pronounced, initiating a self-imposed penalty for under-credited royalties and, in certain cases, offering to help cover some of the cost of an independent audit.

Also, WGM and UMG now allow artists' auditors to review the company's manufacturing records.

Latin Awards Sizzle

Continued from page 1

Track of the Year with "Y Tú Te Vas." The song, which Chayanne describes as a "rock ballad"—different from his usual pop fare—was penned by Franco de Vita. It also earned Chayanne an award for Latin Pop Airplay Track of the Year, Male.

Chayanne's career retrospective, *Grandes Exitos* (Sony Discos), beat Shakira, Vicente Fernández, and Selena to the Latin Greatest Hits Album of the Year title. Chayanne said of the collection: "There were songs that had a lot of meaning and others that were huge hits."

For Chayanne, it is the latest armful of awards in a career that has seen



LOS TEMERARIOS

many honors. For Univision artist Montenegro, the evening brought her first *Billboard* honors, all for "Quítame Ese Hombre." The track, by Jorge Luis Piloto, was originally recorded more than a decade ago by Puerto Rican singer Yolandita Monge.

Montenegro's update of "Quítame Ese Hombre" was honored as Latin Pop and Regional Mexican Airplay Track of the Year, Female, and Regional Mexican Airplay Track of the Year, New Artist.

"I was able to do a crossover within Latin music," a proud Montenegro said of her success in two genres.

Chayanne, Montenegro, A.B. Quintanilla & the Kumbia Kings, Alexandre Pires, and Ricky Martin performed at the awards show, which took place at the Miami Arena and will air May 11 on the Telemundo network.

The show has become the highest-rated special each year for Telemundo, which has entered into an agreement with *Billboard* to produce it again in 2004.

This year's edition included special award presentations to Mexican composer/singer Armando Manzanero and Panamanian rapper El General.

Manzanero, perhaps the most cherished living composer of romantic Latin music, was honored with the *Billboard* Hall of Fame Award for his contribution to Latin music. El General received the Spirit of Hope Award for his work with Niños Pobres Sin

Fronteras (Poor Children With No Borders), the Panama-based foundation he created and supports. The foundation pays for education for the poor, among other things.

Regional Mexican act Los Temerarios won two awards, including Top Latin Albums Artist of the Year. Also taking home two awards were regional Mexican artist Lupillo Rivera, tropical acts Monchy & Alexandra and Brenda K. Starr, rock band Maná, and pop acts Sin Bandera and Las Ketchup.

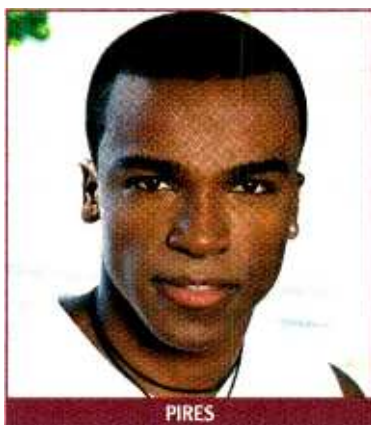
Pires won the Hot Latin Tracks Artist of the Year award. He also performed the night before the awards show, at the first *Billboard* Bash at *Billboard* Live.

Awards at the *Billboard* Bash were given to songwriter of the year Estéfano and producer of the year Rudy Pérez, as well as to EMI Music Publishing, which was named top publishing corporation.

Awards were also given, for the first time, for label of the year in various genres. Sony Discos led the way as the top label on six *Billboard* charts: Hot Latin Tracks, Top Latin Albums, Latin Pop Airplay, Tropical/Salsa Airplay, Latin Pop Albums, and Tropical/Salsa Albums.

Except for the two special honors, the awards were based on sales and airplay measured by Nielsen SoundScan and Nielsen Broadcast Data Systems, respectively, reflected in the *Billboard* charts for the issues dated Feb. 16, 2002, through Feb. 8, 2003.

For a complete list of winners, visit billboard.com/bb/awards/index.jsp.



