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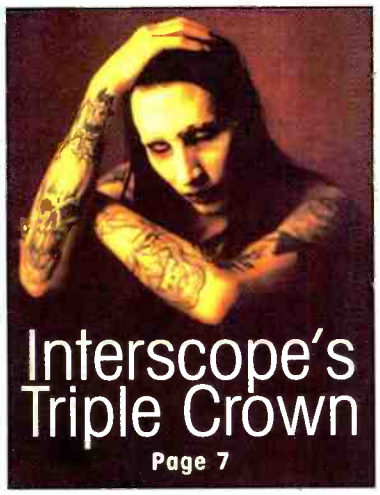

Interscope's Triple Crown

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Toby Keith was AWOL when he won the ACM for entertainer of the year. Some lay the blame on the Dixie Chicks.

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Train continues to steam ahead with its third Columbia album, *My Private Nation*, and latest hit, "Calling All Angels."

44 Do You Know This Man?

Emmerson Nogueira has sold hundreds of thousands of albums in Brazil, but few recognize the face behind the voice.

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Bling! Bling! Ka-Ching!

Products Get Play For Love And Money

BY LIZ SKINNER

Lil' Kim likes Bacardi, Bulgari, and Bentley.

She also likes to drop brand names in her songs. Lots of them.

Her latest single, "The Jump Off," scores the greatest number of brand mentions per song this year, with 14 different references, according to a company that tracks such information.

Lil' Kim's label, Queen Bee/Atlantic, did not return calls to discuss the matter. But she is just one of a number of artists who are weaving into their songs everything from Cristal champagne and Adidas sneakers to luxury cars—and sometimes even their own products.

Steven Spielberg's 1982 film *E.T.* was the first to prominently include a paid product placement. Reese's Pieces was featured as the alien's candy of choice.

National sales of the sweet reportedly rose 66% after the movie debuted, and the so-called product-placement industry was born. Now the trend is creeping into the music industry.

These days, hundreds of firms help companies get their cars, beverages, sunglasses, pain relievers, and other products into movies and music videos,

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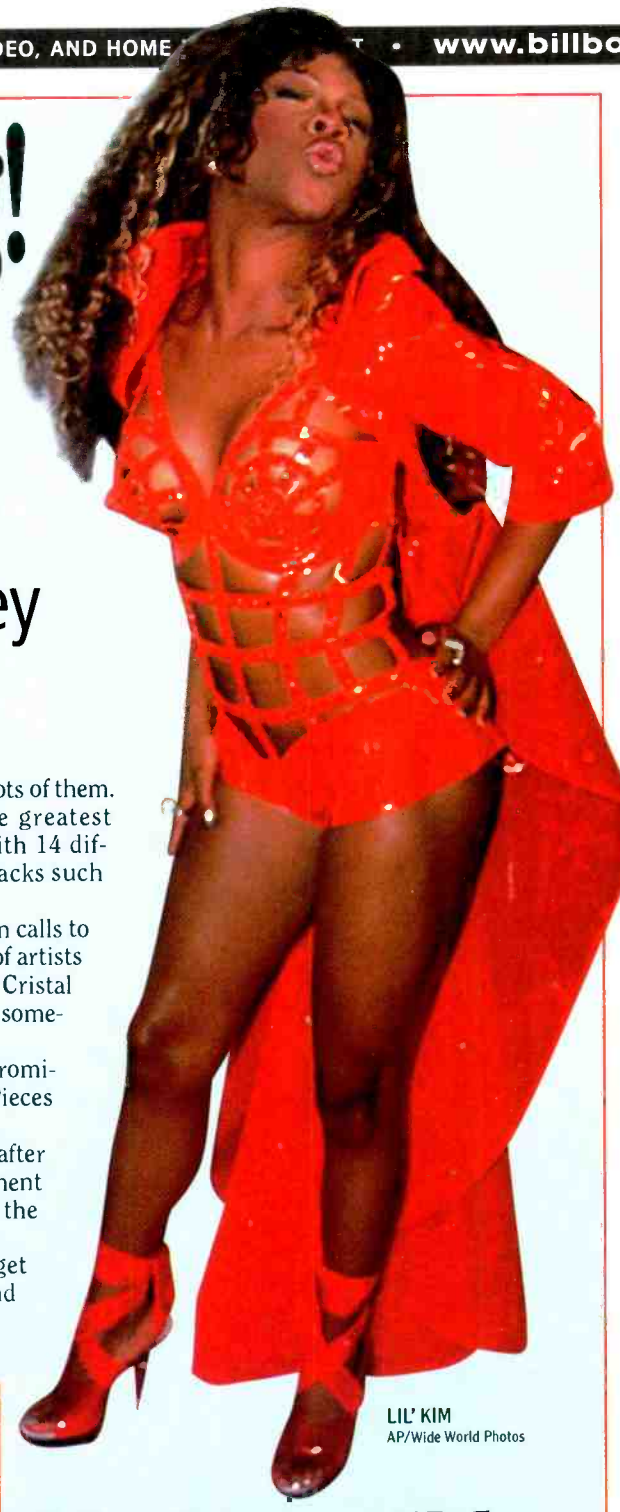

LIL' KIM
AP/Wide World Photos

JAY-Z

Marketers Value Hip-Hop's Cred

BY GAIL MITCHELL

Anyone doubting hip-hop's marketing clout need look no further than Jay-Z's feet.

The Easter weekend launch of the multi-platinum rapper's limited-edition signature Reebok shoe line, the S. Carter Collection by Rbk, rang up quick sell-outs in key markets in the U.S. and abroad, according to the shoe company.

In doing so, Jay-Z (aka Shawn Carter) added another important chapter to the increasingly lucrative

(Continued on page 99)

Digital Divide Opens

Majors Cede Control With Pressplay Deal

BY BRIAN GARRITY

NEW YORK—Suddenly, the major labels have a new mantra about digital distribution: Let someone else do it.

That's the lesson industry insiders are drawing from the surprise decision by Sony Music Entertainment and Universal Music Group (UMG) to sell their service, Pressplay, to Roxio.

"The marketplace has changed," Sony Music executive VP Robert Bowlin says. "We are in the content business. We don't have to own the highway necessarily unless it is strategic to do so."

Sources say that the move is neither

(Continued on page 100)

'Idol': BMG's Big Gamble Pays Off

BY CARLA HAY

NEW YORK—The Fox network's *American Idol* may have crowned Ruben Studdard the latest pop star, but the real winner may well be RCA Music Group chairman Clive Davis.

BMG's RCA Records rolled the dice on a deal with the TV show last year, giving RCA a "first look" at signing the *American Idol* finalists to recording contracts.

Now that *American Idol* has become an unqualified hit, other labels are trying to play catch-up. And with two more talent shows about to debut, the race to make a similar deal is likely to heat up.

"Signing any new artist is always a risk, and there are never

(Continued on page 86)

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Come Close	4:35	Common	Electric Circus	Hip Hop/Rap	$0.99	BUY SONG
Ms. Jackson	4:30	OutKast	Stankonia	Hip Hop/Rap	$0.99	BUY SONG

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No. 1 on this week's unpublished charts

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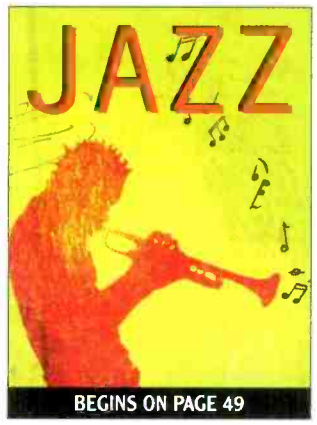

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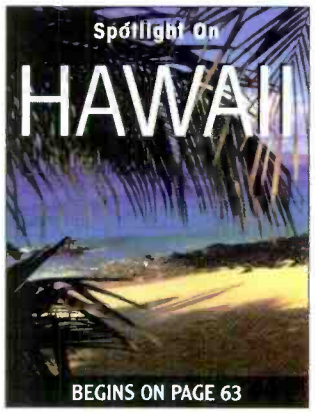

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"Singles are the best way to introduce people to buying music."

Glen Ward, CEO of VEG North America
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3rd	Belvedere
4th	Ketel One
5th	Stolichnaya Gold
6th	Absolut
7th	Absolut Mandrin

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Interscope: Easy As 1, 2, 3

BY GEOFF MAYFIELD

LOS ANGELES–Interscope becomes the first label of the decade this week to lock up a sweep of The Billboard 200's top three rungs. The trifecta comes courtesy of Marilyn Manson, 50 Cent, and Cold.

The titles by Nothing's Manson (118,000 copies, according to Nielsen SoundScan) and Geffen's Cold (101,500) are new to the chart. 50 Cent's Shady/Aftermath debut, No. 2 with 106,500 for the week, has led The Billboard 200 in six different weeks, selling 4.7 million copies since it hit stores Feb. 6.

The Aftermath, Nothing, Shady, and Geffen labels are all marketed by Interscope, which also funded the first three mentioned imprints.

"I was stunned," says Jimmy Iovine, chairman of Interscope Geffen A&M, about the company's latest chart coup. "It says so much about the artists, [Universal Music Group chairman/CEO] Doug Morris, and the people at the company who are so motivated at a time when things are tough for the industry."

The *Los Angeles Times* reports that Iovine, whose contract is up in January 2004, is renegotiating to remain at the company.

Interscope was also the last label to capture the top three, in the Dec. 7, 1996, issue, when it led the list with four: Bush's *Razorblade Suitcase*, Snoop Dogg's *Tha Doggfather*, No Doubt's *Tragic Kingdom*, and a posthumous 2Pac album released under the moniker Makaveli.

That makes Interscope the only label to lock up the top three since *Billboard* adopted SoundScan data in 1991.

You have to go back to 1974 for the last time a label had a lock on the big chart's top four. Columbia did so in the Feb. 14 issue with Bob Dylan's *Desire*; Paul Simon's *Still Crazy After All These Years*; Earth, Wind & Fire's *Gratitude*; and Chicago's *IX, Chicago's Greatest Hits*.

Interscope's 1996 feat also marked the first time that one distributing label owned the top three since MCA did so in two consecutive July issues of 1989. IRS act Fine Young Cannibals led the MCA pack that summer with *The Raw & the Cooked*, followed by Bobby Brown's *Don't Be Cruel* and Tom Petty's *Full Moon Fever*. Ironically, MCA is now under Interscope's umbrella (see The Beat, page 13).

Visa Rules Could Hamper Touring

More Stringent Controls To Tighten National Security May Pose Problems For Artists

BY RAY WADDELL

NASHVILLE—The U.S is contemplating a move that could make travel to the country difficult for international touring artists.

To be more vigilant, the U.S. State Department is planning to require personal interviews with nearly all of those seeking a visa to enter the U.S.

That could mean even more red tape for international artists. But it appears that frequent applicants may be able to streamline the process.

U.S. work visas are issued at more than 200 embassies and consulates around the world, and most already have strict guidelines in place.

"We continue to evaluate measures that will improve our ability to screen visa applicants," Department of State spokesperson Brooke Summers tells *Billboard*.

TULIPAN

"Among those measures being considered is requiring most non-immigrant visa applicants to appear personally, before a visa may be issued," she says.

But more face-to-face visa interviews are already being conducted as another anti-terrorism measure in an often-shifting situation that has tightened up considerably since the terrorist attacks of Sept. 11, 2001.

Summers cites Secretary of State Colin Powell's "secure borders, open doors" policy, saying the department is committed to "facilitating legitimate travel to the United States by international visitors while maintaining the integrity and security of our borders."

Toward that end, procedures have been under review since Sept. 11. "In the process of this review," Summers continues, "we have been requiring an increasing number of non-immigrant visa applicants to appear personally for an inter-

(Continued on page 85)

EMI Seeks Recovery With Marketing Changes

BY GORDON MASSON

LONDON—EMI Group is hoping the strengthening of its global recorded music marketing team will spur it on to more financial success.

COLLEN

LAURENT-PREVOST

Posting significantly improved profit figures for the fiscal year ended March 31, the major also announced its new marketing team, which now will focus on three key areas: frontline marketing, catalog and commercial marketing, and DVD.

EMI's global marketing division was established one year ago under senior VPs Mark Collen and Matthieu Laurent-Prevost.

Collen oversees marketing for EMI's Capitol Music stream, while Laurent-Prevost does the same for the Virgin Music stream. Both report to EMI Recorded Music vice chairman David Munns.

Laurent-Prevost says the design is to drive worldwide marketing out of the London office, "so we can have action on any record in any territory around the world."

Collen says the new structure has central organization without "being so centrally burdensome." The idea is to provide resources to EMI's individual companies but not "do their jobs for them . . . We're here to help guide and direct and get results for them and help get them things that they need—artists, tools, strategy, or whatever."

"Focusing on the [Capitol and Virgin] streams makes sure that we don't let any record fall between the cracks," Collen continues. "Norah Jones was probably the first artist to benefit from this, but there are others you can look at, such as Coldplay and Robbie Williams, as good examples of how we work."

Laurent-Prevost adds, "In the past, people may have seen an act selling millions of

(Continued on page 85)

U.K. Indies Blossom

Industry Veterans See Potential Profits In Beleagured Biz

BY PAUL SEXTON

LONDON—Amid the global downturn in music sales, several well-known figures from the U.K. industry are looking for an upside.

These 21st-century entrepreneurs are hoping that the financial troubles that have battered the music business and caused uncertainty at the majors have created a fresh opportunity for well-run independents.

"While the business is going through its current set of dramas—very much like the mid- to late '70s—it's a good time to return to the values that caused so many small labels to flourish then," says Paul Conroy, the former president of Virgin Records U.K., who has "started again" with indie label, management, and publishing operation Adventures in Music (*Billboard*, Dec. 14, 2002).

Other U.K.-based music notables hatching new labels include Simply Red vocalist/songwriter Mick Hucknall, artist manager and independent record promoter Ian Brown, and Mike Stock, formerly part of the prolific Stock Aitken Waterman (SAW) production team.

With the business deep in a down cycle,

(Continued on page 98)

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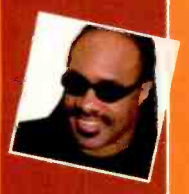

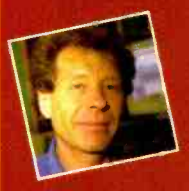

ASCAP *salutes the* TOP *of* POP

"All You Wanted"
Written by: **Michelle Branch**
Published by: **I'm With The Band Music**
Warner/Chappell Music, Inc.

"Always On Time"
Written by: **Seven**

"Blurry"
Written by: **Jimmy Allen**
Doug Ardito
Wes Scantlin
Published by: **Jordan Rocks Music**
Stereo Supersonic Music
The Thick Plottens Music
Warner/Chappell Music, Inc.

"Can't Fight the Moonlight"
Written by: **Diane Warren**
Published by: **Realsongs**

"Can't Get You Out Of My Head"
Written by: **Rob Davis (PRS)**
Cathy Dennis (PRS)
Published by: **EMI Music Publishing**
Universal Music Publishing Group

"Complicated"
Written by: **Graham Edwards**
Avril Lavigne (SOCAN)
Published by: **Almo Music Corp.**
Ferry Hill Songs
Warner/Chappell Music, Inc.

"Days Go By"
Written by: **Victoria Horn**
Published by: **Chrysalis Music**

"Differences"
Written by: **Ginuwine**
Troy "Chocolate" Oliver
Published by: **Hand In My Pocket Music**
Milk Chocolate Factory
Sony/ATV Tunes LLC
Music of Windswept

"Dig In"
Written by: **Lenny Kravitz**
Published by: **Miss Bessie Music**

"Dilemma"
Written by: **Antoine Macon**
Nelly
Published by: **BMG Songs, Inc.**
EMI Music Publishing
Shack Suga Entertainment

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"Don't Let Me Get Me"
Written by: **Pink**
Published by: **EMI Music Publishing**
Pink Panther Music

"Drive"
Written by: **Brandon Boyd**
Michael Einziger
Chris Kilmore
Dirk Lance
Jose Pasillas II
Published by: **EMI Music Publishing**
Hunglikeyora

"Drops of Jupiter"
Written by: **Charlie Colin**
Robert Hotchkiss
Pat Monahan
Jimmy Stafford
Scott Underwood
Published by: **Blue Lamp Music**
EMI Music Publishing

"Escape"
Written by: **Enrique Iglesias**
Published by: **EMI Music Publishing**
Enrique Iglesias Music

"Everywhere"
Written by: **Michelle Branch**
John Shanks
Published by: **EMI Music Publishing**
I'm With The Band Music
Line One Publishing
Warner/Chappell Music, Inc.

"Fallin' "
Written by: **Alicia Keys**
Published by: **EMI Music Publishing**
Lellow Productions Inc.

"Family Affair"
Written by: **Mary J. Blige**
Dr. Dre
Mike Elizondo
Mel-Man
Published by: **Ain't Nothin But Funkin**
Blotter Music
Elvis Mambo Music
Hard Working Black Folks
Mary J. Blige Music
Music of Windswept
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"Follow Me"
Written by: **Michael Bradford**
Published by: **Chunky Style Music**
Seven Peaks Music

"Foolish"
Written by: **Ashanti**
Bunny DeBarge
Mark Debarge
Seven
Published by: **EMI/Jobete Music Co., Inc.**
Pookietoots Publishing
Universal Music Publishing Group

"Get the Party Started"
Written by: **Linda Perry**
Published by: **Famous Music Corp.**
Stuck In The Throat

"Girlfriend"
Written by: **Chad Hugo**
Justin Timberlake
Published by: **Chase Chad Music**
EMI Music Publishing
Tennman Tunes

"Gone"
Written by: **Justin Timberlake**
Published by: **Tennman Tunes**

"Hands Clean"
Written by: **Alanis Morissette**
Published by: **1974 Music**
Universal Music Publishing Group

"Heaven"
Written by: **Jim Vallance**
Published by: **Almo Music Corp.**
Testatyme Music

"Hella Good"
Written by: **Chad Hugo**
Gwen Stefani
Published by: **Chase Chad Music**
EMI Music Publishing
Universal Music Publishing Group
World Of The Dolphin Music

"Here Is Gone"
Written by: **John Rzeznik**
Published by: **Corner of Clark & Kent Music**
EMI Music Publishing

"Hero"
Written by: **Paul Barry (PRS)**
Enrique Iglesias
Mark Taylor (PRS)
Published by: **EMI Music Publishing**
Enrique Iglesias Music
Right Bank Music

"Hey Baby"
Written by: **Bounty Killer (PRS)**
Thomas Dumont
Tony Kanal
Gwen Stefani
Published by: **Universal Music Publishing Group**
World Of The Dolphin Music

"Hot In Herre"
Written by: **Nelly**
Published by: **BMG Songs, Inc.**

"I Hope You Dance"
Written by: **Mark D. Sanders**
Published by: **Soda Creek Songs**
Universal Music Publishing Group

"I Need A Girl (Part 1)"
Written by: **Chauncey Hawkins**
Jack Knght
Lo Down
Published by: **Dakoda House**
Donceno Music Publishing
EMI Music Publishing
Hot Heat Music
Justin Combs Publishing

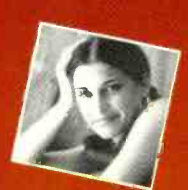
"I'm Already There"
Written by: **Gary Baker**
Frank Myers
Published by: **Josh Nick Music**
Swear By It Music
Zomba Enterprises Inc.

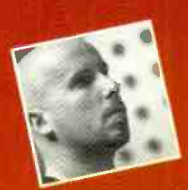
"I'm Real" (Murder Remix)
Written by: **Rick James**
Seven
Published by: **EMI/Jobete Music Co., Inc.**

"In The End"
Written by: **Chester Bennington**
Published by: **Zomba Enterprises Inc.**

"It's Been A While"
Written by: **John April**
Aarron Lewis
Mike Mushok
Jon Wysocki
Published by: **Greenfund**
I'm Nobody Music
My Blue Car Music Company
Pimp Yug
Warner/Chappell Music, Inc.

"Livin' It Up"
Written by: **Stevie Wonder**
Published by: **Black Bull Music Inc.**
EMI/Jobete Music Co., Inc.





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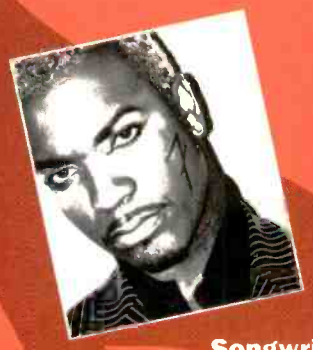
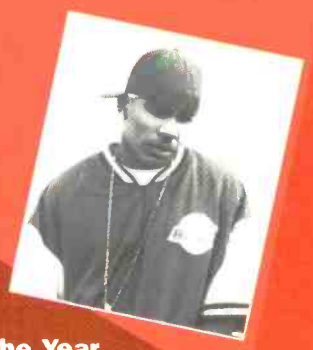
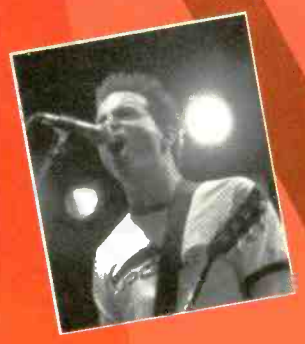
CONGRATULATIONS TO OUR 2003 POP MUSIC AWARD WINNERS

Songwriters of the Year

SEVEN
"Always On Time"
"Foolish"
"I'm Real (Murder Remix 1)"

NELLY
"Dilemma"
"Hot In Herre"
"Where The Party At"



Song of the Year
"Blurry"
Written by: **Jimmy Allen**
Doug Ardito
Wes Scantlin
Published by: **Jordan Rocks Music**
Stereo Supersonic Music
The Thick Plottens Music
Warner/Chappell Music, Inc.

Publisher of the Year
EMI MUSIC PUBLISHING

College Vanguard Award
JACK JOHNSON

Top Five Songs
"Blurry"
"Complicated"
"Drops of Jupiter"
"Hero"
"The Middle"

ASCAP Founders Award
ELVIS COSTELLO

"New Day Has Come"
Written by: **Aldo Nova (SOCAN)**
Published by: **Deston Songs LLC**

"No Such Thing"
Written by: **Clay Cook**
John Mayer
Published by: **Me Hold You Music**
Sony/ATV Tunes LLC
Specific Harm Music

"One More Day"
Written by: **Steven Dale Jones**
Published by:
EMI Music Publishing
Island Bound Music

"7 Days"
Written by: **Craig David (PRS)**
Darren Hill (PRS)
Mark Hill (PRS)
Published by:
Music of Windswept
Warner/Chappell Music, Inc.

"Soak Up The Sun"
Written by: **Jeff Trott**
Published by: **Cyrillic Soup**

"Someone To Call My Lover"
Written by: **Dewey Bunnell**
Jimmy Jam
Terry Lewis
Published by:
EMI Music Publishing
Flyte Tyme Tunes
Warner/Chappell Music, Inc.

"Standing Still"
Written by: **Jewel**
Rick Nowels
Published by:
EMI Music Publishing
Future Furniture
Warner/Chappell Music, Inc.
Wiggly Tooth Music

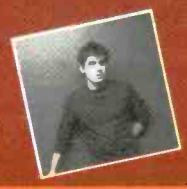
"Thank You"
Written by: **Dido (PRS)**
Published by:
Warner/Chappell Music, Inc.

"The Middle"
Written by: **Jim Adkins**
Rick Burch
Zach Lind
Tom Linton
Published by:
DreamWorks
Turkey On Rye Music

"Turn Off the Light"
Written by: **Nelly Furtado (SOCAN)**
Published by: **Nelstar Publishing**

"U Don't Have To Call"
Written by: **Chad Hugo**
Published by:
Chase Chad Music
EMI Music Publishing

"U Got It Bad"
Written by: **Jermaine Dupri**
Usher
Published by:
EMI Music Publishing
So So Def Music
U.R. IV



"What's Going On"
Written by: **Alfred Cleveland**
Marvin Gaye
Published by:
EMI/Jobete Music Co., Inc.
FCG Music
MG III Music
NMG Music

"What's Luv"
Written by: **Big Pun**
Terry Britten (PRS)
Fat Joe
Chink Santana
Published by:
Famous Music Corp.
Jelly's Jams LLC
Joseph Cartagena Music
Let Me Show You Music
Soldierz Touch
Warner/Chappell Music, Inc.

"Where The Party At"
Written by: **Brandon Casey**
Brian Casey
Jermaine Dupri
Nelly
Published by:
Air Control Music, Inc.
BMG Songs, Inc.
EMI Music Publishing
So So Def Music
Them Damn Twins

"Without Me"
Written by: **Anne Dudley (PRS)**
Trevor Horn (PRS)
Malcolm McLaren
Published by:
Bughouse
Universal Music Publishing Group

Your melodies express our emotions, your grooves get us dancing, and your decision to belong to America's premier Performing Rights Organization makes us proud. Congratulations to those whose creativity keeps pushing the boundaries of pop.

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Country Legend June Carter Cash Dies

BY DEBORAH EVANS PRICE

NASHVILLE—June Carter Cash was "American music royalty," says her former son-in-law, singer/songwriter Marty Stuart. "Her contributions to our culture will forever be regarded as timeless."

The singer/songwriter/actress/author/musician/comedian and wife of country icon Johnny Cash died May 15 of complications following heart surgery. She was 73.

Cash was born Valerie June Carter in Maces Spring, Va. The Carter Family—her mother, Maybelle Carter, and her uncle and aunt, A.P. and Sara Carter—were the first group to be inducted into the Country Music Hall of Fame, in 1970.

As a child, June joined the family act, clowning around and playing autoharp. When the group disbanded, Maybelle began performing with daughters June, Helen, and Anita as Mother Maybelle & the Carter Sisters. The group became a regular act on the Grand Ole Opry and toured with Elvis Presley.

Cash married country recording artist Carl Smith in the '50s, and the couple had one daughter, Carlene. After they divorced, she later married policeman Rip Nix and had another daughter, Rozanna. They later divorced.

In 1961, she began touring with Johnny Cash. He proposed onstage, and the couple married in 1968. She has been credited with helping rescue him from drug addiction.

The two enjoyed a series of successful duets, including Grammy Award winners "Jackson" and "If I Were a Carpenter." She also wrote the hit "Ring of Fire" with Merle Kilgore. June and Johnny had one son, John Carter Cash.

Cash enjoyed a successful acting career, with appearances on such TV shows as *Dr. Quinn, Medicine Woman* and *Little House on the Prairie*, as well as roles in such films as *The Apostle*.

CASH

In 1999, Small Hairy Dog/Risk Records released Cash's solo disc, *Press On*. It was a musical autobiography that won her a Grammy Award.

"The songs do kind of tell a story about the things that have happened to me," Cash told *Billboard* in 1999.

Cash and her husband contributed to the Nitty Gritty Dirt Band's 2002 album, *Will the Circle Be Unbroken, Vol. III*.

Dirt Band member John McEuen says he "thought working with her mama, Maybelle, on the first 'Circle' was as close to being around a guitar-playing angel as I would ever get until we played with her kid. I am sure they are both singing 'Circle' together by now."

Cash is survived by her husband, her son, two daughters, four stepdaughters, and numerous grandchildren.

EastWest Mushrooms With Buy

BY LARS BRANDLE and GORDON MASSON

LONDON—Adding Mushroom Records and managing director Korda Marshall to Warner Music U.K.'s EastWest division is "two steps up the ladder at EastWest," says Warner Music U.K. chairman Nick Phillips.

Phillips is referring to Marshall himself and Mushroom's "successful roster." Marshall will report to Phillips.

Financial details were not disclosed for Warner Music U.K.'s purchase of Mushroom Records U.K., a unit of Rupert Murdoch's News International. But sources value the deal at $15 million.

MARSHALL

As managing director of Mushroom, Marshall built the company from a £5,000 ($8,200) operation to a £23 million ($37.7 million) company in only 10 years.

He now fills the void left by former EastWest managing director Christian Tattersfield, who has launched 14th Floor Recordings as a joint venture with Warner.

Marshall was crucial to the formation of such Mushroom subsidiary labels as Infectious, Ultimate Dilemma, and Perfecto, encompassing such key acts as Garbage, Ash, Muse, Zero 7, and hot new signing the Darkness, together with dance music DJ/producers Paul Oakenfold and Timo Maas.

"All the [Mushroom] acts will still go out on their respective label names," Phillips says. "We also get Mushroom's catalog."

Noting that he feels a bit like "the new boy at school," Marshall says he is delighted at being able to bring the entire Mushroom roster to EastWest. "The principle is to carry on and broaden and develop the philosophies that grew Mushroom."

In The News

• A House subcommittee marked up pending legislation May 20 that would replace the much-criticized Copyright Arbitration Royalty Panel with a more efficient full-time panel. Rep. Lamar Smith, R-Texas—the chairman of the House Subcommittee on Courts, the Internet and Intellectual Property—offered an amended version of his bill, H.R. 1417. The bill now goes to the full House Judiciary Committee. It is expected to be approved.

• Consumer organizations and Internet service providers, along with civil-liberties group the Electronic Frontier Foundation, filed an amicus brief May 16 to support Verizon's legal appeal against the Recording Industry Assn. of America (RIAA). Verizon is appealing a U.S. District Court decision that says it must provide to the RIAA the identity of a subscriber who was an alleged copyright infringer.

For The Record

The surname of Graham Edwards of the Matrix songwriting trio was incorrect in the caption accompanying the BMI Pop Awards story in the May 24 issue.

Bronfman Eyes UMG

BY MATTHEW BENZ

NEW YORK—News that Vivendi Universal (VU) vice chairman Edgar Bronfman Jr. is interested in buying VU's full entertainment portfolio could reshape the auction for those businesses, observers say.

Eric Briggs, a principal of the Salter Group—a newly formed media and entertainment advisory firm—says Bronfman is "one of the people on the short-list in this industry with the cachet" and the financial and strategic wherewithal to pull off such a deal.

As head of his family's Seagram Co., Bronfman ran all the Universal entertainment businesses from 1995 until Vivendi bought them in 2000.

A songwriter himself, Bronfman made Universal Music Group (UMG) the world's largest music company through its 1998 merger with PolyGram. He retained oversight of it until second-quarter 2002.

Bronfman was criticized after mismanagement by former chairman/CEO Jean-Marie Messier pushed VU close to bankruptcy and diminished the Bronfman family fortune.

VU has since indicated it may sell UMG and Vivendi Universal Entertainment, which houses film, TV, and theme-park assets.

According to *The Wall Street Journal*, Bronfman has the backing thus far of Cablevision Systems Corp., Merrill Lynch, and Wachovia Securities.

To avoid conflicts of interest, VU says Bronfman and his father have suspended their activities as company board members. Bronfman and VU did not return calls for further comment.

Billionaire Marvin Davis heads the only other group to emerge with a bid for all the entertainment assets. He has offered $15 billion plus $5 billion in assumed debt.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES	2002	2003	
Total	245,543,000	224,248,000	(▽8.7%)
Albums	239,947,000	220,733,000	(▽8.0%)
Singles	5,596,000	3,515,000	(▽37.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT	2002	2003	
CD	226,197,000	212,670,000	(▽6.0%)
Cassette	13,168,000	7,365,000	(▽44.1%)
Other	582,000	698,000	(△19.9%)

OVERALL UNIT SALES			
This Week	9,811,000	This Week 2002	11,595,000
Last Week	11,197,000	Change	▽15.4%
Change	▽12.4%		

ALBUM SALES			
This Week	9,626,000	This Week 2002	11,390,000
Last Week	10,996,000	Change	▽15.5%
Change	▽12.5%		

SINGLES SALES			
This Week	185,000	This Week 2002	205,000
Last Week	201,000	Change	▽9.8%
Change	▽8.0%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE	2002	2003	
Chain	123,004,000	112,782,000	(▽8.3%)
Independent	31,866,000	25,280,000	(▽20.7%)
Mass Merchant	76,727,000	74,119,000	(▽3.4%)
Nontraditional	8,349,000	8,552,000	(△2.4%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE	2002	2003	
City	55,843,000	50,214,000	(▽10.1%)
Suburb	98,734,000	93,178,000	(▽5.6%)
Rural	85,370,000	77,341,000	(▽9.4%)

ROUNDED FIGURES

FOR WEEK ENDING 4/20/03

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

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MTV ICON

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Metallica is the proof.
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And thanks to all of the performers who did it in their honor.

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Keith Is ACM's Top Winner

BY DEBORAH EVANS PRICE

LAS VEGAS—Toby Keith was named entertainer of the year at the 38th Annual Academy of Country Music (ACM) Awards. But in a surprising twist, the DreamWorks artist left the show early and was not on hand to accept the honor.

There was speculation that Keith was upset about a shirt that Dixie Chicks' Natalie Maines was wearing during the group's performance, which read: "FU TK." Most interpreted it to mean "Fuck you Toby Keith." But Keith's publicist said he had left before the Chicks' appearance to co-write a song with Willie Nelson.

There were also reports that Keith was angry because CBS had told him that to perform on the show, he had to be there live. Then the Dixie Chicks were allowed to perform via satellite from Austin.

Despite this, it was a night of celebration and surprises.

Rascal Flatts took home its first top vocal group accolade. Its song "I'm Movin' On," penned by Phillip White and D. Vincent Williams, won song of the year.

"We feel like that song deserved to win because of the lives it touched and changed. It's a masterpiece. Somebody in any phase of life can relate to it, and that's what makes it so powerful," said Rascall Flatts' Jay DeMarcus.

RASCAL FLATTS

Alan Jackson won album of the year for *Drive*, and the title track was named top country video. Kenny Chesney won top male vocalist and song of the year for "The Good Stuff."

Perennial favorites Brooks & Dunn picked up another top vocal duo honor. Martina McBride won her second ACM honor for top female vocalist.

Alabama was honored with the Pioneer Award. George Strait received the Gene Weed Special Achievement Award.

Hosted by Reba McEntire, the ACM Awards were broadcast live on CBS from the Mandalay Bay Resort and Casino.

The show was held in Las Vegas for the first time. "It was the best ACM show I've ever attended," McBride told *Billboard* backstage.

Retailers expect to see a sales boost from the show. "We always see bumps in sales following awards shows, particularly on new projects where a superstar artist is performing that has been out of the limelight for a time," says Brian Smith, VP of operations for Value Central Entertainment.

"With Brooks & Dunn and Wynonna performing new songs to be released on upcoming projects, the sales aren't next-day sales, but they fuel the desire for the projects on release day," Smith continued.

"It's definitely good timing," McBride said. "We have a new single coming out in three weeks, and it's great to have some momentum."

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

Carey Shrinks Tour

North America Trek Downsizes

BY RAY WADDELL

NASHVILLE—Either Mariah Carey wants to get intimate with her fans, or tour producers may have overestimated the drawing power of a pop diva.

After much hype and the best-laid plans of agent and promoter, the North American leg of Carey's upcoming Charmbracelet world tour (*Billboard*, May 17) is being scaled back from arenas to theater-sized venues.

CAREY

Despite efforts to spin this move as making the trek "something special," tours are almost always scaled back for one reason: lower-than-expected ticket sales.

But Carey's handlers say this is not the case this time.

"Mariah had been speaking to people, monitoring her Web site, and listening to her fans, and the resounding note she heard was her fans wanted to see her in a more intimate environment and were less concerned about the big production aspects of an arena tour," says John Marx, senior VP of contemporary music at the William Morris Agency. He is also Carey's agent.

"Mariah informed us she wanted to have a more intimate setting, and on Monday [May 19], we started to rebook into smaller, more intimate venues."

Beginning June 21 in Seoul, South Korea, the 47-date Charmbracelet world tour, Carey's first in more than three years, was to be her most extensive yet. International dates appear to be unchanged.

Produced by Concerts West, the North American leg was initially scheduled to begin July 18 at the Sullivan Arena in Anchorage, Alaska, and conclude Sept. 23 at the Verizon Wireless Arena in Manchester, N.H. The route had a gross potential

(Continued on page 86)

Costello Triumphs At ASCAP Awards

BY MARGO WHITMIRE

LOS ANGELES—Grammy Award-winner and Rock & Roll Hall of Fame inductee Elvis Costello took home the highest honor of the evening during ASCAP's 20th annual Pop Awards, held May 20 at the Beverly Hilton.

Burt Bacharach, who collaborated with the writer/performer on the 1998 Grammy Award-winning single "I Still Have That Other Girl," presented the Founders Award to Costello, along with ASCAP president/chairman Marilyn Bergman.

Soul legend Solomon Burke performed a tribute to Costello, who created such memorable songs as "Alison," "Everyday I Write the Book," "Less Than Zero," "Pump It Up," and "Radio Radio."

Costello, whose acceptance speech included an impassioned plea for tolerance for artists' freedom of speech, said, "The thing that's amazing about receiving this award is I've never had any hits whatsoever, and I would think that I'm fairly unique in the group of songwriters who have been previously honored. [I've had] over 300 songs; none of them have been successful."

Multi-platinum hip-hop artist Nelly, who wrote and performed the hits "Dilemma" and "Hot in Herre," was honored during the gala as one of the evening's two songwriters of the year. Both songs have topped The Billboard Hot 100: "Dilemma" was No. 1 for 10 weeks, and "Hot in Herre" stayed at the summit for seven weeks.

Sharing that spotlight was producer/songwriter Seven, who produced eight No. 1 singles on the Hot 100 in the past year and received awards for "Always on Time," "Foolish," and "I'm Real (Murder Remix)."

Song of the year honors went to Puddle of Mudd's Wes Scantlin and Doug Ardito, along with co-writer Jimmy Allen, for "Blurry."

ASCAP CEO John LoFrumento presented EMI Music Publishing with the publisher of the year award.

Awards were presented to the songwriters and publishers of the most-performed songs throughout the survey year, from Oct. 1, 2001, to Sept. 30, 2002.

A complete list of 2003 ASCAP pop winners appears on page 62.

King of America. Burt Bacharach, left, and ASCAP president/chairman Marilyn Bergman, right, presented songwriter/performer Elvis Costello, center, with the ASCAP Founders Award.

ExecutiveTurntable

POORE

WILLIAMS

BURTON

RECORD COMPANIES: Ron Poore is named senior VP of rock formats for Atlantic Records in New York. He was senior VP of rock promotion for RCA Records.

Carolyn Williams is promoted to VP of urban marketing for J Records in New York. She was director of urban marketing.

Scott Burton is named VP of promotion for Elektra Entertainment Group in New York. He was executive VP of Jeff McClusky and Associates.

Tice Merriweather is promoted to associate director of publicity for Arista Records in New York. He was manager of publicity.

PUBLISHING: Jennifer Press is promoted to head of public relations for Zomba Music Publishing and director of communications for BMG Music Publishing Worldwide in New York. She was associate director of communications for BMG Music Publishing Worldwide.

Kevin McManus is promoted to senior director of writer/publisher relations for SESAC in New York. He was director of writer/publisher relations.

VENUES: Walter Thinnes is named VP of Frederick P. Rose Hall in New York. He was managing director of Lincoln Center's State Theater.

DIRECT MARKETING: BMG Strategic Marketing Group names **Jon Burk** West Coast director of sales in Los Angeles and **Kathy Spitz** Midwest director of sales in Detroit. They were, respectively, senior director of retail marketing for EMI Music Distribution and segment director for the Handleman Co.

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by Melinda Newman

The Beat™

BE SOMEBODY: Vanessa Carlton, whose 2002 A&M debut *Be Not Nobody*, earned her four Grammy Award nominations, is headed back into the studio.

"I'm going in a couple of weeks," she tells *Billboard*. "I have to finish three songs, and I'd like to go into the studio with all the songs finished."

Carlton will co-produce the album with a number of collaborators, including A&M president **Ron Fair**, **Third Eye Blind's Stephan Jenkins**, and possibly **Jason Falkner**. "It's a way of bringing in tastes and sensibilities that I wouldn't normally be open to," she says.

As Carlton notes, a little success breeds many new work associations: "You have so many people to choose from, and they all want to work with you now because you've broken down the door for yourself."

CARLTON

Carlton says the new album will show the progression she has made from her first record, which sold 1.3 million copies, according to Nielsen SoundScan. "I wrote some of those songs when I was very young. I know what I like in terms of sounds a bit more than I did then. The new music is very organic, sort of **Beatles**-like. The songs are very poignant, but they aren't girl diary lyrics anymore."

Carlton is eyeing an early-2004 release date.

SCHUR THING: Geffen president **Jordan Schur** continues to negotiate with Universal Music Group (UMG) to also become head of MCA, according to sources.

A representative for Interscope Geffen A&M (IGA) declined to comment, but Schur has been pegged to run a merged Geffen and MCA since **Jay Boberg** left his MCA presidency post in January. No timetable for Schur's announcement has been set, but sources say MCA staffers are being interviewed in UMG's Los Angeles headquarters about their jobs. There is no word on how many, if any, positions would be eliminated in a possible merger. MCA acts include **Mary J. Blige**, **Blink-182**, **Live**, and **the Roots**.

Craig Lambert, MCA's senior VP of promotion, has been running MCA since Boberg's departure. At that time, MCA was placed under IGA chairman **Jimmy Iovine's** umbrella. Previously, the head of MCA had reported directly to UMG chairman **Doug Morris**.

JAMMING: Having fulfilled its contract with Epic Records, **Pearl Jam** will survey its options for a new label home after it comes off the road in mid-July, according to a band representative. A spokesman for Epic parent Sony Records, Pearl Jam's home since 1991, says, "We have nothing but admiration for the members of Pearl Jam, and we are extremely proud of all that we've accomplished together over the many years. We look forward to a continuing relationship."