PIRES



LAS KETCHUP

U.K. Wants Music Addressed In Broadcast Bill

Continued from page 5

and radio broadcasters to non-British owners. It will also allow the reduction of commercial radio station owners operating in any specific broadcasting region to two (plus state broadcaster the BBC) from the current three, plus the BBC.

CONSOLIDATION FEARS

That has led to fears that British music could become a victim of American-biased playlists, for example, unless something can be done to allow new regulator Ofcom to consider music in assessing the performance of a radio station in meeting its license obligations.

In response to music industry efforts to amend the act, the radio industry also is lobbying to block the music industry's desired changes.

From Jenner's point of view, the current draft is politically motivated. "Fundamentally, the government doesn't seem to think that music, especially pop music, on the radio is important. On the other hand they think TV, and particularly news, matters because that affects voters."

As the draft bill stands, Ofcom would only examine a radio station's content on the basis of its featured program and its news coverage—which commercial radio authorities claim is sufficient.

Paul Brown, chief executive of the Commercial Radio Companies Assn. (CRCA), says: "One of the reasons that the government agreed to [a degree of consolidation] is that there are competition laws, overseen by the new Competition Commission and the Office of Fair Trading, which will examine competition issues."

But many in the music industry fear deregulation here will play out as it has in the U.S., where San Antonio-based Clear Channel Communications has become far and away the dominant radio programmer, with ownership of more than 1,200 stations.

"This is the bill that actually could mean, in the most extreme situation, that radio stations could be owned by two American companies," says Tony Wadsworth, chairman/CEO of EMI Recorded Music U.K. and Ireland. "We need to be very careful to make sure that we don't put ourselves in the situation where U.K. music doesn't get as supported as it currently does."

Brown retorts: "The music industry believes that consolidated radio groups will not play U.K. music. But the record industry wrongly assumes that there will be only two radio groups in the entire country and all local radio will be programmed by two companies out of Texas. Frankly, that's absolute balderdash."

Under the bill, Ofcom will replace the five existing communications regulators—the Independent Television Commission, Radio

Authority, Office of Telecommunications, Broadcasting Standards Commission, and the Radiocommunications Agency.

The bill promises that Ofcom will "ensure that the public's interest in the nature and quality of TV and radio programs is strongly represented" and also commits to retaining "a few core rules" to "protect diversity and plurality."

Andrew Yeates, director general of labels' trade body the British Phonographic Industry (BPI), remarks, "The more that we go on about this, the more the radio guys are jumping up and down saying, 'These people are being ridiculous; it's all regulatory,' and so on. Whereas we keep saying that we're not really asking for more regulation, we're just asking to be



LOWE

sure that Ofcom will have the power to do what it says it will be able to do.

"What's the problem with music being on the bill?" Yeates continues. "Because if the wording is there, we'll have enabled Ofcom to definitely have jurisdiction. The radio companies argue that this is ridiculous and the problems we are fearful about will never happen."

Lowe adds: "We are really just seeking a mention of music in the bill so that Ofcom, and in particular the content board, looks at what is going on in terms of licensing of radio stations and their airplay." She notes that music is "95% of what they play" on the radio.

Bill clauses 306 and 307 are under particular scrutiny by the music and radio industries.

Lowe explains, "Clause 306 is about character coverage of sound broadcasting services. It covers all sorts of aspects of the responsibilities that local radio has to its local customers and goes as far as talking about employment terms and training. We have asked for there to be a reference to music in there. This has proved slightly misleading, because it has been seen as an attempt to get attention to local music, whereas it is not about local [music], it is about diversity of music."

"Clause 307 is about local content and character of local sound broadcasting services," Lowe continues. "Again, we would like Ofcom to have the ability to look at the impact of a station's policy on music."

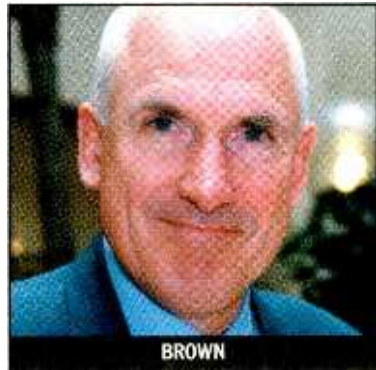
But Brown is adamant that more regulation will lead to poorer radio services. "Regulation is intrusive," he states. "Once you have regulation, you have regulators that want to regulate it. We run small businesses with limited incomes and a limited number of staff, and frankly, the less regulation we have, the better we do.

There is more than adequate buttressing to ensure radio stations broadcast local programs."

Lowe counters that adding music considerations to the bill "doesn't need to be a stranglehold on radio; it's really a safeguard for music. It provides comfort for us that consolidation won't lead to a totally similar set of radio stations."

CONCERN FOR NEW ARTISTS

Stating her concern for new talent, Lowe says, "For composers and artists, it is a very straightforward thing that their chances of a successful future career depend on getting an audience with the public. For up-and-coming bands, the radio is the real way to do that, alongside live concerts and the usual grassroots



BROWN

ways of breaking a career in the music industry."

Artist manager Jenner says, "In terms of young artists, it's a question of, Where are the opportunities? If everyone wants to play all the hits all the time, then by definition no young new artists will come through."

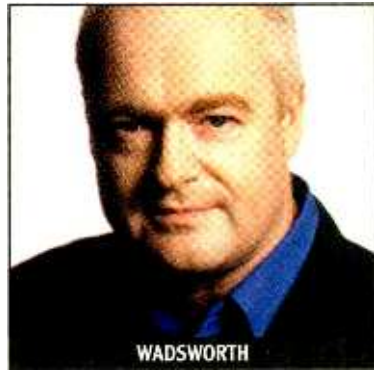
Jenner fears a situation where Clear Channel, for instance, "in order to get the big acts for their venues and on their stations" would throw in the lure of access to the U.K. as further leverage. "Clearly, a little independent [act or label] is not going to be able to get in on that game."

In a recent speech to the Radio Academy, BPI executive chairman Peter Jamieson also outlined his concerns about the effect of the Communications Bill. "There is a real chance that consolidation will reduce the opportunities for new artists," Jamieson told an audience of radio executives. "If this happens, I can foresee us one day having to ask the government for quotas. In fact, the statistics show that over a five-year

period the British share of the most-played tracks on radio has halved from 60% to 30%."

Restating the importance of protecting diversity on U.K. radio, Lowe says, "It's impossible for us to predict [the fallout from consolidation], but if we look to the U.S. market, consolidation has really led to quite a significant restriction on what is played."

EMI's Wadsworth says: "There is a danger that lazy programming could come with increased concentration of ownership if we're not careful. I don't believe anybody wants that, but if it does happen, you'd end up with playlists that are full of proven American hits, and programmers would be less likely to take risks with unproven home-



WADSWORTH

grown material. The very fact that they can do that now and they do it well is one of the reasons that we have such a vibrant music market."

The issue of centralized playlists dominates music industry concerns. For example, some foresee a scenario where local radio playlists for the U.K. are compiled by programmers in New York.

While sympathetic to the music industry's fears, CRCA's Brown contends that the nature of local commercial radio will safeguard British music. "Centralized playlisting does not in any way, shape, or form prevent a local program controller—wherever he may happen to be—from playing a band that is particularly strong and popular. He can add that to his playlist, because it is right for his particular area. That's why these people are employed."

He adds, "I do not see how U.K. local radio could survive without reflecting local music interests. And furthermore, I do not see how U.K. music radio could survive unless it

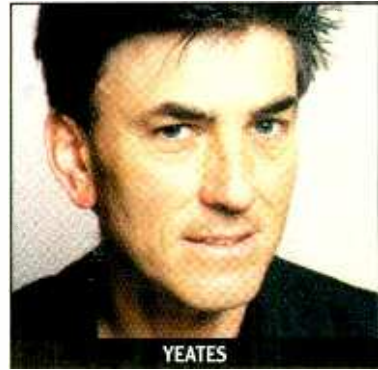
reflects the genuine interests of U.K. music buyers, listeners, and fans."

OPTIMISM AND PESSIMISM

No matter the arguments, Jenner believes that the passage of the Communications Bill is a *fait accompli*.