Sony retains the Pearl Jam catalog and will issue four more albums in its series of live Pearl Jam releases.

CH-CH-CHANGES: Trauma Records co-founder/co-president **Paul Palmer** is exiting the company he founded with **Rob Kahane** in the mid-'90s (*Billboard Bulletin*, May 20). Best known for launching **No Doubt** and **Bush**, most recently Trauma has focused on soundtracks, but a spokesman says it plans to release albums from new artists shortly . . . Columbia Records VP of media **Neil Lawi** will become VP of publicity for World Wrestling Entertainment, effective June 9 . . . Artemis Records publicist **Sage Robinson**, who left the label May 16, can be reached at robinsonsage@hotmail.com. Artemis executive VP **Michael Krumper** is absorbing her duties.

Additional reporting by Jonathan Cohen in New York and Susanne Ault in Los Angeles.

Cold's World Heats Up

'Year Of The Spider' Includes Tribute To Cobain, Staley

BY CHRISTA TITUS

To cop a simple but appropriate pun, things are steadily heating up for the band Cold.

Its latest single, "Stupid Girl," is No. 20 on the Hot 100 Singles Sales chart and has sold 13,000 copies, according to Nielsen SoundScan. The band is on the lineup for the Ozzfest and Lollapalooza tours this summer. And its new album, *Year of the Spider* (issued May 13 on Flip/Geffen) debuted on The Billboard 200 at No. 3 with sales of 101,000.

COLD

Sounds as though being musicians is working out well for the members of Cold. So why is there a blistering tirade of a song called "Kill the Music Industry" on its latest set?

"It's not pinpointing one individual or a record label; it's pinpointing the state of the industry now," vocalist/songwriter Scooter Ward explains. "I hate all the bullshit they try to cram down your throat. Every kind of music I hear has no emotion to it anymore—no feeling, no depth in the lyrics."

It would be hard to make that accusation about Cold's music. *Year of the Spider* follows the same vein as the Jacksonville, Fla., quintet's last album, the gold-certified *13 Ways to Bleed Onstage*. It introduced Cold's brand of goth-tinged, angst-filled rock with the modern-rock radio hit "No One" and the somber acoustic single "Bleed."

Ward, guitarists Kelly Hayes and Terry Balsamo, bassist Jeremy Marshall, and drummer Sam McCandless continue mining the darker side of life on the new, 12-track album. The songs are fiery but melodic, guitar-driven anthems with plenty of hooks to spare.

For Ward, good music is "when you get a chill up your spine when you hear it, or music that makes you feel sad or happy or just feel something at all."

Two late musicians that did that for him are Nirvana's Kurt Cobain and Alice in Chains frontman Layne Staley. Cold pays homage to them on the track "The Day Seattle Died."

"At first, we were just going to call the song 'Kurt,' but then I was like, 'Why am I doin' this?' " Ward recalls. "[Staley] dies, and he doesn't even get on the front page of *Rolling Stone*. I have to do somethin'—not that I matter at all, but it matters to me."

Steve Berman, head of marketing and sales for Interscope Geffen A&M, calls *Year of the Spider* Cold's best work to date. He says that when it comes to promoting the set, "it's a long-term play. We're excited not only about the first week of this record but [also where] this band's going to be at Christmas."

According to Berman, "Stupid Girl" was released as a retail single because Cold wanted to start supplying its fans with new product immediately. The single features Weezer frontman Rivers Cuomo on vocals and guitar.

Since its March 18 add date, "Stupid Girl" has received steady airplay at active and modern-rock formats, gathering spins on such stations as WCCC Hartford, Conn.; KEBJ Phoenix; KROQ Los Angeles; and KXXR Minneapolis. Its video has also been added to MTV, MTV2, and Fuse.

Cold anticipates being on the road for at least one year to support *Spider*. The band is currently on a club tour as a headliner and will also perform as the opening act on dates for Godsmack and Staind.

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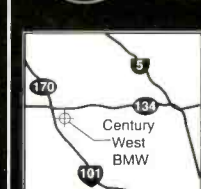

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Train Makes Bid For Longevity With Third Set

BY MELINDA NEWMAN

In these troubled times, even platinum-plus bands like Train are expected to watch their pennies.

But that is just fine with frontman Pat Monahan. "We did get hit with spending less on this album, but that's been happening to us from the beginning. No one ever handed us a million dollars and said, 'Have a good time.' [Cutting budgets] is where things are right now."

In fact, Monahan says the band had the smallest video budget of its career for current single "Calling All Angels," but "it's one of the best videos we've ever made," he adds. "We had a friend of [drummer] Scott Underwood shoot it."

The song, which is No. 8 on the *Billboard* Adult Top 40 chart, is the first offering from Train's third album, *My Private Nation*, out June 3 on Columbia. Once again, the band teamed with producer Brendan O'Brien for the project. Train hopes to continue the growth it saw from its first album, a self-titled 1999 set, which sold 1.2 million albums in the U.S., to its second, 2001's *Drops of Jupiter*, which has sold 2.3 million copies, according to Nielsen SoundScan.

'In this day and age, people kind of expect to see acts come and go, so there's less reason to attach yourself to a band. You have to earn it. With a third album, people might say, "I can grab on to this, because they are not going anywhere." This is the album that gives us longevity.'

—PAT MONAHAN, TRAIN

STAYING POWER

For Monahan, releasing a third album shows fans that Train is a band they can depend on.

"In this day and age, people kind of expect to see acts come and go, so there's less reason to attach yourself to a band. You have to earn it," he says. "With a third album—and with how well 'Calling All Angels' is doing—people might say, 'I can grab on to this band, because they are not going anywhere.' This is the album that gives us longevity."

Train's growing status shows in the number of top TV bookings it has around the time of the album's release. On June 5, the band will appear on *Late Show With David Letterman*. Next come appearances on *The Today Show* (June 6), *Last Call With Carson Daly* and *CBS This Morning* (both the second week of June), and *The Tonight Show With Jay Leno* (June 23).

Columbia is confident that the TV appearances will help people visualize the group they are hearing on the radio.

"TV is hugely important for a band like this; it's [about] putting a face to the music," Columbia Records senior VP of marketing and media Larry Jenkins says. "It's always been a concern of Train's that they be recognized as a band, not [as] the Pat Monahan show. But you have to walk a fine line."

The band also includes bassist Charlie Colin and guitarist Jimmy Stafford.

Train is also planning a release-day outdoor concert in conjunction with Tower Records' lower Manhattan store.

Although Train's promotional schedule is hectic, Jenkins says such is the reality of building sales in a time when they can be hard to come by.

"You have to ask more of the artist. You can maximize what you do by getting the artist to appear as much as they will," Jenkins says. "This has always been a hard-working band."

TRAIN

Train will also get a blast from Columbia parent Sony's deal with Pepsi (*Billboard*, Nov. 23, 2002). As part of Pepsi's First Taste campaign, "Calling All Angels" will be featured in 30,000 spots that will run on 500 radio stations for two weeks starting June 1. Each spot will play 25 seconds of the song.

PRESSURE FROM WITHIN

Monahan knows the industry is looking for a savior, but he says Columbia could never put as much pressure on him as he puts on himself.

"There's some pressure to deliver, but I would say the answer is we created our own pressure. [Sony Music president] Donnie Ienner believes in this band, which makes me want to work all the harder. He never, ever has said, 'Hey Pat, I really need you to do this.' It was us who wanted more for ourselves."

That thought process extended to the recording of the album with O'Brien in Atlanta, during which the band's new manager, Jon Landau, inspired them to reach new heights.

"He would come in and say, 'This record is this percent there for me. You're on a roll. The latter songs have so much more quality,' " Monahan says. "When I hear that from Jon, I remember who he is and what he's done, and I know his intention is to get the best out of me."

In fact, Monahan says he kept thinking the band had finished the album. But, ever-mindful that the 2001 Grammy Award winner for best rock song, "Drops of Jupiter," was the last tune submitted for the band's previous album, Train kept adding latecomers to the project. "Finally, we just said, 'We have to be done,' " Monahan says.

On June 26, the Creative Artists Agency-booked band will start its first headlining tour since achieving platinum status.

"With *Drops of Jupiter*, we didn't do one headlining tour, and it was a costly mistake," Monahan says. "Our fans didn't want to pay $45 to see us play a 40-minute [opening] set or to have to show up at 6:30 p.m. Now we can look back and start this album with a headlining tour."

But do not expect any long-winded stories about the songs' origins from the stage. Monahan admits that such tunes as "Calling All Angels" and "When I Look to the Sky" have spiritual overtones, but he is loathe to discuss specifics.

"I don't want to take that away from people. I feel really strongly about this one. I try not to read about songs if it's a song I love. I don't want to hear Robert Plant say that 'Stairway to Heaven' is about a grocery store."

Inside Nate. Curb Records newcomer Nate Sallie is preparing to hit the road in support of his debut disc, *Inside Out*, which is due in stores June 10. The pop/rock artist will be on the bill for this summer's nationwide Radio Disney tour. "It'll be interesting to get in front of people and see how they react to these songs," he says. "It's scary, but it's fun, too."

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Sweet, Droge, And Mullins Blossom As The Thorns

BY WES ORSHOSKI

In joining together to form the Thorns—a group focused entirely on three-part harmonies—Matthew Sweet, Pete Droge, and Shawn Mullins do not seem to have created anything terribly groundbreaking.

But as one listens to the trio sing in unison on the 13 songs that make up its self-titled debut, it starts to seem otherwise. (Aware/Columbia issued the album May 20.)

Sure, in the grand scheme of things, what the three revered singer/songwriters created isn't as notable as, say, the early, generation-defining work of Crosby, Stills, & Nash (CSN), a group that the Thorns immediately recall.

Yet the brand of harmony- and acoustic-guitar-based rock they play has, surprisingly, been virtually absent from the pop landscape for more than a decade.

"It's kind of odd," Sweet says. "I mean, there's probably about 10 groups sittin' around going, 'We fuckin' did this!' But it doesn't immediately come to mind.

"It *is* strange. I guess it's because all the boy bands were doing harmonies and stuff, so maybe this wasn't cool to do for the last few years anyway."

Be certain, the Thorns' update on mid-'70s Southern California acoustic pop owes more to CSN and the Beach Boys than to the wave of boy-band pop that has dominated the charts in recent years.

The band's unusual sound has found favor with video and triple-A programmers. Lead single "I Can't Remember" is No. 15 on *Airplay Monitor's* triple-A chart. VH1 and CMT, meanwhile, are airing the song's videoclip.

THE THORNS

THE HISTORY

The Thorns sprouted about 13 months ago, when Sweet, at the suggestion of manager Russell Carter (who is also Mullins' manager), joined Droge and Mullins in a Los Angeles studio. He was encouraged to listen to a few songs and consider writing with them.

At the suggestion of Carter and Aware chief Gregg Latterman, Droge and Mullins had been experimenting with the trio concept with Toad the Wet Sprocket's Glen Phillips and L.A.-based artist/intermittent A&R man Marshall Altman. But there was a lack of chemistry.

Like the others, Sweet was interested in trying something new in his career. He had joked with Carter about starting a modern version of famed '60s guy/girl vocal quartet the Mamas & the Papas and had begun to do some co-writing for his publishing company, which led to him penning a song with the Bangles.

After a couple of days, the initially skeptical artist wedged his way firmly into the mix. His high vocals meshed seamlessly with Mullins' low, whiskey-tinged voice and Droge's Tom Petty-esque singing.

Sweet says he quickly emphasized the three-part harmony approach.

"More interesting to me was [doing] something completely unlike what I would do on my own or what they would do on their own," he says. "The harmonies kind of gave us that, and we helped to sort of ensure that by trying to really write all the songs together."

KEEPING IT FRESH

To keep things fresh, each morning, the three avoided bringing in song ideas that were nearly complete.

Sweet says that working in that fashion kept things new. "We kind of traded off days. One day would be Shawn's day, or Pete's day, or my day. There was also kind of an unspoken thing where, whoever's day it was, kind of got the final word."

Droge says, "I think knowing that we really wanted to create something that was outside of all of us made it so that nobody would get too hung up on their own trip."

The group crystallized with "I Can't Remember," the first song it wrote together. (Droge and Mullins penned one Thorns song, "No Blue Sky," prior to Sweet's arrival.)

As they were working on the song, Latterman offered to take the guys out for a late lunch. They declined, feeling as though things had begun to click. While he was away, they finished the song.

Each began to realize they were onto something while nailing down the song's harmonies. When Latterman returned, the three sat with acoustic guitars and played it for him, and the feeling was undeniable, Sweet says. His reaction was immediately positive.

Through Latterman, a deal with Aware/Columbia (Mullins' label) was quickly secured, as were the services of producer Brendan O'Brien (Train, Bruce Springsteen), who helmed Droge's first two albums.

The labels introduced the band to tastemakers at showcases in New York, L.A., and at this year's South by Southwest and National Assn. of Recording Merchandisers conferences.

Latterman says, "We want this record to succeed so much, not only because we love the guys, but because it's good for the music industry."

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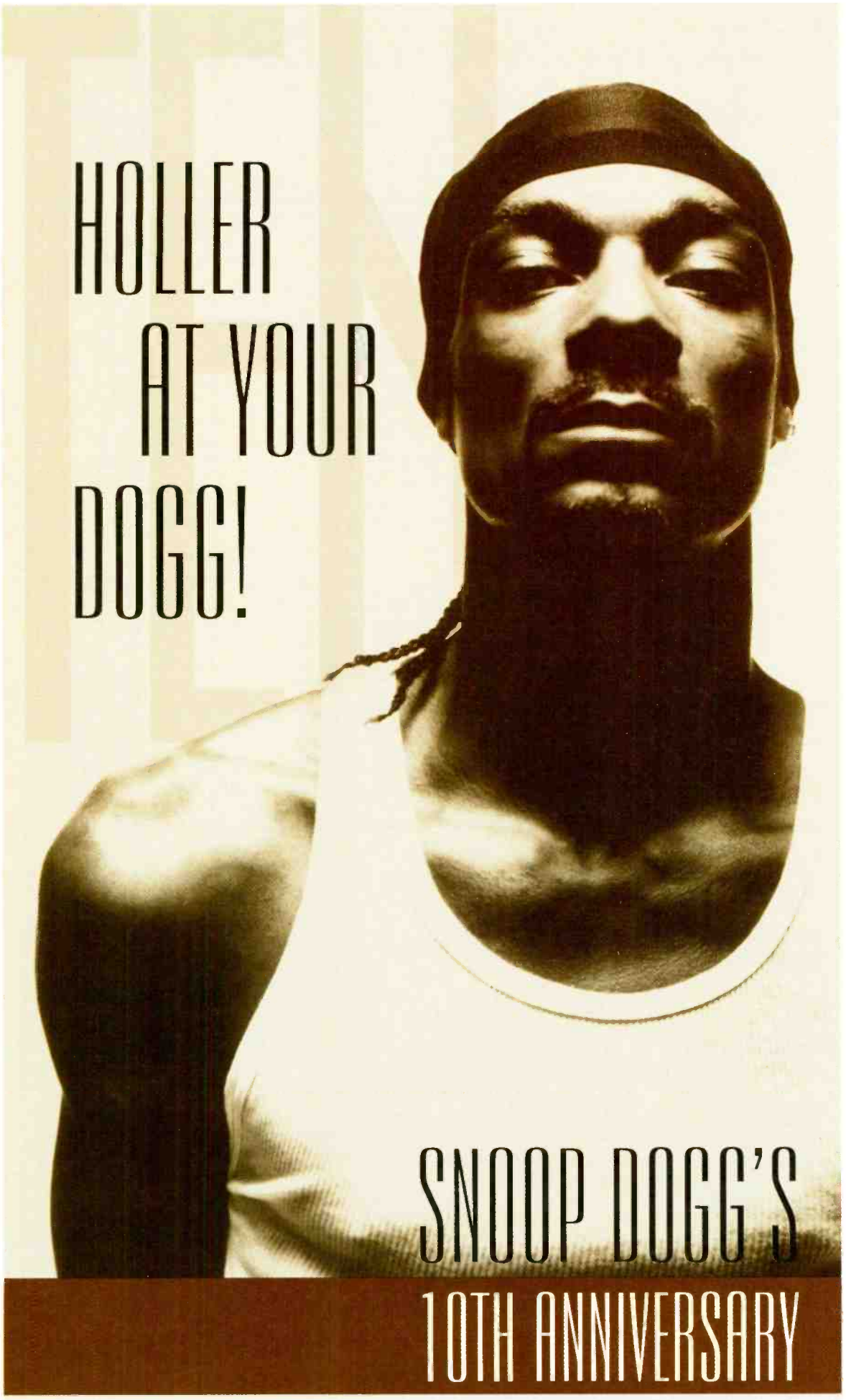

AIN'T NUTHIN' BUT A SNOOP THANG as Billboard celebrates the enormous success of Snoop Dogg on his ten year anniversary. We look back at the past decade and report on what lies ahead, including such ventures as his own film company and clothing line.

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Brightman Moves To Shed Diva Image

BY CHARLES KAREL BOULEY

Sarah Brightman is out to shatter the public's perception of her music with her new Angel Records release, *Harem*.

The famed musical theater diva is introducing the disc with a dance remix of its title track.

Popular club DJ/producer Manny Lehman did the honors in transforming the gentle original track into a hearty upbeat anthem.

"There is a preconception of Sarah left over from her divorce with Andrew Lloyd Webber and her stage work," Angel VP of marketing Andria Tay says.

"We're hoping to go into the club underground with a great dance remix during the summer to change her image."

Harem is an album rich with Middle Eastern sounds. It comes at an odd time, given the current political focus on the Middle East. The war actually did play a part in the release date of the record.

"We discussed timing of the record, given what's going on in the world," says Bruce Lundvall, CEO of jazz and classical music at EMI, which distributes Angel Records.

"But the idea of this record is more about the musical and cultural beauty of the region."

Brightman adds that there is "no political statement or agenda" to be found on the record.

"Traveling as much as I do, I was always intrigued by the music I would hear coming from Turkey and other areas. I wanted a chance to musically explore that," she says.

MARKETING 'HAREM'

One of the driving factors for marketing Brightman has been her stage show.

Part concert and part Cirque du Soleil, Brightman's shows have reached TV viewers throughout the world, thanks to PBS.

The artist has done several specials for the network. She will be taping a new show for airing in August.

As for imaging Brightman, there can be no doubt she is seen as a diva in most circles. That is not always a good thing, when the label wants the artist to appear approachable.

"I don't know how I got the reputation," Brightman says with a laugh. "Maybe it's because of my stage experience.

"It's show business, after all, and everything is a production. The album must be produced as best it can, as well as the stage shows." She adds, "But I love interacting with fans and media alike. It's my job, and I quite relish it."

Lundvall notes, "She's lovely to work with, down to earth, and the best self-promoter I've ever met. She loves the press, loves it.

"I think the diva moniker comes from the caliber of things she does—the production quality of the albums as well as the theatrical stage show and her operatic experience."

BRIGHTMAN'S BOTTOM LINE

Marketing and touring aside, the bottom line for Brightman is making good music.

"This is the most challenging musical journey I've gone on so far,"

BRIGHTMAN

she says. "I'm not sure I'd do it again. The complexity of the instrumentation, the intricacy of the vocals—it was challenging, indeed. Each of the 14 songs presented new avenues of expression."

And if it is remixing material the label is after, several songs lend themselves well, including "The Journey Home"—which is already upbeat—and "Mysterious Days," which captures the true essence of the record.

Harem maintains the Middle Eastern musical theme throughout.

Even a rendition of the pop standard "What a Wonderful World" gets a Middle Eastern revision.

In any arrangement, it remains as potent and relevant a song as ever—particularly given what is going on in the world today.

"I thought it would be nice to remember that it is, indeed, a wonderful world," Brightman says.

"Music can take us across boundaries—social and political—and tie us all together in melody and song. That's powerful to me. And it's powerful to remember."

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Germano Emerges From Slump

BY JIM BESSMAN

Throughout her current CD, *Lullaby for Liquid Pig*, Lisa Germano traces her downfall—and eventual recovery from alcohol abuse—with brutal honesty.

The project is her first release since 1998's intense, critically praised *Slide*. It also marks her label switch from 4AD to ArtistDirect Records imprint Ineffable/iMusic.

It is a move that follows a period during which Germano jokes that she quit making music "because my career decided it didn't want to be pursued."

The past few years saw the artist hit a rock-bottom phase during which she lost her recording deal, her manager, her publisher, and her accountant.

Still, she continued to write songs, while working full-time at Book Soup, a Hollywood bookstore. The shop is frequented by industry veteran Tony Berg, who is currently executive VP of A&R at ArtistDirect.

Berg was acquainted with Germano, and he conceived Ineffable with artists like her in mind.

"It reflects my tastes in seeking lyrically oriented artists with a particular point of view," Berg says. "What distinguishes Lisa from almost any artist I've encountered is her ability to mine some of the deepest emotions any of us experience.

"She finds a poetic way to articulate even the deepest sadness within exquisite music."

GERMANO

Lullaby for Liquid Pig certainly qualifies on all counts—starting with the title song.

"It's a metaphor for something much deeper—about being lonely and too needy and thirsty," Germano explains.

"The 'liquid pig' sucks energy, and is sometimes alcohol and sometimes people. But the song is actually mocking my own behavior. It's about someone I needed too much who wasn't into me—with alcohol being like a metaphor for changing my behavior."

Noting that critics have always "revered" Germano, Berg cites a strong press focus in the label's marketing plans. Triple-A radio formats and independent music and book stores will also be targeted.

"We're making a case for a slightly older demographic that wants something substantial from their music," he says.

Additionally, Germano is slated for a European spring concert tour, which will be followed by an extensive trek through the U.S.

Germano says she is pleased that she has reached the point where she is strong enough to put her experiences into song form—and then put them out into the world.

It is what she believes now keeps her focused on moving forward.

"In this climate, with the war and the problems in the music business, it's cool to be able to put out a record that takes you in," she says. "It's reflective. It's not about entertainment and selling records. It's about reaching people."

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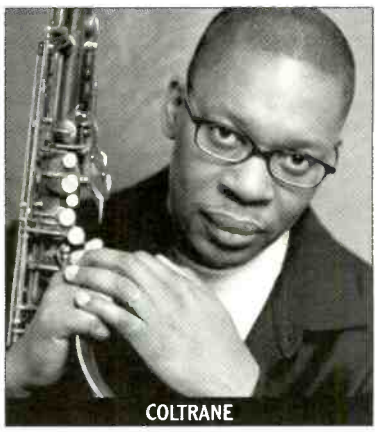
Jazz Notes™

by Steven Graybow

DOWNSIZING: Add saxophonist **Ravi Coltrane** to the list of jazz artists either moving from a major to an independent label or starting up their own label venture to release their music. In Coltrane's case, however, his RKM imprint was initially developed with the idea to promote other acts, rather than his own artistry.

Two years ago, while still signed to RCA Victor, Coltrane began considering the idea of a label start-up when he saw that company's resources being funneled away from jazz. "At the time, I wanted to get the ball rolling, not necessarily for myself, but parallel to my own solo career," he says.


COLTRANE

RKM is a joint venture between Coltrane; his wife, **Kathleen Hennessy**; and reedman **Michael McGinnis**. The label bowed last year, originally as an Internet-only venture, with the simultaneous release of McGinnis' *Tangents* and two dates by trumpeter **Ralph Alessi**, *Vice & Virtue* and *This Against That*. Those discs will be released nationwide May 27 and distributed by City Hall. A fourth set, by Venezuelan-born pianist **Luis Perdomo**, is expected in the fall.

Ironically, Coltrane now finds himself without a major-label contract. His most recent project, *Mad 6*, was a one-off released earlier this year on the Sony-distributed Eighty-Eights imprint. Coltrane says that his vision of maintaining separation between his music and his entrepreneurial venture may not last, as by necessity he is considering releasing his next project on RKM.

Still, he believes that taking jazz from larger to smaller labels is an expected result of the economics involved in running a major corporation, rather than a lack of integrity on the part of those working for the majors.

"You've got a lot of great people at the majors," he says, "but they've got bosses, and down the line decisions end up with a guy whose job it is to worry about numbers. The big companies are getting too big to sustain artists who might sell only a few thousand copies of a record."

Coltrane notes that in the '50s and '60s, a label like Blue Note was a small boutique known for allowing musicians a large degree of artistic freedom. "That makes for better music overall," he says. "When artists are asked to make certain kinds of records that a label hopes will sell, the quality of the music is diminished. That's what you see now, when an artist can sell out clubs but people don't buy their records because the records don't reflect what the artist actually does best."

Have we truly reached the point where jazz's best opportunities lie with independent companies, or are there still roles that only a major can fulfill? If today's most progressive jazz comes out on a multitude of small labels, how will a catalog of great music, such as those held by a Verve or a Sony, be preserved? Readers are encouraged to send thoughts on this subject to sgraybow@billboard.com for consideration in an upcoming article.

HOUSE BAND: The San Francisco Jazz Organization (SF JAZZ), presenters of the San Francisco Jazz Festival, has announced the formation of the SF Modern JAZZ Collective, a resident ensemble featuring saxophonist/artistic director **Joshua Redman**, vibraphonist **Bobby Hutcherson**, trumpeter **Nicholas Payton**, alto saxophonist **Miguel Zenon**, pianist **Renee Rosnes**, trombonist **Josh Roseman**, bassist **Robert Hurst**, and drummer **Brian Blade**.

The band's objective is to present classic works by modern jazz composers, in addition to providing a fertile environment in which to foster its members' own composing skills. The first composer to have their classic works featured will be **Ornette Coleman**.

"This is a different model of a band than that which exists today," Redman says. "Unless a musician is lucky enough to get commissioned to write new works, they generally have to go out on the road with a small band to work out their new music. Here, we can use the strength and resources of the organization to fund and create an environment to nurture new works by world-class musicians."

SF JAZZ founder and executive director **Randall Kline** says the collective will convene in early 2004, with plans to do several months' worth of West Coast dates that will mix Coleman's music with rotating compositions by all eight band members.

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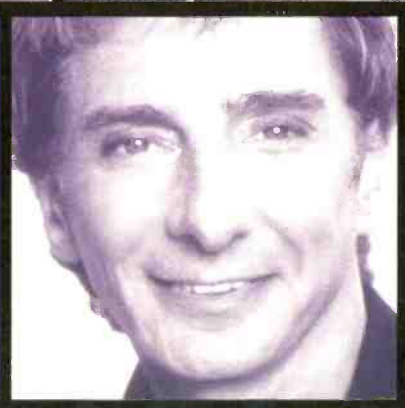
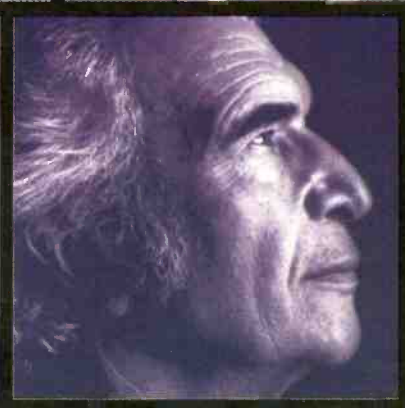

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All That Concord Jazz

Three decades after its founder stopped selling cars and started "recording music he liked," the label has more than 1,000 titles and 13 Grammys—and a firm grip on a dedicated, affluent music market.

By MICHAEL AMICONE

"You think we'll ever amount to anything?" Concord Records founder Carl Jefferson would often ask his staffers, long after the imprint had established itself as one of jazz music's premier labels.

Though the question was rhetorical, it probably came as some surprise to Jefferson just how successful the label had become. It certainly sprang from humble beginnings, as an outgrowth of the Concord Jazz Festival, first organized in 1969 by Jefferson, who, at the time, owned a successful car dealership in Concord, Calif. When guitarists Herb Ellis and Joe Pass, who performed at the annual festival in 1973, approached him with the notion of funding and producing a record, Concord was off and running.

Founding father: Jefferson

Dubbing his new venture Concord Jazz, Jefferson decided to get out of the car business and into the record business, setting up shop in a former seafood restaurant located next to his old dealership. "The reason he got into the music business was because of his passion for the music," says Nick Phillips, VP of artist and catalog development, who, along with executive VP John Burk, is one of Concord's veteran in-house producers. "Basically, his philosophy was to record music that he liked. It was really quite simple."

That simple rule of thumb led to a musically rich 30-year history and a formidable catalog of 1,000-plus titles, including recordings by such jazz legends as Ray Brown, Dave Brubeck, Charlie Byrd, Rosemary Clooney, Stan Getz, Carmen McRae, Tito Puente, Cal Tjader and Mel Torme. To "Jeff," Concord's success meant one thing: He could make more records.

"It wasn't about the top line or the bottom line," says president Glen Barros, who has manned Concord's helm since Jefferson's death

Continued on page 32

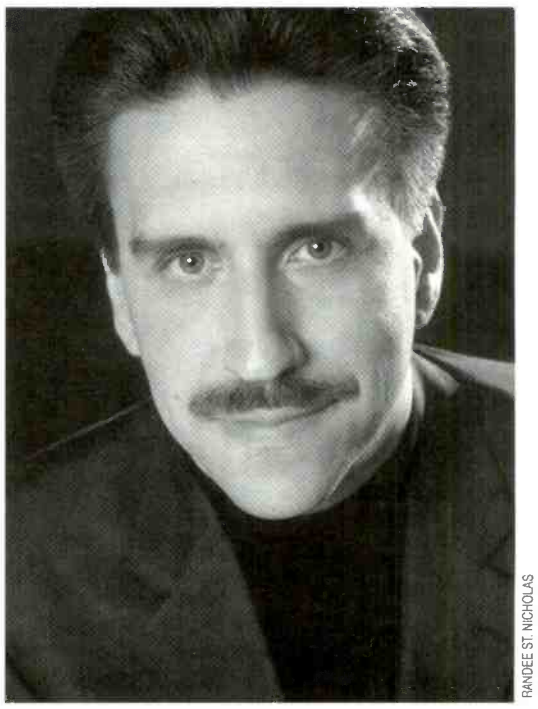
On the cover: top row, from left: *Karrin Allyson, Tito Puente, Peter Cincotti, Rosemary Clooney, Ray Charles.* Bottom, from left: *Stan Getz, Mel Torme, Carmen McRae, Barry Manilow, Dave Brubeck.*

Q&A with GLEN BARROS

Carl Jefferson's hand-picked successor has managed the difficult task of finding a balance between honoring Concord's illustrious history and taking the label into the new century.

By STEVEN GRAYBOW

When label president Glen Barros took over the helm of Concord Records in 1995, the company already had a 20-plus-year history as the home to such traditional jazz artists as Stan Getz, Charlie Byrd and Mel Torme. An avowed fusion fanatic, Barros has expanded the label's breadth to include that genre, blues-rock, contemporary jazz and pop-leaning artists. In doing so, he has managed the difficult task of finding a balance between honoring Concord's illustrious history in traditional jazz and advancing the label's efforts by championing artists whose work lies beyond the jazz realm. In this exclusive conversation with Billboard, Barros details his ever-evolving vision for the label and explains how a company founded on jazz can diversify while staying true to its roots.



RANDEE ST. NICHOLAS

How did you come to take over the label's reins from founder Carl Jefferson?

I was working for Alliance Entertainment in New York in 1994. Alliance had purchased a number of distributors, and they were looking to vertically integrate and develop a group of proprietary labels. The plan initially was to put together a label group, but not a group that focused on pop hit records. Rather, the idea was to focus on genres like jazz and classical with a long shelf life, and labels that had catalogs that would continue to sell year after year. The first label I looked at was Concord. Carl Jefferson, who founded the label in 1973, had been looking for the right buyer for a number of years. We met and saw eye to eye, and Alliance bought the company. A few months after that, Carl was diagnosed with a terminal illness. He asked me if I would step down from Alliance corporate and come out to California and run the label. I always respected Concord's artistry, and, when someone like Carl Jefferson asks you to lead the label that has been such a big part of his life, it is a request you can't help but honor.

Were you already a jazz fan, or did you grow into your new role?

I have always been a jazz fan. I grew up loving fusion and some of the strains of the music that blend jazz with rock or pop. I also liked a lot of straight-ahead jazz. I would say, at the time, I was a fan but was not fanatical. In a sense, being at Concord and immersing myself in the catalog has made me a much bigger traditional-jazz fan. You can't help but fall in love with the music when you work with it day to day. At the same time, what we've done at Concord over the past eight years has been to expand the musical platform of the label. That is a reflection of not only my taste, but of all of the people who work at the label. Our roots are in jazz, but our tastes are broader than just jazz.

How do you expand beyond traditional jazz without overstepping the label's bounds?

Our core is mainstream traditional jazz and Latin jazz, and the steps we've taken from there have been logical and strategic. We started by exploring different areas of jazz itself—including fusion and contemporary jazz—by adding to our roster artists like Chick Corea, Gary Burton and, through Stretch Records, our joint venture with Chick, artists like John Patitucci and Dave Weckl. From there we moved into smooth jazz and, more recently, into adult contemporary and singer-songwriter releases. The common denominator that runs through these artists is that they are geared toward adults. Our focus is on quality music for adults, with jazz at our core.

You added Barry Manilow to the roster, which was one of your most radical signings. What other recent signings similarly push Concord's boundaries?

We are very excited about Peter Cincotti, who is a young, pop-oriented artist who still has traditional jazz and standards at the core of his music. Recently, we signed the band Ozomatli, whose first record was on Almo Sounds a few years ago. When that label dissolved, the group went to Interscope, which probably was not a comfortable fit with the kind of music they do. For Concord, there is a connection with what Ozomatli does, because there is a strong Latin jazz influence in their music—along with so many other things, including hip-hop, funk and world music. It's a multifaceted band, which is a bold step for taking us in a pop direction. It fits in with what we do because it is geared toward the sophisticated listener.

We also have an artist like Robben Ford, who is more of a blues-rock thing. Again, he is sophisticated and appeals to an adult listener. We like to have fun with the types of music we can put out, but, from a business perspective, we want to logically expand to a wider audience while keeping a sense of perspective about what Concord is and what fits with our objectives.

You are branding a nationwide tour with the Concord name as well, correct?

We are working on putting together a tour, along with the William Morris Agency, that will allow our artists to perform in 10 to 15 cities as a celebration of the 30th anniversary. There will also be a "Concord Records Night" at this year's Montreux Jazz Festival that we plan to put out on DVD and CD in the fall.

With so much success, have there been any roadblocks you had to overcome?

Over the eight years, there have been roadblocks, which, for better or worse, were not of our doing. In par-

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Hal Jaks Norman Lear

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BARROS
Continued from page 20

ticular, there was the reorganization of Alliance several years ago, which for us was pure hell. I will admit that, for a period of about two years, it was a struggle just to keep the company together and keep the label viable and to keep putting out music. I am proud that we kept it together. Our artists stuck by us, our employees stuck by us, and, from my perspective, you could not ask for more.

In the last three years, we've had wonderfully supportive shareholders in Norman Lear and Hal Gaba. They are very into what we do musically, and, to their credit, they are eager to see us grow, financially and artistically. The important thing is, ultimately, to get around the basic issues of running a company and to focus our efforts on reaching the fans, who are out there and are passionate to hear the music. Keeping that focus is the biggest challenge.

From your perspective, what is the current state of the jazz industry?

Whether or not it is strong is hard to say, because "strong" is a relative term. The most important thing is that I feel the jazz audience is growing. There is a groundswell of people who want to hear good, quality music that speaks to them. They want music they can latch onto, music that has an emotional aspect, as well as an intellectual aspect, and jazz certainly fills that need in all its various permutations. Jazz fills a real need in people's lives. I would love to see it become a bigger consumer market. That has not happened yet, but I think we are getting there.

What do you see that makes you hopeful?

The most encouraging thing I've seen is the fact that the media is showing interest, that they are curious when you take traditional pop songs or do something with a jazz feel and make it something people want to buy.

Continued on page 24

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In a different league

JOHN BURK: *A&R For CR*

John Burk perhaps offers the best of both worlds to Concord. Coming in under the guidance of label founder Carl Jefferson 15 years ago and now working in the new ranks led by Glen Barros, Burk, executive VP and head of A&R, has played and will continue to play an important role in finding artists who reflect the new paths Concord is taking. Starting off as an engineer early in his career, Burk ultimately found producing to be his calling. Initially interviewing for a position as Jefferson's assistant and production manager, Burk stepped right in, landing the job that would create his ultimate career path. While Concord has changed somewhat, the label's guiding principal has remained constant. "Carl started with great artists and offered an environment where they could be creative and inspired about what they were doing," says Burk. "Then he recorded them from the audiophile approach."

RANDEE ST. NICHOLAS

Jefferson started Concord when he was in his early 50s. At that point, he had already achieved a lot of success in business. "He always said, 'If you don't give something back in life, then you are really missing the boat,' Burk reflects. For the first 10 years of Concord's existence, Jefferson's philosophy was more about providing culture and doing something that he believed in than about making money. It was in 1980 that he decided to go full-time into the record business. "There is that same kind of parallel to our new owners. Hal [Gaba] and Norman [Lear] have been successful and continue to be passionate about what they're doing," Burk says.

The label's new projects reflect that continuing commitment to quality. Burk is particularly excited about the label's foray into SACD this month. The first of 30 SACD titles hit May 20. Burk feels this format can give a big boost to the music industry because "It just sounds so much better!"

While Burk emphasizes the excitement he feels for all the new releases coming from Concord, he talked about some of the groundbreaking efforts of late. For instance, "Peter Cincotti is the first act I ever signed whose record went right to No. 1. It was a benchmark, a personal goal that I've had: To take someone from unknown status and really break them is very exciting," he says.

A deal with Ray Charles is also among the more recent milestones. "Ray Charles is an example of our desire to expand our roster even more while still connecting with our heritage. Ray has roots in jazz. He's done everything from jazz to country." Poncho Sanchez has a new record that also traces his roots. "He started out as a singer and guitar player in a soul band. He revisits some of those roots in his new album," says Burk.

While artistry remains a major goal at Concord, Burk says it is still a business, and building up a fan base is key. "Ozomatli is a perfect example of how the label is moving forward without losing its roots. The band has a tremendous respect for our Latin jazz catalog. They take that form of music and add modern elements. It fits well with our evolution. We want to see jazz grow as a genre and to see the audience grow, as well. Ozomatli takes the elements and brings them to a younger audience."

While Burk says he internalized many of Jefferson's values, he can also appreciate the continual changes of the marketplace, emphasizing that a label can still sell records without compromising artistry.

—***Debbie Galante Block***

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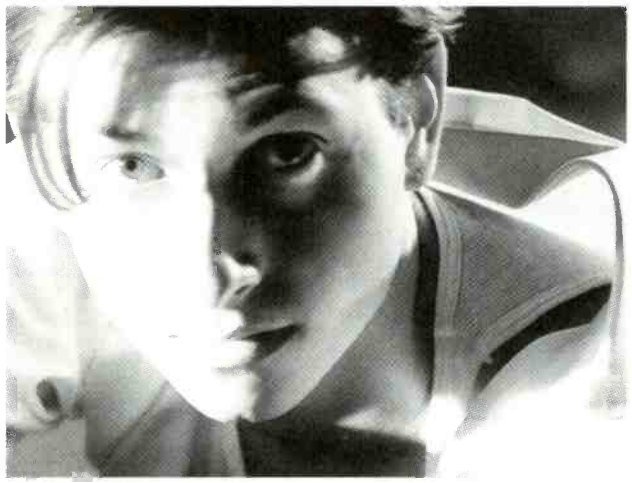
BARROS

Continued from page 22

When Rod Stewart can do an entire record of standards and sell a million and a half units, or when Norah Jones can incorporate jazz into pop songs and have phenomenal success, people realize they are hearing something different, and, when it succeeds, it opens doors for everyone.

In 'trane-ing: Allyson

As we've been launching Peter Cincotti, I've gotten calls from five newspapers asking if it is easier to market him now that Norah has had so much success. The answer is that the fact that people are calling to ask the question means that is easier, because the door is open and there is an interest from both the media and from record buyers. The fact that people beyond the jazz world are talking about this kind of music makes for a bigger market and bigger opportunities.



Big news: Cincotti

You've made the Concord name stand for something special for consumers of this type of music.

I am tremendously proud that we've kept the artistry at the highest level. We don't want to compromise the quality of any type of music that we put out. Our philosophy for signing artists has always been to avoid doing really hands-on A&R, where we tell an artist what to do, what the market is demanding and what they have to do to reach a certain format. Our philosophy has been to identify great artists, nurture and support them, give them whatever guidance they might need, but, ultimately, to let them do whatever comes from their heart. In order to take that approach, you have to work with great artists. I think that consumers recognize that. We are seen as a highly artistic label, so the name lends credibility to any genre we work in.

You tend to avoid records with gimmicky concepts or overt themes. Why?

It is not our job to tell an artist what type of music they should be making. What is most important to us is to showcase talented musicians in ways that best show off the musician's artistry. If we do a record with a concept or theme, the idea to do it is driven by that artist themselves. An example would be [vocalist] Karrin Allyson, who has been with us since the beginning of her career as a recording artist and recorded eight records for us. She had always put together interesting collections of songs for her releases, and, a few years ago, she decided that she wanted to do something with more of a thread to it. Karrin came to us and said that one of her favorite records was John Coltrane's *Ballads* and that she wanted to do a vocal interpretation of it. It was a bold step to make, because Coltrane is so revered, but she wanted to try it, and so we supported it.

Another atypical project that I am really excited about is Chick Corea's *Rendezvous in New York*, which is live recordings from his multiple shows with different bands in New York last year. This is the first and only time Chick has done a live retrospective of his career. The sound on the CD is also remarkable because it was done in Super Audio, and we have a video in the works for both home video and broadcast. I am also proud of the boxed set for the 30th anniversary, for which we commissioned Joel Nakamura, who did the artwork for the Salt Lake City Olympics, to do a big painting for the cover. It gives it a look unlike a typical jazz release.

Is there one thing at Concord that you are most proud of?

I can't think of one. Ultimately, it is all good. There have been ups and downs, but I am proud of our output, because the music we've released is something I can personally stand behind and look at with pride. There is nothing like working in a music you love and being a conduit for artists who have something to say. We are the conduit for bringing this music to the widest audience possible, and I can't think of anything more gratifying. ■

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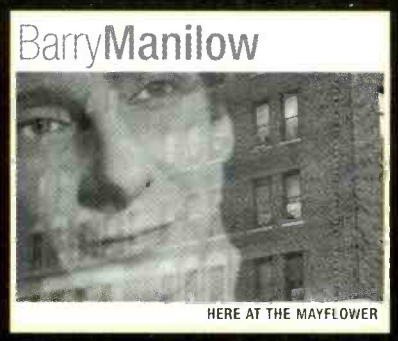

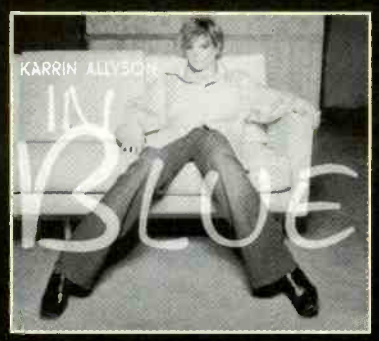

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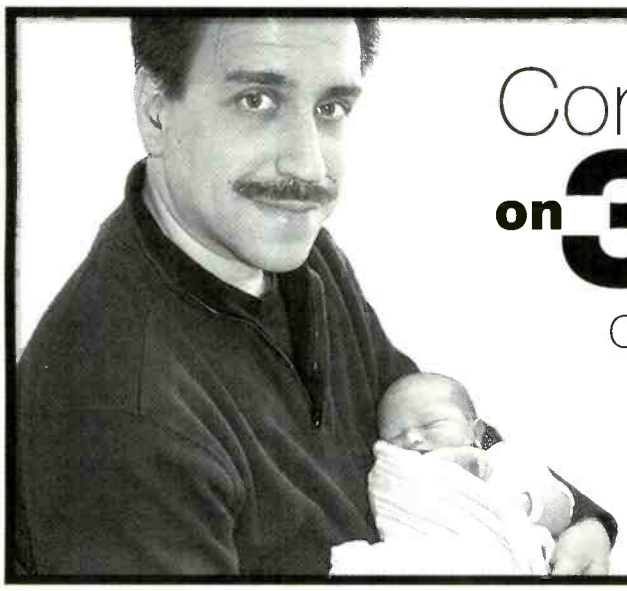

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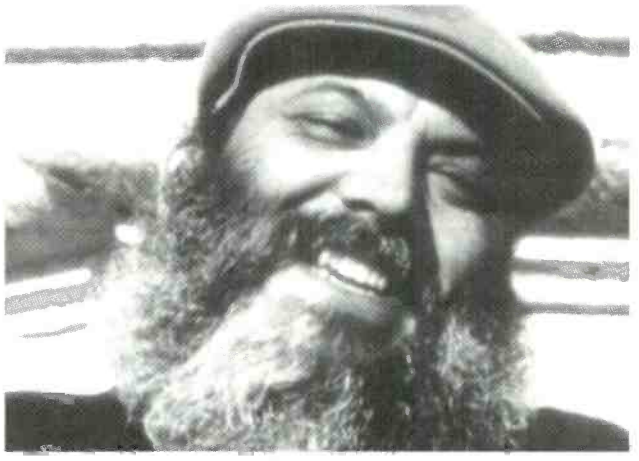
JAZZ TALK: Artists sing the praises of a label that lets them play—and works to get them heard.

By DEBBIE GALANTE BLOCK

What comes through most about Concord Records is that, even after 30 years in the business and a change of executives at the helm, the label still operates as a music-loving family rather than as a big business. Many of the signed artists say they were fans of the label before they were signed, and all are grateful for the creative freedom that continues there.

Poncho Sanchez has been on Concord Picante longer than any other artist. The famed percussionist first became involved with the label through his mentor,



Cal told Carl: Sanchez

vibraphonist Cal Tjader, who died within six months of helping to get him signed. According to Sanchez, Tjader was attracted to Concord because of Carl Jefferson. "Carl not only had a good business mind, but he loved jazz very much. That's why he started the company," says Sanchez. "It was really hard for me to record that first album because I was suffering over Cal's death. But Carl was so supportive and helpful to me, especially with the first couple of records. That started off a great relationship that we still have today. I always felt like Concord was family."

New to the label is Asdru Sierra of Ozomatli, who says much the same about the new regime that Sanchez says about Jefferson: "I have confidence in Concord. It's a small label. It's not like you walk into the office and you don't know anybody. It's different than all other labels we were on."

When singer/pianist Peter Cincotti signed to Concord, he didn't know what to expect, but he has found the company so "artist-friendly. One of the best things about working with Concord is it doesn't feel like you're working with a company at all, but rather like you are working with a family."

Barry Manilow had been on one label—Arista—for his entire career, up until his most recent original release, *The Mayflower*. "When Clive Davis left Arista, I knew the company was about to go into a new direction," he explains. "I didn't feel that my stuff was comfortable there. Just when I was not sure what I was going to do, I met all of these guys at Concord, and I loved them." Manilow was told he could work with any of the artists on

Continued on page 28

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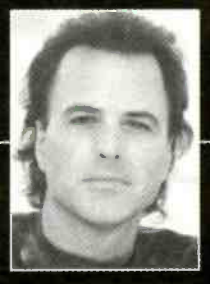
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JAZZ TALK

Continued from page 26

the label, and he jumped at the opportunity to work with Diane Schuur. The resulting album, *Midnight*, is scheduled for a July release. "Eddie Arkin is my co-producer, co-songwriter and one of the most brilliant guitar-playing musicians you've ever heard. It was a very gratifying musical experience," says Manilow. "Concord is all about music—not about business, publicity and sales, although they do all of that just fine. Their heart lies in the music."

That heart has remained intact for 30 years, according to Howard Alden, who says, "I first heard about Concord when I was just starting to play guitar at 12 years

Connected guy: Feinstein

old. I found their first album release, *Arrival*, through a mail-order company. Other releases started coming out, and I got almost everything they made for the first 20 releases. What made Concord different was that Carl was so personally involved in everything he did. He loved to be at every recording session...enjoying the music, as well as producing it. And today, while the new leadership's music choices are more diverse, the personal feeling at the label has not changed."

ARTISTIC FREEDOM AND HIPNESS

For 25 years, pianist Marian McPartland has recorded for Concord and hopes to continue for a long time to come. Her 85th birthday celebration was recently recorded in New York for broadcast over National Public Radio. While McPartland started recording during the old regime, she says that doesn't take away from the magnificence of the new. "Carl was a wonderful man that I got along with very well," she says. "I think I made some of my best records while he was alive. However, Glen and the company have also been wonderful to me. They really go along with anything that I want to do. As a company, they're very hip."

Michael Feinstein says he discovered the label back in 1976, when it released an Ellington tribute album featuring Tony Bennett, Rosemary Clooney, Bing Crosby and Woody Herman. "How could I resist such a combination?" he says. "Fast forward 25 years, and I find I'm part of a label that cares most about the music and their artists, a real rarity. I love being connected to them and am thrilled at their continued growth."

With a new album from Concord expected in June, Curtis Stigers says, "I was first introduced to Concord as a college DJ in Boise. They always had great artists that nobody else would spend the time to promote, people of quality and substance." Eventually, his connection to Concord as a recording artist came through late pianist Gene Harris, who was Stiger's mentor and friend. "After my pop success, Gene asked me to sing on a couple of his Concord records in the mid-'90s. That's how I got to know John Burk. Concord is a label about great music. They don't expect me to sell out."

Originally coming to Concord during the Jefferson reign, vocalist Nnenna Freelon says what impressed her initially was the shift in the personal interest in her as an artist "and the respect for the craft and for whatever ideas I wanted to put out there. And, that's not just with words, but with resources. I'd just come from a label where there were battles about creative direction. The

Continued on page 30

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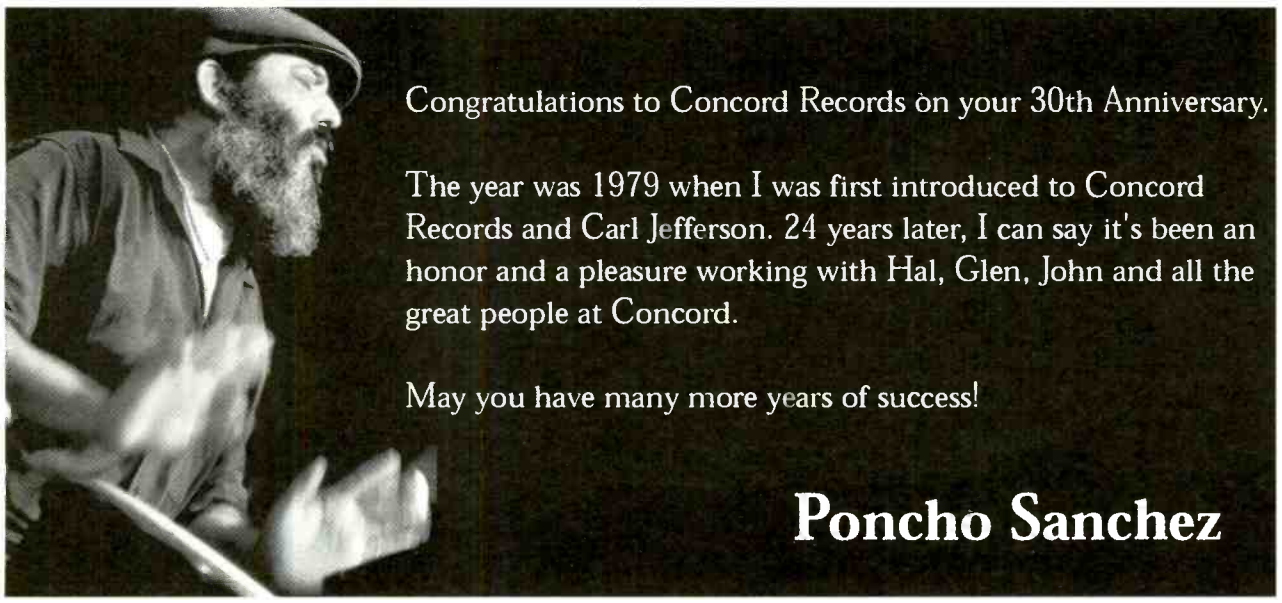

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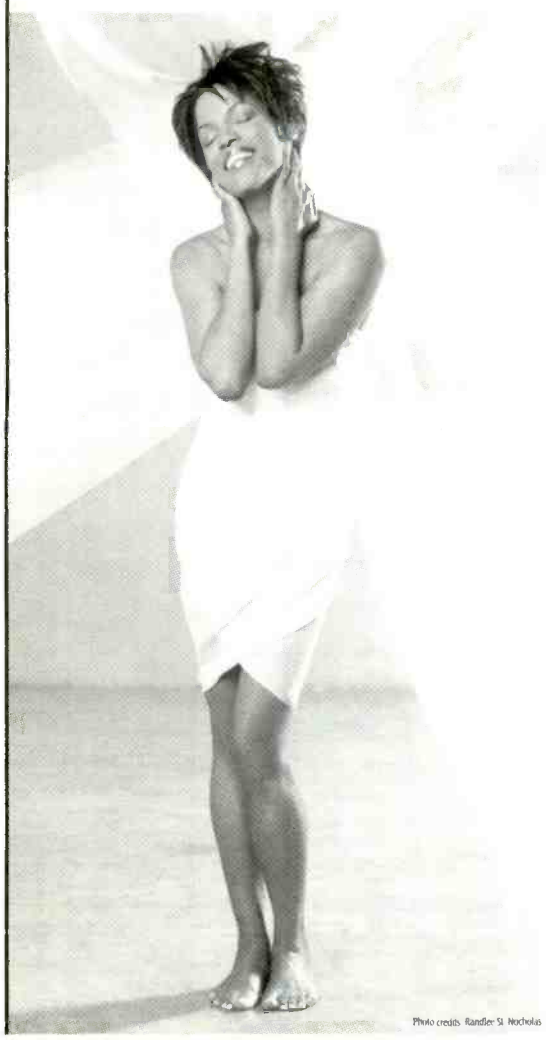

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JAZZ TALK

Continued from page 28

reasons given for not doing a particular thing were not artistic but marketing reasons. I think there is a balance that has to be struck. Concord understands the balance." Freelon has just recorded her first live album at the Kennedy Center, which is scheduled for a September release.

S.F. TO K.C. AND BACK

San Francisco radio station KJAZ got hold of vocalist/pianist Karrin Allyson's album *I Didn't Know About You* and started to play it. As a result, Kansas City–based Soundtrack Studios, where she recorded the album, began getting inquiries from listeners who wanted to buy it. Allyson called the station to thank the DJ, Stan Dunn, who turned out to be the West Coast promoter for Concord Jazz. Dunn played the album for Carl Jefferson, who signed her for three records. She now has eight albums on the label. "I feel lucky to have been signed by 'Jeff,'

Key player: McPartland

and my experience with John and Glen has also been very positive. They've continued to allow me creative freedom; all the records are my babies, for better or for worse," Allyson says.

Garry Kief, who manages Manilow, Stigers and Allyson, says, "I've represented Barry for about 20 years, and Concord reminds me of Arista's early days, when it was still a new label. We knew everybody there, and the whole building got excited when you had a hit. It makes it all fun again."

When Glen Barros first approached Gary Burton about joining the label in 1996, the legendary vibraphonist was resistant at first, not associating himself with the kind of jazz Carl Jefferson recorded. But Barros convinced him that he was looking for new directions, and Burton ultimately signed. "Concord was an experiment for me, one that I have never regretted," explains Burton. "They believe artists know what their vision is, and they encourage me to do what I believe in. Seven years and seven records later, I'm proud to say five of them have been nominated for Grammys, and two have won."

LIVING HISTORY

While there were other offers on the table in 1996, bassist John Patitucci says he signed with Concord because "I thought I'd be able to retain my integrity and do what I wanted to do musically. John Burk was the one who brought me into the company, and I felt confident that he would understand where I was going and be supportive of that. That attitude is difficult to find."

Russ Freeman, leader and founder of the Rippingtons and co-owner of Peak Records, a joint venture with Concord, says, "As an artist and co-owner of Peak, I am proud to be in an [arrangement] with a company that is as creative and devoted to our music as Concord is. I am also thrilled to be a part of their history. With the music industry in its current state of flux, and with so few independent labels left, 30 years is quite a testimony to the hard work and dedication of so many who have been a part of this prestigious organization. Now, with Norman, Hal and Glen at the helm, I truly look forward to celebrating and being a part of the next 30 years." ■

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Capitol STUDIOS

ALL THAT JAZZ
Continued from page 20

in 1995. "The bottom line was only there to allow him to continue to make more music."

FUN AND PHILOSOPHY

Phillips describes Jefferson's work ethic during sessions. "In the studio, he was there having fun," says Phillips. "It was like enjoying a personal concert, in a way. He didn't call too many shots, in terms of telling the artist what to do, so long as he felt that the music was in keeping with Concord's overall philosophy."

In the early '90s, after two decades of producing and releasing quality jazz music, Jefferson began entertaining suitors for his label. Barros, who was working for Alliance Entertainment, had been asked to shop for indie labels to help feed

Driving blues: Ford

Alliance's expanding distribution network. "I knew Concord was on the block and had been for a number of years, because Carl's health was failing," says Barros. "And I loved the label. So I flew out to Concord and met Jeff at the Concord Hilton. At first meeting, I didn't know if I was there to discuss a company or asking for his daughter's hand. It was very much like, 'State your intentions, young man.' We didn't talk about deal terms. We didn't talk about business opportunities. We talked about music."

Barros passed the audition. Not only did Jefferson sell the label to Alliance, but three months after the deal was finalized, in March 1995, when Jefferson was diagnosed with terminal cancer, he asked Barros to leave Alliance and run his beloved enterprise. Jefferson died one week later. Since taking the helm in 1995, Barros has continued to honor Jefferson's commitment to traditional jazz while also successfully branching out into other genres. Imprints include Concord Records, Concord Jazz (traditional) and Concord Picante (Latin-flavored jazz). Among the label's diverse roster: Chick Corea, Michael Feinstein, Robben Ford, Patti Austin, the Rippingtons, Keely Smith, Curtis Stigers, Karrin Allyson, Poncho Sanchez, Barry Manilow, Nnenna Freelon, Peter Cincotti and new signee Ray Charles, who has a high-profile album of duets in the pipeline.

INTEGRITY AND INFRASTRUCTURE

Concord has also entered into several key partnerships, including pacts with Chick Corea's Stretch Records, Russ Freeman's Peak Records, Michael Feinstein's Feinery Label and the Play-

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Highly vocal: Freelon

boy Jazz label, formed in 2001 in conjunction with Playboy Enterprises.

"Jazz is always at our core, but certainly pop is a big part of our future," says Barros. "We define it as 'music for adults.' And, keeping true to the history and the original foundation of the label, whatever genre we work in, we want it to be at the highest artistic level. I think that's what Carl Jefferson was about. For us, the musical palette is a little more diverse, but we want to keep that integrity there."

With new Beverly Hills digs and a 40-member staff, Barros has beefed up many of the label's operations. "We have dramatically changed the infrastructure of the company," he explains. "We have a pretty big sales and marketing department now. We have in-house press, radio and Internet people, and we really try to focus on developing long-term careers." Barros praises the company's current owners, sitcom king Norman Lear and partner Hal Gaba, who scooped up the label in 1999 in the wake of Alliance's bankruptcy difficulties. "They've been tremendously supportive," says Barros. "They love the music we produce and really take an active role in working with us on it."

An impressive slate of releases and events are on tap to mark Concord's 30th anniversary, including a comprehensive six-CD boxed set (scheduled for June) and the release of 30 catalog titles in the Super Audio CD (SACD) format. There will be a Concord Records Night, on July 17, during the prestigious Montreux Jazz Festival in Switzerland. Plans are also afoot for an extensive national concert trek marking the occasion.

With such an illustrious past, including 88 Grammy nominations and 14 wins, Concord's place in music history is secure, resoundingly answering its founder's oft-repeated query.

It was Carl Jefferson's lifelong love of jazz that has ensured the label's legacy. Music remained his elixir, even toward the end. "I remember a [pianist] Gene Harris session," recalls Phillips. "During playback, Jefferson actually got up and was dancing. Someone who at that time wasn't in the best of health, to get up and dance, that really tells you about what the music meant to him and how much fun it was for him to be producing these sessions for music that he loved." ■

To Glen, John and all my friends at Concord,

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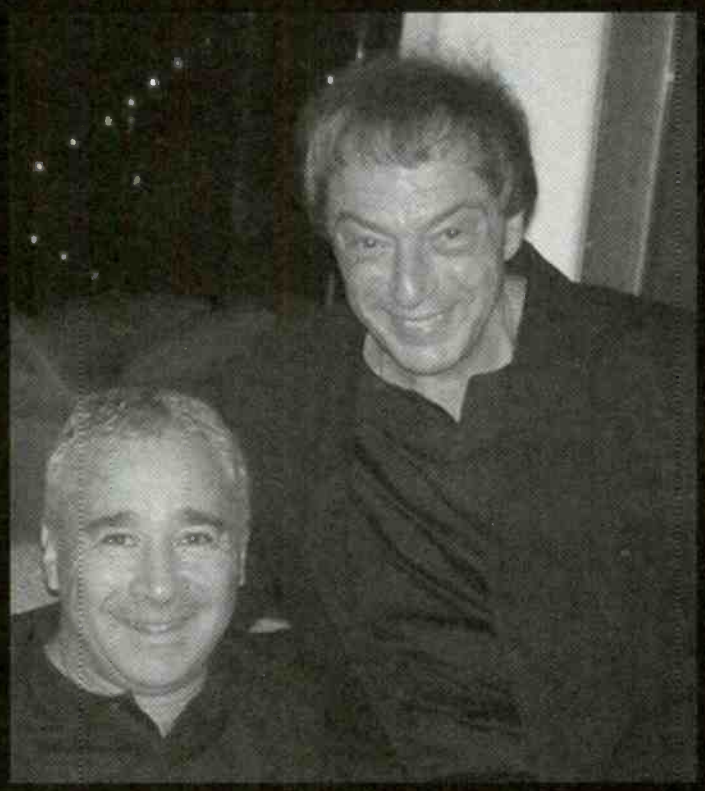

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Higher Ground™

STILL SOARING: Few artists or executives are expanding the boundaries of contemporary Christian music farther than **Tom Bee**. A veteran musician, Bee was formerly with the groundbreaking Native American rock band **XIT** before launching his own record company, the SOAR Corp. Founded in 1989, SOAR encompasses five labels, including Red Sea, a Native American Christian label Bee launched in 1996.

Bee recently donned his artist hat again to release a praise and worship album, *Reveal His Glory*. "I've been so busy recording other people that I've neglected my music," he says. "I just felt I needed to make this record."

BEE

Bee and his wife, **Vickie**, also operate Red Sea Ministries and spend time speaking at prisons and on reservations. People familiar with Bee's background in XIT often asked when he'd have new music out. "I'll continue to make records," he says. "I enjoyed making this one, and I'm already writing songs for the next one."

After attending Gospel Music Week this year, Bee admits some people were skeptical of his mission.

"I'm still kind of like the new kid on the block in this genre, and people don't know whether to take me seriously or not. I could see that maybe they have a little apprehension because of my background in the secular market, but I think once they meet me and hear our music, they will realize that they have nothing to fear.

"It's all about God and it's all about praising him. It's not about me. My heart is real and my music is real."

Bee has plans to see the Red Sea label grow to include hip-hop, rock, and other styles, as well as praise and worship. "I'm signing artists that have a ministry," says Bee, who admits he's fighting to change perceptions because people often don't associate Native American culture with Christianity.

"It's hard because people have misconceptions when they hear the word 'Native American' or 'Native American music.' I'm still fighting that, especially in the Christian market—and not just in the music industry, but even in churches."

Bee, whose album combines Native American sounds with worship lyrics, has a powerful testimony.

Abandoned in a trash can by his unwed teenage mother, he was rescued and raised by a neighbor. "I'm a survivor," Bee says, "and when I decide to do something, I don't go away."

In 2000, Bee surprised attendees of the Grammy Awards by thanking **Jesus** when he picked up the first Grammy presented in the new Native American category. (He produced *Gathering of Nations Pow Wow*, peformed by various artists.)

"When I believe in something, I work hard and I'm very dedicated, and I believe in the Red Sea label and what we are going to do. I have no doubt that our presence will be felt in this genre. It's just a matter of time. We are going to make good music and expand the ministry.

"I'm still standing. The smoke has cleared many times and I'm still there. I'm not going away. I love this business. You combine that with the fact I love the Lord, and how can you stop that?"

Bee just signed a deal with Hendersonville, Tenn.-based New Day Christian Distributors.

by Lisa Collins

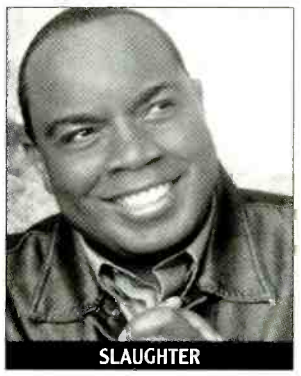
In The Spirit™

FULL CIRCLE: In religious circles, the year 7 denotes "the year of completion."

Little wonder then why **William Becton** feels as though he's come full circle with the release of *Broken 2*.

The disc arrives seven years after his debut CD, *Broken*, propelled the then-unknown talent to the top of *Billboard's* Gospel Album charts and kept him there for 10 consecutive weeks.

Fact is, Becton's meteoric rise had been a hard act to follow.



SLAUGHTER

"The experiences have been both painful and valuable," Becton says. "I know what it's like to be No. 1 on the charts and off the charts, and I've learned a lot in the process.

"Most painful was the bankruptcy of Chicago Gospel International in 2000. There was a great deal of money owed to me and a lot of money put into the release of *B2K*, which came out a month or so before the company went under. [That was] money we were never able to recover."

Becton not only managed to survive but was able to pull together a live recording just one month after the bankruptcy.

The result, *Broken 2*, marks the official bow of his own label, Becthoven Music.

Just two months ago, Becton inked a deal with Indianapolis-based Tyscot Music to distribute the May 20 release, which feature guest vocals from **Brent Jones**, **Eric Matthews**, and **Kim Rutherford**.

Tyscot spokesperson **Tracy Williamson** says the first single from the dynamic *Broken 2*, "Joy in the Morning," is in "heavy rotation in just about every market, particularly Chicago. People are happy to see him back on the scene, and across the board there's much love for the single, which has been getting a lot of spins."

A 25-city promotional tour kicks off May 20 in South Bend, Ind., and is slated to end the second week of July in Alabama.

ON THE INSIDE: For more than a decade, **Alvin Slaughter** has been wowing fans across the country as both lead vocalist in the renowned **Brooklyn Tabernacle Choir** and as a solo recording artist.

Six albums and regular appearances on the Trinity Broadcasting Network have made him a bona fide star on the Christian music circuit.

Now, with the June 10 release of his latest CD, *On the Inside*, Slaughter moves from contemporary Christian/worship to the traditional gospel scene—an arena where he has, for the most part, been a stranger.

He couldn't have picked a better navigator than producer **Kevin Bond** or lead single "Grace," penned by **V. Michael McKay**.

"The direction was his idea," Integrity Gospel GM **Jackie Patillo** says. "He's always seen himself as a worshipper, but this is just a season in which he's able to expand his boundaries.

"It's a soulful album, but it's not like suddenly he's made some left turn or something. His rich, dynamic vocals and styling haven't changed. We're just directing them to a new audience."

IN OTHER NEWS: Gospo Centric/B-Rite Music has signed *American Idol* star **R.J. Helton**. Helton is to record a CD with an inspirational gospel feel and mainstream appeal.

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Eagles Stage Elaborate 'Farewell' Tour

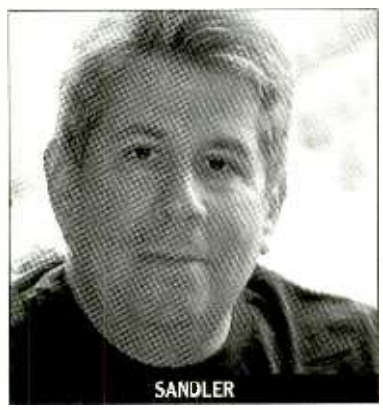
BY MELINDA NEWMAN

LOS ANGELES—Spoofing classic artists who go on seemingly endless final tours, the Eagles are calling their newest outing Farewell I. But it is no joke that this tour boasts the band's biggest production.

Known for its sparse sets on previous tours, this time the Eagles have added an elaborate LED video system provided by Nocturne that includes a 60-foot-by-11-foot screen in the rear of the stage and four screens front-of-stage. The tour will also travel with two side projection screens.

The lighting grid, supplied by All Access, is also a first: The lights are flown off I-beams rather than the traditional trusses.

The 34-date North American leg, promoted by Concerts West, launched May 9 at the 12,700-seat Richmond (Va.) Coliseum. If Eagles' past outings are any indication, this tour is likely to gross more than $35 million. According to manager Irving Azoff, 33 dates were sold out or nearly sold out before the tour started (*Billboard*, May 3). The group's past three tours averaged more than $1 million per show.


SANDLER

Last summer's trek grossed $34.9 million from 31 shows, according to Billboard Boxscores. A 1996 North American and European tour brought in $30 million from 27 dates. The initial Hell Freezes Over tour from 1994 earned the group $74 million on 50 dates, while the 1995 version garnered $92 million from 75 shows.

"We wanted a smaller venue off the beaten path for the first couple of shows," tour manager Harry Sandler says, regarding why the outing began in Richmond. "We also wanted a building with [several days' availability] so we could load the show in for the first time and have a few days to play with it."

The band and crew took a day off after the initial date so the staff could re-evaluate the first night—or, as Sandler puts it, "lick our wounds and figure out what went right and wrong. Of course, we have had glitches, but we're working them out."

Larry Wilson, GM of Richmond Coliseum, was ecstatic about the show, the band's first at the venue since 1977. The Richmond concert sold out in 15 minutes, Wilson says, and broke the recent box office record set by Bruce Springsteen. "Our building is 32 years old, and I'd venture to say that the show blows every merchandise record we've ever had, too."

The tour's first overnight move was May 13 from Orlando to Sunrise, Fla., but a July jump is what has production manager David Bruster losing sleep.

"We have a 489-mile overnighter from Manchester, N.H., to Buffalo, N.Y. I'm still trying to figure out how I'm going to do that."

More than 80,000 pounds of equipment are hung from 96 different points above the stage. The extra equipment meant upping the production crew from 49 on the last tour to 65. The number of trucks, leased from Roadshow, increased from eight to 10. The band's crew numbers 27.

The visuals played a part in determining which venues the band would play. "They're just trying something different this time," Sandler says. "We're not playing outdoors and we're not playing stadiums, because you can't make it work for everybody; people are too far away."

He adds that the Eagles have considered upping their production values for some time. "We tried it in Europe, but it became a bit cumbersome, so we put it off."

Onscreen images will range from stage shots to such visuals as Ferris wheels and nature scenes, as well as footage from a camera mounted on a helmet worn by guitarist Joe Walsh (dubbed Walsh Vision). Roy Bennett (Paul McCartney, Dixie Chicks) designed the screens and lighting.

Tickets range from $45-$175. The bulk of the three-hour show is hits, but the band has also included "Hole in the World" in the set list. The tune, which shipped to hot AC, AC, and triple-A the week of May 12, is the first single from the Eagles' first studio album of new material since 1979. The band is still recording material for the album.

Farewell I features a number of multiple dates, including three at Boston's FleetCenter.

Soaring With The Eagles: Don Henley On The Road

Since the Eagles reunited for the Hell Freezes Over tour in 1994, they have become that rare bird: the sure sellout. The band started its latest tour May 9 in Richmond, Va. From the road, drummer Don Henley provides Billboard with a rare glimpse into what it's like to soar with the Eagles.

The tour features the Eagles' most elaborate production ever. Why the change?

Last year, the band made a decision to play only indoor arenas until such time as we change our minds. We have increased our lighting and added large LED screens to take advantage of the fact that we will always be playing in darkness.

Playing outdoors in the summertime, whether it's a shed or a stadium, is a drag, because it doesn't get dark until about halfway through the show. Hundreds of thousands of dollars' worth of lighting equipment and design is wasted.

In arenas, there is just more magic, plus we are not subject to the whims of the weather. The LED screens ensure that even people in the nosebleed section can clearly see what's happening onstage. We like it, and our fans like it.

You're jokingly calling this tour Farewell I. How many more tours will there be?

I very much doubt that we will make it to Farewell XX, but I imagine there will be a Farewell II after the new album comes out. Beyond that, it's anybody's guess. The Eagles operate on a cyclical basis now, with a year to a year-and-a-half comprising a cycle. At the end of each cycle, we sit down and decide if we want to do anything further.

So far, there has been a consensus to go forward, but someday it's all going to come to a screeching halt. I think everybody in the band agrees that we want to exit while we're at the top of our game. Nobody in this organization is interested in beating a dead horse, but right now the horse is very much alive and well. It's as good as it's ever been—maybe better.

Even in the midst of this shaky economy and the strange state of the world, people are flocking to our shows. It's wonderful. We're very grateful.

Speaking of the new album, when is it coming out?

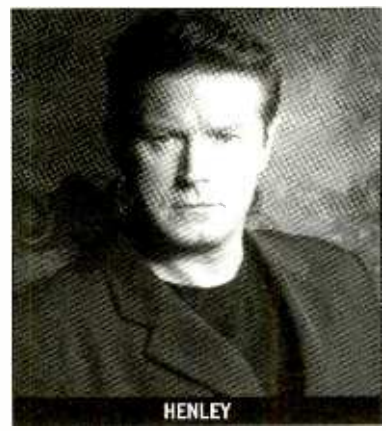
I don't know when the album is coming out, but it won't be this year. "Hole in the World" is the only new material from the album that we will be doing.

What markets do you still want to play?

The Eagles have performed in a great many places around the globe, including Russia, but it's a big world, and there are still a few places we've never been.

Believe it or not, we've never played in Mexico. We've never been to South America, either. We've been invited to several places in the Far East, such as Bangkok, Hong Kong, and Singapore, but we've never been able to make it. I saw a thing on TV the other day about Croatia, and it looks absolutely beautiful, so I'd like to play Zagreb. I'd also like to play some of the countries that border the Baltic Sea—Estonia, for example. Also, we've never been to Denmark or Austria. However, for the present time, we are staying in North America.

We played in Italy for the first time in the summer of 2001 in an ancient, walled city called Lucca. We played outdoors in the piazza; 14,000 Italians showed up and sang every word in English at the top of their lungs. I'll never forget it as long as I live. I would love to play in Italy for weeks.


HENLEY

Describe a show day for you.

I have an office set up in each of my hotel rooms. I get up in the morning and start doing business—media interviews for the tour; tons of written correspondence and phone calls relating to the Walden Woods Project, the Recording Artists' Coalition, the Caddo Lake Institute; domestic stuff—I talk to my kids as often as I can—communications with [manager] Irving Azoff in regard to all kinds of issues relating to the Eagles, my solo career, the music business in general.

I'm usually on the phone all day. The phone, the e-mails, and the fax machine never stop. This is not just about the three hours onstage at night; this is a full-time job. I try to get in a workout most days.

We generally leave the hotel in mid- to-late afternoon—depending on the distance to the gig—and we do a sound check before every single show. The sound check can last 15 minutes or it can last two hours.

We have dinner at the venue at approximately 5 p.m., and then we go to our respective dressing rooms and do whatever we each have to do to get ready for the show. I bring a recumbent exercise bike on every tour, and it is set up in my dressing room. Even if I've done a weight-lifting or a Pilates workout earlier in the day, I always get on that bike about an hour before show time and ride it for 30 minutes. Then I take a shower and get dressed for the show.

After the show, I generally stay up for an hour or two reading the faxes and e-mails that I didn't get to before I went to sound check. Sometimes, though, we go off stage, straight to the airport, and fly to the next city. On those nights, I'm often up late trying to make my nest in the new hotel room. I carry three or four good books and numerous periodicals, and I can usually read myself to sleep. It's a good life, but it's not as easy as some might think. Traveling gets old. I get tired of packing and unpacking. I get homesick.

How has your relationship with your fans changed over the years?

I think our bond with our fans has only grown stronger over the past 30-odd years. We've all been through a lot together, and we've been with them and they with us. The passage of time enriches these memories, these shared experiences. It's bittersweet.

How has touring changed since you started more than 30 years ago?

There are two big changes that come to mind. One is the enormous amount of organizational skills that have been brought to bear on our touring. Everything is extremely organized and professional now.

Irving Azoff usually travels with us, and he is on top of everything—all the time. Harry Sandler, our tour director, is, in my opinion, the best in the business. There are 92 people, including the band members, on this tour, and it runs like a Swiss watch.

We have excellent people who are committed and know how to do their jobs. We have no jerks, no loose cannons, no slackers. Everybody gives 100%, because the goal is to give the fans the best show possible. Backstage is very serene and consistent. There is no partying either before or after the shows, but we do receive old friends and professional guests briefly either just before show time or during the mid-show break.

In short, things have changed a great deal from the old days. These changes have come out of necessity, and they are a logical progression for any band that is committed to its work. That's why we're still here and thriving 32 years after we began.

MELINDA NEWMAN

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MAY 31 2003

Billboard® BOXSCORE™ CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	Pepsi Arena, Albany, N.Y. April 24, 26	$3,547,735 $175/$45	31,015 two sellouts	AEG Live
FLEETWOOD MAC	MCI Center, Washington, D.C. May 9	$1,458,432 $125/$75/$46.50	12,126 sellout	Concerts West
BRUCE SPRINGSTEEN	Pacific Coliseum, Vancouver April 11	$1,137,832 ($1,653,730 Canadian) $79.12/$47.82	14,531 sellout	House of Blues Canada
FLEETWOOD MAC	Mellon Arena, Pittsburgh May 10	$1,095,646 $125/$75/$47	12,126 sellout	Concerts West, Jack Utsick Presents
BRUCE SPRINGSTEEN	Pengrowth Saddledome, Calgary, Alberta April 13	$1,089,749 ($1,583,178 Canadian) $79.16/$61.26	13,891 sellout	House of Blues Canada
FLEETWOOD MAC	Schottenstein Center, Columbus, Ohio May 7	$920,070 $125/$75/$40	11,637 sellout	Concerts West
BRUCE SPRINGSTEEN	Skyreach Centre, Edmonton, Alberta April 14	$741,444 ($1,077,164 Canadian) $79.16/$47.84	9,625 10,000	House of Blues Canada
CHER, DOM IRRERA	Ervin J. Nutter Center, Dayton, Ohio May 13	$650,162 $66.75/$56.75/$39	11,223 sellout	Clear Channel Entertainment
PEARL JAM, SPARTA	Bryce Jordan Center, University Park, Pa. May 3	$451,289 $37	12,271 sellout	Clear Channel Entertainment
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Bell Centre, Montreal May 15	$441,036 ($605,853 Canadian) $40.04/$30.94	11,472 14,193	House of Blues Canada, Gillett Entertainment Group
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Van Andel Arena, Grand Rapids, Mich. May 10	$409,599 $35.50	11,538 sellout	Clear Channel Entertainment
TIM McGRAW	Cox Arena, San Diego May 14	$398,275 $75/$35	7,354 9,527	House of Blues Concerts
PEARL JAM, SLEATER-KINNEY	St. Pete Times Forum, Tampa, Fla. April 13	$392,278 $36.75	10,921 14,540	Fantasma Prods.
AVRIL LAVIGNE, GOB, SIMPLE PLAN	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. May 13	$388,298 $35/$30	14,327 sellout	Clear Channel Entertainment
AVRIL LAVIGNE, GOB, SIMPLE PLAN	First Union Center, Philadelphia May 17	$382,219 $31/$26	13,657 sellout	Jack Utsick Presents
BROOKS & DUNN, RASCAL FLATTS, BRAD PAISLEY, AARON LINES, JEFF BATES, CLEDUS T. JUDD	Van Andel Arena, Grand Rapids, Mich. May 3	$370,303 $42.50	8,713 10,232	Clear Channel Entertainment
GIPSY KINGS	Radio City Music Hall, New York May 3	$368,470 $79.50/$69.50/$49.50/$39.50	5,902 sellout	Radio City Entertainment
JOHN FARNHAM	Ollie Robins Oval, Dubbo, Australia April 16-17	$293,535 ($484,022 Australian) $60.98/$42.45	6,244 7,643 two shows	Glenn Wheatley, TalentWorks
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Blue Cross Arena, Rochester, N.Y. May 4	$275,880 $47.50/$37.50	6,322 9,843	Magic City Prods., The Messina Group
AVRIL LAVIGNE, SWOLLEN MEMBERS, GOB	Winnipeg Arena, Winnipeg, Manitoba April 21	$272,141 ($394,030 Canadian) $24.17	11,511 sellout	Clear Channel Entertainment, in-house
GAITHER HOMECOMING	CSU Convocation Centre, Cleveland April 25	$270,175 $32.50/$16.50	12,302 14,689	Clear Channel Entertainment
MATCHBOX TWENTY, THE CLARKS, BENT BLUE	First Union Arena, Wilkes-Barre, Pa. May 17	$266,562 $46.50/$36.50	5,888 7,135	AEG Live
YANNI	Frank Erwin Center, Austin April 27	$263,701 $57.50/$39.50	5,851 8,117	Danny O'Donovan, Concerts West
ALAN JACKSON, PHIL VASSAR, JOE NICHOLS	Coors Amphitheatre, Chula Vista, Calif. April 27	$260,598 $55/$43.50/$27.50	6,797 8,418	House of Blues Concerts
MATCHBOX TWENTY, SUGAR RAY, MAROON 5	Savvis Center, St. Louis April 27	$252,260 $43/$33	7,110 11,869	Clear Channel Entertainment, in-house
SALUTE THE TROOPS USO SHOW: GODSMACK, 3 DOORS DOWN, STONE SOUR, POWERMAN 5000, SALIVA	Bicentennial Park, Miami April 25	$252,114 $35/$19.94	9,877 12,500	Clear Results Mktg.
BOB DYLAN, THE WAIFS	The Backyard, Austin April 19-20	$247,626 $39.50	6,684 10,000 two shows	Clear Channel Entertainment, Direct Events
AVRIL LAVIGNE, SIMPLE PLAN, GOB	CSU Convocation Centre, Cleveland April 15	$241,545 $27.50/$22.50	9,954 sellout	Clear Channel Entertainment
AVRIL LAVIGNE, AUTOPILOT OFF, WAKEFIELD	HSBC Arena, Buffalo, N.Y. May 18	$234,810 $30	7,827 11,000	Beaver Prods.
THE DOORS 21ST CENTURY	Roseland Ballroom, New York April 24	$232,300 $100/$70	3,240 3,292	Clear Channel Entertainment
MATCHBOX TWENTY, SUGAR RAY, MAROON 5	Pepsi Arena, Albany, N.Y. May 13	$229,172 $41.50/$34	5,828 10,647	Clear Channel Entertainment
LINKIN PARK, MUDVAYNE, XZIBIT, BLINDSIDE, SUPERNATURAL	Elliott Hall of Music, West Lafayette, Ind. April 26	$226,576 $33/$29	6,876 9,500	Jam Prods.
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Rockford MetroCentre, Rockford, Ill. May 1	$225,749 $44.50/$22.25	6,310 7,420	Mischell Prods., The Messina Group
BOB DYLAN, MY MORNING JACKET	Jillian's, Louisville, Ky. April 30	$225,000 $30	7,500 sellout	Jillian's Entertainment, Clear Channel Entertainment
YANNI	Richmond Coliseum, Richmond, Va. April 15	$222,084 $56/$36	4,323 7,639	Danny O'Donovan, Concerts West

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Venue Views™

by Ray Waddell

HEART'S AFIRE: Before grunge had anything to do with the local music scene, the **Wilson** sisters were the rock'n'roll queens of Seattle, as the aesthetic and musical focal points of 1970s rock band **Heart**. **Ann's** searing, soaring vocals and **Nancy's** perfect harmonies and tasty guitar licks, along with their songwriting style, propelled the group to the top of the charts and arena-headliner status.