Jenner says, "I think they've already made up their mind." He says the bill is "all to do with making sure that Rupert Murdoch can take over Channel Five," referring to a national TV network. "If they let big money come into local radio, they are probably pretty sure that it will be their 'friends' who come in."

Jenner concludes, "I think what will happen is that radio will consolidate down to, at most, two commercial groups. Then what they'll say is, 'Why don't they just have one



YEATES

radio group?' as they seem to be doing for terrestrial TV."

BPI's Yeates is slightly more optimistic about the prospect of changing the bill, which he says "is about to enter committee stage in the House of Lords. We've tabled amendments, and we're hoping to get pretty much cross-party support for them."

The bill will be under committee review in the House of Lords through May 15. According to a DCMS spokesman, "This is really the part of the process where the bill is put under the microscope and scrutinized and amendments are put forward and voted on."

The bill will then go to the House of Commons and, if passed there, will proceed for Royal Assent. "We can't predict an exact timetable, as we don't set the parliamentary diary," the DCMS spokesman adds, "but we would hope that the Communications Bill will be passed this parliamentary session, which ends at the end of July."

Grady To Head Sony Nashville

Continued from page 5

Chancey's replacement at Sony is expected to be Mark Wright, currently executive VP of A&R at MCA Nashville. Kraski, a 27-year Sony veteran, will likely not be replaced.

Larry Pareigis, senior VP of promotion for Sony's Epic/Monument Records, is expected to add oversight duties for the Nashville office's Columbia Records division. Columbia VP of country promotion Ted

Wagner will report to Pareigis.

Sony Music Nashville comprises the Columbia, Epic, Monument, and Lucky Dog labels. Its key acts include Dixie Chicks, Patty Loveless, Travis Tritt, Montgomery Gentry, Mark Chesnutt, Billy Gilman, and Tammy Cochran.

Sony Music Distribution was the No. 2 distributor of country albums in first-quarter 2003 with a 21.3% share, according to Nielsen SoundScan.

In a statement, Sony positioned the firings of Butler, Kraski, and Chancey as "part of a broader initiative announced by Sony Music Entertainment March 28." At that time, Sony began a restructuring

and \$100 million cost-cutting plan that was to include about 1,000 layoffs worldwide.

Prior to joining DMZ, Grady was senior VP of sales, marketing, and promotion at Mercury and Lost Highway Records in Nashville, where he was instrumental in the runaway success of the multi-platinum *O Brother, Where Art Thou?* soundtrack.

"I've had almost every job at a record company in and out of all genres," Grady says of his nearly three decades of experience. "I've been extremely fortunate to work for some extraordinarily bright people and to represent some extraordinarily talented artists."

UPDATE

Events Calendar

MAY

May 13, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 13-16, **2003 Electronic Entertainment Exposition (E3) Conference**, Los Angeles Convention Center. 877-216-6263.

May 14, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **Classical Brit Awards 2003**, Royal Albert Hall, London. classicalbrits@imenternational.com.

May 22, **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 Can-**

cer 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 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 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

JULY

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers (IAAM) Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 908-687-8700.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 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, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. immedia.com.au.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, American Airlines 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 Logs On For '03 Plug.In Conference

Billboard once again has partnered with Jupiter Media to help present the Jupiter Plug.In Conference & Expo. The event, now in its ninth year, will be held July 28-29 at the Crowne Plaza Times Square in New York.

Plug.In brings music and technology executives together with artists and analysts for discussion and in-depth analysis of developments and opportunities relating to the digital music scene.

Jupiter Plug.IN

CONFERENCE & EXPO • 2003



COHEN

This year's conference will include a series of keynote speeches by music industry and technology leaders. Lyor Cohen, chairman/CEO of the Island Def Jam Music Group, has already signed on to speak on July 28. Additional speakers and panel participants will be announced soon.

Another highlight will be *Billboard's* "A View From the Top" roundtable discussion, featuring top music industry executives sharing their visions of the music marketplace and the digital future. Other panels will delve into digital music commerce, legal and legislative matters, new online revenue models, Web marketing, new models for retailers, and digital music programming developments.

For registration information, call Jupiter at 203-662-2857 or visit www.jupiterevents.com.