HEART

Heart is touring hard this summer on a diverse route with an intriguing cast of players. The trek is in support of a new double-disc Super Audio CD on Epic/Legacy and a live performance DVD, both titled *Alive in Seattle*. Heart's Alive in America tour begins June 13 and plays a diverse range of primarily outdoor venues, including amphitheaters, theaters, fairs, casinos, wineries, and alternative venues.

While the Wilsons are indisputably the soul of Heart, they are high on the band put together for the tour, which includes **Mike Inez (Alice in Chains, Ozzy Osbourne)** on bass, **Gilby Clarke (Guns N' Roses)** on guitar, **Ben Smith (Lovemongers)** on drums, and **Darian Sahanaja (Wondermints, Brian Wilson)** on keyboards.

"This should be fun," Nancy Wilson says. "These are great players and great harmony singers as well."

The band will perform classic Heart songs like "Crazy on You," "Magic Man," "Dog and Butterfly," and "Barracuda." But it is also rehearsing four or five new songs that will be on a new studio record due in spring 2004.

Wilson says the band will rearrange some of the classic material to give it a fresh feel onstage. She recalls, "Last summer [on tour] we did a version of 'Alone' with just acoustic guitars, and it was really powerful this way."

Wilson adds that being the touring veterans that they are, the band's contract and production riders are quite different from those in the 1970s.

"The rider is actually simpler now," she says. "Back then, there was this nouveau riche rock attitude in the band. We'd tell the runner stuff like, "Go to a Chinese herb store and find me a ginseng root, the oldest possible root, and the one most in the shape of a man, and bring it back to the Greenville arena.' The poor guy."

Wilson says that instead of a decadent rock'n'roll atmosphere, her tour bus has a "kids-and-dogs vibe" today, with her husband, writer/director **Cameron Crowe** (*Almost Famous*, *Vanilla Sky*), and 3-year-old twin boys often visiting on the road. She calls it "very organic."

Despite all the new available touring technology, Wilson points out that "the amplifiers with the best sound are often the older gear or a combination of newer takes on older gear. The newest innovation is the in-ear monitors. If you have the mix that you want, it really goes well and you don't end up oversinging and blowing out your voice. Of course, you have to have an in-ear mixer guy that doesn't mess with your head too much."

When Heart plays **AmSouth Amphitheater** in Antioch, Tenn., near Nashville June 28, country songstress **Deana Carter** will open the show. Wilson says the band has no qualms about a country act, albeit a decidedly hip one, opening a show for the hard-rocking Heart. She says, "The lines are so blurred now [that] everything cross-pollinates."

PROFESSOR ROACH: As Venue Views has known for a while but has been unable to divulge, **Frank Roach** is leaving his Clear Channel Entertainment (CCE) post as VP of venue relations and programming to accept a position as a faculty member at the University of South Carolina (USC) in Columbia.

Roach's position takes effect Aug. 16. He will teach courses on event and facility management this fall. He will work out of CCE Carolinas VP **Wilson Howard's** offices in Columbia until then.

Roach says he will remain active in the International Assn. of Assembly Managers with USC's blessings. "That they were willing to go outside the normal academic environment for a faculty member shows how dedicated the university is to closing the gap between the academic side and the practicing side of this industry," he says, adding, "Go Gamecocks."

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Jones Takes On Late-Night TV

Entertainer Presents A Mixed Format That Showcases New Talent

BY GAIL MITCHELL

Lenny Kravitz. The Neptunes' Pharrell Williams. Sean "P. Diddy" Combs.

This eclectic lineup is not just the jump-start of the June 16 premiere of FX Network's *The Orlando Jones Show*. It is also a portent of Jones' pledge to open the door to a multiracial music world generally not seen—or addressed—on late-night TV.

"Many celebrities in music, spoken word, TV, and film don't have a place on Leno, Letterman, Conan, or Kimmel," the actor/comedian/writer says. "No one wants to sit on the sofa with Missy Elliott and talk. Where are Erykah Badu, Jill Scott, Fishbone, or OutKast?

"Late-night TV and TV on the whole has skipped over those guys who can't get on MTV or aren't on BET yet. Younger musicians have no place. Until they sell 4 million albums, they can't go anywhere. I'm interested more in talent vs. record sales."

Jones' late-night vision draws inspiration from three predecessors: *Playboy After Dark*, *The Tonight Show With Johnny Carson*, and *The Arsenio Hall Show*. Words and phrases like "sexy," "banging vibe," and "freaking it" punctuate Jones' description of his talk/variety series.

"This show is what late-night is supposed to be: like early Johnny Carson, introducing new guys to you," he says. "It wasn't so much about name recognition. It didn't have that MTV feel: bubble-gum, pressed, and packaged."

DJ RUCKUS (LEFT), JONES, AND AUSTIN

The half-hour weeknight series (11 p.m. ET/PT) is executive-produced by Eddie Feldmann and Erwin Stoff. Grammy Award-winning producer Dallas Austin (Pink, Usher, Madonna, TLC) is the music director. DJ Ruckus, who spins for clubs like Los Angeles' Deep and Miami's Cru, adds turntable accompaniment.

To better acquaint an audience with an act, the cable show will occasionally go backstage as the talent sets up or rehearses.

"Late-night TV has hit a plateau," Austin says. "People need more information about today's musical artists. We're just bringing our collective efforts together and being ourselves."

Jones and Austin have worked together before: Jones appeared in the 2002 Austin-inspired Fox film *Drumline*.

"Arsenio helped musical guests," Austin adds. "After a performance on his show, you'd see record sales increase the next day. We'll be doing the same thing but in a modern way. For example, every now and then we'll bring in a guest producer like Rodney Jerkins."

It's not just about music. The program will also feature a 90-second animated segment with two Latino kid characters. Instead of an opening monologue, Jones will portray a diverse range of characters either in sketches or interacting with people in the audience and on the street.

Underscoring the program's alternative take on talk, current on-air promos tout "no white guy, no desk, no band." The in-the-round set will have video monitors positioned around its perimeter.

Jones envisions his audience as the 18-35 group that "has grown up with a wider breadth of influences." Feldmann, formerly co-executive producer and writer on HBO's *Dennis Miller Live*, cites Jones' appeal beyond that demo.

"[It] transcends race and age," Feldmann says. "Today's urban audience is someone hip to new bands, new comedy. They want to be the first to see or hear something. At the same time, there are 40-year-old guys who know Orlando from the films *Evolution* and *Drumline*."

Jones will tape the show live in Los Angeles in front of a studio audience. A former writer and member of Fox's parody series *MAD TV*, he is jazzed about launching what he calls the next generation of late-night TV.

"We may rock one night, do a back-in-the-day funk club, discuss politics, or talk trash. It's about creating a voice, vibe, and attitude in late-night that hasn't been there for a while."

MAY 31 2003 **Billboard HOT RAP TRACKS™**

Airplay monitored by Nielsen Broadcast Data Systems

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

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

Rhythm, Rap, and The Blues™

by Gail Mitchell

STAY TUNED: Soon you will see announcements about panels, special guests, and award finalists for the 2003 Billboard/AURN R&B/Hip-Hop Conference and Awards show. The conference site is the Roney Palace in Miami Beach. Don't forget to mark Aug. 6-8 on your calendars.

WHAT'S GOING ON: The industry buzz surrounding what's happening with the restructuring at MCA and Geffen is mounting (see The Beat, page 13).

Among those rumored to be playing increased roles in the new management alignment are Interscope black music executives **Step Johnson** and **Ron Gillyard**. There was no comment from the labels at press time regarding the two execs or the scope of the restructuring.

SPRITE REMIX: "Remix. Rethink. Refresh." This is the theme of the $25 million-plus Sprite Remix campaign that breaks Memorial Day weekend. **Sean "P. Diddy" Combs**, **the Neptunes**, **Biz Markie**, and others will appear in spots created by the Ogilvy & Mather agency. The rollout includes a June volley of print ads in *Rolling Stone*, *The Source*, and *Vibe*.

The beverage brand is also powering up its Sprite Remix Studio. This traveling studio will give people the chance to create their own music. It's slated to hit 50 cities, thanks to tie-ins with the Lollapalooza and Sprite Liquid Mix tours. Sprite is also teaming with Cornerstone Promotion on behalf of its remix campaign.

ECKO'S CLASS OF 2003: Speaking of the lucrative partnership between brand marketing and black music (see related story, page 1), **Clipse**, **Res**, **Pharoahe Monch**, **Skillz**, and **Kardinal Offishall** have signed up for the Ecko Unlimited fall 2003 fashionwear campaign. It is being shot by noted photographer **David La Chappelle**. Ecko's spring class included Res, **Sean Paul**, **Fat Joe**, **Talib Kweli**, and **Bounty Killer**.

SOUL EXPLOSION: Los Angeles club the Mint hosted the Philly Soul Explosion! May 18, benefiting the Rhythm & Blues Foundation. The event featured **Jody Watley**, **Freda Payne**, **Kim Weston**, **Brenda Holloway**, **Thelma Jones**, **Evelyn "Champagne" King**, and others celebrating Philadelphia's soul legacy in song.

Sharing MC duties were foundation board members **Claudette Robinson** and **David Nathan** (who also sang). The afternoon gathering raised $6,500. Talks are under way to stage another foundation benefit at the Mint. The proposed September show would be a tribute to **Jimi Hendrix**.

KUDOS: Philadelphia singing legend **Patti LaBelle** will receive the Songwriters Hall of Fame lifetime achievement award during the June 12 ceremony held at New York's Marriott Marquis. This year's previously announced hall inductees include **Little Richard**; among the slated performers and presenters are **Berry Gordy** and **Ray Charles**.

LaBELLE

Motown president/CEO **Kedar Massenburg** is the recipient of the Quincy Jones Achievement Award from *Vibe* magazine. The gala takes place June 5 at New York's Supper Club.

Music industry veteran **Clarence Avant**, singer/songwriter **Lionel Richie**, and film composer/songwriter **Randy Newman**—the 2000 Billboard Century Award honoree—are being saluted as 2003 Governors Award honorees. Presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, the annual awards luncheon is being held June 19 at the Beverly Hills Hotel.

SCREEN SCENE: Waxploitation—the management firm behind **Tha Alkaholiks**, **King Britt**, and others—has launched Waxploitation Films. Headed by former Vivendi Interactive executive **David Leslie**, the new division will concentrate on hip-hop- and action-sports-oriented films.

Lil' Kim is the voice of lead character Soledad in Urban Entertainment's *Those Who Walk in Darkness* DVD (June 3). **John Ridley** (*Undercover Brother*, *Three Kings*) wrote the animated sci-fi movie, which is a takeoff on the same-titled animated Web series.

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MAY 31 2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

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

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MAY 31 2003

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

THIS WEEK	LAST WEEK	WKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	19	2	**21 Questions** (1 Wk At No. 1) — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
2	1	3	**Miss You** — AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
3	2	7	**Beware Of The Boys (Mundian To Bach Ke)** — PANJABI MC FEAT. JAY-Z (SEQUENCE)
4	3	8	**Don't Wanna Try** — FRANKIE J (COLUMBIA)
5	52	6	**In Love Wit Chu** — DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
6	4	7	**Who Run This** — ROY JONES, JR. (BODY HEAD)
7	18	7	**If You Let Me** — LOU MOSLEY (JENSTAR)
8	7	20	**Breathe** — BLU CANTRELL FEAT. SEAN PAUL (REOZONE/ARISTA)
9	28	13	**Starting With Me** — BRANDY MOSS-SCOTT (HEAVENLY TUNES)
10	12	20	**Never Scared** — BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)
11	27	4	**63/64** — ROEZ BOYZ (GREEN TEETH/BAYSIDE)
12	26	15	**No Means No** — NEE-NEE GWYNN (BASE HIT)
13	6	14	**Emotional Rollercoaster** — VIVIAN GREEN (COLUMBIA)
14	10	14	**Beautiful** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
15	9	4	**Stop/Excuse Me Miss Again** — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
16	5	4	**Pump It Up** — JOE BUDDEN (DEF JAM/IDJMG)
17	36	2	**Rock Wit U (Awww Baby)** — ASHANTI (MURDER INC./DEF JAM/IDJMG)
18	37	2	**Super B-Boy Pimpin'** — THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRIDE)
19	17	4	**So Gone** — MONICA (J/RMG)
20	8	7	**Guess What (Guess Again)** — SYLEENA JOHNSON FEAT. R. KELLY (JIVE)
21	73	2	**Blowin' Me Up (Callin' Me)** — ZION (ZION/NATIVE/P.A.L.)
22	21	4	**How You Want That** — LOON FEAT. KELIS (BAD BOY/UMRG)
23	11	5	**Respect My Pimpin'** — GRAFIC INTERNATIONAL (GRAFT)
24	16	6	**Rich Man** — RUSSELL FEAT. R. KELLY (R/PYRAMID/ORPHEUS)
25	68	2	**Never Leave You - Uh Oooh, Uh Oooh!** — LUMIDEE (UNIVERSAL/UMRG)
26	39	24	**Soldier's Heart** — R. KELLY (JIVE)
27	13	10	**I Know What You Want** — BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)
28	—	1	**Be About Yours** — JAY-EL (POWERSOURCE/ORPHEUS)
29	25	6	**All Life Long** — MO THUGS (D3/MO THUGS/RIVIERA)
30	34	2	**Step Daddy** — HITMAN SAMMY SAM (COLLIPARK/UNIVERSAL/UMRG)
31	22	11	**4 Ever** — LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
32	15	14	**The Jump Off** — LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
33	31	10	**Get Busy** — SEAN PAUL (VP/ATLANTIC)
34	23	3	**Hot Damn** — CLIPSE (STAR TRAK/ARISTA)
35	32	15	**Through The Rain** — MARIAH CAREY (MONARC/ISLAND/IDJMG)
36	49	4	**Like A Pimp** — DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)
37	20	4	**Crush On You** — MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
38	24	6	**Flipside** — FREEWAY FEAT. PEEDIE CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
39	59	11	**Hell Is A Flame** — BIG C (SOUTHPAW/K.E.S.)
40	72	2	**Throw Up** — RACKET CITY (447/LANDSPEED)
41	51	10	**Pack Ya Bags** — SARAI (SWEAT/EPIC)
42	47	12	**Yall Don't Know** — JOLLY GREEN (ZOE POUND)
43	50	9	**Come Close (Closer)** — COMMON (MCA)
44	30	11	**Dipset Anthem** — THE DIPLOMATS (ROC-A-FELLA/DEF JAM/IDJMG)
45	14	16	**In Da Club** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
46	35	7	**Nice Girl, Wrong Place** — GANG STARR FEAT. BOY BIG (VIRGIN)
47	53	11	**Choppa Style** — CHOPPA FEAT. MASTER P (TAKE FO'/NEW NO LIMIT/UMRG)
48	63	10	**Cry Me A River** — JUSTIN TIMBERLAKE (JIVE)
49	42	10	**Get By** — TALIB KWELI (RAWKUS/MCA)
50	48	21	**Just Like You** — G-WIZ (COMPOUND/ORPHEUS)
51	44	2	**24's** — T.I. (GRAND HUSTLE/ATLANTIC)
52	33	4	**One For Peedi Crackk** — PEEDI CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
53	—	1	**Get Low** — LIL JON & THE EAST SIDE BOYZ (BME/TVT)
54	—	1	**Pon De River, Pon De Bank** — ELEPHANT MAN (VP)
55	60	14	**Excuse Me Miss** — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
56	—	1	**Tha Konexion** — FREDDIE FOXXX (RAPSTER)
57	—	1	**Make Me A Song** — KILEY DEAN (BEAT CLUB/INTERSCOPE)
58	—	15	**Jah Is My Rock** — CARIBBEAN PULSE (IRIE)
59	62	21	**Virginity** — TG4 (T.U.G./A&M/INTERSCOPE)
60	40	4	**Hands Up** — TLC (ARISTA)
61	—	1	**Shine On Me!** — PETE ROCK & C.L. SMOOTH (ST. NICK/FAT BEATS)
62	38	14	**Yeah Yeah U Know It** — KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)
63	—	1	**Find A Way** — DWELE (VIRGIN)
64	54	11	**Star** — 702 FEAT. CLIPSE (MOTOWN/UMRG)
65	69	3	**Sweet Misery** — RASHAD (FO' REEL/UNIVERSAL/UMRG)
66	55	6	**I Need You Now (Live)** — SMOKIE NORFUL (EMI GOSPEL)
67	29	7	**Hell Yeah** — GINUWINE FEAT. BABY (EPIC)
68	56	11	**This Is My Party** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
69	—	1	**Double Shots** — MOBB DEEP FEAT. BIG NOYD (LANDSPEED/KOCH)
70	45	13	**Girlfriend** — B2K (T.U.G./EPIC)
71	—	2	**Roll Wit M.V.P.** — STAGGA LEE (M.V.P./ARTISTDIRECT)
72	—	11	**Feelin' You (Part II)** — SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)
73	—	1	**Guess** — RAHZEL (ECHELON/FAT BEATS)
74	43	2	**Right Thurr** — CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)
75	—	1	**Pimp Juice** — NELLY (FO' REEL/UNIVERSAL/UMRG)

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R&B/HIP-HOP

Words &Deeds™

by Rhonda Baraka

KEEPIN' IT JAZZE: Jazze Pha is seriously gunning for the title of "hardest-working man in show business."

The Atlanta talent is a sought-after producer. He is also developing two acts of his own, building a record label, and preparing to release his own recording.

Jazze Pha is still working with Cash Money Records, with whom he has a 50-song deal. "We're actually producing the **Big Tymers'** album right now," he says. "We're also doing **TQ's** album and **Boo & Gotti's**. Then **Lil' Wayne** has a new group that we're working on called **SQ7**."

Jazze Pha has his hands on new projects by **Twista**, **Cee-Lo**, and **Trick Daddy**. And he has produced the first singles from upcoming albums by **Bow Wow** and **Murphy Lee** of **the St. Lunatics**. As if all that activity isn't enough, he is also involved in the resurgence of **Too Short**.

"It's going to be a real important record for Too Short," he notes. "We've got something real hot with me, **Baby**, and Too Short [together]."

The two artists that he is personally developing are a 17-year-old singer/dancer named **Ciara**, signed to Arista, and rapper/singer **Dia**.

Early next year, Jazze Pha takes center stage as an artist. It's the first time since he released the Elektra album *Rising to the Top* under the name **Phalon** in 1990.

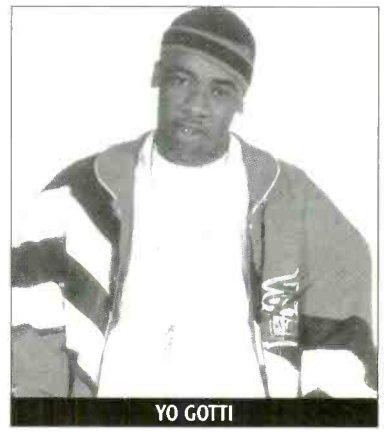
JAZZE PHA

"I'm going somewhere else with it," he says of his plans for the album. "I've matured. But everything is young right now, so you have to do the happy medium between the two." That includes doing "something real crazy with Lil Jon" and "getting down" with his dad, **James Alexander** of **the Bar-Kays**.

Details of the record deal are still being discussed. Jazze Pha says the album is slated to be released at the beginning of next year.

And last but not least: Keep your ears open for releases from his new label, Futuristic Entertainment. The first album will feature a series of mix-tape selections.

LIFE STORY: Drawing from the experiences he had while living in Memphis' infamous Ridge Crest apartments, **Yo Gotti** returns with his third release, *Life*.



YO GOTTI

The album, to be released this summer by Rap Hustlaz/TVT, combines the skills of several other Southern gentlemen, among them **Lil' Flip** and **Lil Jon**.

The album's first single, "Dirty South Soldiers," was released May 13. It was produced by Yo Gotti and Lil Jon.

Also checking in on the CD is the **Rap Hustlaz Movement**. It's a clique of in-house producers who, along with Yo Gotti, produced most of the album's 19 tracks.

"A lot of people rap and just rhyme. They try to do and say what they think is going to sell," Yo Gotti says. "But it comes to me naturally, because I've seen it, done it, or lived it. Most people out here already know that about me, so they can adapt to me rapping about it. They know I know what I'm talking about."

CLARIFICATION: My last column (Words & Deeds, *Billboard*, May 17) featured an item about rapper **Static**. The correct name of his record label is Third Millennium Records. Producer's credit should go to **Naki** for Beatman Productions.

HIP-HOP HEADS-UP: On June 9, the New York City Hip-Hop Theater Festival, the Apollo Theater Foundation, and okayplayer.com will present a Hip-Hop Unity Concert. The event will feature **the Roots** and a host of other established and up-and-coming hip-hop artists.

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

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Beat Box™

by Michael Paoletta

SIGNED & SEALED: In this issue, "Never (Past Tense)" by **the Roc Project Featuring Tina Arena** climbs five notches to No. 20 on the Hot Dance Music/Club Play chart.

With the song now crossing over to radio—thanks to champions like WPYM Miami PD/music director **Phil Michaels**—Tommy Boy has signed the Roc Project to a multi-album deal.

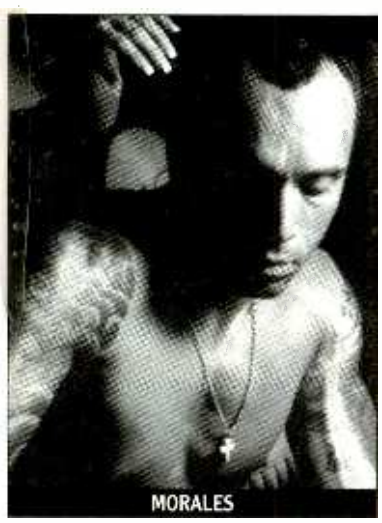
Of course, because Arena has her own solo career, Roc Project mastermind, DJ/producer **Ray Roc**, needed to find another vocalist. Enter **Tina Novak**, who was previously signed to Grammy Award-winning songwriter **Kevin "She'kspere" Briggs'** Spere Records, a joint venture with Arista.

Last spring, Spere/Arista released Novak's debut single, "Been Around the World." When the track failed to click at radio, the label withheld the release of Novak's full-length of the same name.

Perhaps the second time around will be the charm for Novak, a former Florida beauty queen.

According to Roc's manager, **Gary Salzman** of Big Management in New York, his client and Novak are currently collaborating on tracks in the studio. An album is scheduled to hit stores in August.

MORALES IN THE MIX: King Street Sounds is scheduled to unveil its latest Mix the Vibe volume July 22. The 13th volume in the DJ-focused series spans two discs and celebrates the label's 10th anniversary. Handling the turntable chores is Grammy Award-winning **David Morales**.



MORALES

Appropriately sub-titled *Past-Present-Future*, the collection finds Morales digging in King Street's vaults, where he dusts off such classic jams as "Philadelphia" by **Brooklyn Friends** (aka Morales), among others. Seamlessly mixed into the set is brand-new track "A Better World" by **Ageha Featuring Jocelyn Brown & Loleatta Holloway**.

"For this compilation," Morales says, "I chose records that I have played in the past or will play in the future."

To get in the right frame of mind, Morales says he played nothing but King Street records for a few days. "While I play a lot of King Street records in my sets, I had to get into a 100% King Street mind-set. It's about respecting the label's catalog."

ALL MIXED UP: "Dirty Sticky Floors" is the first single from **Dave Gahan's** solo Reprise/Warner Bros. album *Paper Monsters* (due June 3). The track's remixes demand your immediate attention.

In-demand production/remix outfit **the Passengerz** decorates "Dirty Sticky Floors" with progressive overtones, complete with trance-laced synth patterns and rugged house beats. **Lexicon Avenue** imparts the track with a haunting, late-night underground vibe that will have fans of **Danny Tenaglia** smiling.

The best remix of the lot, though, belongs to **Junkie XL**. His Ibiza, Spain-primed re-rub is equal parts **New Order** and **Jaydee's** "Plastic Dreams."

Warner Bros. is also preparing remixes of **Madonna's** "Hollywood" (**Sander Kleinenberg**, **Victor Calderone**, **Paul Oakenfold**), **Seal's** soul shuffler "Get It Together" (**Peter Rauhofer**, **Bill Hamel**), and **Holly Palmer's** funky rock jam "Just So You Know" (Rauhofer, **Murk**).

MAKE THAT MOVE: In the May 17 issue, we mentioned the closing of Logic Records. In the following issue, Artemis president **Daniel Glass** told Beat Box how he wanted to, once again, be an active member of the dance music community.

Well, we're happy to report that Artemis has scooped up **Thom Storr**, formerly of Logic. On May 19, Storr became the label's senior director of marketing services and international.

Storr will assist with production, promotion, and press of Artemis releases in the U.S., Europe, Australia, and Japan. Storr may be reached at 212-433-1812.

After Uneven Sales, Tricky Exposes 'Vulnerable' Side

BY MICHAEL PAOLETTA

U.K. artist Tricky is one of the founding fathers of the early-'90s trip-hop scene. After providing raps and vocals for early Massive Attack albums (*Blue Lines* and *Protection*), he struck out on his own.

Critics praised his 1995 solo debut, *Maxinquaye*. With scant radio play, the album sold 222,000 copies in the U.S., according to Nielsen SoundScan.

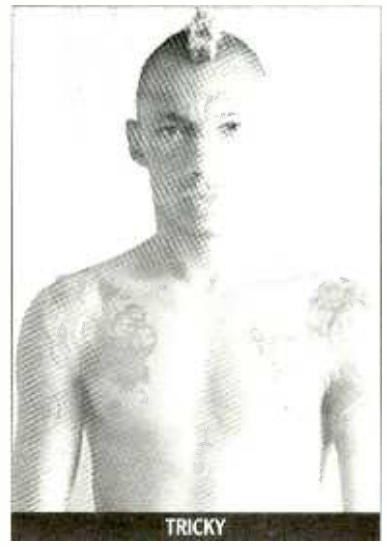
With the exception of *Pre-Millennium Tension* (1996), which has sold 218,000 copies, Tricky's five follow-up albums have failed to repeat such robust sales. The artist's latest set, *Blowback* (2001), has sold 95,000 copies.

His new album, *Vulnerable* (Brown Punk/Sanctuary), is due June 17. For it to succeed, Tricky must regain the tastemaking audience that embraced *Maxinquaye*.

Tricky began the process April 29, when an exhibition of his digital photography opened at the Palais de Tokyo museum in Paris.

At the same time, the artist linked with retailer Agnès B. to design a T-shirt that is being sold in Agnès B. shops worldwide.

Throughout Tricky's month-long art exhibition, all Agnès B. stores in Paris are branded with *Vulnerable* paraphernalia. This campaign will be repeated in all Agnès B. outlets.



TRICKY

"With *Vulnerable*, we want to reach the right tastemakers and longtime Tricky fans," says Meg Harkins, senior director of marketing at Sanctuary. "They need to know that this is the Tricky record they've been waiting for."

For Tricky, it's about doing what comes naturally. That said, he can't help but reflect on *Blowback* when discussing the provocative *Vulnerable*.

"I was flat broke when Hollywood Records offered me tons of money for what became *Blowback*," Tricky says from his home in Los Angeles.

According to Tricky, whose songs are published by Urban Poison (ASCAP), the deal was brokered based on 2-year-old demos. "I took the money, produced the tracks with various guest artists, and then toured."

He says he quickly became disillusioned with the music. "At that point, you forgot about the power of music. You forget the people who bought your records through the good and bad times."

Tricky says he learned from his mistakes. He acknowledges that he needed to again create something for like-minded individuals.

This involved starting a new label, Brown Punk, with his manager, Bruce Garfield of Avenue Management Group in New York.

In the U.S., *Vulnerable*—an enhanced CD—is the first Brown Punk release. The album also marks the beginning of the artist's new worldwide deal—excluding the U.K. and the rest of Europe—with Sanctuary Records.

Throughout Europe, Tricky is signed to Anti-/Epitaph, which released the album May 19.

The packaging for *Vulnerable* was co-designed by Tricky, who also shot all the photos.

Garfield says Brown Punk, like Tricky himself, will operate outside the box. Tricky will sign artists to the label and then license the artists to other labels—"just like we've done with Tricky and Sanctuary."

Brown Punk has signed a handful of artists, including British rapper Radanna, 14-year-old L.A.-based singer Liz Densmore, and Italian chanteuse Costanza Francavilla.

The featured vocalist on *Vulnerable*, Francavilla is currently collaborating with Tricky on her debut album. When it arrives in the fall, it will mark Brown Punk's European debut.

This flurry of Tricky activity is not lost on retailers, who consider the artist a superstar in the world of dance/electronic music.

"Unlike many dance and electronic artists, Tricky is not faceless," says Jim Kaminski, pop/rock buyer for Tower Records in New York's Greenwich Village. "People know his name, his music, and what he looks like. In this genre of music, that's saying something."

Kaminski and other retailers confirm that regardless of an album's commercial success, people remain intrigued by Tricky and where his music will take him next.

"His previous albums, particularly *Maxinquaye*, still sell," Kaminski notes. "I'm sure we'll sell big numbers on the new album. But will it cross over to the suburbs? I can't answer that."

The set's lead single, "Antimatter," will be delivered to several radio formats at the beginning of June. Concurrently, the track's Stephane Sednaoui-directed video will go to MTV2.

On June 13, Tricky commences the 13 tour in Italy. Following a six-week European trek, he will bring the show to North America.

In North America, Marty Diamond of New York-based Little Big Man handles Tricky's bookings, while Ben Winchester of Primary Talent in London does the same for the rest of the world.

Dancing on Thin Ice. Remixes of Yoko Ono's 22-year-old dancefloor classic, "Walking on Thin Ice" (Mind Train/Twisted/the Right Stuff), recently topped the *Billboard* Hot Dance Music/Club Play chart. To celebrate, the artist made several TV appearances, including *The Wayne Brady Show*. Pictured, from left, are Ono and Brady.

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MAY 31 2003

Billboard® HOT DANCE MUSIC™

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE (IMPRINT & NUMBER/PROMOTION LABEL)	Artist
				NUMBER 1 — 1 Week At Number 1	
1	3	5	4	AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS.	Madonna
2	2	3	5	SEDUCE ME NOW SONY DISCOS 08655/JELLYBEAN	India
3	4	4	7	ROCK YOUR BODY (REMIXES) JIVE PROMO	Justin Timberlake
4	6	8	4	IF THAT'S LOVE (REMIXES) ATLANTIC PROMO	Laura Pausini
5	9	13	3	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES) ISLAND 000243/IOJMG	Daniel Bedingfield
6	10	12	8	PEOPLE ARE PEOPLE TOPAZ IMPORT	30 Dirty Junkies
7	5	7	6	I AM READY STAR 69 12521	Size Queen
8	16	23	4	LOVE THAT MAN (DANCE MIXES) ARISTA 52396	Whitney Houston
9	11	14	6	DUST.WAV RADIKAL 99159	Perpetuous Dreamer
10	1	2	10	LOVE IS A CRIME DAYLIGHT PROMO/EPIC	Anastacia
11	13	16	8	HEAVENLY LIGHT SLAAG 002	Dawn Tallman
12	7	1	11	I'LL BE THERE MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
13	18	26	3	STUCK IN A GROOVE M1A 27781/V2	Puretone
14	19	24	4	RELIGHT MY FIRE SONY IMPORT	Martin Featuring Loleatta Holloway
15	8	6	12	MONTANA MCA PROMO	Venus Hum
16	20	25	3	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES) INTERSCOPE PROMO	t.A.T.u.
17	14	9	12	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTEO 82669/THE RIGHT STUFF	Ono
18	22	27	6	ELEFANTS STAR 69 12571	Friburn & Urik
19	28	33	4	GETAWAY UNIVERSAL PROMO/UMRG	Becky Baeling
20	25	30	5	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
21	12	10	10	RAINY DAY ROBBINS 72084	Renee Stakey
22	29	32	4	NOTHING BUT YOU MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
23	26	31	3	THE 15TH CAPITOL PROMO	Fischerspooner
24	27	29	5	WILLING & ABLE DEE VEE PROMO/MUSICRAMA	Aubrey
25	23	20	10	GUIDE ME GOD RASA/TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
26	15	11	11	GOSSIP FOLKS (FATBOY SLIM MIXES) THE GOLD MIND/ELEKTRA 67387/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
27	24	19	10	SEXY NORTHERNER SANCTUARY PROMO	Pet Shop Boys
28	17	15	12	SHAKE IT TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
				POWER PICK	
29	36	—	2	EASY JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson
30	37	45		I'M GLAD (P. OAKENFOLD & FORD MIXES) EPIC PROMO	Jennifer Lopez
31	35	41	4	YOU MEAN THE WORLD TO ME CUTTING 458	Jung Featuring Hope
32	21	18	12	WITHOUT YOU CURB 77101	Mary Griffin
				HOT SHOT DEBUT	
33	NEW		1	PLAY YOUR PART (REMIXES) J PROMO/RMG	Deborah Cox
34	39	44	3	ALL AROUND THE WORLD (NORTY COTTO REMIX) BMG HERITAGE PROMO	Lisa Stansfield
35	34	36		I'LL BE YOUR ANGEL NU LIFE 98845/LOGIC	Kira
36	32	28	10	BOTTLES & CANS (GUIDO OSORIO MIXES) J PROMO/RMG	Angie Stone
37	NEW		1	REAL LOVE EMERGE 30070/CENTAUR	Deborah Cooper
38	45	—		I TRY STAR 69 PROMO	Made By Monkeys
39	38	40		BIG ROOM DRAMA JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel
40	42	—	2	SOMNAMBULIST NETTWERK PROMO	BT
41	46	—		I LOVE YOU (REMIXES) DEF SOUL 000305/IOJMG	Dru Hill
42	31	22	14	BEAUTIFUL (P. RAUHOFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES) RCA 51195/RMG	Christina Aguilera
43	41	42	7	SERIOUS JVM 014	Vernessa Mitchell
44	33	21	12	HONEY NERVOUS 20528	Billie Ray Martin
45	30	17	14	ON A HIGH (DANCE MIXES) ATLANTIC PROMO	Duncan Sheik
46	NEW		1	INTUITION (REMIXES) ATLANTIC 88122	Jewel
47	43	46	7	DAVID MOONSHINE PROMO	GusGus
48	44	39	14	WHERE LOVE LIVES (REMIXES) LOGIC 98844	Alison Limerick
49	47	38	12	JANEIRO RADIKAL 99163	Solid Sessions Feat. Pronti & Kalmani
50	40	35	12	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES) FLORA 060094/HIP-O	Seiko

Dance Singles Sales

Dance Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Artist
				NUMBER 1 — 7 Weeks At Number 1	
1	1	2	8	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/IOJMG (C) (T)	Daniel Bedingfield
2	2	1	8	AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. (M) (T)	Madonna
3	3	3	13	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARC/ISLAND 063793/IOJMG (C) (T)	Mariah Carey
4	4	4	7	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE 8011 (M) (T)	Panjabi MC
5	5	5	7	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073 (M) (T)	Justin Timberlake
6	10	9	8	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTEO/THE RIGHT STUFF 82669/CAPITOL (M) (T)	Ono
7	8	7	6	NOTHING BUT YOU MUTE 9204 (M) (T)	Paul Van Dyk Featuring Hemstock & Jennings
8	7	8	11	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/CRG (M) (T)	Vivian Green
9	6	—	2	MAKE ME SMILE (COME UP AND SEE ME) MUTE 9208 (M)	Erasure
10	9	6	7	DIE ANOTHER DAY (REMIXES) WARNER BROS 42492 (M) (T)	Madonna
11	12	10	4	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY (M) (T)	The Roc Project Featuring Tina Arena
12	14	14	5	SEDUCE ME NOW SONY DISCOS 08655/JELLYBEAN (M)	India
13	11	13	10	AGAIN TVT/PYRAMID 91010/ORPHEUS (M)	Fantasy
14	13	11	9	ALONE ROBBINS 72074 (M) (T)	Lasgo
15	15	12	10	IN YOUR LIFE LOGIC 98814 (C) (M) (T)	La Bouche
16	20	18	12	SOLSBURY HILL MUTE 9200 (M)	Erasure
17	16	16	11	WHEN THE MONEY'S GONE (REMIXES) WARNER BROS. 42496 (M) (T)	Cher
18	21	—	2	THRIVE (IS THAT JAMES DANCING? MIX) SPARROW 77951 (C)	Newsboys
19	24	23	14	NO ONE'S GONNA CHANGE YOU ROBBINS 72081 (M) (T)	Reina
20	17	15	8	TRAIN MUTE 9207 (M) (T)	Goldfrapp
21	18	17	12	DANGER! HIGH VOLTAGE XL 41157/BEGGARS GROUP (C) (T)	Electric Six
22	22	22	5	THE ONE ROBBINS 72060 (M) (T)	Dee Dee
23	23	20	6	GOSSIP FOLKS (FATBOY SLIM REMIX) THE GOLD MIND/ELEKTRA 67387/EEG (T)	Missy "Misdemeanor" Elliott Featuring Ludacris
24	RE-ENTRY		1	E ULTRA 1153 (M) (T)	Drunkenmunky
25	RE-ENTRY		17	THANK YOU (DEEP DISH REMIX) ARISTA 13996 (M) (T)	Dido

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

MAY 31 2003

Billboard® HOT DANCE BREAKOUTS

	Club Play	Dance Singles Sales
1	SO GONE (SCUMFROG MIXES) Monica J/RMG	NAMELESS POM YOSHITOSHI
2	I DO Tina Ann HEART	SOLAR Psidream BREAKBEAT SCIENCE
3	AFTER ALL Delerium NETTWERK	LOVE THAT MAN (DANCE MIXES) Whitney Houston ARISTA
4	BANG ON Purple Kitty Featuring Latanza Waters NERVOUS	LOOK @ ME NOW Jessy MOSTIKO/ULTRA
5	I DON'T WANNA STOP ATB RADIKAL	ROUND & ROUND Alexi Delano STATRA

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.

MAY 31 2003

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Title
			NUMBER 1 — 5 Weeks At Number 1	
1	1	8	LOUIE DEVITO DEE VEE 0005/MUSICRAMA	Dance Divas
2	2	8	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
3	3	8	TIESTO NETTWERK 30314 [H]	Nyana
4	4	8	GOLDFRAPP MUTE 9208* [H]	Black Cherry
5	5	12	JOHNNY VICIOUS ULTRA 1155 [H]	Ultra. Dance 03
6	6	8	THALIA EMI LATIN 81595 [H]	Thalia's Hits Remixed
7	7	12	MASSIVE ATTACK VIRGIN 81239*	100th Window
8	8	8	THE POSTAL SERVICE SUB POP 595 [H]	Give Up
9	9	8	THE RIDDLER TOMMY BOY 1564	Dance Mix NYC — Vol. 3
10	10	8	THE STREETS VICE 93181*/ATLANTIC [H]	Original Pirate Material
11	13	8	THE HAPPY BOYS ROBBINS 75036	Techno Party (Volume 1)
12	12	8	FISCHERSPOONER CAPITOL 42838 [H]	#1
13	16	8	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060* [H]	The Richest Man In Babylon
14	18	8	CHRISTIAN DWIGGINS MOONSHINE 80200	Trance Classics
15	15	8	LOUIE DEVITO DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
16	23	8	GOTAN PROJECT XL 164/BEGGARS GROUP	La Revancha Del Tango
17	14	8	DAVID VISAN GEORGE V 71034	Buddha-Bar V
18	17	8	EVERYTHING BUT THE GIRL SIRE/ATLANTIC 73818/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain
19	19	12	VARIOUS ARTISTS ROBBINS 75035	Best Of Trance Volume Three
20	RE-ENTRY		VARIOUS ARTISTS RAZOR & TIE 89061	The Power
21	22	8	BAD BOY JOE WHAT IF 367/MUSICRAMA	The Best Of Freestyle Megamix Volume 3
22	21	8	KUMBIA KINGS ○ EMI LATIN 42526	All Mixed Up: Los Remixes
23	24	8	DJ SAMMY ROBBINS 75031	Heaven
24	11	8	MARTIN L. GORE MUTE/REPRISE 48469/WARNER BROS	Counterfeit2
25	RE-ENTRY		TOSCA G STONE 140*/IK7	Dehli9

● 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 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. [H] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Dougan's Music 'Reloaded' By 'Furious Angels'

BY MICHAEL PAOLETTA

While the music of Rob Dougan is recognized—even revered in some quarters—little is known about the man behind the music.