DIRECTORY OF THE WEEK

MUSICIAN'S GUIDE TO TOURING & PROMOTION

It's a question every new artist asks at some point: Why do I need a manager? The answer is reported in a lively cover story in the new summer/fall 2003 edition of *The Billboard Musician's Guide to Touring & Promotion*, which hits U.S. and Canadian newsstands May 20. In the article, top managers describe how they serve their clients, while such varied acts as Metallica, Susan Tedeschi, Brian McKnight, New Found Glory, Verbanas, and cover group, the Donnas, weigh in with their own experiences dealing with managers.

The new edition also contains an updated A&R directory, with listings of executives at all the major labels and key independents, as well as listings of managers, attorneys, and booking agents that serve independent artists. There is also a city-by-city reference section with venue and booking contacts, as well as national listings of music publications, Web sites, industry conferences and showcases, and merchandise suppliers.

The new edition of *The Billboard Musician's Guide to Touring & Promotion* is available now for \$12.95 plus shipping (\$14.95 for international orders). Order online at www.orderbillboard.com or mail orders and payment to: Billboard Directories, P.O. Box 2011, Marion, OH 43306.

UPCOMING EVENTS

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS

Aug. 6-8 • The Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

Life Lines

BIRTHS

Girl, Marley Montgomery, to Tracey and Ken Block, Feb. 24 in Gainesville, Fla. Father is lead singer of Sister Hazel.

Girl, Pia Leona, to Musette and Mark Heyert, April 14 in Santa Monica, Calif. Father is VP for Fuel 2000 Records.

Girl, Tierra Elle Lewis, to Indira Singh and Terry Lewis, April 24 in Los Angeles. Father is a Grammy Award-winning producer/songwriter.

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Chart Beat™ by Fred Bronson

AMERICAN LIFE: Not since *The Monkees* has there been a TV series that has made an impact on the *Billboard* charts like *American Idol*. So the chart muse must be having a good laugh, as *The Best of the Monkees* (Rhino) enters The *Billboard* 200 at No. 51 the same week as *American Idol* Season 2: *All-Time Classic Love Songs* (RCA) debuts at No. 2.

The *American Idol* series lays claim to two of the top three titles on The *Billboard* 200, as *Thankful* by **Kelly Clarkson**, the show's first-season winner, holds at No. 3.

The **Monkees** had three No. 1 singles and four No. 1 albums between 1966-67. This latest collection is their first album to chart since *Pool It!* peaked at No. 72 in 1987. The 15½ year gap between *Pool It!* and *The Best of the Monkees* is the longest break in the group's album chart career, which began the week of Oct. 8, 1966, with the debut of *The Monkees*.

This latest Rhino CD is the highest-charting album by the pre-Fab Four since the similar *Then and Now... The Best of the Monkees* peaked at No. 21 in 1986.

If *American Idol* is going to have as long an impact on the charts as *The Monkees*, songs from the series or its contestants will still have to be charting in 2039. Meanwhile, back in 2003, Clarkson has the Hot Shot Debut on The *Billboard* Hot 100 with "Miss Independent," which comes in at No. 61. This is the single that prevents her from being a one-hit wonder with "A Moment Like This," which topped the chart in October 2002.

Elsewhere on the Hot 100, "God Bless the U.S.A." by the **American Idol** Finalists sinks 19-53 in its third chart week, while remaining in pole position on Hot 100 Singles Sales. The Finalists also enter that sales chart at No. 6 with their second charity single, a remake of the **Burt Bacharach/Hal David** tune "What the World Needs Now Is Love." The hit version by **Jackie DeShannon** peaked on the main Hot 100 at No. 7 in 1965.

With singles charting at No. 1 and No. 6 on the sales tally, the second-season contestants become the first act since **Nelly** to place two titles in the top 10 of Hot 100 Singles Sales. The week of July 27, 2000, Nelly was No. 4 as the featured artist on 'N Sync's "Girlfriend" and No. 9 with "Hot in Herre."