His recordings have appeared on several soundtracks, including *The Matrix*, *The Matrix Reloaded*, and *15 Minutes*.

The same holds true for videogames (*Enter the Matrix*) and TV ads (Lincoln Town Car).

Dougan has also remixed tracks for Moby ("Porcelain"), Sting ("I Was Brought to My Senses"), and Gabrielle ("Dreams"), among others. And he co-produced/co-penned Kristine W's 1996 debut album, *Land of the Living*.

During this time, Dougan often recorded simply as Rob D. His many collaborations with producer Rollo were credited to Dignity or Our Tribe.

But Dougan is poised to move front and center with the June 3 release of his proper full-length debut, *Furious Angels* (an enhanced CD with a bonus disc of instrumental tracks), on Reprise/Warner Bros.

For this to occur, Dougan—whose career is overseen by Sat Bisla in Los Angeles—and his label must help potential fans connect the music and the artist.

Already, the label is acquiring the rights to use the commercial spots featuring Dougan's music for promotional purposes online. A few ads can be viewed on the artist's official Web site (robdougan.com).

"These spots will also be available on the new media player that we are e-mailing to appropriate e-mail lists, as well as posting on various sites," says Xavier Ramos, marketing director of Warner Bros.

Ditto for film clips, including those featuring his music from *The Matrix* and *The Matrix Reloaded*.

A track from *Furious Angels*, "I'm Not Driving Anymore," was also used in the trailer for *The Matrix Reloaded*.

"Publicity will be key to help connect the song with the artist," Ramos explains. "Web sites for all products and films must have links to robdougan.com."

DOUGAN

Recently, TNT used a new Dougan track, "Chateau," for the opening of the Sacramento Kings vs. Dallas Mavericks NBA playoffs.

"Ideally, it would have been nice to have had a chyron," Ramos says. "But we were not consulted because it's featured in *The Matrix Reloaded*."

So, for the millions of Americans that heard it, Dougan remains an artist without a face.

"But that's OK," says Dougan, an Australian who calls London home. "I've never had a proper record out in the U.S. How can I expect people to know me? But I am amazed that some Americans already know who I am."

Jason Bentley, music supervisor for *The Matrix Reloaded*, says that direct exposure from the soundtrack bodes well for Dougan and his album, which was released in the U.K. last summer by Cheeky/BMG.

"But perhaps a greater strength in Rob's case is that he has a whole singer/songwriter persona which has yet to really come across in the States," Bentley adds.

Perhaps. But the beautifully haunting and exotically stirring *Furious Angels* is not easy to pigeonhole musically. It overflows with classically arranged strings, hip-hop-skewed electronic beats, and Dougan's Tom Waits-shaded vocals. Throughout, an aggressive punk attitude prevails.

"When it comes to my music, I will not compromise my artistry," explains Dougan, whose songs are handled by BMG Music Publishing. "And I believe people will discover this record, whether they're girls under the age of 12 or factory workers over 52."

Ramos concurs. He says that Dougan's audience is diverse, ranging from 14-year-old videogame enthusiasts to fans of classical music.

"Rob's music connects on an emotional level that crosses most demographics," Ramos says.

To that end, the label has delivered *Furious Angels*, its two focus tracks ("Clubbed to Death" and the title track), and *The Matrix Reloaded* soundtrack to a variety of radio formats.

Videos for "Clubbed to Death" and "Furious Angels"—lensed by David Slade and Howard Greenhalgh, respectively—have been submitted to MTV.

"The record label is dealing with a short window of opportunity," says Nic Harcourt, music director/host of *Morning Becomes Eclectic* for KCRW Santa Monica, Calif. "It must make as much hay as it can while the *Matrix* light is shining. The music must be heard, and the connection must be made."

THE FORCES OF HAWAIIAN MUSIC HAVE BEEN UNLEASHED
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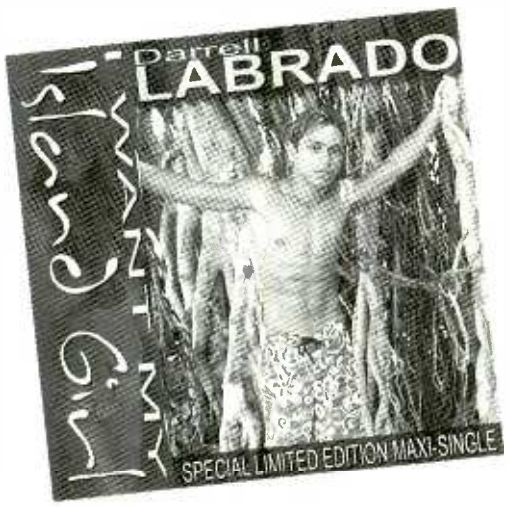
The Aloha Entertainment Group is a multilevel multimedia production company that features record production (AEG Records), artist management, music publishing, and more. Featuring producers Chris Pati (Michael Damian, Modern Voices Music Group), Shane Dudoit (Pound For Pound, Raiatea Helm) and Bobby Pileggi (Darrell Labrado, Sterling Kalua, Monkeypod Records) this organization was formed primarily to connect and shop the music of Hawaii to the World.



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Nogueira Steps Up

BY TOM GOMES

EMMERSON NOGUEIRA (LEFT) WITH HIS BAND, VERSÃO ACÚSTICA

SAO PAULO, Brazil—Emmerson Nogueira sells hundreds of thousands of albums in Brazil. Yet most of his fans have no idea what he looks like.

Nogueira records British and American pop standards, such as "Horse With No Name," "Hotel California," and "Dust in the Wind." According to Sony Music Brazil, Nogueira's label, he has sold upwards of 200,000 copies of his debut, *Versão Acústica* and 100,000 so far of *Versão Acústica 2*. Both have been certified gold (100,000 copies) by Brazil's Assn. of Record Producers.

Now on the verge of releasing a live double-album this month, Nogueira expresses surprise about the turn his career has taken.

"Since I was a kid, I've been playing in pubs with other musicians from my hometown," he says. "All kinds of music, from Jobim to the Beatles. What I used to sing the most, because of audience demand, was [Brazilian rhythms like] *pagode*, *axé*, and *sertanejo*. But anytime I could, I included songs by Pink Floyd, Supertramp, and other international bands that I admire.

"I began to conquer an audience who enjoyed that kind of music, and soon I was receiving a lot of invitations to play," Nogueira continues. "But I never expected to be successful singing in English in a time when Brazilian music is the top-seller and the most-played at [Brazilian] radio stations."

Sony Music Brazil did not expect Nogueira to be successful, either. Initially, it released only 1,000 copies of *Versão Acústica* in late 2001.

"It never occurred to us to promote him as an artist," says Alexandre Schiavo, Sony Music Brazil VP of marketing, who says that *Versão Acústica* was released as a strategic marketing concept. In fact, neither album features Nogueira's photo.

"We released the album with no marketing backing," Schiavo adds. "But we asked some retailers to play the album. And the people who went into the shops would listen, like it, and buy it. We came up with a phrase: 'It plays, it sells.' It was a phenomenon. Without television, without radio—nothing."

Nogueira was not promoted as an artist because he wasn't signed as one. A singer/songwriter who performed in local bars, he was signed as a songwriter in 2000 with Sony Publishing Brazil. But no one recorded his songs.

Sony A&R director Bruno Batista suggested he record acoustic covers of international hits, a format that traditionally sells well in Brazil.

Nogueira arranged the songs himself. He recorded them with his band, which is also named Versão Acústica. "When the notion of a project like *Versão Acústica* started, I was there," Nogueira says. "It was the typical story of being the right man at the right place at the right time."

Versão Acústica 2 also exclusively features British and American hits sung in English.

Schiavo believes the key to Nogueira's success is a series of intimate, acoustic, in-store concerts that he played in record stores. Middle- and upper-class buyers felt they had "discovered" the album and quickly recommended it to their friends. Retailers reported that it was common to see shoppers take home five or six copies.

Schiavo adds that in Nogueira's collections, "you find all the songs you like, performed by one voice. And it's a neutral voice. That's the magic. You have a very pleasant album."

But in spite of all the sales and the increasing number of concerts Nogueira has been playing throughout the country, few people know his face.

"I've never been on TV shows," he says. "TV sells image. I want to sell music. I hear my songs playing on the radio without any [label push] and without any initiative of mine in order to make this happen."

Sony Music is planning a slightly different strategy when it releases Nogueira's new album later this month, prior to the celebration of Valentine's Day in Brazil on June 12. A one-week TV campaign is planned around the release.

The disc should also receive a boost from Nogueira's now-busy touring schedule. The live double-CD will feature the same songs that are on the previous albums, as well as a handful of previously unreleased tracks.

"I'm an artist that's very profitable for the company," Nogueira says. "My albums don't demand large amounts of money to be recorded or promoted. In a time of crisis like this, the artist must understand the hard times in the market and become a sort of partner to the record company."

Additional reporting by Leila Cobo in Miami.

Rich Pickings. Two radio panels formed part of the Billboard Latin Music Conference. Pictured at the "How to Pick the First Single" panel, from left, are Universal Music Latino VP of A&R Eddie Fernandez, Aries Music Entertainment president Luis Pisterman, Spanish Broadcasting System national PD Pio Ferro, Sony Discos VP of national promotions George Major, Hispanic Broadcasting Corp. VP of programming/special projects David Gleason, Univision Music Group VP of promotions for the East Coast Silvestro Perrina, and WCAA New York PD Bryan Melendez.

Latin Notas™

by Leila Cobo

CAN OPPOSITES ATTRACT? Producer **Emilio Estefan Jr.** and **Banda el Recodo**—"the mother of all bands"—will team for a series of projects that will capitalize on Estefan's clout in the pop market and the act's regional Mexican credibility.

First on the agenda are several songs that Estefan and his songwriting team have written for Banda el Recodo's forthcoming album, which is set to be recorded this summer and released in early fall.

ALFONSO (LEFT), CHUYITA, AND ESTEFAN

Another part of the deal is that members of Banda el Recodo will be the "official godparents" of Estefan artist **Jimena**, who is signed to Estefan's Crescent Moon Records and who sings a mix of norteño and pop.

These are expected to be the first of many plans for collaboration. Estefan will also help Banda el Recodo enter the Latin American marketplace.

"El Recodo can venture into Emilio's medium, and vice versa," says **Arturo Rivera**, Banda el Recodo's head of PR.

He points out that Banda el Recodo is not becoming a pop act.

"No, no, no," he says. "They'll do the same banda music they've always done, but with songs written by Emilio Estefan specifically for them. And [the tracks] will be co-produced between Emilio and el Recodo, which will add Emilio's touch but preserve the essence of el Recodo."

El Recodo is Mexico's seminal *banda*. This year, it celebrates its 65th anniversary. Originally founded by **Cruz Lizárraga**, who died a few years ago, the band has constantly evolved and modernized its sound—but within the bounds of traditional banda music. It is now led by two of Lizárraga's sons, **Joel** and **Alfonso**. Lizárraga's wife, **María de Jesús** (aka **Chuyita**), is the official "owner" of the band and makes all the business decisions.

The Estefan partnership began after the group and Estefan met during the filming of a Christmas special for Univision last December. It is an opportunity for Banda el Recodo to put into action the "internationalization" of the group's very regional music, a subject about which it often speaks.

Rivera clarifies that this will not result in the band neglecting its music—"because they won't stop singing banda, nor will they neglect their fan base." The band recently renewed its recording contract with Fonovisa and plans to tour the U.S. with **Vicente Fernández** to celebrate its anniversary.

IN BRIEF: Grammy Award-winning Chilean rock group **La Ley** will launch a U.S. tour of more than 20 cities June 20. It is in support of its new album, *Libertad*, which will arrive May 27. The Chivas Regal-sponsored tour kicks off in Puerto Rico; the last show is July 27 at the Los Angeles Greek Theater . . . Mexican rock band **Maná** will again team with **Carlos Santana** for a series of concerts. Three years ago, the band opened shows for Santana in the U.S. and Mexico. This time, the two acts will perform 14 European shows in September in Germany, Italy, and Holland, among other countries. Maná's album *Revolución de Amor* is also being released in those territories . . . Just weeks after it signed **Fernando Osorio**, BMG Music Publishing U.S. Latin has also signed Colombian singer/songwriter **Andrés Cepeda** and Miami-based **George Levy** to its roster. An established act in Colombia, Cepeda is slated to release his upcoming album in the U.S. and Latin America through Sony later this year.

ON THE CHARTS: It's Solís against Solís, as **Marco Antonio Solís'** newest, *Tu Amor o Tu Desprecio* (Fonovisa), soars from No. 30 to No. 1 on the *Billboard* Top Latin Albums chart. At No. 2 is *20 Inolvidables*, a compilation of greatest hits by **Los Temerarios** and **Los Bukis**—the seminal group led by Solís that split up in 1995. Sales of *Tu Amor* were three times those of *20 Inolvidables*.

José Feliciano's *Señor Bolero 2*, which debuted at No. 2 on the *Billboard* Top Latin Albums chart last issue, has dropped to No. 7. But execs at label Universal Music Latino aren't too concerned.

President **John Echevarría** says Feliciano's debut at No. 2 "was a very nice surprise. He's a living legend who is very alive. Of course, we initially concentrated [our marketing efforts] in Puerto Rico, because he's Puerto Rican. But I'm certain this album can do well everywhere, as was the case with [the first volume] *Señor Bolero*."

Additional reporting by Teresa Aguilera in Mexico.

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CHARTS

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DAILY MUSIC NEWS

LINKIN PARK

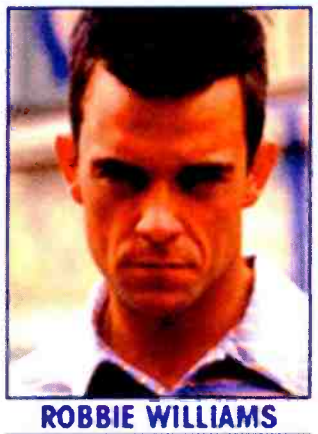
Linkin Park, Room 5 Crash Into U.K. Charts

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

Latest Headlines

- Billboard.com Introduces New Look, Features »
- New Radiohead Album Floods The Internet »
- Top Acts Plug In For 'Matrix Reloaded' Soundtrack »
- Diana Ross Writing 'Heartaches' Memoir »
- James Brown Donates Concert Tix To Military »
- A Perfect Circle Tapped For Lollapalooza »

HEAVY ROTATION



ROBBIE WILLIAMS

HOT PRODUCT »
Previewing new releases from Robbie Williams, the White Stripes, the Beatles, Wilco, and more.

ARTIST OF THE DAY

THE ROOTS

21.5 MILLION
MONTHLY PAGE VIEWS

24%
INCREASE

2.23 MILLION
MONTHLY UNIQUE VISITORS

8%
INCREASE

NEW FEATURES INCLUDE:

THE TANGLED WEB: Our guide to cool websites and essential online music events, premieres and promotions.

BREAKING & ENTERING: A weekly look at the latest acts entering the Billboard charts.

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MAY 31 2003

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/GREATEST GAINER 1 Week At Number 1		
1	30	—	2	**MARCO ANTONIO SOLIS** FONOVISA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	1
2	1	1	7	**LOS BUKIS/LOS TEMERARIOS** FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1
3	3	3	12	**A.B. QUINTANILLA III PRESENTS KUMBIA KINGS** EMI LATIN 40514 (16.98 CD)	4	1
4	6	5	8	**CONJUNTO PRIMAVERA** FONOVISA 350786/UG (14.98 CD) [H]	Nuestra Historia	4
5	5	6	8	**BRONCO** FONOVISA 350787/UG (14.98 CD) [H]	30 Inolvidables	3
6	8	10	53	**JUANES** △² SURCO 017532/UNIVERSAL LATINO (16.98 CD) [H]	Un Dia Normal	2
7	2	—	2	**JOSE FELICIANO** UNIVERSAL LATINO 000083 (17.98 CD)	Senor Bolero 2	2
8	4	4	8	**PEPE AGUILAR** UNIVISION 310119/UG (16.98 CD) [H]	Y Tenerte Otra Vez	1
9	11	8	5	**GRUPO MOJADO** UNIVISION 310112/UG (14.98 CD) [H]	30 Inolvidables	7
10	10	7	14	**INTOCABLE** EMI LATIN 80818 (14.98 CD)	La Historia	3
11	20	—	2	**INDUSTRIA DEL AMOR** UNIVISION 310114/UG (14.98 CD) [H]	30 Inolvidables Vol. 2	11
12	9	9	9	**IBRAHIM FERRER** WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [H]	Buenos Hermanos	6
13	12	11	21	**SHAKIRA** △ SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
14	16	20	21	**PANCHO BARRAZA** MUSART 2713/BALBOA (6.98 CD) [H]	Las Romanticas De Pancho Barraza	14
15	14	14	3	**VARIOUS ARTISTS** FONOVISA 350837/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14
16	13	17	39	**MANA** △² WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
17	19	13	12	**THALIA** EMI LATIN 81595 (14.98 CD) [H]	Thalia's Hits Remixed	7
				PACESETTER		
18	35	19	5	**LOS RAZOS** RCA 50631/BMG LATIN (13.98 CD) [H]	Hierbabuena	12
19	15	18	24	**LOS BUKIS** FONOVISA 050691/UG (14.98 CD) [H]	30 Inolvidables	1
20	23	24	3	**BANDA EL RECODO/BANDA MACHOS** UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	20
21	21	12	16	**RY COODER MANUEL GALBAN** PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1
22	28	25	33	**SELENA** ○ EMI LATIN 42096 (16.98 CD)	Ones	4
23	26	23	36	**VARIOUS ARTISTS** UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6
24	17	22	8	**ALEXANDRE PIRES** RCA 50632/BMG LATIN (16.98 CD) [H]	Estrella Guia	12
25	31	29	14	**LOS REHENES** DISA 727034 (14.98 CD) [H]	Historia Musical: 30 Pegaditas	10
26	18	21	23	**INDIA** ○ SONY DISCOS 87454 (16.98 EQ CD) [H]	Latin Songbird: Mi Alma Y Corazon	7
27	22	16	7	**LOS RIELEROS DEL NORTE** FONOVISA 350794/UG (14.98 CD) [H]	En Vivo	16
28	39	—	2	**LOS ASKIS** DISA 726999 (15.98 CD/DVD)	Ritmo Y Sabor	28
29	25	28	8	**RIGO TOVAR** FONOVISA 350788/UG (14.98 CD) [H]	30 Inolvidables	15
30	43	—	2	**GERMAN LIZARRAGA** DISA 727037 (14.98 CD)	Su Historia Musical: 32 Pegaditas	30
31	34	39	25	**RICARDO ARJONA** △ SONY DISCOS 84564 (17.98 EQ CD) [H]	Santo Pecado	3
32	38	31	10	**VARIOUS ARTISTS** FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27
33	48	—	2	**NAPOLEON** UNIVISION 310120/UG (14.98 CD)	30 Inolvidables	33
34	27	30	8	**SOUNDTRACK** DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4
35	41	36	21	**CELIA CRUZ** SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	31
36	32	15	7	**VARIOUS ARTISTS** UNIVISION 310110/UG (16.98 CD)	Arcoiris Musical Mexicano Vol. 3	12
37	40	32	5	**EL PODER DEL NORTE** DISA 724071 (13.98 CD)	Querer Es...22 Poderosos Exitos	30
38	33	35	32	**THALIA** △ EMI LATIN 39753 (10.98/17.98) [H]	Thalia	1
39	36	34	20	**LOS TIGRES DEL NORTE** FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1
40	56	51	16	**ANTONIO AGUILAR** MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	40
41	53	59	3	**CUISILLOS DE ARTURO MACIAS** MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	41
42	50	27	4	**LIBERACION** DISA 727038 (14.98 CD)	Las Canciones...Que Esperabas	19
43	67	—	2	**CHAYANNE** △ SONY DISCOS 84667 (10.98 EQ/16.98) [H]	Grandes Exitos	1
44	46	43	6	**TIZIANO FERRO** EMI LATIN 82884 (13.98 CD)	Rojo Relativo	43
45	24	26	6	**JACI VELASQUEZ** SONY DISCOS 87652 (16.98 EQ CD)	Milagro	24
46	45	40	32	**ENRIQUE IGLESIAS** ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1
47	64	49	27	**LIMITE** UNIVERSAL LATINO 066373 (8.98/13.98) [H]	Soy Asi	8
48	52	41	14	**INTOCABLE** EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1
49	55	44	6	**BANDA EL LIMON** FONOVISA 350831/UG (14.98 CD)	Nuestra Historia	36
50	49	37	57	**INTOCABLE** △ EMI LATIN 37745 (9.98/15.98) [H]	Suenos	1
51	58	45	14	**LOS HURACANES DEL NORTE** UNIVISION 310103/UG (15.98 CD) [H]	28 Huracanazos	10
52	59	58	60	**SIN BANDERA** △ SONY DISCOS 84806 (16.98 EQ CD) [H]	Sin Bandera	12
53	68	64	25	**INDUSTRIA DEL AMOR** UNIVISION 310093/UG (14.98 CD) [H]	30 Inolvidables	5
54	62	38	7	**LOS ACOSTA** FONOVISA 350793/UG (13.98 CD)	Nostalgias	30
55	60	68	26	**PALOMO** DISA 727032 (8.98/13.98) [H]	Situaciones	15
56	65	42	23	**LIBERACION** DISA 727029 (8.98/13.98) [H]	Historia Musical	7
57	74	62	12	**VARIOUS ARTISTS** DISA 727039 (13.98 CD)	Historia Musical Grupera	18
58	RE-ENTRY		1	**LOS REHENES** FONOVISA 350671/UG (13.98 CD)	Otro Vino, Otra Copa	46
59	69	54	26	**KUMBIA KINGS** ○ EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
60	73	50	12	**MOLOTOV** SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19
61	51	55	10	**ALEJANDRO FERNANDEZ** SONY DISCOS 70363 (16.98 EQ CD)	Nina Amada Mia	22
62	54	67	2	**DAVID BISBAL** VALE 006090/UNIVERSAL LATINO (13.98 CD)	Corazon Latino	54
63	RE-ENTRY		22	**VARIOUS ARTISTS** J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25
64	75	63	35	**CONJUNTO PRIMAVERA** FONOVISA 086257/UG (9.98/13.98) [H]	Perdoname Mi Amor	2
65	63	—	2	**LOS PLAYER'S** MUSART 2741/BALBOA (12.98 CD)	Ranchero De	63
66	61	2	3	**VARIOUS ARTISTS** INTEGRITY 18629/TIME LIFE (18.98 CD)	Songs 4 Worship En Espanol: Canta Al Senor	2
67	44	57	10	**GILBERTO SANTA ROSA** SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40
68	66	53	8	**CONTROL** EMI LATIN 81595	Controlandote	32
69	72	60	67	**LOS BUKIS** FONOVISA 006166/UG (8.98/12.98)	Greatest Hits	30
70	57	72	31	**LUIS MIGUEL** △ WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
				HOT SHOT DEBUT		
71	NEW		1	**LOS TIGRILLOS** WEAMEX 60038/WARNER LATINA (13.98 CD)	La Garra Suena Con Todo	71
72	37	56	4	**JENNI RIVERA** FONOVISA 350779/UG (14.98 CD)	Homenaje A Las Grandes	37
73	70	46	2	**LOS PALOMINOS** FONOVISA 350806/UG (9.98/13.98)	Tocame	46
74	NEW		1	**WISIN Y YANDEL** FRESH 60112 (12.98 CD)	Mi Vida	74
75	71	—	11	**LOS YONIC'S** FONOVISA 350752/UG (9.98/13.98)	20 Inolvidables	35

LATIN POP ALBUMS

1	MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
2	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)
3	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)
4	JOSE FELICIANO SENOR BOLERO 2 (UNIVERSAL LATINO)
5	SHAKIRA GRANDES EXITOS (SONY DISCOS)
6	MANA REVOLUCION DE AMOR (WARNER LATINA)
7	THALIA THALIA'S HITS REMIXED (EMI LATIN)
8	RY COODER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)
9	SELENA ONES (EMI LATIN)
10	ALEXANDRE PIRES ESTRELLA GUIA (RCA/BMG LATIN)
11	RICARDO ARJONA SANTO PECADO (SONY DISCOS)
12	THALIA THALIA (EMI LATIN)
13	CHAYANNE GRANDES EXITOS (SONY DISCOS)
14	TIZIANO FERRO ROJO RELATIVO (EMI LATIN)
15	JACI VELASQUEZ MILAGRO (SONY DISCOS)
16	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)
17	SIN BANDERA SIN BANDERA (SONY DISCOS)
18	KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)
19	MOLOTOV DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO)
20	DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)

TROPICAL/SALSA ALBUMS

1	IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)
2	INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)
3	CELIA CRUZ HITS MIX (SONY DISCOS)
4	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)
5	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)
6	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)
7	MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)
8	ELVIS CRESPO GREATEST HITS (SONY DISCOS)
9	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)
10	RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (VI MUSIC)
11	VARIOUS ARTISTS DUO BACHATERO (EMI LATIN)
12	VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS)
13	CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)
14	VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)
15	VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)
16	VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)
17	FRANKIE NEGRON INESPERADO (WEACARIBE/WARNER LATINA)
18	THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)
19	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)
20	SIDESTEPPER 3AM (IN BEATS WE TRUST) (PALM)

REGIONAL MEXICAN ALBUMS

1	LOS BUKIS/LOS TEMERARIOS 20 INOLVIDABLES (FONOVISA/UG)
2	CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
3	BRONCO 30 INOLVIDABLES (FONOVISA/UG)
4	PEPE AGUILAR Y TENERTE OTRA VEZ (UNIVISION/UG)
5	GRUPO MOJADO 30 INOLVIDABLES (UNIVISION/UG)
6	INTOCABLE LA HISTORIA (EMI LATIN)
7	INDUSTRIA DEL AMOR 30 INOLVIDABLES VOL. 2 (UNIVISION/UG)
8	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
9	VARIOUS ARTISTS 30 DE SAX EN SAX VOL. 1 (FONOVISA/UG)
10	LOS RAZOS HIERBABUENA (RCA/BMG LATIN)
11	LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)
12	BANDA EL RECODO/BANDA MACHOS LAS DOS GRANDES (UNIVISION/UG)
13	VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)
14	LOS REHENES HISTORIA MUSICAL: 30 PEGADITAS (DISA)
15	LOS RIELEROS DEL NORTE EN VIVO (FONOVISA/UG)
16	LOS ASKIS RITMO Y SABOR (DISA)
17	RIGO TOVAR 30 INOLVIDABLES (FONOVISA/UG)
18	GERMAN LIZARRAGA SU HISTORIA MUSICAL: 32 PEGADITAS (DISA)
19	VARIOUS ARTISTS LOS 30 CORRIDOS MAS PROHIBIDOS (FONOVISA/UG)
20	NAPOLEON 30 INOLVIDABLES (UNIVISION/UG)

[H] 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 percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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MAY 31 2003

Billboard HOT LATIN TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1/GREATEST GAINER	1 Week At Number 1	
1	3	4	10	**PARA QUE LA VIDA** E.IGLESIAS,L.MENDEZ (E.IGLESIAS,C.GARCIA ALONSO,L.MENDEZ)	**Enrique Iglesias** UNIVERSAL LATINO	1
2	1	1	8	**TAL VEZ** T.TORRES (F.DE VITA)	**Ricky Martin** SONY DISCOS	1
3	2	2	11	**AMAME** E.RUFFINENGO (C.NILSON,D.MOSCATELLI)	**Alexandre Pires** RCA/BMG LATIN	2
4	6	7	9	**MARIPOSA TRAICIONERA** FHER,A.GONZALEZ (FHER)	**Mana** WARNER LATINA	4
5	15	24	8	**ME FALTA VALOR** P.AGUILAR (T.BELLO)	**Pepe Aguilar** UNIVISION	5
6	4	3	18	**UNA VEZ MAS** J.GUILLEN (J.GABRIEL)	**Conjunto Primavera** FONOVISA	1
7	10	23	4	**NO HACE FALTA UN HOMBRE** M.GERRARD,A.JAEN (J.VELASQUEZ,M.GERRARD,B.BENENATE,A.JAEN,J.BARRIOS)	**Jaci Velasquez** SONY DISCOS	7
8	7	6	12	**ALUCINADO** M.CANOVA,A.SALERNO,M.MAJONCHI (T.FERRO,I.BALLESTEROS)	**Tiziano Ferro** EMI LATIN	4
9	5	5	12	**CLAVAME TU AMOR** J.GAVIRIA (J.L.ARROYAVE,O.SANCHEZ)	**Noelia** FONOVISA	5
10	9	13	16	**A QUIEN LE IMPORTA?** ESTEFANO (G.BERLANGA,I.CANUT)	**Thalia** EMI LATIN	9
11	11	12	6	**TU AMOR O TU DESPRECIO** M.A.SOLIS (M.A.SOLIS)	**Marco Antonio Solis** FONOVISA	11
12	13	9	15	**ENTRE EL DELIRIO Y LA LOCURA** K.SANTANDER,J.GAVIRIA (K.SANTANDER,G.SANTANDER)	**Jennifer Pena** UNIVISION	6
13	12	10	5	**EL SINVERGUENZA** M.QUINTERO LARA (M.QUINTERO LARA)	**Los Tucanes De Tijuana** UNIVERSAL LATINO	10
14	14	14	15	**DAME** R.ARJONA (R.ARJONA)	**Ricardo Arjona** SONY DISCOS	8
15	16	11	25	**DE UNO Y DE TODOS LOS MODOS** PALOMO (T.VINIEGRA)	**Palomo** DISA	4
16	17	25	8	**SI TE DIJERON** J.M.LUGO (V.MANUELLE)	**Gilberto Santa Rosa** SONY DISCOS	16
17	8	8	11	**MUY A TU MANERA** R.MUNOZ,R.MARTINEZ (R.MUNOZ,J.E.CONTRERAS)	**Intocable** EMI LATIN	8
18	24	22	20	**KILOMETROS** A.BAQUEIRO (L.GARCIA,N.SCHAJRIS)	**Sin Bandera** SONY DISCOS	16
19	25	33	6	**LOS DEMAS** L.F.OCHOA,P.MASITTI,J.IGLESIAS JR. (E.TORRES,J.IGLESIAS JR.)	**Julio** WARNER LATINA	19
20	28	31	9	**POR AMOR** E.ESTEFAN JR.,J.A.MOLINA (R.SOLANO)	**Jon Secada** CRESCENT MOON	20
21	22	19	17	**NO TENGO DINERO** A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio A.B.QUINTANILLA III,E.F.TORRES SERRANT (J.GABRIEL)	EMI LATIN	5
22	26	21	15	**DIGALE** K.SANTANDER,B.OSSA (G.SANTANDER,C.LEUZZI)	**David Bisbal** VALE/UNIVERSAL LATINO	15
23	20	18	11	**QUEDATE CALLADA** P.CABRERA (G.FLORES)	**Jorge Luis Cabrera** DISA	18
24	18	26	19	**Y COMO QUIERES QUE TE QUIERA** R.RODRIGUEZ (F.GOMEZ)	**Fabian Gomez** SONY DISCOS	7
25	21	32	6	**ACA ENTRE NOS** A.LIZARRAGA,J.LIZARRAGA (M.URIETA)	**Banda El Recodo** FONOVISA	21
26	29	20	9	**ENTREGA TOTAL** M.CAZARES (A.PULIDO)	**Pablo Montero** RCA/BMG LATIN	20
27	42	—	2	**FOTOGRAFIA** G.SANTAOLALLA,JUANES (JUANES)	**Juanes Featuring Nelly Furtado** SURCO/UNIVERSAL LATINO	27
28	35	43	4	**CASI** SORAYA (SORAYA)	**Soraya** EMI LATIN	28
29	27	28	17	**HERIDA MORTAL** J.REYES (ESTEFANO,J.REYES)	**Jerry Rivera** ARIOLA/BMG LATIN	7
30	32	35	5	**PEQUENA Y FRAGIL** S.DEGOLLADO,J.G.DEGOLLADO,R.GONZALEZ (SABU)	**Control** EMI LATIN	30
31	30	29	26	**ASI ES LA VIDA** H.GATICA,K.O'BRIEN (M.BENITO,A.CAMPOS,J.OAVIO)	**Olga Tanon** WARNER LATINA	1
32	23	16	13	**TE VAS AMOR** EL COYOTE Y SU BANDA TIERRA SANTA (A.VEGA)	**El Coyote Y Su Banda Tierra Santa** EMI LATIN	16
33	37	42	3	**LO QUE YO TUVE CONTIGO** R.PEREZ (R.LIVI,R.PEREZ)	**Jose Feliciano** UNIVERSAL LATINO	33
34	31	44	3	**HOY ES ADIOS** K.DERENDORF,JEEVE (K.DERENDORF,JEEVE,A.LERNER)	**Santana Featuring Alejandro Lerner** ARISTA/BMG LATIN	31
35	38	36	5	**VETE YA** V.ELIZALDE (R.E.MORA)	**Valentin Elizalde** UNIVERSAL LATINO	34
36	34	34	26	**SEDUCEME** INDIA,I.INFANTE,K.C.PORTER (INDIA,R.CONTRERAS,J.GRECO,S.MARTE)	**India** SONY DISCOS	1
37	40	40	4	**BAILA CASANOVA** M.AZEVEDO (C.LEDANI,D.ZERO,JEEVE,K.COLBERT,ESTEFANO)	**Paulina Rubio** UNIVERSAL LATINO	37
38	43	41	3	**LAMENTO** E.ESTEFAN JR.,R.BARLOW (G.MARCO)	**Gian Marco** CRESCENT MOON	38
39	36	15	17	**EN CUERPO Y ALMA** R.PEREZ BOTIJA (R.PEREZ BOTIJA)	**Millie** ARIOLA/BMG LATIN	3
40	33	38	8	**SERAN SUS OJOS** A.URIAS (T.VELA)	**Adolfo Urias Y Su Lobo Norteno** PLATINO/FONOVISA	33
				HOT SHOT DEBUT		
41	NEW		1	**MARIA CHUCHENA (MARIA SUSENA)** S.RAMIREZ (D.JIMENEZ BRENES)	**Los Razos** RCA/BMG LATIN	41
42	39	39	16	**EL TONTO QUE NO TE OLVIDO** J.M.LUGO (V.M.RUIZ)	**Victor Manuelle** SONY DISCOS	22
43	NEW		1	**AMERICAN LIFE** MADONNA,MIRWAIS (MADONNA,M.AHMADZAI)	**Madonna** MAVERICK/WARNER BROS.	43
44	50	50	3	**QUE PENA** E.MARTINEZ (E.JIMENEZ)	**Graciela Beltran** UNIVISION	44
45	48	—	2	**NO PODRAS** K.SANTANDER,B.OSSA (K.SANTANDER)	**Olga Tanon** WARNER LATINA	45
46	41	30	15	**MI SOLDADO** LOS TIGRES DEL NORTE (E.VALENCIA)	**Los Tigres Del Norte** FONOVISA	4
47	NEW		1	**TRAICION** E.ESTEFAN JR.,N.TOVAR,T.MARDINI,J.GAZMEY,INDIA (E.ESTEFAN,JR.,N.TOVAR,T.MARDINI)	**India** SONY DISCOS	47
48	NEW		1	**UNA EMOCION PARA SIEMPRE** E.RAMAZZOTTI,C.GUIDETTI (E.RAMAZZOTTI,A.COGLIATI,C.GUIDETTI,M.FABRIZIO,M.ORTIZ MARTIN)	**Eros Ramazzotti** RCA/BMG LATIN	48
49	NEW		1	**SOY ASI** A.B.QUINTANILLA III,C."CK" MARTINEZ,G.PADILLA (A.B.QUINTANILLA III,C.MARTINEZ,A.SALINAS)	**Limite** UNIVERSAL LATINO	49
50	NEW		1	**COMO OLVIDARTE** C.CABRAL "JUNIOR" (J.E.CONTRERAS)	**Costumbre** WEAMEX/WARNER LATINA	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (39 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ■ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**TAL VEZ** SONY DISCOS	RICKY MARTIN
2	3	**PARA QUE LA VIDA** UNIVERSAL LATINO	ENRIQUE IGLESIAS
3	2	**AMAME** RCA/BMG LATIN	ALEXANDRE PIRES
4	4	**MARIPOSA TRAICIONERA** WARNER LATINA	MANA
5	7	**NO HACE FALTA UN HOMBRE** SONY DISCOS	JACI VELASQUEZ
6	5	**ALUCINADO** EMI LATIN	TIZIANO FERRO
7	8	**A QUIEN LE IMPORTA?** EMI LATIN	THALIA
8	6	**CLAVAME TU AMOR** FONOVISA	NOELIA
9	17	**ME FALTA VALOR** UNIVISION	PEPE AGUILAR
10	9	**DAME** SONY DISCOS	RICARDO ARJONA
11	11	**KILOMETROS** SONY DISCOS	SIN BANDERA
12	13	**LOS DEMAS** WARNER LATINA	JULIO
13	12	**DIGALE** VALE/UNIVERSAL LATINO	DAVID BISBAL
14	16	**ES POR TI** SURCO/UNIVERSAL LATINO	JUANES
15	22	**ENTRE EL DELIRIO Y LA LOCURA** UNIVISION	JENNIFER PENA
16	28	**FOTOGRAFIA** SURCO/UNIVERSAL LATINO	JUANES FEATURING NELLY FURTADO
17	15	**TU AMOR O TU DESPRECIO** FONOVISA	MARCO ANTONIO SOLIS
18	10	**QUE ME QUEDES TU** SONY DISCOS	SHAKIRA
19	21	**LO QUE YO TUVE CONTIGO** UNIVERSAL LATINO	JOSE FELICIANO
20	24	**CASI** EMI LATIN	SORAYA
21	23	**ENTREGA TOTAL** RCA/BMG LATIN	PABLO MONTERO
22	18	**HOY ES ADIOS** ARISTA/BMG LATIN	SANTANA FEATURING ALEJANORO LERNER
23	34	**SI TE DIJERON** SONY DISCOS	GILBERTO SANTA ROSA
24	25	**BAILA CASANOVA** UNIVERSAL LATINO	PAULINA RUBIO
25	29	**POR AMOR** CRESCENT MOON	JON SECADA
26	20	**EN CUERPO Y ALMA** ARIOLA/BMG LATIN	MILLIE
27	27	**LAMENTO** CRESCENT MOON	GIAN MARCO
28	32	**AMERICAN LIFE** MAVERICK/WARNER BROS.	MADONNA
29	30	**NO PODRAS** WARNER LATINA	OLGA TANON
30	26	**ASI ES LA VIDA** WARNER LATINA	OLGA TANON
31	—	**UNA EMOCION PARA SIEMPRE** RCA/BMG LATIN	EROS RAMAZZOTTI
32	31	**SEDUCEME** SONY DISCOS	INDIA
33	40	**BARRIO VIEJO** MUSART/BALBOA	JOAN SEBASTIAN
34	—	**DONDE ESTARAS** RPE/UNIVISION	AREA 305
35	39	**MI PRIMER MILLON** WARNER LATINA	BACILOS
36	—	**MARCHATE** ARIOLA/BMG LATIN	GISSELLE
37	35	**HERIDA MORTAL** ARIOLA/BMG LATIN	JERRY RIVERA
38	36	**MENEITO** ARIOLA/BMG LATIN	ROSARIO
39	38	**AMARGO ADIOS** UNIVERSAL LATINO	INSPECTOR
40	—	**QUE GANAS** WARNER LATINA	RICARDO MONTANER

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	15	**PARA QUE LA VIDA** UNIVERSAL LATINO	ENRIQUE IGLESIAS
2	3	**TAL VEZ** SONY DISCOS	RICKY MARTIN
3	1	**SI TE DIJERON** SONY DISCOS	GILBERTO SANTA ROSA
4	2	**EL TONTO QUE NO TE OLVIDO** SONY DISCOS	VICTOR MANUELLE
5	5	**HERIDA MORTAL** ARIOLA/BMG LATIN	JERRY RIVERA
6	10	**TRAICION** SONY DISCOS	INDIA
7	4	**AMAME** RCA/BMG LATIN	ALEXANDRE PIRES
8	6	**SE NOS PERDIO EL AMOR** COMBO	EL GRAN COMBO DE PUERTO RICO
9	9	**POR AMOR** CRESCENT MOON	JON SECADA
10	8	**ALUCINADO** EMI LATIN	TIZIANO FERRO
11	7	**QUE LEVANTE LA MANO** KAREN/UNIVERSAL LATINO	JOSEPH FONSECA
12	12	**A QUIEN LE IMPORTA?** EMI LATIN	THALIA
13	19	**AMERICAN LIFE** MAVERICK/WARNER BROS.	MADONNA
14	11	**SEDUCEME** SONY DISCOS	INDIA
15	31	**NO TENGO SUERTE EN EL AMOR** J&N	YOSKAR SARANTE
16	14	**ASI ES LA VIDA** WARNER LATINA	OLGA TANON
17	13	**TAN BUENA** UNIVISION	SON DE CALI
18	28	**AMAME O DEJAME** UNIVERSAL LATINO	KEVIN CEBALLO
19	18	**HASTA QUE TE ENAMORES** WEACARIBE/WARNER LATINA	FRANKIE NEGRON
20	25	**ARRANCAME LA VIDA** BONGORENO	WILLIE MORENO Y SU ORQUESTA
21	26	**MARIPOSA TRAICIONERA** WARNER LATINA	MANA
22	33	**CASI** EMI LATIN	SORAYA
23	24	**BAILA CASANOVA** UNIVERSAL LATINO	PAULINA RUBIO
24	21	**NO HACE FALTA UN HOMBRE** SONY DISCOS	JACI VELASQUEZ
25	22	**LOS DEMAS** WARNER LATINA	JULIO
26	29	**NO TENGO DINERO** EMI LATIN	A.B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO
27	20	**EL MIRAJE** SONY DISCOS	MARCUS VIANA
28	27	**DIGALE** VALE/UNIVERSAL LATINO	DAVID BISBAL
29	16	**CLAVAME TU AMOR** FONOVISA	NOELIA
30	37	**LO QUE YO TUVE CONTIGO** UNIVERSAL LATINO	JOSE FELICIANO
31	34	**PERDONAME** EMI LATIN	LIMI-T 21
32	17	**BARCO A LA DERIVA** SONY DISCOS	MARC ANTHONY
33	36	**MI PRIMER MILLON** WARNER LATINA	BACILOS
34	23	**MENEITO** ARIOLA/BMG LATIN	ROSARIO
35	30	**POLOS OPUESTOS** J&N	MONCHY & ALEXANDRA
36	35	**EL IDIOTA** J&N	EDDY HERRERA
37	39	**NO PODRAS** WARNER LATINA	OLGA TANON
38	—	**FOTOGRAFIA** SURCO/UNIVERSAL LATINO	JUANES FEATURING NELLY FURTADO
39	—	**SIN PALABRAS** FONOVISA	RABITO
40	—	**DONDE ESTARAS** RPE/UNIVISION	AREA 305

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**UNA VEZ MAS** FONOVISA	CONJUNTO PRIMAVERA
2	3	**EL SINVERGUENZA** UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
3	4	**DE UNO Y DE TODOS LOS MODOS** DISA	PALOMO
4	2	**MUY A TU MANERA** EMI LATIN	INTOCABLE
5	9	**SUENA** EMI LATIN	INTOCABLE
6	6	**QUEDATE CALLADA** DISA	JORGE LUIS CABRERA
7	5	**Y COMO QUIERES QUE TE QUIERA** SONY DISCOS	FABIAN GOMEZ
8	7	**ACA ENTRE NOS** FONOVISA	BANDA EL RECODO
9	11	**PEQUENA Y FRAGIL** EMI LATIN	CONTROL
10	8	**TE VAS AMOR** EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
11	13	**VETE YA** UNIVERSAL LATINO	VALENTIN ELIZALDE
12	10	**CORAZON CHIQUITO** PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
13	15	**NO TENGO DINERO** EMI LATIN	A.B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO
14	12	**SERAN SUS OJOS** PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
15	24	**MARIA CHUCHENA** RCA/BMG LATIN	LOS RAZOS
16	26	**ME FALTA VALOR** UNIVISION	PEPE AGUILAR
17	17	**AY! PAPACITO (UY! DADDY)** UNIVERSAL LATINO	LIMITE
18	14	**TU AMOR O TU DESPRECIO** FONOVISA	MARCO ANTONIO SOLIS
19	16	**MI SOLDADO** FONOVISA	LOS TIGRES DEL NORTE
20	22	**SOY ASI** UNIVERSAL LATINO	LIMITE
21	23	**COMO OLVIDARTE** WEAMEX/WARNER LATINA	COSTUMBRE
22	21	**CHAPARRITA DE MI VIDA** FONOVISA	LOS RIELEROS DEL NORTE
23	—	**PARA QUE LA VIDA** UNIVERSAL LATINO	ENRIQUE IGLESIAS
24	32	**TOCAME** FONOVISA	LOS PALOMINOS
25	29	**EL FRIJOLITO** SONY DISCOS	EL HALCON DE LA SIERRA
26	30	**NI POR MIL PUNADOS DE ORO** RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
27	25	**MICAELA** CINTAS ACUARIO/SONY DISCOS	DUETO VOCES DEL RANCHO
28	20	**NOCHES ETERNAS** RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
29	28	**ENTRE EL DELIRIO Y LA LOCURA** UNIVISION	JENNIFER PENA
30	—	**MI ETERNO AMOR SECRETO** UNIVERSAL LATINO	CONJUNTO ATARDECER
31	31	**QUE PENA** UNIVISION	GRACIELA BELTRAN
32	34	**NO TE LA VAS A ACABAR** WEAMEX/WARNER LATINA	PESADO
33	27	**HOY EMPIEZA MI TRISTEZA** DISA	GRUPO MONTEZ DE DURANGO
34	37	**EN QUE FALLE** FONOVISA	LOS TIGRES DEL NORTE
35	40	**NO VALGO NADA** WEAMEX/WARNER LATINA	PESADO
36	19	**EL GENERAL** MUSART/BALBOA	JOAN SEBASTIAN
37	—	**AFORTUNADO** MUSART/BALBOA	JOAN SEBASTIAN
38	—	**QUE CHULOS OJOS** SONY DISCOS	EDGAR AGUILAR "EL NARQUILLO"
39	—	**QUE HUBIERA SIDO** UNIVISION	DUELO
40	—	**QUE MALA** LA SIERRA	BANDA TIERRA BLANCA

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Expolit Focuses On Need For More, Better Data

BY LEILA COBO

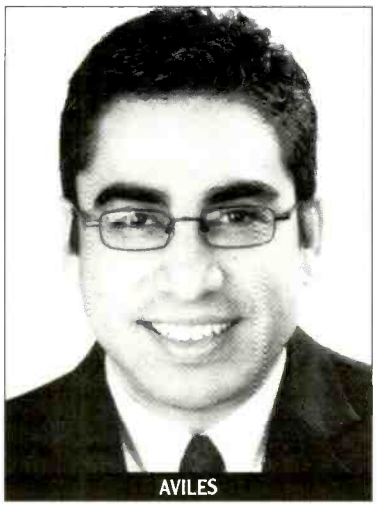
MIAMI—The need for Nielsen SoundScan reporting in the Latin Christian market was one of the dominant music themes at the 11th annual Expolit 2003.

The Spanish-language Christian music and literature trade show/convention gathered more than 198 exhibitors May 15-20 in Miami. It featured Christian-themed panels, as well as sales conferences and showcases from such Christian music labels as Rejoice Music, Integrity Music, Word Entertainment, and Uplink Musica.

The labels sponsored a presentation by Gabriel Aviles, director of the Christian Music Trade Assn. (CMTA). The trade association for Christian record companies collects sales data for Christian music nationwide and reports it to Nielsen SoundScan. CMTA data, together with data collected directly by Nielsen SoundScan, is used to compile the *Billboard* Top Contemporary Christian and Top Gospel albums charts.

Although a Latin Christian chart has existed for one year, Aviles says that the numbers are far from accurate and are woefully under-reported.

"We have key retailers in the Latin Christian community who are not reporting," he says. "A lot of them


AVILES

have never heard of SoundScan or CMTA. So we're here to educate—to let people know that what they do is important to the industry as a whole and to tell them how they can benefit by giving us the data."

Latin Christian data from the approximately 1,300 retailers that report to the CMTA is under-reported in two ways. Many big retailers report sales of major English-language acts but do not report less impressive Latin sales. And many indie retailers simply don't report anything at all.

In Puerto Rico, for example—a big market for Latin Christian music—only one indie retailer reports to Nielsen SoundScan. In addition, many indie labels and artists do not use UPC codes and do not register their product, which further hampers the reporting process.

Under-reporting has become a major concern for labels, which see their distribution, inventory, marketing, and promotion processes suffer from lack of data. Most important, the lack of credible sales numbers stymies recognition and growth of the genre.

"We can't take the genre to the next level without this," says Arturo Allen, director of marketing and music for Vida Music. Last year, Allen and several Latin Christian label heads created a task force whose main objective was to develop a Latin Christian SoundScan chart. That chart was established last year but is not published in *Billboard*.

Allen, who chairs the task force, says the main goal is to get stores to scan their Latin product. Aviles' presentation at Expolit is part of an effort to reach out to retailers.

"We want to educate the existing Christian bookstore reporter," Allen says. "That will go parallel with the education of a lot of the indie labels and artists to start using UPCs and register their product with SoundScan. The first big achievement the task force has already accomplished is that the largest Latin Christian music distributor, Pan de Vida, has been recognized as a national distributor. So a lot of labels that are now registered with Pan de Vida will be [scanned]."

Growing awareness of the Latin Christian marketplace is also evident this year in the creation of Latin Christian music categories at the Billboard Latin Music Awards and the Latin Grammy Awards.

Policy Revision Affects Latin Chart

An expansion of longstanding *Billboard* chart policy results in a change of rankings on Hot Latin Tracks and Tropical/Salsa Airplay from those on the charts posted May 19 by Nielsen Broadcast Data Systems (BDS).

Billboard does not count paid commercials containing part or all of a song toward a record's ranking on any chart. If a label purchases time to run a record on one or more stations, those spins—even if detected by BDS—are not counted as legitimate spins that affect the chart.

It does not matter if the song's spins are paid for as a time buy, as a consequence of a trade-out or other consideration for that station. In any of those cases, *Billboard* will consider these spins to be commercials. Among the key considerations that differentiate paid spins from legitimate plays are:

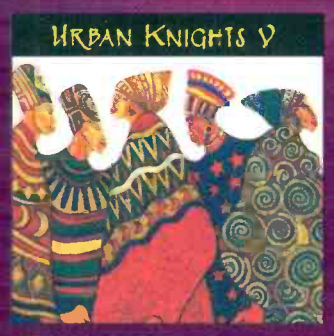
- paid spins include a canned opening or closing each time the record is played;
- with paid spins, the record is played more times than other records during a set period of time but receives no spins before or after this period.

If either of these conditions apply, *Billboard* will consider those plays as commercials, not legitimate spins.

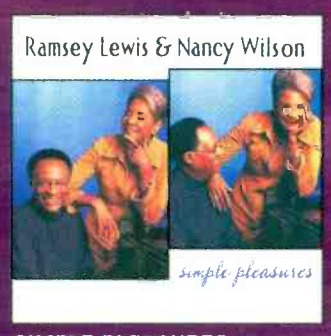
This is an extension of the practice by which BDS eliminates detections registered by 60-second commercials. In cases where a paid spin extends beyond one minute, it will count as a play at BDS but will be removed from consideration for the *Billboard* charts. The policy revision applies to all radio charts that appear in *Billboard*.

IT'S JUST THE BEGINNING
NARADA Jazz
Narada Jazz welcomes Joyce Cooling, Airto Moreira, and Down To The Bone to its stellar artist roster.

PHILLY STYLE
JEFF LORBER
• Top 10 Billboard Contemporary Jazz chart 9 straight weeks
• "Definitely his best" ~ Jazziz



URBAN KNIGHTS V
URBAN KNIGHTS
• Available June 10
• Radio smash, Marvin Gaye's "Got To Give It Up"



SIMPLE PLEASURES
RAMSEY LEWIS & NANCY WILSON
• Available July 22

ANOTHER DAY
MOLLY JOHNSON
• Produced by Craig Street
• 2003 Juno nominee

STANDING TALL
BOB BALDWIN
• Over 25 weeks on Billboard's Contemporary jazz chart
• #3 Smooth Jazz radio with "The Way She Looked (At Me)"

LOOK FOR NEW RECORDS BY FLORA PURIM, ALEX BUGNON AND KEIKO MATSUI IN 2003.

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JAZZ

THE BILLBOARD SPOTLIGHT

Radio Stations Hit The Target Audience

Specialty Shows And Playlists Build The Jazz Community

BY STEVEN GRAYBOW

How important is radio to the survival and growth of traditional jazz? Consider this: Aside from free festivals or word-of-mouth exchange between friends, the radio is one of the few places where a curious listener is likely to hear jazz in significant measure. Likewise, radio is the most effective way for the largest number of jazz fans to hear a new release by a current artist or to receive information about the music.

"A strong radio community means a strong music community," says WBGO GM Cephas Bowles. "With a flip of a button, a listener has access to a whole genre of music that they otherwise would have to pay to hear. Radio is the most cost-efficient way to reach the most people, so it must be kept fresh and alive."

Broadcasting 24 hours a day out of Newark, N.J., WBGO is the New York metro area's only full-time jazz station. Despite its lack of competition, Bowles says that building and maintaining an audience for WBGO has become increasingly more challenging, as people's time and money are constantly diverted toward computer games, the Internet and television. For this reason, maintaining a high level of success means constant reevaluation of the station's presentation.

"There are fewer and fewer stations doing what we are, and that has elevated us to a status that no one could have anticipated," says Bowles. "On the other hand, to maintain that status, we've had to become more listener-centric than ever. We talk to our listeners and labels all the time, look at music charts, talk to artists and spend time in the clubs more than ever."

Like many jazz stations, WBGO gets its income largely from its listeners. Bowles estimates that 50% of the budget is listener-supported, with the remainder coming from grants and program underwriting. "We need our listeners in order to survive, so we constantly have to evaluate the quality of the product we have on the air," he says. The station also affiliates itself with organizations such as jazz clubs and museums that serve a similar demographic, in order to reach potential listeners.

Scott Hanley, GM of Duquesne University's WDUQ, a Pittsburgh, Penn.-based NPR station that programs 100 hours of straight-ahead jazz a week, believes that the success of artists such as Diana Krall, Jane Monheit and Norah Jones bodes well for building the jazz audience. "The familiarity of these artists to the general public has been helpful, because people are hearing a swinging group and realizing that it is a sound they like," says Hanley. "Even if Norah Jones crosses into the pop world, that's nothing new. Jazz has always crossed these lines in one way or another."

As those lines are crossed, the demographic for jazz shifts and widens. "Jazz radio's audience is skewing younger than ever," states Alisa Clancy, operations director and morning host of KCSM in San Mateo, Calif., which broadcasts jazz 24 hours a day, seven days a week. "Our audience used to be strictly white males, age 55 and up. Now, our main audience is age 35 and up. We have large Latino and Asian populations in the Bay Area, and we've made a point of catering to them with straight-ahead jazz that reflects the influence of those cultures."

KCSM has also developed a significant female audience in recent years, which Clancy attributes in part

Continued on page 55

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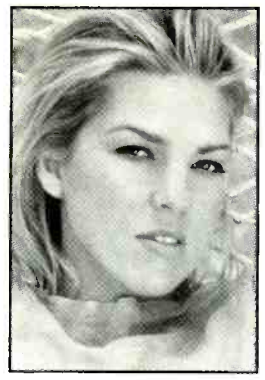
Jazzin' Up The Charts

The chart recaps in the Jazz Spotlight are year-to-date rankings, starting with the Dec. 7, 2002 (the beginning of the 2003 chart year), through the May 3 issue.

The recaps from Top Jazz Albums and Top Contemporary Jazz Albums are based on sales data as compiled by Nielsen SoundScan. Although the charts appear bi-weekly in Billboard, they are compiled each week and are available through Nielsen SoundScan, Billboard Information Network and billboard.com. Titles receive credit for sales for each week they appear the chart, including those weeks in which the chart does not appear in Billboard.



Jazz contemporaries: Diana Krall (left) and Norah Jones

Top Jazz Artists

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

1 **DIANA KRALL** *(2) Verve/VG (1) TCB/Allegro*
2 **TONY BENNETT** *(2) RPM/Columbia/CRG*
3 **K.D. LANG** *(1) RPM/Columbia/CRG*
4 **NATALIE COLE** *(1) Verve/VG*
5 **STEVE TYRELL** *(2) Columbia/CRG*
6 **JOHN COLTRANE** *(2) Impulse!/VG*
7 **PETER CINCOTTI** *(1) Concord*
8 **HARRY CONNICK, JR.** *(2) Columbia/CRG*
9 **JANE MONHEIT** *(2) N-Coded/Warlock*
10 **MARK O'CONNOR'S HOT SWING TRIO** *(1) Odyssey/CRG*

Top Jazz Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **A WONDERFUL WORLD**—*Tony Bennett & k.d. Lang—RPM/Columbia/CRG*
2 **LIVE IN PARIS**—*Diana Krall—Verve/VG*
3 **ASK A WOMAN WHO KNOWS**—*Natalie Cole—Verve/VG*
4 **THE LOOK OF LOVE**—*Diana Krall—Verve/VG*
5 **THIS TIME OF THE YEAR**—*Steve Tyrell—Columbia/CRG*
6 **A LOVE SUPREME (DELUXE EDITION)**—*John Coltrane—Impulse!/VG*
7 **PETER CINCOTTI**—*Peter Cincotti—Concord*
8 **IN THE SUN**—*Jane Monheit—N-Coded/Warlock*
9 **IN FULL SWING**—*Mark O'Connor's Hot Swing Trio—Odyssey/CRG*
10 **STANDARD TIME**—*Steve Tyrell—Columbia/CRG*

Top Jazz Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **VERVE** *(15)*
2 **COLUMBIA** *(12)*
3 **RPM** *(2)*
4 **CONCORD** *(3)*
5 **BLUE NOTE** *(6)*
6 **IMPULSE!** *(2)*
7 **N-CODED** *(2)*
8 **ODYSSEY** *(1)*
9 **CAPITOL** *(2)*
10 **WARNER BROS.** *(4)*

Top Jazz Labels

Pos. LABEL *(No. of Charted Titles)*

1 **VERVE GROUP** *(17)*
2 **COLUMBIA RECORDS GROUP** *(13)*
3 **CONCORD** *(7)*
4 **BLUE NOTE** *(6)*
5 **WARLOCK** *(2)*

Top Jazz Distributors

Pos. DISTRIBUTOR *(No. of Charted Titles)*

1 **UNIVERSAL** *(21)*
2 **SONY** *(13)*
3 **INDEPENDENT** *(18)*
4 **EMD** *(9)*
5 **WEA** *(7)*
6 **BMG** *(3)*

Top Contemporary Jazz Artists

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

1 **NORAH JONES** *(1) Blue Note*
2 **KENNY G** *(2) Arista*
3 **BWB** *(1) Warner Bros.*
4 **FOURPLAY** *(1) Bluebird/RCA Victor*
5 **AL JARREAU** *(1) GRP/VG*
6 **NORMAN BROWN** *(1) Warner Bros.*
7 **BONEY JAMES** *(1) Warner Bros.*
8 **WALTER BEASLEY** *(1) Shanachie (1) N-Coded/Warlock*
9 **KEIKO MATSUI** *(1) Narada*
10 **KIM WATERS** *(1) Shanachie*

Top Contemporary Jazz Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **COME AWAY WITH ME**—*Norah Jones—Blue Note*
2 **WISHES**—*Kenny G—Arista*
3 **PARADISE**—*Kenny G—Arista*
4 **HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 2**—*Various Artists—Hidden Beach/Epic*
5 **GROOVIN'**—*bwb—Warner Bros.*
6 **HEARTFELT**—*Fourplay—Bluebird/RCA Victor*
7 **ALL I GOT**—*Al Jarreau—GRP/VG*
8 **JUST CHILLIN'**—*Norman Brown—Warner Bros.*
9 **RIDE**—*Boney James—Warner Bros.*
10 **THE RING**—*Keiko Matsui—Narada*

Top Contemporary Jazz Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **BLUE NOTE** *(2)*
2 **ARISTA** *(2)*
3 **WARNER BROS.** *(6)*
4 **GRP** *(4)*
5 **HIDDEN BEACH** *(3)*
6 **SHANACHIE** *(7)*
7 **BLUEBIRD** *(1)*
8 **VERVE** *(3)*
9 **HEADS UP** *(3)*
10 **COLUMBIA** *(4)*

Top Contemporary Jazz Labels

Pos. LABEL *(No. of Charted Titles)*

1 **BLUE NOTE** *(2)*
2 **ARISTA** *(2)*
3 **VERVE GROUP** *(7)*
4 **WARNER BROS.** *(8)*
5 **EPIC** *(3)*

Top Contemporary Jazz Distributors

Pos. DISTRIBUTOR *(No. of Charted Titles)*

1 **EMD** *(7)*
2 **BMG** *(5)*
3 **WEA** *(12)*
4 **UNIVERSAL** *(9)*
5 **INDEPENDENT** *(21)*
6 **SONY** *(7)*

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Mehldau And Moran:
Two Pianists For Today—And Tomorrow

BY JOE GOLDBERG

After a long period of stifling orthodoxy, during which jazz, a music predicated on individualism, was threatening to become a retrospective art, some true individuals are starting to appear again. Since the longest shadows in the music are still cast by Miles Davis and John Coltrane, it is perhaps not surprising that two of the brightest new stars are not horn players but pianists.

Rising stars: Mehldau and Moran

Brad Mehldau has been on the scene the longer of the two. Originally, he was touted as the second coming of Bill Evans, with album titles like *The Art of the Trio* and *Live at the Village Vanguard*, but Mehldau has always rejected the designation, and time has proved him right. He first came to notice in tenor saxophonist Joshua Redman's quartet and made his first CD in 1995. Now there are nine of them on Warner Bros. and three on the European label Fresh Sound, most featuring his working trio with bassist Larry Grenadier and drummer Jorge Rossy. For most of the last several years, Mehldau was based in Los Angeles but now lives in upstate New York with his wife and daughter.

The comparisons to Evans stem largely from Mehldau's training, touch and fondness for romanticism. But where Evans favors the French, Mehldau leans toward the Germans, even naming his publishing company Werther Music, after Goethe's hero. He is currently writing a song cycle for the soprano Renee Fleming, which he is to perform with her next year at Carnegie Hall. Originally to be based on Rilke poems, it now also includes some by the American Louise Bogan. There are more than enough originals and standards in the can for another trio album, but Mehldau has not yet made a final selection. He often writes his own liner notes, something he regards as "a supplement for the listener, if they're interested."

For an example of how classical touch and procedures inform his music, listen to his crystalline version of the Lennon-McCartney "Blackbird" on the first *Art of the Trio* album, or the startling improvisations on *Alone Together*, a live album with Lee Konitz and Charlie Haden released on Blue Note.

Mehldau, who is 32, continues to learn classical piano music. He is currently working on Fauré and Scriabin, as well as Chopin's last ballade in F minor, and Hindesmith's monumental "Ludus Tonalis." "Not to get them to performance level," he says. "I don't even know what that is. But, if I love something deeply, it's bound to come out a year or so later in the playing."

Jason Moran, 28, began studying the piano—playing the classics—as a young boy in Houston, but didn't begin to love it until he encountered Thelonious Monk. "The way he looked, with his hat and shades, the way he stood, the way he held his hands flat instead of curved, the way you're taught—he gave me a reason to play the instrument," says Moran.

Younger than the pianists influenced by Bill Evans, Keith Jarrett and McCoy Turner, Moran found other models—Cecil Taylor, Herbie Nichols, Muhal Richard Abrams and, primarily, Jaki Byard, a walking history of jazz piano who had played and recorded with Charles Mingus and Sam Rivers. Byard was Moran's teacher for four years at the Manhattan School of Music and would arrive for their weekly lessons with two huge folders of score paper, which Moran now has. Byard would mix up genres and periods, improvising on music, like Scott Joplin's, which was written to be played straight, giving what Moran now calls "a reason for the treason—how to do it wrong."

Then Moran began playing with saxophonist Greg Osby, a leader of New York's downtown scene, and through him met the other members of the trio with whom he's been working for four or five years now—bassist Tarus Mateen and drummer Nasheet Waits.

"Most people think there were two bands in the '60s," Moran says, "the Miles Davis band and the other John Coltrane band. But, for some of us, there were other bands: the Charles Mingus band, Sam Rivers with Andrew Hill, Cecil Taylor." The orthodoxy based on that period, Moran says, has led to mediocrity and an atmosphere that makes it easier for mediocrity to get work.

Moran is a romantic, but not in the usual way. "I like a little dirt, a little sweat," he says. His influences range beyond the musical. He loves film, has scored short films and has recorded music from *Yojimbo* and *Godfather II*. "It's the total art form," he says. "Of course, I'd love to do one." And he learns from painters, ranging from Mark Rothko to Jean-

Continued on page 54

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May 27-June 1	AL DIMEOLA
June 3-5	DAVID MURRAY
June 6-8	COURTNEY PINE
June 10-15	DIANE SCHUUR
June 17-19	HARLEM GOSPEL CHOIR
June 20-22	TERRY CALLIER
June 24-29	TOOTS THIELEMANS

TOKYO

May 26-June 1	BOZ SCAGGS
June 2-7	OSCAR PETERSON
June 9-14	HIRAM BULLOCK
June 16-21	NATALIE COLE
June 23-28	JANET KAY w/ASWAD

OSAKA

June 2-4	ROCKAPELLA
June 9-11	OSCAR PETERSON
June 12-14	NATALIE COLE
June 23-24	BROTHERS FOUR
June 25-26	JUNKO ONISHI

FUKUOKA

June 6	ROCKAPELLA
June 9-10	NATALIE COLE
June 11-12	JUNKO ONISHI
June 13-14	OSCAR PETERSON
June 16-18	BROTHERS FOUR
June 27-28	McCOY TYNER
June 30	JANET KAY w/ ASWAD

NAGOYA

June 2-4	TONY, TONI, TONE
June 5-7	NATALIE COLE
June 9-11	ROCKAPELLA
June 14-15	JUNKO ONISHI
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JAZZ

Artists Riff On The Biz

BY STEVEN GRAYBOW

What is happening in jazz today, and where is the music—and the business of the music—headed? Billboard posed that question to a handful of musicians who are at the forefront of the music's never-ending permutations.

JEREMY PELT, *trumpeter*

There are interesting things going on, so far as instrumental jazz, but, at the same time, a lot of artists are playing the older styles, which is cool but not necessarily forward-thinking. The executives in the music business are trying to force jazz in a marketable direction, which is not what the music is about. Jazz is about investing in the future. Today, we are first celebrating Ornette Coleman and Eric Dolphy. In the same way, today's jazz will be given proper evaluation in years to come. Today's artists still have to find ourselves, which comes with experience and living.

RALPH PETERSON, *drummer*

People say that you can't make money putting out jazz records, but when you consider recording and production costs and days needed in the studio, jazz records are probably the most inexpensive recordings to put out. It defies logic. Promotion is needed too. When a big movie is coming out, people know months in advance, and an appetite for the product is created. That same approach has to be applied to jazz. You are going to see more and more artists establishing labels, artists promoting and putting out their own music. Someone needs to have the conviction to take a chance, and that someone will be the musicians.

JOANNE BRACKEEN, *pianist*

There are kids out there—and you can't believe what they have assimilated. I have young students who come from all over the world, and it is an influx of all kinds of new ideas. In New York, a lot of the well-known jazz clubs have disappeared, but there are a lot of smaller places that have cropped up that book jazz, and they are populated by adventurous young musicians and a young audience, and the music is developing.

MATTHEW SHIPP, *pianist*

I think it's up to individual artists to have a vision of how they feel their music relates to modern society and how the music will be distributed to the people they feel are their audience. How the music will sound will be a part of this complete vision. Of course, most important is for them to be true to their own sense of self.

ROY HARGROVE, *trumpeter*

Lots of the jazz festivals don't feature traditional jazz, they have old-school R&B. It's difficult, because there are not a lot of gigs out there. Plus, it doesn't seem like traditional jazz is selling right now, even though there are good artists out there and good music being made.

Making notes (from left): Hargrove, Arriale and Lea

BABATUNDE LEA, *percussionist*

Jazz is going through a transition right now that we haven't reached the other side of yet. There's a lot of genre-bending going on and many multicultural influences. People thought Bird was crazy when he and Dizzy were creating bebop. Dizzy fell in love with Afro-Cuban rhythms, and therein lies the beginning of Latin jazz. There are some negative realities, but I'd rather focus on the positive taking place in the music now. I think we are on the threshold of the next significant artistic evolution of jazz.

LYNNE ARRIALE, *pianist*

The essence of jazz is freedom of expression, limitless possibility and hope. Through our audiences, I am finding that this music is needed and appreciated more now than ever. ■

PIANISTS

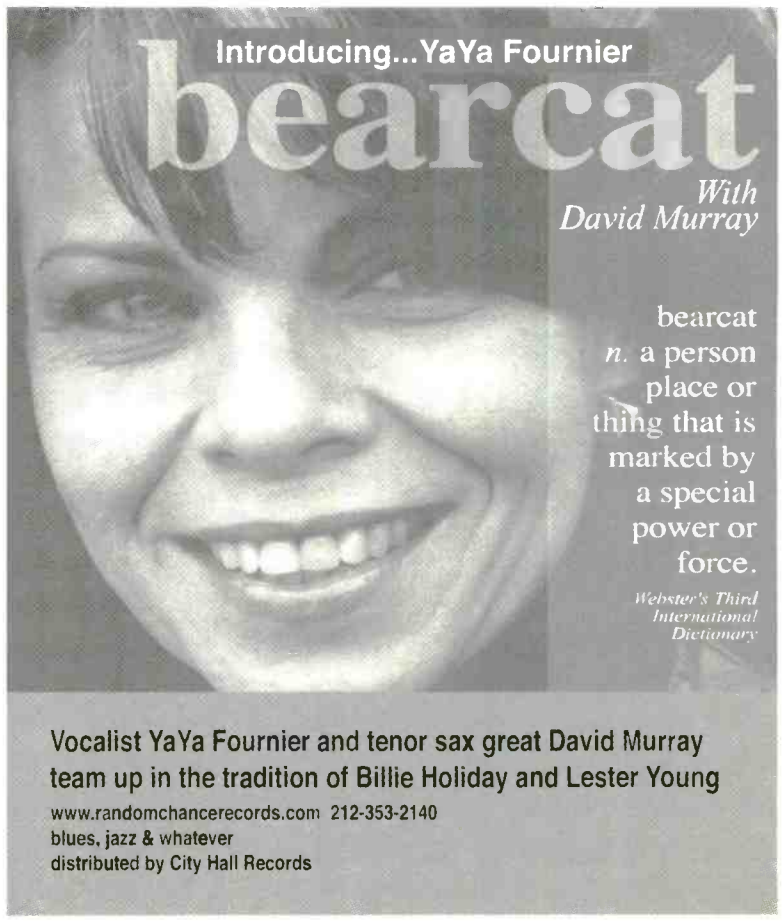
Continued from page 52

Michael Basquia (whose scrawl of the word "gangsterism" in a painting wall called "Hollywood Africans" has inspired a series of pieces with "gangsterism" in the title), is writing music for the Studio Museum in Houston and a new theater at the Walker Museum in Minneapolis. And he is now artist in residence at the Manhattan School of Music. He is willing to "rob" from anyone. He has recorded Ravel, Schumann and, on his forthcoming album, Brahms, but remains acutely aware that the piano is a percussion instrument.

Moran's first two albums were good, but his third, with 78-year-old saxophonist Sam Rivers joining the trio, was better than that. Then came the solo album, *Modernistic*, named for a James P. Johnson piece which the *New York Times* called the second-best jazz album of 2002.

And in September comes the best one yet—*Bandwagon*, the trio's name, which, though it isn't titled that, is Live at the Vanguard. Included are the Brahms, a Byard composition, "Body and Soul" (which Moran plays without the bridge), tunes from hip-hop and three pieces in which melodic and rhythmic patterns are based on taped voices, including Moran's grandparents and a Chinese woman reading stock quotations—a technique used by Steve Reich in his piece for Kronos, "Different Trains," which Moran hasn't heard. What I haven't heard, at least not this year, is a better jazz-trio record.

M&M—how sweet it is. After you've heard them, you won't have to ask "Who's the piano player?" ■



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RADIO STATIONS

Continued from page 49

to having the only female-hosted morning and afternoon drive-time shows in the market, in addition to paying close attention to what her listeners want to hear. Still, Clancy has not added more female vocalists to the station's playlists to reflect current sales trends, keeping vocal songs to three or fewer an hour. What Clancy has added are younger-skewing artists, such as Karl Denson and Stanton Moore, whose music, she says, sits comfortably amongst the station's traditional jazz sound.

From left: KCSM's Clancy and WBGO's Bowles

THE SKY'S THE LIMIT

Serving an even broader audience is satellite radio, spearheaded by the efforts of rivals Sirius, which streams six jazz channels, and XM, which boasts seven. Each stream is dedicated to a particular jazz subgenre, from classic swing to fusion to contemporary. Currently available for automobile sound systems, satellite radio receivers are expected for home and portable use soon.

"We are able to serve a lot of masters," says Sirius genre manager Mike Peters. "Each stream satisfies the tastes of a large national group of jazz fans. Unlike conventional radio, which has specialty shows devoted to a particular type of jazz, a [satellite] listener can tune in to a station that plays only what they want to hear, 24 hours a day."

The Internet, too, plays an important role in attracting new jazz listeners. "There are a lot of young people, people we want to attract, who spend more time on the computer than perhaps with any other technology," says WBGO's Bowles. "Our signal is streamed live, and that alone gives us the power to reach jazz fans and potential jazz fans worldwide and allow them to hear the music. There is no other medium that can do that." ■

@ For coverage of **European jazz festivals**, log on to the Jazz Special Section pages in the **Billboard.com** Premium Services area.

The long awaited official website of the late great jazz saxophonist Eddie Harris can be seen and heard at

www.eddieharris.com

Only when you respect jazz itself, is when you begin to respect the people who create it...Eddie Harris

www.americanradiohistory.com

Jeff Bates' 'Rainbow' Reflects The Colorful Story Of His Life

BY PHYLLIS STARK

NASHVILLE—RCA artist Jeff Bates' life has had all the pain, drama, and redemption required to make a classic TV movie of the week. It's also showing signs of having another Hollywood requisite—a happy ending.

The adopted son of a rural Mississippi sharecropper and his wife, Bates dropped out of school at 15 to work with his father, but he left home at 17 to join the National Guard. It was the first time he had ever left Marion County, Miss.

Following his military stint, Bates was working on an oil rig when he first started singing in a nightclub, developing his distinctive baritone for $50 a night. Music then became his vocation, supported by day jobs as a carpenter and welder.

"I just love to sing, and my mama used to pop me behind the head if I didn't sing like I meant it," Bates says, explaining the origin of his sincere delivery.

His first band, Southern Storm, was regionally popular in the South. The act recorded an independent album to sell at shows.

Bates moved to Nashville, and his career took an upward turn in 2000 when he signed a publishing deal with Warner/Chappell Music. But by then, Bates was doing drugs. After selling all of his own musical equipment to fund his methamphetamine habit, he started stealing equipment from friends. It eventually landed him in jail for 94 days in 2001.

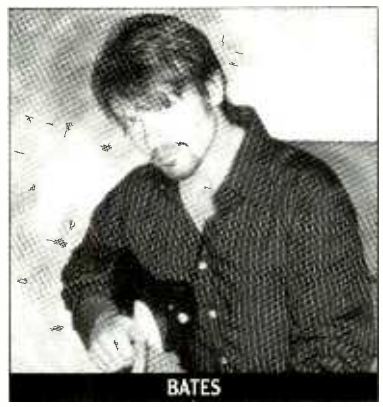
"I sold everything I owned to get drugs, and when I didn't have anything else to sell, I started stealing from my friends," Bates says. "I would borrow a guitar and go pawn it. That caught up with me.

"I woke up in jail after about seven days. I got the drugs out of my system, and I was clean enough and sober enough to realize I didn't want to be that guy any more. I started talking to God and invited him to fix me. I started calling people I had wronged and making amends. The next day, someone called and told me I had three songs cut."

Ironically, that's when his songwriting career began to take root. While in jail, he learned that Tracy Lawrence and Gene Watson had cut some of his songs. He has since landed a cut on Montgomery Gentry's *My Town* album.

Less than a year after his arrest, sober and working a day job pouring concrete, Bates auditioned for RCA and quickly landed a record contract.

"I walked into [RCA Label Group chairman] Joe Galante's office and told him the truth about my life, the dysfunction, drug abuse, jail. I was scared to death. He stood up and thanked me for my time. Twenty minutes after I got home, they called and offered me a deal."


BATES

Bates, who is booked by Buddy Lee Attractions, is currently getting high-profile exposure as part of Brooks & Dunn's Neon Circus and Wild West Show tour, which began in April and runs through August. He thinks the visibility will be "a big shot in the arm" for his career, "a total boost.

"God is beating me over the head with blessings," he says simply.

TRUE TO LIFE

Bates co-wrote all 11 songs on his debut album, *Rainbow Man*, and co-produced the project with Kenny Beard and Scott Hendricks. It is the first production effort for Beard, a veteran Nashville songwriter and Bates' close friend.

The songs are true to Bates' experiences. "I've lived all these songs and a lot more," he says.

The title cut is about his own multi-ethnic heritage. "Rainbow Man," Bates says, is "a song about where I've come from and where I'm coming from."

The humorous "My Inlaws Are Outlaws" draws from experiences during his three marriages. "I like to say I wrote this song just to see if my in-laws have a sense of humor," Bates says. "And they do."

RUSH RELEASE

Jon Elliot, VP of marketing for RCA and Arista Nashville, says the label moved up the album's scheduled release date from June 3 to May 20 because of the success of first single "The Love Song." It is No. 14 on the Hot Country Singles & Tracks chart this issue after 22 weeks on the chart.

Bates, who is managed by John Dorris of Hallmark Direction, was introduced to programmers with a 12-week radio tour. He says he won them over one by one. "They'd come on the bus and say, 'What's your story?' and they'd leave hugging my neck."

"We were on the single very early for us, and it has been a constant requester," WKLB Boston PD Mike Brophey says. "The song and the artist have real meat for us. I have heard parts of [the album] and am a big fan . . . I would have to believe that Jeff's potential in the format is very high indeed."

In addition to capitalizing on the single's momentum, RCA executives also wanted to take advantage of Bates' exposure on the Brooks & Dunn tour. The earlier release date enables the label to have the album in stores for about 12 more tour dates than it would have been originally.

In addition, Elliot says, "we're doing the usual song and dance with retail—price, positioning, and circulars to let people know the album is out." He is also planning some in-stores in what he calls "our real equity markets where we're getting great airplay."

By maximizing radio exposure and enhancing that with retail campaigns, the tour, and media attention, Elliot says RCA hopes to "establish Jeff as a new artist who will be around for a long time."

In an Opry State of Mind. Capitol newcomer Dierks Bentley recently made his first appearance on the Grand Ole Opry, performing his debut single, "What Was I Thinkin'." Pictured, from left, are Opry VP/GM Pete Fisher, Bentley, and Gaylord Entertainment senior VP of media and entertainment Steve Buchanan.

Nashville Scene™

by Phyllis Stark

BIZ BUZZ: Chris Burch and **Chris Neese** have partnered to form Front Porch Entertainment Group and Buzz Management in Nashville. Front Porch will include management, publishing, production, and merchandising arms.

Burch was previously music supervisor for several MTV series and numerous independent films. Neese has held A&R positions at Rising Tide, Asylum, and Broken Bow Records. He also was director of writer/publisher relations at ASCAP and worked in management at Vector and V.S.O.P., among other career stops.

The pair has signed three acts to Buzz Management: MCA Nashville artist **Shannon Lawson**, rock band **Stroller**, and country group **Mammoth Jack**. Also, **Bryan Wayne** has signed with the publishing arm of Front Porch Entertainment. His cuts include **Tommy Shane Steiner's** "What If She's an Angel" and **Chris Cagle's** "Country by the Grace of God."

ON THE ROW: Athena Patterson has been promoted from manager of creative services to senior manager of that department at the Country Music Assn. (CMA). She has been with the CMA since May 2001 and previously worked at Arista Nashville, Arista Austin, and Atlantic Records.

Julie Colligan joins Americana Entertainment as director of sales and affiliate relations for the Nashville-based syndicated show *This Week in Americana*. She previously was an account executive at WHKW Louisville, Ky., and at Nashville stations WQQK and WRLT.

SIGNINGS: Audium Records has signed 23-year-old singer **Rodney Hayden** to a recording contract. Hayden's critically acclaimed debut album, *The Real Thing*, was released on **Robert Earl Keen's** Rosetta Records last year. His first album for Audium is due in late August.

NEW AND NOTEWORTHY: Doc Watson, Earl Scruggs, and **Ricky Skaggs** have teamed up to record *The Three Pickers*, set for a July 15 CD/DVD release on Rounder Records. The live album contains 23 tracks and was recorded at a concert last December in Winston-Salem, N.C. The concert will be shown as an episode of PBS' *Great Performances* series beginning July 28. The DVD includes all broadcast footage, plus two additional songs and a 22-minute documentary.

Producer **Pete Anderson** has assembled and produced 10 alt-country tracks from independent artists for *A Country West of Nashville*, set for a June 3 release on his own Little Dog Records. Artists included on the project—none of whom are based in Nashville—include **Reckless Kelly, Mike Stinson**, and **Jody Evans**. A press release promoting the album begins with the line, "Does country music from Nashville make you sick?"