The U.S. is not the only country to fall under the *Idol* spell. The winner and runner-up of the original *Pop Idol* in the U.K.—**Will Young** and **Gareth Gates**, respectively—have both had No. 1 singles in the U.K., and Young had a No. 1 album. This week, the winner of the German edition, titled *Deutschland Superstar*, debuts at No. 1 on the album chart. **Alexander's** *Take Your Chance* (BMG) repeats the peak position of his debut single, "Take Me Tonight."

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Members of the Bar-Kays were on hand for the Stax Museum event. Pictured, from left, are Larry Dodson, James Alexander, and Ben Cauley.

The Soul Of Stax Records

Home to Beale Street, Sun Studios, and Graceland, Memphis has long been a music mecca. But in the '60s and '70s, soul's siren call was luring music lovers to another of the southern city's legendary attractions: Stax Records. With the grand opening of the Stax Museum of American Soul Music, organizers hope history will repeat itself as "Soul Comes Home."

That's the theme of the museum's grand opening, which was staged during three days in late April, reuniting such Stax pioneers as Isaac Hayes, Mavis Staples, Booker T. & the MGs, Carla Thomas, the Bar-Kays, the Mar-Kays, and Mable John. Other highlights were posthumous tributes to Otis Redding, Johnnie Taylor, and Rufus Thomas and the premiere of the digitally remastered 1973 film *Wattstax*, complete with its original ending.

"The entire experience has been an emotional roller coaster. But now that it's completed, it's one heck of a feeling," says Deanie Parker, the "second official employee of record at Stax" who is now president/executive director of Soulsville. Borrowing its name from the label's "Soulsville, USA" tag line, Soulsville is the nonprofit organization that spearheaded the development of the more than 17,000-square-foot museum complex now standing on the label's former theater site at 926 E. McLemore Ave.

The museum's 2,000-plus artifacts, archives, and interactive exhibits range from Booker T.

Jones' "Green Onions" organ and Albert King's purple "Flying V" guitar to Hayes' 1972 gold-trimmed, peacock blue "Superfly" Cadillac and a re-creation of Stax's revered Studio A. Adjacent to the museum is the other cornerstone of Soulsville's project: the 27,000-square-foot Stax Music Academy.

Dedicated last summer, the two-story academy—in partnership with LeMoyne-Owen College—is a state-of-the-art music learning center that currently boasts 300 students enrolled in various performance and development programs (grades 7-12). This summer will mark the school's first music camp for grades 5-12.

"Students are getting the chance to study music," Parker says. "Then they can go next door to the museum and see what they've learned become animated through the exhibits, videos, and other artifacts."

"We're in a very poor neighborhood," adds Parker, who became Stax's head of publicity while penning songs for Carla Thomas and the Staple Singers. "So what we're doing is nurturing the next generation. Back in the day, Stax Records provided that same opportunity. What I am today in large part has much to do with Stax opening its doors to me and the encouragement of executives like Al Bell. And now that's our commitment to the spirit and philosophy of Stax: to use its rich musical heritage as an educational and community catalyst."

GAIL MITCHELL



Feel The Fever

On June 23, New York's Carnegie Hall will play host to "There'll Be Another Spring: A Tribute to Peggy Lee," with such luminaries as **Bea Arthur**, **Cy Coleman**, **Nancy Sinatra**, **Quincy Jones**, **Petula Clark**, and **Ronnie Milap** performing. Pictured at the recent JVC Jazz Festival, where the event was announced, are, from left, **Deborah Harry**, legendary jazz impresario **George Wein**, and the show's producer, **Richard Barone**. (Photo: Chuck Pulin)



As Scary As They Wanna Be

After more than 16 years, '80s hair band **Twisted Sister** has reunited, with plans to participate in USO shows in South Korea this month and headlining dates throughout the U.S. and Europe this summer. A DVD from the summer shows is planned for a fall release. Pictured at New York's Intrepid Sea-Air-Space Museum are the pretty boys in the band, led by **Dee Snider** in the center. (Photo: Chuck Pulin)



English Class

Barbara Walters, **Tommy Mottola**, and Virgin recording artist (and Mottola's wife) **Thalía** cozy up at the listening party for the singer's new English-language single, "I Want You," which features **Fat Joe**.



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