Republic/Universal is readying the next album from **Pat Green**, *Wave on Wave*, for a July 15 release. The album, produced by **Don Gehman**, includes a guest appearance by **Willie Nelson**. The title track will be the first single; it goes to country radio in June.

Big Al Downing will release his first album of new material in almost 10 years on July 29. *One of a Kind* will be marketed in the U.S. by Hayden's Ferry Records in conjunction with Platinum Express Records and distributed by City Hall.

Former Sony and Almo Sounds artist **Billy Yates** released *Country*, the second CD on his own M.O.D. Record Label, May 20.

HAPPENINGS: The fifth annual Nashville Screenwriters Conference has been set for May 30-June 1 at the Marriott at Vanderbilt University. Among the highlights is the May 31 Music in the Movies lunch at the Country Music Hall of Fame and Museum. Registration information is available at nashscreen.com.

The Americana Music Assn.'s fourth annual music conference has been set for Sept. 18-20 in downtown Nashville. More information is available at americanamusic.org.

ARTIST NEWS: Blake Shelton has been tapped to open **Toby Keith's** 2003 tour.

Grammy Award-winning singer **Kris Kristofferson's** memoirs will be published by Hyperion in November 2005.

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MAY 31 2003

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	6 Weeks At Number 1	
1	2	3	43	**TOBY KEITH** ▲[2] DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
2	1	1	5	**DARRYL WORLEY** DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1
				PACESETTER		
3	4	4	26	**SHANIA TWAIN** MERCURY 170314/UMGN (19.98 CD)	Up!	1
4	3	2	35	**DIXIE CHICKS** ▲[6] MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
5	5	5	25	**TIM MCGRAW** ▲[2] CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
6	8	9	56	**KENNY CHESNEY** ▲[2] BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
7	7	6	28	**JOHNNY CASH** ● AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	4
8	11	11	31	**RANDY TRAVIS** WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
9	9	10	32	**KEITH URBAN** ● CAPITOL 32936 (10.98/18.98)	Golden Road	3
10	10	12	29	**RASCAL FLATTS** ▲ LYRIC STREET 165011/HOLLYWOOD (12.98/18.98)	Melt	1
11	6	8	87	**MARTINA MCBRIDE** ▲[2] RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
12	15	13	7	**CHRIS CAGLE** CAPITOL 40516 (11.98/18.98)	Chris Cagle	1
13	13	7	5	**JESSICA ANDREWS** DREAMWORKS 450356/INTERSCOPE (12.98/18.98)	Now	4
14	14	14	39	**DIAMOND RIO** ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
15	18	16	43	**JOE NICHOLS** ● UNIVERSAL SOUTH 170285 (11.98/17.98) **[H]**	Man With A Memory	9
16	12	18	34	**ELVIS PRESLEY** ▲[3] RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	1
17	16	15	14	**GEORGE STRAIT** ● MCA NASHVILLE 170313/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
18	21	20	10	**CRAIG MORGAN** BROKEN BOW 77567 (13.98 CD) **[H]**	I Love It	18
19	17	22	31	**FAITH HILL** ▲[2] WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1
20	19	17	5	**TOBY KEITH** MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
21	22	23	70	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 67009/RLG (12.98/18.98)	Drive	1
22	25	25	36	**MONTGOMERY GENTRY** COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3
23	24	21	23	**ALISON KRAUSS + UNION STATION** ● ROUNDER 610515 (19.98 CD)	Live	9
24	20	24	7	**GEORGE JONES** BANDIT/BNA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19
25	23	28	14	**VINCE GILL** MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4
26	28	26	7	**WILLIE NELSON** LEGACY/COLUMBIA 86740/SONY (25.98 EQ CD)	The Essential Willie Neslon	24
27	30	27	17	**ALABAMA** RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4
28	27	29	15	**BLAKE SHELTON** WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2
29	31	31	54	**TRACE ADKINS** ● CAPITOL 30618 (10.98/17.98)	Chrome	4
30	33	32	14	**RODNEY CARRINGTON** CAPITOL 36579 (18.98 CD)	Nut Sack	14
31	29	19	3	**CLEDUS T. JUDD** MONUMENT 89223/SONY (9.98 EQ CD) **[H]**	A Six Pack Of Judd (EP)	19
32	35	40	19	**TERRI CLARK** MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5
33	32	37	60	**GEORGE STRAIT** MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
34	26	34	8	**SOUNDTRACK** COLUMBIA 87169/SONY (12.98 EQ CD)	Nashville Star: The Finalists	25
35	34	33	5	**BILLY GILMAN** EPIC 86954/SONY (12.98 EQ/18.98)	Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15
36	36	36	65	**GARY ALLAN** ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4
				HOT SHOT DEBUT		
37	NEW		1	**VARIOUS ARTISTS** VANGUARD 79735 (16.98 CD)	It'll Come To You... The Songs Of John Hiatt	37
38	38	38	40	**NICKEL CREEK** SUGAR HILL 3941 (18.98 CD)	This Side	2
39	41	41	28	**MARK WILLS** MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16
40	37	35	8	**ROSANNE CASH** CAPITOL 37757 (18.98 CD)	Rules Of Travel	16
41	39	30	3	**RHONDA VINCENT** ROUNDER 610497 (18.98 CD) **[H]**	One Step Ahead	30
42	44	43	6	**SOUNDTRACK** WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
				GREATEST GAINER		
43	55	52	8	**RICKY SKAGGS & KENTUCKY THUNDER** SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD) **[H]**	Live At The Charleston Music Hall	32
44	40	42	90	**TOBY KEITH** ▲[2] DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
45	43	44	72	**LONESTAR** ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1
46	45	46	105	**BRAD PAISLEY** ▲ ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
47	42	39	9	**DEANA CARTER** ARISTA NASHVILLE 67054/RLG (11.98/18.98)	I'm Just A Girl	6
48	NEW		1	**MARCEL** MERCURY 170303/UMGN (10.98/12.98)	You, Me And The Windshield	48
49	47	45	29	**VARIOUS ARTISTS** ● EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5
50	46	47	92	**ALISON KRAUSS + UNION STATION** ● ROUNDER 610495 (11.98/17.98)	New Favorite	3
51	48	53	80	**GEORGE STRAIT** ▲ MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1
52	54	49	52	**EMERSON DRIVE** DREAMWORKS 450272/INTERSCOPE (8.98/14.98) **[H]**	Emerson Drive	13
53	53	55	28	**WILLIE NELSON & FRIENDS** LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
54	52	51	33	**LEANN RIMES** ● CURB 78747 (12.98/18.98)	Twisted Angel	3
55	49	50	30	**ANNE MURRAY** STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13
56	50	48	34	**PHIL VASSAR** ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4
57	51	—	2	**CHARLIE ROBISON** COLUMBIA 86787/SONY (18.98 EQ CD)	Live	51
58	56	—	2	**VARIOUS ARTISTS** MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56
59	57	57	5	**VARIOUS ARTISTS** DUALTONE 01137/RAZOR & TIE (17.98 CD)	Lonesome, On'ry And Mean: A Tribute To Waylon Jennings	47
60	65	60	14	**BLAKE SHELTON** ● WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
61	60	59	4	**BILLY RAY CYRUS** MERCURY 170165/UMGN (12.98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
62	61	62	71	**GARTH BROOKS** ▲[3] CAPITOL 31330 (10.98/18.98)	Scarecrow	1
63	58	63	67	**VARIOUS ARTISTS** ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
64	59	58	34	**TRAVIS TRITT** COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4
65	63	—	4	**VARIOUS ARTISTS** MADACY 1424 (13.98 CD)	Best Of Country	63
66	RE-ENTRY		32	**JOHNNY CASH** LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
67	NEW		1	**RECKLESS KELLY** SUGAR HILL 3968 (16.98 CD)	Under The Table & Above The Sun	67
68	62	56	14	**WILLIE NELSON** SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions	32
69	67	69	54	**LINDA RONSTADT** ELEKTRA 75109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
70	72	67	19	**AARON LINES** RCA 67057/RLG (11.98/17.98)	Living Out Loud	9
71	NEW		1	**MIKE MARSHALL & CHRIS THILE** SUGAR HILL 3967 (16.98 CD)	Into The Cauldron	71
72	70	68	28	**TRICK PONY** WARNER BROS. 48236/WRN (12.98/18.98)	On A Mission	13
73	66	61	7	**VARIOUS ARTISTS** WALT DISNEY 860083 (18.98 CD)	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	51
74	64	66	12	**VARIOUS ARTISTS** UTV 064091/UME (18.98 CD)	Pure Country Classics: The #1 Hits	37
75	69	54	14	**BERING STRAIT** UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17

●Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[3] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and 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. **[H]** indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 31 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
		NUMBER 1	15 Weeks At Number 1	
1	1	**RASCAL FLATTS** ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) **[H]**	Rascal Flatts	154
2	2	**KENNY CHESNEY** ▲[3] BNA 67976/RLG (12.98/18.98)	Greatest Hits	138
3	3	**TIM MCGRAW** ▲[3] CURB 77978 (12.98/18.98)	Greatest Hits	130
4	4	**DIXIE CHICKS** ◆[12] MONUMENT 68195/SONY (10.98 EQ/17.98) **[H]**	Wide Open Spaces	277
5	5	**SOUNDTRACK** ▲[7] LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98)	O Brother, Where Art Thou?	128
6	7	**SHANIA TWAIN** ◆[19] MERCURY 536003/UMGN (12.98/18.98)	Come On Over	289
7	6	**DIXIE CHICKS** ◆[10] MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	194
8	8	**JOHNNY CASH** ▲ LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	215
9	12	**TIM MCGRAW** ▲[4] CURB 77886 (7.98/11.98)	Everywhere	250
10	9	**WILLIE NELSON** ▲ LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	245
11	10	**PATSY CLINE** ▲[9] MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	781
12	15	**HANK WILLIAMS** ● MERCURY 536029/UMGN (11.98/17.98)	20 Of Hank Williams Greatest Hits	113
13	14	**BROOKS & DUNN** ▲[3] ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	296
14	17	**HANK WILLIAMS JR.** ▲[4] CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	459
15	18	**JOHN DENVER** MADACY 4750 (5.98/9.98)	The Best Of John Denver	248
16	11	**FAITH HILL** ▲[3] WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	184
17	16	**TIM MCGRAW** ▲[2] CURB 78711 (12.98/18.98)	Set This Circus Down	108
18	13	**ALAN JACKSON** ▲[5] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	395
19	21	**THE JUDDS** ● CURB 77965 (7.98/11.98)	Number One Hits	143
20	19	**SOUNDTRACK** ▲[3] CURB 78703 (11.98/17.98)	Coyote Ugly	146
21	20	**TOBY KEITH** ▲[2] MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	233
22	23	**ROY ORBISON** LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	62
23	22	**LEE ANN WOMACK** ▲[3] MCA NASHVILLE 170099/UMGN (11.98/17.98)	I Hope You Dance	136
24	—	**WILLIE NELSON** ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	359
25	24	**GEORGE JONES** ● LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	123

●Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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). △[3] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **[H]** indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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MAY 31 2003

Billboard® HOT COUNTRY™ SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	4	5	22	I BELIEVE M.D.CLUTE (S.EWING,D.KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	1
2	1	4	26	THREE WOODEN CROSSES K.LEHNING (D.JOHNSON,K.WILLIAMS)	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	1
3	5	6	27	RAINING ON SUNDAY D.HUFF,K.URBAN (D.BROWN,R.FOSTER)	Keith Urban CAPITOL ALBUM CUT	3
4	6	7	29	WHAT A BEAUTIFUL DAY R.WRIGHT (C.CAGLE,M.POWELL)	Chris Cagle CAPITOL ALBUM CUT	4
5	8	10	20	BEER FOR MY HORSES J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	Toby Keith Duet With Willie Nelson V DREAMWORKS 450785	5
6	7	8	19	LOVE YOU OUT LOUD M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (B.JAMES,L.WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	6
7	3	1	13	HAVE YOU FORGOTTEN? F.ROGERS,J.STROUD (D.WORLEY,W.VARBLE)	Darryl Worley V DREAMWORKS 000063	1
8	9	9	12	MY FRONT PORCH LOOKING IN D.HUFF (R.MCDONALD,F.MYERS,D.PFRIMMER)	Lonestar BNA ALBUM CUT	8
9	2	2	20	SHE'S MY KIND OF RAIN B.GALLIMORE,T.MCGRAW,D.SMITH (T.L.JAMES,R.LERNER)	Tim McGraw CURB ALBUM CUT	2
10	10	3	20	BIG STAR N.WILSON,B.CANNON,K.CHESNEY (S.SMITH)	Kenny Chesney BNA ALBUM CUT	2
11	11	12	17	STAY GONE C.LINDSEY,J.STROUD (J.WAYNE,B.KIRSCH)	Jimmy Wayne C V DREAMWORKS 000345	11
12	12	14	30	ALMOST HOME C.MORGAN,P.O'DONNELL (C.MORGAN,K.K.PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	12
13	13	16	22	SPEED B.CHANCEY (J.STEELE,C.WALLIN)	Montgomery Gentry C V COLUMBIA 79864	13
14	16	17	22	THE LOVE SONG K.BEARD,S.HENDRICKS (J.BATES,K.BEARD,C.BEATHARD)	Jeff Bates RCA ALBUM CUT	14
15	22	24	7	RED DIRT ROAD — AIRPOWER K.BROOKS,R.DUNN,M.WRIGHT (K.BROOKS,R.DUNN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	15
16	15	13	31	BROKENHEARTSVILLE B.ROWAN (R.BOUDREAUX,C.DANIELS,D.KEES,B.MEVIS)	Joe Nichols V UNIVERSAL SOUTH 172241	1
17	17	19	12	THE TRUTH ABOUT MEN B.J.WALKER,JR. (T.JOHNSON,R.LEE,P.OVERSTREET)	Tracy Byrd RCA ALBUM CUT	17
18	14	11	24	THAT'D BE ALRIGHT K.STEGALL (T.NICHOLS,M.D.SANDERS,T.SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	2
19	21	22	6	TELL ME SOMETHING BAD ABOUT TULSA — AIRPOWER T.BROWN,G.STRAIT (R.LANE)	George Strait MCA NASHVILLE ALBUM CUT	19
20	18	20	26	THERE'S MORE TO ME THAN YOU B.GALLIMORE (J.ANDREWS,J.T.SLATER,M.CHAGNON)	Jessica Andrews V DREAMWORKS 450798	17
21	27	25	11	CELEBRITY F.ROGERS (B.PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	21
22	23	21	20	WAS THAT MY LIFE B.GALLIMORE,T.MCGRAW (M.GREEN,B.LUTHER)	Jo Dee Messina CURB ALBUM & SOUNDTRACK CUT	21
23	24	27	8	FOREVER AND FOR ALWAYS R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain MERCURY ALBUM CUT	23
24	26	26	13	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L.REYNOLDS (B.AUSTIN,G.BARNHILL)	Brian McComas LYRIC STREET ALBUM CUT	24
25	28	30	12	THEN THEY DO S.HENDRICKS,T.BRUCE (J.COLLINS,S.RUSS)	Trace Adkins CAPITOL ALBUM CUT	25
26	29	31	14	BACKSEAT OF A GREYHOUND BUS S.EVANS,P.WORLEY (C.LINDSEY,H.LINDSEY,A.MAYO,T.VERGES)	Sara Evans RCA ALBUM CUT	26
27	33	42	4	WHAT THE WORLD NEEDS D.HUFF,WYNONNA (H.LAMAR,B.JAMES)	Wynonna ASYLUM-CURB ALBUM CUT	27
28	31	32	11	ONE LAST TIME B.CRAIN,C.SCHLEICHER,P.WORLEY (P.J.MATTHEWS,K.K.PHILLIPS)	Dusty Drake V WARNER BROS. 16651/WRN	28
29	37	40	6	A FEW QUESTIONS J.RITCHEY,C.WALKER (P.MOORE,R.SCOTT,A.WHEELER)	Clay Walker RCA ALBUM CUT	29
30	34	34	12	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L.MILLER (A.DALLEY,L.T.MILLER,B.BAKER)	Amy Dalley CURB ALBUM CUT	30
31	35	35	14	WHEN YOU THINK OF ME C.LINDSEY,M.WILLS (T.VERGES,B.JAMES)	Mark Wills V MERCURY 172267	31
32	41	39	7	WHAT WAS I THINKIN' B.BEAVERS (D.RUTTAN,B.BEAVERS,D.BENTLEY)	Dierks Bentley CAPITOL ALBUM CUT	32
33	30	28	13	WHY AIN'T I RUNNING A.REYNOLDS (K.BLAZY,T.ARATA,G.BROOKS)	Garth Brooks CAPITOL ALBUM CUT	24
34	42	41	5	SHE ONLY SMOKES WHEN SHE DRINKS B.ROWAN (C.HARRINGTON,T.MARTIN,T.NICHOLS)	Joe Nichols V UNIVERSAL SOUTH 000157	34
35	36	37	10	SOMEDAY V.GILL (V.GILL,R.MARX)	Vince Gill V MCA NASHVILLE 000123	35
36	40	38	11	THREE MISSISSIPPI B.GALLIMORE (H.LINDSEY,T.VERGES,ANGELO)	Terri Clark C V MERCURY 172262	36
37	44	—	2	HELP POUR OUT THE RAIN (LACEY'S SONG) C.BLACK (B.JEWELL)	Buddy Jewell COLUMBIA PROMO	37
38	43	43	6	HEAVY LIFTIN' B.BRADDOCK (R.RUTHERFORD,B.H.ROBERT,G.TEREN)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	38
39	32	29	19	COUNTRY AIN'T COUNTRY B.J.WALKER,JR.,T.TRITT (C.BEATHARD,T.BOAZ,C.CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	26
40	57	—	2	NO SHOES, NO SHIRT, NO PROBLEMS N.WILSON,B.CANNON,K.CHESNEY (C.BEATHARD)	Kenny Chesney BNA ALBUM CUT	40
41	45	44	9	ONLY GOD (COULD STOP ME LOVING YOU) J.KING,J.STROUD,R.MARX (R.J.LANGE)	Emerson Drive V DREAMWORKS 450788	41
42	46	49	4	YOU'RE STILL HERE B.GALLIMORE,F.HILL (A.MAYO,M.BERG)	Faith Hill WARNER BROS. ALBUM CUT/WRN	42
43	38	33	9	HEY MR. PRESIDENT B.GALLIMORE,T.MCGRAW (T.DOUGLAS)	The Warren Brothers BNA ALBUM CUT	28
44	50	48	7	LOVE CHANGES EVERYTHING C.FARREN (A.LINES,C.FARREN)	Aaron Lines RCA ALBUM CUT	44
45	51	53	4	I CAN'T BE YOUR FRIEND J.BALDING,C.DINAPOLI,T.RUSHLOW (R.CLAWSON,B.CRISLER)	Rushlow LYRIC STREET ALBUM CUT	45
46	47	46	12	SUDDENLY D.CHILD,P.AMATO,G.PAGANI (D.CHILD,A.CARLSSON)	LeAnn Rimes ASYLUM-CURB ALBUM & SOUNDTRACK CUT	43
47	52	50	8	WALK A LITTLE STRAIGHTER C.CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD)	Billy Currington MERCURY ALBUM CUT	47
48	60	60	3	REAL GOOD MAN B.GALLIMORE,T.MCGRAW,D.SMITH (R.RUTHERFORD,G.TEREN)	Tim McGraw CURB ALBUM CUT	48
49	39	36	19	I WANT MY MONEY BACK R.LANDIS (D.BERG,S.TATE,A.TATE)	Sammy Kershaw AUDIUM ALBUM CUT	33
50	49	51	7	THIS FAR GONE J.HANSON,G.DROMAN (M.NESLER,T.MARTIN)	Jennifer Hanson CAPITOL ALBUM CUT	46
51	56	—	2	I'M JUST A GIRL D.CARTER,D.HUFF (D.CARTER,B.MANN)	Deana Carter ARISTA NASHVILLE ALBUM CUT	51
52	48	47	9	A BOY LIKE YOU C.HOWARD (H.NEWFIELD,T.SHAPIRO,R.RUTHERFORD)	Trick Pony WARNER BROS. ALBUM CUT/WRN	47
53	55	57	3	DAYS LIKE THIS C.LINDSEY (R.PROCTOR,O.BLACKMAN)	Rachel Proctor BNA ALBUM CUT	53
54	53	54	7	IT DOESN'T MEAN I DON'T LOVE YOU B.ROWAN (B.PINSON,T.WILLMON,J.SPILLMAN)	McHayes UNIVERSAL SOUTH ALBUM CUT	51
55	54	52	7	ONE OF THOSE DAYS B.CANNON,B.CHANCEY (C.WISEMAN,T.JAMES)	Brad Martin EPIC ALBUM CUT/EMN	50
56	58	55	20	ROCK YOU BABY J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	Toby Keith V DREAMWORKS 450785	13
				HOT SHOT DEBUT		
57	NEW		1	WAVE ON WAVE D.MORRIS,T.BROWN (P.GREEN,D.NEUHAUSER,J.POLLARD)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	57
58	59	—	2	EVERY LITTLE THING K.STEGALL (J.O'NEAL,R.DEAN,S.TILLIS)	Jamie O'Neal MERCURY ALBUM CUT	58
59	NEW		1	I'M MISSING YOU K.ROGERS,J.GUESS,J.CHEMAY (B.KIRSCH,S.WARINER)	Kenny Rogers DREAMCATCHER ALBUM CUT	59
60	NEW		1	LONG BLACK TRAIN M.WRIGHT,F.ROGERS (J.TURNER)	Josh Turner MCA NASHVILLE ALBUM CUT	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. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. C CD Single available. D DVD Single available. M CD Maxi-Single available. S Cassette Single available. T Vinyl Maxi-Single available. V Vinyl Single available. X Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

MAY 31 2003

Billboard® TOP BLUEGRASS ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 28 Weeks At Number 1	
1	1	28	ALISON KRAUSS + UNION STATION ● ROUNDER 610515	Live
2	2	44	NICKEL CREEK SUGAR HILL 3941	This Side
3	3	3	RHONDA VINCENT ROUNDER 610497 [H]	One Step Ahead
4	5	8	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [H]	Live At The Charleston Music Hall
5	4	47	ALISON KRAUSS + UNION STATION ● ROUNDER 610495	New Favorite
6	NEW		MIKE MARSHALL & CHRIS THILE SUGAR HILL 3967	Into The Cauldron
7	6	7	VARIOUS ARTISTS WALT DISNEY 860083	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
8	7	33	THE NITTY GRITTY DIRT BAND CAPITOL 40177	Will The Circle Be Unbroken, Volume III
9	12	6	VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
10	8	47	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
11	10	47	PATTY LOVELESS EPIC 85651/SONY	Mountain Soul
12	11	33	VARIOUS ARTISTS KING 318	Legends Of The Fiddle: 20 Bluegrass Classics
13	9	44	DOLLY PARTON BLUE EYE 3946/SUGAR HILL	Halos & Horns
14	14	17	VARIOUS ARTISTS TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
15	15	47	SOUNDTRACK ● LOST HIGHWAY 170221/UMGN	Down From The Mountain

● 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, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MAY 31 2003

Billboard® TOP COUNTRY SINGLES SALES™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 — 27 Weeks At Number 1	
1	1	27	PICTURE ● UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	7	STAY GONE DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
3	3	14	LANDSLIDE MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
4	4	11	SPEED COLUMBIA 79864/SONY	Montgomery Gentry
5	5	44	GOD BLESS THE USA CURB 73128	Lee Greenwood
6	6	30	BEAUTIFUL GOODBYE CAPITOL 77816	Jennifer Hanson
7	7	9	LOVE WON'T LET ME EPIC 79865/SONY	Tammy Cochran
8	9	10	HOW DO I LIVE ▲³ CURB 73022	LeAnn Rimes
9	8	44	CAN'T FIGHT THE MOONLIGHT ● CURB 73116	LeAnn Rimes
10	—	77	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin

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ALBUMS

Edited by Michael Paoletta

POP

▶ VERBENA
La Musica Negra
PRODUCER: Rob Schnapf
Capitol 27373
RELEASE DATE: May 20
The Birmingham, Ala.-bred band returns after a four-year recording layoff, retooled as a trio following the exit of guitarist Anne-Marie Griffin. As before, the noise generated by singer/guitarist Scott Bondy, drummer Les Nuby, and bassist Nick Davis-ton is nothing fancy—just slamming Stones-cum-Nirvana hard rock, heavy on the guitar hooks, produced with sharp focus by former Beck and Elliot Smith boardmeister Rob Schnapf. Several pungent entries—"Way Out West," "Killing Floor (Get Down on It)," "It's Alright, It's Okay (Jesus Told Me So)"—could tantalize freewheeling rock radio outposts. Verbena's downtime could prove a plus: They reappear at a time when the recent high profile of youthful aggressors like the White Stripes and the Strokes could open doors for them.—***CM***

★ ELECTRIC SIX
Fire
PRODUCERS: Damien Mendis, Stuart Bradbury
XL Recordings/Beggars Group 169
RELEASE DATE: May 20
Is it disco punk? Dance metal? Who cares, especially when it's as awesome as *Fire*. Sure, frontman Dick Valentine may occasionally channel Tom Jones, and the album's lyrics are often absurd. But, really, such qualities only make the disc even more fun. Campy lead single "Danger! High Voltage," which features the screechy guest vocals of the White Stripes' Jack White, is the set's absolute highlight. It's the catchiest dance-rock track to come along in years. The U.K. is already on Electric Six's side; "Danger!" was a top five smash there. Hopefully, U.S. success is around the corner.—***KC***

★ STARLIGHT MINTS
Built on Squares
PRODUCERS: Alan Vest, Andy Nunez, Trent Ball
Pias America 21
RELEASE DATE: May 20
Few bands can get away with the sound of a tap dancer in a rock song. The Starlight Mints are one, with like-minded acts the Flaming Lips, Apples in Stereo, and Super Furry Animals being some of the others. "Black Cat" opens the Oklahoma band's sophomore effort. It gets the album rolling with an oddball rock'n'roll homage to '40s cabaret, complete with lounge-like vocals and waltzing violins. "Brass Digger" is next, and it grabs the ear with triumphant trumpets that wouldn't be out of place in a *Looney Toons* flick. Elsewhere, "Goldstar" is accentuated with hip-hop beats, while "Irene" contrasts fuzzed-up guitars with the sound of crashing bowling pins. There are a dozen other ear-candy moments throughout the album, resulting in a light-hearted, entertaining collection of pop confectionery. It's not at the level of the Flaming Lips or Apples in Stereo, but the Starlight Mints shouldn't be faulted for setting the bar high.—***TM***

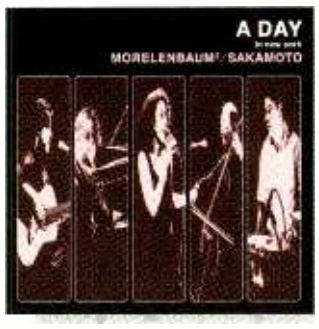
★ JOHN HIATT & THE GONERS
Beneath This Gruff Exterior
PRODUCERS: Don Smith, John Hiatt, the Goners
New West 6045
RELEASE DATE: May 6
Though it doesn't always occur, when singer/songwriter John Hiatt collaborates with his erstwhile backing band the Goners, magic tends to happen. This debut on New West is a case in point, with Hiatt's top-shelf songwriting and expressive vocals and the Goners' tough instrumentation (propelled by guitarist Sonny Landreth) making for a delicious gumbo. "Fly Back Home" and "Uncommon Connection" are driving Louisiana shuffles, and Landreth's sinewy slide guitar propels the insinuating "How Bad's the Coffee." Hiatt's songwriting chops are fully intact, whether it's the bright light of "The Nagging Dark," the confessional "Window on the World," or the gentle canine treatise "My Dog and Me." He remains a hopeless romantic on the pop-flavored "My Baby Blue." The highlight here, though, is a too-long-awaited studio version of Hiatt's own "The Most Unoriginal Sin," an absolutely brilliant song rendered with the perspective time brings to its author.—***RW***

IAN McCULLOCH
Slideling
PRODUCERS: Ian McCulloch, Cenzo Townshend
Cooking Vinyl/SpinArt 123
RELEASE DATE: May 6
The best Ian McCulloch solo moment is still the 1992 single "Lover Lover Lover," and that was a cover of a Leonard Cohen song. Depressingly, the extended Echo & the Bunnymen reunion has also yielded more wishful thinking than any true rock'n'roll sparks. Doing nothing to disturb this trend, *Slideling* is tastefully produced, temperately performed, and utterly forgettable. Coldplay's Chris Martin and Jonny Buckland add characteristic touches to two songs, "Arthur" and the title track, although that does little to lift those numbers above the wan level of the rest. There is nothing on this bloodless, even tuneless album that would indicate that it's the product of the poetic rocker who once sang the Bunnymen's thrilling "The Back of Love" and "Killing Moon."—***BB***

SPOTLIGHTS

COLD
Year of the Spider
PRODUCER: Howard Benson
Flip/Geffen 0000006-10
RELEASE DATE: May 13
From the aggressive, angst-ridden tone of opener "Remedy," it's clear that *Year of the Spider* will be a dark, hard-rock journey. Much of the material is steeped in themes of death and illness, with songs addressing band members' personal loss ("Cure My Tragedy") and the world's loss of Kurt Cobain and Layne Staley ("The Day Seattle Died"). The disc is also colored with tales of professional tensions, betrayal, and relationships gone awry. The surging, single-worthy "Suffocate" is about a stifling romance, while "Kill the Music Industry" is a teeth-gnashing rant about the current state of music. While such non-stop intensity might have made *Year of the Spider* too heavy for comfortable consumption, the band performs with such brute force that every song becomes a trigger for refreshing catharsis. Factor in a bevy of sticky, radio-ready hooks, and you have an album that is likely to be one of the summer's top hard-rock releases.—***LF***

MORELENBAUM²/SAKAMOTO
A Day in New York
PRODUCERS: Morelenbaum²/Sakamoto
Sony Classical SK 80018
RELEASE DATE: May 27
One of last year's most civilized pleasures was the album *Casa* by the trio Morelenbaum²/Sakamoto—Brazilian cellist Jacques Morelenbaum; his wife, vocalist Paula; and globe-trotting, genre-bending pianist/composer Ryuichi Sakamoto. Recorded above Rio de Janeiro in the house of Antonio Carlos Jobim, the intimate, inviting *Casa* investigated the hidden corners of the late bossa nova master's songbook. The



trio's world tour also featured the more famous Jobim tunes, and the group convened in New York to capture these live in the studio. Even deprived of the Rio air, the music brims with lilting, lyrical charm on such international standards as "Desafinado" and "Insensatez." Artists the world over have made these songs ubiquitous, but in the hands of M²/S, they sound freshly minted. A bonus is a Portuguese version of Sakamoto's beautiful Jobim homage, "Tango."—***BB***

DEFTONES
Deftones
PRODUCERS: Terry Date, Deftones
Maverick/Warner Bros. 48350
RELEASE DATE: May 20
Savvy alt-metal workaholics the Deftones did not rush into recording the follow-up to their breakthrough Grammy Award-winning, 2000 platinum album, *White Pony*. Instead, they toured like mongrels, kept their mojo working, and took careful aim at the studio. The result, a self-titled set of 11 fresh cuts, keeps the Deftones' flag flying high. Frontman Chino Moreno sounds like a piano-wire victim on the opener "Needles & Pins" but can also do the dream vox thing on songs like the light-heavy "Death Blow." Meanwhile, mad axeman Stephen Carpenter delivers whir-and-hum or shoots comets from the speakers, depending on where the mood takes him. Check out the part-razor-wire, part-wrecking-ball of "Hexagram," the purgatory vibe of "Lucky You" (with Frank Delgado providing a blood-drip synth), and the ghost-ship closer "Anniversary of an Uninteresting Event." Not quite as imaginative or diverse as *White Pony* but by no means flogging a dead horse.—***AZ***

R&B/HIP-HOP

▶ DAVID BANNER
Mississippi: The Album
PRODUCERS: various
b.i.g. f.a.c.e./Street Records Company/Universal B0000312
RELEASE DATE: May 20
50 Cent is definitely rap/hip-hop's man of the hour. But a Southern revolution is taking shape, thanks to such soldiers as Killer Mike and Bone Crusher. Joining those ranks is David Banner. Banner is the first artist on former Loud principal Steve Rifkind's Street imprint. Given the title and Banner's Jackson roots, it's no surprise that this debut reflects all things Mississippi—as well as the various personas of the producer/artist. The 18-track set is a rollicking ride that's part party anthem and part social consciousness. One minute, you're head-bobbin' to such rapid-flow, hardcore cuts as current single "Like a Pimp" (with Lil' Flip). The next, you're whiplashed into harsh reality by such tracks as "Mississippi," where the rebel "flag means more than me." And it's all accompanied by hard-driving beats produced by Banner, with able assists from fellow Southerner Lil' Jon, among others.—***GM***

▶ FRANKIE J
What's a Man to Do?
PRODUCERS: Frankie J, Jaime Galvez, Happy Perez
Columbia 90073
RELEASE DATE: May 27
The former Kumbia Kings singer takes a strong step forward in developing his own identity as a pop/R&B artist with this debut. Free from the Kumbia Kings group structure, Frankie J finally gets to breathe, recording an album full of the melodic R&B he's always wanted to do. He injects strong emotions and vivid imagery into such songs as the title track, "We Still," and top 40 single "Don't Wanna Try." Producers Happy Perez and Jaime Galvez's frugal but elegant backdrop features acoustic guitar, piano, and quietly muscular backbeats that give even the slow jams a pulse. Dance fans have not been forgotten. Frankie J generates dancefloor heat on a pair of tracks featuring rapper Gemini (the Latin-tinged "Just the Way" and "Won't Change"). Born in Tijuana, Mexico, and raised in San Diego, Frankie J represents a fast-growing group of bicultural Latinos that loves fusing R&B and hip-hop; it's an audience that's likely to rally around this promising debut.—***RB***

DANCE/ELECTRONIC

★ J BOOGIE'S DUBTRONIC SCIENCE
J Boogie's Dubtronic Science
PRODUCER: J Boogie
Om 0331
RELEASE DATE: May 20
J Boogie brings his dub-infused world of hip-hop beats, soul grooves, and relaxed reggae riddims to the masses with his Om debut. A San Francisco-based radio and club DJ, J Boogie (né Justin Boland) crafted J Boogie's Dubtronic Science—a rotating troupe of instrumentalists, singers, and rappers led by the DJ on the turntables—in 1997. The result is an amalgam of different sounds, with hip-hop serving as the backdrop. On "Try Me," the DJ/producer enlists the help of vocalists Capitol A and Goapele. J Boogie's infectious production is perfectly tempered by Goapele, who sweetly croons the song's hook. On the instrumental "Golden Nectar," J Boogie shows that he can also let the music speak for itself. The track is complemented by a beautiful flute solo, courtesy of Carlos Araiza, who also plays conga on the song. Though *J Boogie's Dubtronic Science* gets repetitive toward the end, its laid-back lounge vibe wins out.—***RH***

LATIN

▶ LA ONDA
Otra Onda
PRODUCERS: José Guadalupe Degollado, Sergio Degollado
EMI Latin 83692
RELEASE DATE: May 20
La Onda's rodeo-*cumbia* musical fusion is fresh and fun, as demonstrated on this CD. This is good news, considering La Onda started its career with a novelty cover (Las Ketchup's "Asereje") on its debut, *A Toda Onda*. But with a new logo, new hairstyles, and new material

(Continued on page 60)

CONTRIBUTORS: Bradley Bambarger, John Benson, Ramiro Burr, Keith Caulfield, Larry Flick, Gordon Ely, Steven Graybow, Rashaun Hall, Martin Johnson, Nick Kelly, Todd Martens, Chris Morris, Gail Mitchell, Tamara Palmer, 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.

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(Continued from page 59)

only seven months after its debut, the group is ready to prove it has more tricks in its repertoire. La Onda's rodeo-cumbia genre is hot, plus the group boasts all-important youth appeal. First single "Así Así" features a memorable funk-guitar intro, tense minor chords, and a cathartic chorus sure to get *vaqueros* singing and dancing. La Onda revives Sonora Dinamita's "Mi Cucu" as an aerobic norteño-country piece that washes away the original's slight creepiness. Singing in unison much of the time, Belen Gutierrez and Yessica Ruiz complement the music's energy. When they hit a note, they really hit the note. This is a group with plenty more to say than "Aserejé."—***RB***

▶ MARCO ANTONIO SOLIS
Tu Amor o Tu Desprecio
PRODUCER: Marco Antonio Solis
Fonovisa 350840
RELEASE DATE: May 13
Veteran songwriter Marco Antonio Solis applies his melodic touch and lyrical dexterity to Mexican *ranchera* music. A natural crooner, Solis smartly doesn't attempt to match the raw power of the genre's greats, but instead relies on fusions of *grupero*, *orquesta*, and trio music to highlight his vocal strengths. First single "Tu Amor o Tu Desprecio" has been climbing the charts steadily with its nostalgic, Los Bukis-esque bolero rhythm underpinning lovely mariachi strings and horns. On "El Diablillo" and "Más Que Tu Amigo," he pioneers a retro-grupero sound with Rigo Tovar-inspired organ riffs and ballroom beats. In another smart move, Solis eschews slick pop production and tries to blend in with the music's rural roots by shading the mix with low-key accordion, folk guitar, marimba, and harmonica solos. This regional Mexican album should be warmly received by longtime Los Bukis fans who have noticed his material drifting into pop over the years.—***RB***

REGGAE

▶ JUNIOR DELGADO
Original Guerilla Music
PRODUCERS: various
Sound Boy/On-U Sound SBCD001
RELEASE DATE: May 20
This collection kicks off Adrian Sherwood's Sound Boy offshoot of his stalwart On-U Sound label. It compiles a "best-of" selection of vocalist Junior Delgado from vital reggae label Jamaican Recordings. Capturing a broad spectrum of Delgado's 30-year career, these selections also spotlight the singular talents of the many producers and artists he has worked with, from Lee "Scratch" Perry and Prince Jammy to Sly & Robbie and Augustus Pablo. The artist's incisive political wit and bouncy spirit are typified by his collaboration with Pablo in 1986's Reaganomics- and apartheid-referencing "Ragamuffin Year." Such a song delivers a serious message while keeping the soul hoping for change.—***TP***

▶ THIRD WORLD
Ain't Givin' Up
PRODUCERS: Third World
Shanachie 45056
RELEASE DATE: May 13
This long-lived reggae crew hasn't released an album of new material in four years. But now, in synch with the group's 30th anniversary, comes the classic-sounding *Ain't Givin' Up*. Third World has long been known—and criticized by purists—for genre busting. Check out "Jah Is in Your Heart" for a fine reggae/R&B sound that roused disapproval in certain circles. "Natural Mystic," a pop/funk/reggae amalgam, is another example of Third World's willingness to embrace eclecticism. For something more aggressive with a dancehall punch, cue up "Rebel Rock Session." *Ain't Givin' Up* is one large, righteous vibe, tailor-made for anyone desiring a reggae sound that doesn't self-consciously hammer itself into a cozy niche. This is Third World doing its thing and doing it with style.—***PVV***

WORLD

THE SKATALITES
From Paris With Love
PRODUCERS: Ben Oldfield, Bruno Castro, the Skatalites
World Village 468017
RELEASE DATE: May 13
This Jamaican crew, in its original mid-'60s incarnation, lasted only about 18 months. Since then, the Skatalites have been an on-again/off-again affair. The true breadth of the band's discography is something only archival researchers have been able to sort out. *From Paris With Love* features five members of the original Skatalites: Lloyd Knibb (drums), Lloyd Brevett (bass), Lester Sterling (sax), Johnny "Dizzy" Moore (trumpet), and Doreen Schaeffer (vocals). There are a few time-honored tunes here—"Guns of Navarone" and "Rock Fort Rock"—as well as newer material ("Lester's Mood" and "Pata Pata"). The record is dominated by instrumentals—always a Skatalites specialty—though vocalist Doreen Schaeffer makes her presence felt on three tracks, including "When I Fall in Love." The Skatalites' mellow, rock-steady vibe remains strong.—***PVV***

JAZZ

▶ PAT METHENY
One Quiet Night
PRODUCER: Pat Metheny
Warner Bros. 48473
RELEASE DATE: May 27
The premise here was that Pat Metheny would write and record solo compositions using a single baritone guitar tuned to one specific tuning, abandoning his trademark multi-textural approach. While this amounts to tying one proverbial hand behind his back, the limitations have invigorated Metheny, as seen in his meditative improvisations and two new compositions, "Song for the Boys" and "Over on 4th Street." While the sound of a single instrument lends a sameness to the overall project, the individual pieces are as compelling as anything in the guitarist's catalog. This one is for the hardcore rather than the casual Metheny fan, but it is unlikely they will be disappointed.—***SG***

▶ THE RH FACTOR
Hard Groove
PRODUCER: Roy Hargrove
Verve 440 065 192
RELEASE DATE: May 20
For years, Roy Hargrove has dropped hints that someday he'd like to do a "crossover jazz" recording. Of course, since crossover is a dirty word in jazz, Hargrove usually described his ambition as a new fusion project or used some other sort of euphemism. Meanwhile, Hargrove, one of the leading young trumpeters, fortified his pop credentials by guesting on recordings by such top hip-hop acts as Erykah Badu, D'Angelo, Q-Tip, and Common, all of whom return the favor on *Hard Groove*. "Common Free Style" features the rapper flowing over a walking jazz beat. The George Clinton dirge "I'll Stay" is highlighted by D'Angelo's organ and vocals. Badu, Q-Tip, and Hargrove deftly share the frontline on "Poetry." Other impressive contributors include Me'shell Ndegéocello, Steve Coleman, Karl Denson, and Renee Neufville. The instrumental tracks recall the best work of the Crusaders. It's nothing new, but there's nothing wrong with that.—***MJ***

GOSPEL

★ TOTAL PRAISE
Total Praise Live
PRODUCERS: Frank Haye, Brian Bacchus, Gail Boyd
SDM 8966
RELEASE DATE: May 13
From a grassroots level, the independently produced and released Total Praise choir of Brooklyn, N.Y.'s thriving Emmanuel Baptist Church has started a well-deserved brush fire. "Lift Him Up" is pumping gospel/R&B. "The Man" is a reverential praise ballad, showcasing the choir's surprisingly tight, professional vocal chops. "Don't You Dare Give Up" is a percussion-driven song of encouragement, while "Your Praise Shall Continually Be in My Mouth" is convincing, hand-clapping Sunday-morning gospel. *Total Praise Live* is more than ample proof of the creative and commercial viability of indie projects. More importantly, it shows that great things still can seemingly come from out of the blue. Contact 818-344-8880.—***GE***

VITAL REISSUES

LOU REED
NYC Man: The Collection
PRODUCERS: Lou Reed, Rob Santos, Lothar Landt
RCA/BMG Heritage 82876 50564 2
RELEASE DATE: June 3
Curated by the man himself, this two-CD anthology traces Lou Reed's enduring career across several labels, from late-'60s Velvet Underground to last year's theatrical project *The Raven*. His left-field choices spice up the mix, including a white-knuckle version of "Heroin" from the European-only *Live in Italy* of 1984, the hard-as-nails "Rock Minuet" from his 2000 watershed *Ecstasy*, and a superior alternate take of "Who Am I?" from *The Raven*. Sadly, *New York*—Reed's renaissance album of 1989—is represented only by "Dirty Blvd.," and the hit *New Sensations* is ignored. But the rock bard supplies laconic track-by-track commentary in the liner notes, and this set surpasses all the other Reed compilations on the market in sonic impact. BMG made a wise move by having the artist supervise the remastering from the original tapes.—***BB***

Billboard.com

Also reviewed online this week:

- Cardia, *Cardia* (Silverthree)
- The Yellowjackets, *Time Squared* (Heads Up/Telarc)
- American Analog Set, *Promise of Love* (Tiger Style)

IN CONCERT

NEIL YOUNG, May 13
Vicar St., Dublin
Although a summer arena/shed tour with his legendary band Crazy Horse will begin in June, Neil Young has been steadily weaving his way around Europe, playing solo acoustic shows in more intimate venues.

The smallest of them was Vicar St., a state-of-the art music hall in Dublin's old Liberties quarter that seats 1,000 around its jazz-club-like tables.

By the last evening of his three-night stint here, Young had clearly relaxed into his surroundings, sparring with his audience at regular intervals, happy to trade witty asides and wry observations.

The set was divided into two halves. For the first, Young unveiled his forthcoming concept album, *Greendale*, in its totality. The second consisted of a greatest-hits segment based around *Harvest* and *After the Gold Rush*. It was almost as though Young was rewarding

YOUNG

his audience for its patience in soaking up an hour-and-a-half of new material by peppering the latter half of the gig with his most well-known songs.

Although Greendale is also the name of the town where the famous British cartoon character Postman Pat delivers the mail, in Young's world it is a fictional harbor town somewhere on the American coastline.

In a series of overlapping narratives, Young told the story of three generations of the Green family, who seem to represent the best of America—they're by turns kind, loyal, creative, rebellious, and self-possessed.

We heard tales of Grandma and Grandpa Green, and it was almost as if we were back on Sugar Mountain or at home with the Waltons. Yet things took a sinister twist when one of the clan gunned down a policeman after being caught smuggling drugs in his car.

Revisiting territory previously mapped out on "Tired Eyes" from *Tonight's the Night*, Young then went on to draw an extraordinarily poignant picture of the dead policeman's grieving widow and colleagues in "Carmichael."

Although delivered mostly on acoustic guitar and harmonica, these new songs were satisfyingly complex and emotionally rich.

And yet they seemed sublimely timeless, partly because they are tied to simple old blues and folk arrangements. Of all the new items, the most affecting was "Bandit," with its bittersweet lament: "Someday you'll find everything you're looking for."

Between songs, Young spun a narrative to flesh out both the internal and external lives of the characters, suggesting that they have taken up squatter's rights in his imagination.

The narrative's best character is the beautiful, impulsive 18-year-old, Sun Green, who makes an anti-war statement on the side of a mountain from hay bales for passing airplanes to see, and who takes off to Alaska with a kindred spirit to help save the landscape from polluting industrialists.

After the intermission, Young played a lovely version of "Lotta Love." Then he foraged through a big book of song lyrics that sat on the table beside him and settled on "Horseshoe Man," from 2000's *Silver and Gold*, which he performed beautifully on the grand piano, his famously fragile voice sounding hauntingly forlorn as he pondered: "Love? I don't know about love."

Back on guitar, "Old Man" took on a delicious irony, with the now 58-year-old Young. He chose the upright piano for a wonderful version of the ballad "Birds."

The highlight was perhaps the rare performance of "Ambulance Blues." Somnambulant and surreal, it found the awestruck crowd rising to its feet before an encore of "Heart of Gold" brought this remarkable trio of gigs to a close.—***NK***

FLEETWOOD MAC, May 13
Gund Arena, Cleveland
Like old friends who get together every few years, Fleetwood Mac and its fans reunited again at Cleveland's three-quarters-filled Gund Arena for a trip down memory lane, pulling out songs like old snapshots and contrasting them with new endeavors.

The result was at times emotional and always powerful.

For decades, the politics of sex and love fueled the fire behind Fleetwood Mac, but the onstage tension that was so palpable during the *Rumours* era no longer carries the same weight.

Instead, when former lovers Stevie Nicks and Lindsey Buckingham exchange glances on stage, which they do quite frequently, what was once a glare appears to have become a common bond of love, acceptance, and forgiveness.

The evening began with the familiar sounds of the "The Chain," which was followed by the equally compelling "Dreams." Crisp and tight, the band was backed by seven supporting members.

Without Christine McVie, often the writer of the band's most standard pop/rock fare, Buckingham's guitar presence took center stage throughout the majority of the 24-song set with impunity, proving his talents and musical ability are the band's lifeblood.

The group succeeded in providing a well-rounded set that included obscure material ("Beautiful Child" and "Eyes of the World"), lost hits ("Gold Dust Woman" and "Landslide"), and familiar anthems ("Don't Stop").

Invariably, Fleetwood Mac remains tethered to its past. The shadow of lost love and the bitterness that followed seem as important as the group's musical vitality.

But the stage show is not so much a celebration of nostalgia but rather of the spirit of growing and moving on while still remembering. And for Fleetwood Mac and its fans, that's still a formula for success.—***JB***

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SINGLES

Edited by Chuck Taylor

POP

THALÍA (FEATURING FAT JOE)
I Want You (3:32)
PRODUCERS: Cory Rooney, Davy Deluge
WRITERS: C. Rooney, G. Bruno, J. Cartogena , B. Russell
PUBLISHERS: various
Virgin 17824 (CD promo)
Latin beauty Thalía joins the legions of Spanish-speaking superstars working it in the English market with "I Want You," a song that stabs right at the heart of the Jennifer Lopez/Ashanti formula that has made pop/R&B queens of the pair. The presence of Fat Joe is no small feat; and in fact, he dominates the song, with Thalia taking on the lesser role as the voice of the hook. It's a disappointing foray for the talented singer—she could be absolutely anyone singing behind Joe's rap. Even worse, it's likely that radio listeners will mistake the singer on "I Want You" for J.Lo or Ashanti. Great song, but not a very strong show of faith in Thalía.—***CT***

R&B

★ **LATIF I Don't Wanna Hurt You** (3:58)
PRODUCER: Teddy Bishop
WRITERS: E. DeBarge, E. Jordan, T. Bishop, S. Garrett, G. Charles
PUBLISHERS: various
Motown 20953 (CD promo)
Latif puts in his bid for heartthrob du jour among the young urban crowd with the lead single from his forthcoming *Love in the First*. Latif's syrupy-sweet tenor glides effortlessly over the acoustic-guitar-laced track. Produced by Teddy Bishop, the song samples DeBarge's "Time Will Reveal" while maintaining a vibe that adds something new to the mix. With his boy-next-door charm, Latif should be an easy sell at all R&B formats—particularly mainstream R&B, where such acts as Usher, B2K, and Mario have soared. "I Don't Wanna Hurt You" is just the beginning for this young upstart.—***RH***

COUNTRY

▶ **BUDDY JEWELL Help Pour Out the Rain (Lacey's Song)** (3:40)
WRITER: B. Jewell
PRODUCER: Clint Black
PUBLISHER: My Little Jewell Music, BMI
Columbia CSK 59543 (CD promo)
Buddy Jewell, winner of USA Network's *Nashville Star* country talent competition, is off to a rousing start with his debut, which is already gaining widespread support at radio. It's easy to see why. The 41-year-old singer/songwriter has a warm, seasoned voice that resonates with emotion on this well-written, midtempo number. The lyric addresses a father's conversation with his young daughter while riding in the car. Jewell incorporates several of the elements that always seem to strike a chord with country audiences—the wisdom of children, a glimpse of heaven, and a father's love. It's all enveloped in a pretty melody laced with a sweet, soaring fiddle. After years of struggling in Nashville, this talented singer is at last getting his due.—***DEP***

SPOTLIGHTS

MARIAH CAREY Bringin' on the Heartbreak (3:59)
PRODUCERS: Mariah Carey, Randy Jackson
WRITERS: S. Clark, J. Elliot, P. Willis
PUBLISHERS: not listed
Island/Def Jam 15842 (CD promo)
With the imminent relaunch of Mariah Carey's *Charmbracelet* and a high-profile tour just around the corner, it's more important than ever for Island/Def Jam to deliver a radio hit for their pricey diva. Her cover of Def Leppard's "Bringin' on the Heartbreak" opens—like most of the album—with Carey's delicate upper register leading the way, but fortunately, this reworked single version strips in a new midsection, where Ms. M flexes some real vocal muscle. Ballads are few and far between on mainstream radio, and without the requisite add-on rap from any number of hip-hop stars, it's tough to score a gimmick-free hit. Even so, this is the most satisfying release from Carey in years: It's melodic, it's all her, and at last, she's singing like she means it. This is one "Heartbreak" we'll all be feeling.—***CT***

PINK FEATURING WILLIAM ORBIT Feel Good Time (3:42)
PRODUCER: William Orbit
WRITERS: W. Orbit, B. Hansen, J. Ferguson
PUBLISHERS: various
Columbia/Sony Music Soundtrax 59665 (CD promo)
Pink has proved herself a gifted singer/songwriter with a consistent flow of infectious and socially conscious smash hits from her four-times platinum *M!ssundazstood*. For the launch single from the *Charlie's Angels: Full Throttle* soundtrack, the artist loosens her collar and steps up to the mike for a summertime shakedown that will lead Pink's minions onto the dancefloor without sacrificing her tough-girl persona. William Orbit takes the production and co-writing reigns here, and while his arrangement does give the song enough of a restless throb to work up a hot sweat, it's a shame that he hasn't moved past the precise instrumental backdrop that brought such vigor to Madonna's "Ray of Light"—*five* years ago. Fortunately, Pink has enough panache on her own accord to make this "Feel Good Time" all about her. Color this an imminent summer anthem.—***CT***

ROCK

▶ **DAVE GAHAN Dirty Sticky Floors** (3:14)
PRODUCER: Ken Thomas
WRITERS: D. Gahan, K. Chandler
PUBLISHER: not listed
Mute/Reprise 101116 (CD promo)
Life has been a wild ride for Depeche Mode frontman Dave Gahan, and judging from his solo bow, "Dirty Sticky Floors," he's not exactly looking to settle down. This first single from *Paper Monsters* is dark and mystical, edgy and guitar-grounded—and reminiscent of Depeche's more alternative days of the late '80s. It's also as catchy as modern rock can be without going soft. To add rhythm to the raunch, a commercial single serves up a variety of groove-gratifying remixes, also familiar territory to early-'90s Depeche Mode. "Dirty" will thrill longtime fans of the chameleon singer, while it possesses plenty of fire and grit for kids who are fed up with the many paint-by-numbers rockers currently pervading radio.—***CT***

AC

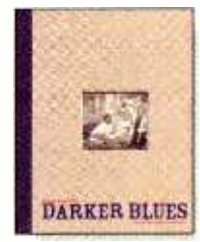
★ **MICHAEL BUBLÉ Kissing a Fool** (3:11)
PRODUCERS: David Foster, Humberto Gatica
WRITER: G. Michael
PUBLISHER: Big Geoff Overseas Ltd.
143/Reprise 101096 (CD promo)
The potential for adult music sung by the 25-and-under crowd was proved in no uncertain terms last year with the successes of Josh Groban and Norah Jones. Michael Bublé (Boo-blay) taps into the scene as a millennium version of Harry Connick Jr. (who was the last generation's reincarnation of Frank Sinatra). Tackling George Michael's "Kissing a Fool" in big-band fashion for the *Down With Love* soundtrack (and his self-titled debut), Bublé proves a worthy contender, with his velvet vocals and assured demeanor. There's also a camp factor here that could extend the 25-year-old's appeal to all ages. Like Groban, Bublé is a David Foster protégé—and you see what happened there. Whether or not "Fool" makes it to the airwaves, this guy is sitting pretty for a mighty future.—***CT***

IN PRINT

ONE LOVE: Life With Bob Marley & the Wailers
Words and Photos by Lee Jaffe
W.W. Norton & Company
224 pages; $25
PUBLICATION DATE: April 22
At first glance, *One Love* appears to be a rather suspect photo book. While the oversized (10 by 11.5 inches) tome collects many notably rare photos, including several truly priceless shots of Peter Tosh, dozens of the images are grainy, pixelated video stills.
Yet that first impression is quickly erased. As one becomes engrossed by the anecdotes accompanying the images, it's clear that *One Love* is much more than a photo book.
However remarkable Jaffe's mostly color images are, his recollections hold twice the worth for fans of roots reggae icons Tosh, Bob Marley, Bunny Wailer, Robbie Shakespeare, and Sly Dunbar.

Jaffe's story is truly astonishing—especially considering he's a white American. An aspiring filmmaker at the time, Jaffe randomly met Marley in New York in 1973, prior to the release of his landmark Island bow *Catch a Fire*.
Spending the next week together, they quickly struck up a friendship. Jaffe not only became one of Marley's best friends but also the Wailers' de facto manager and booking agent and even its harmonica player. He would also become associate producer of Tosh's solo debut, 1976's *Legalize It*.
Through a long Q&A with noted reggae writer/lecturer Roger Steffens, he shares—in sharp detail—memories of Marley and Tosh.
Also included are stories about the many musicians (Grateful Dead, Bruce Springsteen), businessmen (Chris Blackwell, Bill Graham), women, and gangsters, who came in and out of the band members' lives in the early to mid-'70s.
For those spellbound by Marley, Jaffe's stories read like fantasy.
Of his first meeting with Marley, Jaffe writes, "I had just seen *The Harder They Come* [Jimmy Cliff's revered reggae film] in England the week before. It was like the movie had just walked off the screen.
"And I was now face to face with the voice of a group whose music was the most revolutionary I had ever heard, who was both black and white and transcended race, whose music was both spiritually and socially conscious.
"He had this look about him, a certain aura, a certain calmness, a certain stoicism amid all the rock and roll hubris. In it but not of it. But certainly not of this place."
And to his credit, Jaffe's anecdotes are that much more illuminating for their honesty.
While he certainly glorifies Marley and Tosh, he also further personalizes the former by including occasional criticisms of certain musical and professional decisions.
So compelling are the stories in *One Love*, one is left wondering why it's taken this long for the book to surface.
Photo-wise, particularly pleasing are the black and white shots of Marley reading the Bible and Tosh sound-checking for a University of Miami gig.
But Jaffe's many portraits of lesser-known—but nonetheless key—figures add invaluable detail to the story behind reggae's greatest music.
Among those featured are reggae godfather/Marley mentor Joe Higgs and Tosh's late girlfriend, Yvonne. She would die from injuries sustained in a car wreck, a loss that proved pivotal in Tosh's relationship with fellow original Wailers Marley and Bunny Wailer.
An absolute inspiration.—***WO***

DARKER BLUES
Big Legal Mess Publishing
106 pages; $39.98
PUBLICATION DATE: April 22
Darker Blues is ostensibly a picture book devoted to the artists of Fat Possum Records. And this elegant tome—which also includes a comic book and two CDs—adds up to a self-published statement of aesthetic purpose by the independent blues label.
For a decade, Fat Possum has introduced a generation of listeners to the hypnotic, harsh music of the North Mississippi hill country.
The company has taken some heat from blues purists who condemn its down-and-dirty approach. Founder Matthew Johnson swats back at them in the book's foreword.
"I just record blues guys who were overlooked by other labels because they hadn't toured, or had only limited repertoires, or were unreliable or refused to play standing up," Johnson explains. "Guys who sometimes have trouble standing up, yet excel at falling down."



Those musicians stare out from photographer David Raccuglia's sharply focused shots, weathered, worn, often worn-out, clad in everything from overalls to iridescent suits. Each portrait comes with a capsule biography; the texts do not ignore the bitter lives and misbegotten careers of their subjects.
In addition to depicting such Mississippi progenitors as R.L. Burnside, T-Model Ford, and the late Junior Kimbrough, the book essays such rock-oriented acts as 20 Miles, the duo led by Judah Bauer of the Jon Spencer Blues Explosion, and eccentric guitarist Bob Log III.
Joe Sacco's six-page comic insert, originally published in *Details*, is an uneasily humorous account of a chaotic Fat Possum tour and its miscreant stars.
The CDs—one a multi-act anthology, the other devoted to principal label luminary Burnside—offer undiluted hill country blues and specimens of the radical remixes that have enraged more traditionally-oriented blues fans.—***CM***

CONTRIBUTORS: Deborah Evans Price, Rashaun Hall, Chris Morris, Wes Orshoski, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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ASCAP Reveals Pop Winners

Songwriters, Publishers Of Most-Performed Songs Honored

The 20th Annual ASCAP Pop Awards, which honor the songwriters and publishers of the most-performed songs in the ASCAP repertoire during the past year, were held May 20 in Los Angeles. Below is a complete list of winners, with their songwriters and publishers (see story, page 12).

"All You Wanted," Michelle Branch, I'm With the Band Music, Warner/Chappell Music.

In Sharp Focus. Wesley Scantlin, center, and Doug Ardito, right, pose backstage with Puddle of Mudd bandmate Greg Upchurch. Their "Blurry" won ASCAP song of the year.

"Always on Time," Seven.

"Blurry," Jimmy Allen, Doug Ardito, Wes Scantlin, Jordan Rocks Music, Stereo Supersonic Music, The Thick Plottens Music, Warner/Chappell Music.

"Can't Fight the Moonlight," Diane Warren, Realsongs.

"Can't Get You out of My Head," Rob Davis (PRS), Cathy Dennis (PRS), EMI Music Publishing, Universal Music Publishing Group.

"Complicated," Graham Edwards, Avril Lavigne (SOCAN), Almo Music, Ferry Hill Songs, Warner/Chappell Music.

"Days Go By," Victoria Horn, Chrysalis Music.

"Differences," Ginuwine, Troy "Chocolate" Oliver, Hand in My Pocket Music, Milk Chocolate Factory, Music of Windswept, Sony/ATV Tunes.

"Dig In," Lenny Kravitz, Miss Bessie Music.

"Dilemma," Antoine Macon, Nelly, BMG Songs, EMI Music Publishing, Shack Suga Entertainment.

"Don't Let Me Get Me," Pink, EMI Music Publishing, Pink Panther Music.

"Drive," Brandon Boyd, Michael Einziger, Chris Kilmore, Dirk Lance, Jose Pasillas II, EMI Music Publishing, Hunglikeyora.

"Drops of Jupiter (Tell Me)," Charlie Colin, Robert Hotchkiss, Pat Monahan, Jimmy Stafford, Scott Underwood, Blue Lamp Music, EMI Music Publishing.

"Escape," Enrique Iglesias, EMI Music Publishing, Enrique Iglesias Music.

"Everywhere," Michelle Branch, John Shanks, EMI Music Publishing, I'm With the Band Music, Line One Publishing, Warner/Chappell Music.

"Fallin'," Alicia Keys, EMI Music Publishing, Lellow Productions.

"Family Affair," Mary J. Blige, Dr. Dre, Mike Elizondo, Mel-Man, Ain't Nothin but Funkin Music, Blotter Music, Elvis Mambo Music, Hard Working Black Folks, Mary J. Blige Music, Music of Windswept, Universal Music Publishing Group, Warner/Chappell Music.

"Follow Me," Michael Bradford, Chunky Style Music, Seven Peaks Music.

"Foolish," Ashanti, Bunny DeBarge, Mark DeBarge, Seven, EMI/Jobete Music, Pookietoots Publishing, Universal Music Publishing Group.

"Get the Party Started," Linda Perry, Famous Music, Stuck in the Throat.

"Girlfriend," Chad Hugo, Justin Timberlake, Chase Chad Music, EMI Music Publishing, Tennman Tunes.

"Gone," Justin Timberlake, Tennman Tunes.

"Hands Clean," Alanis Morissette, 1974 Music, Universal Music Publishing Group.

"Heaven," Jim Vallance, Almo Music, Testatyme Music.

"Hella Good," Chad Hugo, Gwen Stefani, Chase Chad Music, EMI Music Publishing, Universal Music Publishing Group, World of the Dolphin Music.

"Here Is Gone," John Rzeznik, Corner of Clark & Kent Music, EMI Music Publishing.

"Hero," Paul Barry (PRS), Enrique Iglesias, Mark Taylor (PRS), EMI Music Publishing, Enrique Iglesias Music, Right Bank Music.

"Hey Baby," Bounty Killer (PRS), Thomas Dumont, Tony Kanal, Gwen Stefani, Universal Music Publishing Group, World of the Dolphin Music.

"Hot in Herre," Nelly, BMG Songs.

"I Hope You Dance," Mark D. Sanders, Soda Creek Songs, Universal Music Publishing Group.

"I Need a Girl (Part One)," Chauncey Hawkins, Jack Knight, Lo Down, Dakoda House, Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Justin Combs Publishing.

"I'm Already There," Gary Baker, Frank Myers, Josh Nick Music, Swear By It Music, Zomba Enterprises.

"I'm Real (Murder Remix)," Rick James, Seven, EMI/Jobete Music.

"In the End," Chester Bennington, Zomba Enterprises.

"It's Been Awhile," John April, Aarron Lewis, Mike Mushok, Jon Wysocki, Greenfund, I'm Nobody Music, My Blue Car Music Co., Pimp Yug, Warner/Chappell Music.

"Livin' It Up," Stevie Wonder, Black Bull Music, EMI/Jobete Music.

"A New Day Has Come," Aldo Nova (SOCAN), Deston Songs.

"No Such Thing," Clay Cook, John Mayer, Me Hold You Music, Sony/ATV Tunes, Specific Harm Music.

"One More Day," Steven Dale Jones, EMI Music Publishing, Island Bound Music.

"7 Days," Craig David (PRS), Darren Hill (PRS), Mark Hill (PRS), Music of Windswept, Warner/Chappell Music.

"Soak Up the Sun," Jeff Trott, Cyrillic Soup.

"Someone to Call My Lover," Dewey Bunnell, Jimmy Jam, Terry Lewis, EMI Music Publishing, Flyte Tyme Tunes, Warner/Chappell Music.

"Standing Still," Jewel, Rick Nowels, EMI Music Publishing, Future Furniture, Warner/Chappell Music, Wiggly Tooth Music.

"Thank You," Dido (PRS), Warner/Chappell Music.

"The Middle," Jim Adkins, Rick Burch, Zach Lind, Tom Linton, DreamWorks, Turkey on Rye Music.

"Turn Off the Light," Nelly Furtado (SOCAN), Nelstar Publishing.

"U Don't Have to Call," Chad Hugo, Chase Chad Music, EMI Music Publishing.

Song Stars. Pictured celebrating backstage at the ASCAP gala are songwriter/producer Seven, left, and multi-platinum hip-hop star Nelly. The pair were co-honored as ASCAP songwriters of the year.

"U Got It Bad," Jermaine Dupri, Usher, EMI Music Publishing, So So Def Music, U.R. IV.

"What's Going On," Alfred Cleveland, Marvin Gaye, EMI/Jobete Music, FCG Music, MG III Music, NMG Music.

"What's Luv?," Big Pun, Terry Britten (PRS), Fat Joe, Chink Santana, Famous Music, Jelly's Jams, Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music.

Words & Music™

by Jim Bessman

SONGWRITING SOPRANO: Fans of *The Sopranos* know that actor **Dominic Chianese**, who plays Mafioso Uncle Junior in the award-winning TV series, is a singer, too. In fact, he closed out the series' third season with his performance of the traditional Italian song "Coren' Grato," which translates as "Ungrateful Heart." It is now the title track of his new album.

Ungrateful Heart—which RED-distributed Grandstand Entertainment releases June 3—includes such other popular Italian tunes as "O Sole Mio," and it features a composition by Chianese himself.

"Song 'A Napolitano," which is partly sung in English, is based on the memory of Chianese's grandfather and harks back to his own Neapolitan heritage.

"He used to sing by the window, right out into the fresh air to nobody in particular," Chianese recalls. "But he was really singing for me."

Bronx, N.Y.-born to first-generation Italian-Americans, Chianese stayed with his grandparents during weekends through his teens, absorbing their Neapolitan dialect and the Italian music emanating from the radio—and, of course, the window.

"Not all the album songs are Neapolitan," he continues, noting that the others are in the more standard Tuscan dialect. "But they're all romantic and melodic and wonderful to sing because of the poetry in yearning for your mother, your sweetheart, your homeland. Grandpa was 23 when he came here in 1905, so he sang with passion about missing home and family, and I could sense the poignancy even as a child."

A key lyric in "Song 'A Napolitano" goes, "If I don't sing, I die." Chianese says that if he had to choose between acting and music, he'd likely pick music.

"I started onstage as a kid doing **Gilbert & Sullivan** and at 20 joined a Gilbert & Sullivan touring company, the American Savoyards, and played a sailor and pirate in the chorus," Chianese says. He then moved on to summer stock musicals throughout the '50s and played a blind man in the chorus of *Oliver!* on Broadway before taking on Fagin in a summer stock version. "But I was always singing on the side, playing guitar and MCing at [legendary Greenwich Village club] Gerdes Folk City during the '60s folk craze."

Chianese recalls introducing "all the greats," including **Sonny Terry & Brownie McGhee**, **John Lee Hooker**, **Emmylou Harris**, and **Jose Feliciano**. Now, when his *Sopranos* shooting schedule allows, he gigs every Monday night at Midtown club Sophia's and also hosts and performs at various industry functions and special events.

CHIANESE

"It reminds me of my Folk City days," the BMI writer says. He adds that he thinks he'll name his publishing company Capoferro Music—"head of iron" in Italian.

JANSSONGS GETS VIP: Peter Jannson's Los Angeles-based Janssongs has acquired Vip Vipperman Music.

Songwriter/Nashville session guitarist Vipperman—who is currently writing with such country newcomers as **Joe Nichols**, **Chris Cagle**, **Joanna Cotten**, and **Brice Long**—has collaborated on hits like **Randy Travis'** "1982," **Trace Adkins'** "There's a Girl in Texas," **Reba McEntire's** "I Wouldn't Go That Far," and **George Jones'** "Sinners and Saints." Jannson, who has worked with **Neil Diamond**, **Queen**, and **David Bowie**, says he'll bring Vipperman to Los Angeles and New York to expand his opportunities and give "that unique Nashville structure to our other writers who may not be as polished as Vip."

I'M NO THEATER CRITIC, BUT . . . : Both *The New York Times* and *The New York Post* mercilessly panned the just-opened Broadway revue *The Look of Love—The Songs of Burt Bacharach and Hal David* (Billboard, May 3). Somehow they managed to find probably the only two people in the known universe who were admittedly not **Bacharach/David** fans going in.

For the rest of us, though, the show is a non-stop sonic delight, particularly the end of the first half, when "Walk On By," "A House Is Not a Home," and "One Less Bell to Answer" are first delivered individually, then artfully merged by the three vocalists into what music director/vocal arranger **David Loud** calls a "contrapuntal trio."

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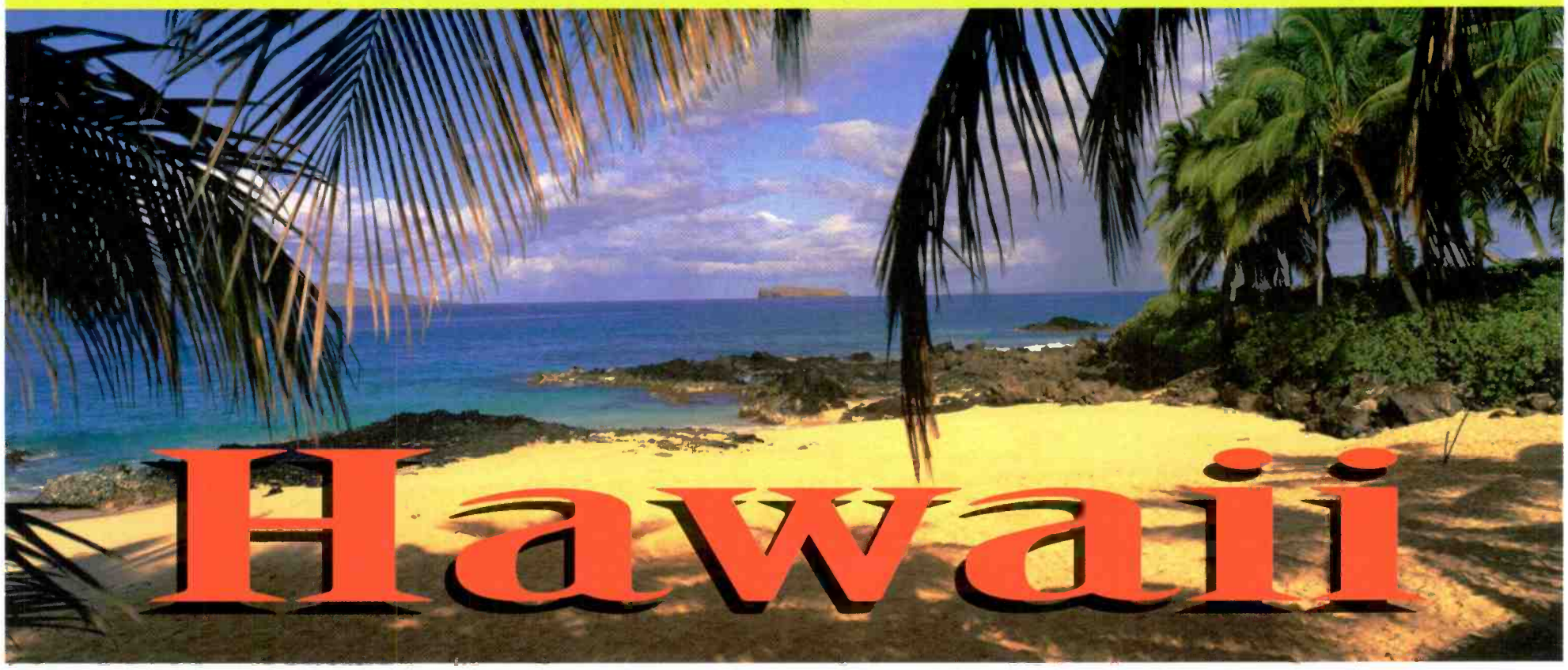


Despite Economic Challenges Faced By The Local Industry, Islanders Are Optimistic There's A Bright Future In Store For Hawaiian Music

BY JOHN BERGER

Could some kind of music from Hawaii be the next big sound in America? No one in the local record business is making space on their wall for gold records or rehearsing speeches for the Grammys, but music representative of the islands has enjoyed some unprecedented successes.

The late Israel "IZ" Kamakawiwo'ole recently became the third local recording artist to receive an RIAA-certified gold record. IZ's success was a milestone for the Hawaiian record industry because the album, *Facing Future*, was on Hawaii-based label Big Boy. Prior recipients—Glenn Medeiros and Don Ho—went gold with product recorded for mainland (national) record labels. Kamakawiwo'ole's biggest national calling card has been his English-language recording of "Over the Rainbow," which continues to be heard on numerous TV programs and movie soundtracks.

Island Warriors, a compilation showcasing the reggae-based Jawaiian—or "island music" sound popular here—was a finalist in the reggae album category at the Grammys in 2002. It didn't win, but it was the first title from a Hawaii-based record label (Hobo House on the Hill) to reach finalist status in any Grammy category.

Island Warriors reflects the tremendous popularity of reggae-beat Jawaiian/island music. The term "island music" was coined in response to the backlash against the music—widely recognized as derivative of Jamaican reggae, down to the imitation Jamaican accents affected by many of the singers. Cultural criticism aside, island music is so popular that two of Honolulu's major radio stations have full-time formats for the sound.

Disney included two songs by kumu hula (hula teacher) Mark Keali'i Ho'omalu in its 2002 hit animated feature, *Lilo & Stitch*. Ho'omalu's songs are also on the video and DVD releases and the conventional soundtrack album. That in itself is tremendous exposure for Hawaiian music.

Ho'omalu, an "off island Hawaiian" who lives in California but records for the Mountain Apple Company, a major Hawaii-based label, writes and records in Hawaiian, but in a unique style that upsets guardians of tradition who disagree with his willingness to push the boundaries. The title of his newly released second album suggests his response: *Call It What You Like*.

The fact that each of these three albums represents a completely different type of Hawaiian music reflects the wide range of music coming out of the state.

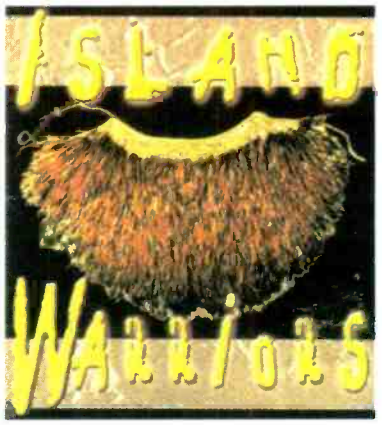
MORE MUSIC THAN EVER

Traditional Hawaiian music—typically sung in Hawaiian and played with acoustic bass, guitar, 'ukulele and sometimes steel guitar—is enjoying a popular resurgence, as well. There are four acts that have six nominations each as finalists in the 26th annual Na Hoku Hanohano Awards, the Hawaii recording industry's equivalent of the Grammys. All four—'Ale'a, Raiatea Helm, Hulu Lindsey and Na Palapalai—are traditionalists.

In short, Hawaii has more music to offer than ever, and Hawaiian recording artists and Hawaii-based record labels are moving aggressively to get their artists heard, despite the vicissitudes of the shaky post-9/11 economy.

"If anybody cracks a big hit, we're all going to do well because it'll bring [people] back into the record stores," says Donald P. "Flip" McDiarmid, president of Hula Records and the Kona-Kai Distribution Co., the state's oldest family-owned label/record distribution combination.

Aggressive, imaginative marketing can pay off. Leah Bernstein, president of the Mountain Apple Company, the other major Hawaii-based record label and record distribution group, says overall company sales have increased about 150% since 1997. Sales on the U.S. mainland jumped 28% in 2001 and 43% in 2002.



Bob St. John of Neos Productions, active in the Hawaii record industry for the past decade, says that increasing sales outside Hawaii enabled Neos to hold steady despite a stunning 40% drop in local sales since 9/11.

"There were three major impacts to local music," says St. John. "One was the economic crash in Hawaii caused by 9/11, the second was the downpricing of blank CDs [which stimulated burning], and the third was the change brought about by Cox Broadcasting. Before September 2001, Cox's stations would start playing a new song off a hit album about every four weeks. Since then, the policy has been to play a single song—maybe for 12 months—but, once that song is burned out, you don't get that second- or third-generation buyer."

Exposure on Cox-owned stations KCCN FM100 and Hawaiian KINE 105 is crucial for most local artists. KCCN FM100 was Honolulu's only island-music station until late 1999. Hawaiian KINE 105 had inherited the "Hawaiian radio" niche established by KCCN AM in the mid-1960s—the station has since been sold and the call letters retired. St. John feels both stations do what they can to support local labels within their corporate programming guidelines. Other record-industry executives feel that both stations and Island Rhythms 98.5, the island-music station owned by Clear Channel Communications, could do more to give new music and new artists exposure.

EXPANDING AVAILABILITY

Retail outlets are looking for another local blockbuster artist comparable to IZ or kumu hula recording artist Keali'i Reichel.

Matthew Koenig, retail director of Tower Records Hawaii, says retail sales overall are running between 5% and 15% above 2002, but local CD sales are flat. Bright spots

Continued on page 68

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A *Unique* Touring Market

Promoters and venues embrace Hawaii's cultural diversity and work together to say "aloha" to more acts.

BY RAY WADDELL

Hawaii is home to a diverse, complicated concert market and some top-notch venues, but when it comes to promoting concerts in the Aloha State, life is not all warm breezes and gorgeous beaches. "Hawaii can be a very difficult, unpredictable market," observes Jack Utsick, president of Miami-based Jack Utsick Presents and veteran promoter of shows in Hawaii, including a 2002 Aloha Stadium concert by Janet Jackson. "It's a lot of work to do a date in Hawaii—you don't just put it up and sell it out."

Experience in the market helps, and no promoter has more than Tom Moffatt, president of A Tom Moffatt Production and the dean of Hawaiian concert promoters. Moffatt was involved with Col. Tom Parker, manager of Elvis Presley, on all of Presley's Hawaiian concert dates beginning in 1957, including the now legendary 1974 *Aloha From Hawaii* concert beamed worldwide by satellite. "Hawaii can be a tough market," admits Moffatt. "You have to know the marketplace, but it's still very healthy. I just had three events in five days."

Larry Vallon, executive VP of House of Blues Concerts, has been promoting shows on the Hawaiian islands for more than 25 years, first with Wolff/Rismiller Presents, then with Larry Vallon Presents and most recently with HOB, often partnered along the way with Moffatt and the late Ken Rosene. Recent promotions include Elton John and Jimmy Buffett at Blaisdell Center in Honolulu.

"Hawaii is a melting pot of all different kinds of cultures," says Vallon. "The area has always been enamored with pop in its purest form. If you've got a top-40 hit, it's happening. 'Brandy' by Looking Glass, 'Bennie and the Jets' by Elton, and 'Young Americans' by David Bowie were so pervasive, it's unimaginable. It seemed like those three songs were in heavy rotation for 10 years."

The Waikiki Shell

Moffatt agrees that Hawaii has its quirks as a concert market. "It's a very unique market," he says. "I just did Earth, Wind & Fire and had two sellouts with them. We just had Tower of Power here with one of the biggest grosses they've had in a while. And we just had two sellouts with Journey, who has always done well here."

David Booth, president of International Events in Honolulu, believes that airplay is crucial to concert success. "Based on the fact that an act is consistently on the playlists of major radio stations, odds are a show can do well," he says. Booth will produce a Lee Ritenour show at Turtle Bay Resort on the North Shore on July 3 and produces the Islands' largest Hawaiian music show, the two-day KCCN FM100 Birthday Bash, July 25 and 26 this year. "KCCN is the leading radio station here that plays Hawaiian music, which leans toward a reggae mix these days," says Booth. "It's definitely youth-driven."

NEW VENUE STRUCTURE

Vallon is high on Hawaiian concert venues and has fond memories of shows there. "In the 1970s, Ken Rosene pulled off many great Crater Festivals, with all the classic rock Bay Area bands of the day, like Elvin Bishop, Santana, Jefferson Airplane, Quicksilver Messenger Service; eventually, everybody made it down there," Vallon says. "The Waikiki Shell is a beautiful venue, and there's also the arena and a great theater. There are venues on Maui, Kaui and the Big Island, along with hotel ballrooms and cultural arts centers."

Top venues on the islands include the 1,400-capacity Hawaiian Theatre, the 5,000-capacity Maui Arts & Cultural Center and A&B Amphitheatre, and the 8,800-seat Blaisdell Center arena complex, which includes the 8,400-capacity Waikiki Shell and 2,158-seat Blaisdell Concert Hall.

Utsick believes an unwieldy rent structure makes promoting shows in Hawaii a tougher nut to crack financially and sometimes cost-prohibitive. "When we did Janet Jackson at Aloha Stadium, the costs were unbelievable," he says. "We sold 32,000 tickets and then wondered why we did it. You can't make deals with the venues. They won't give you a flat rate; it's 10% to the bitter end, and if you go down on a show, you're not getting much back."

That situation is changing, at least at the Blaisdell complex, which recently initiated a sliding rent scale. "On our seven-day contracts we go from 10% all the way down to 5% at a $500,000 gross," explains John Fuhrmann, events and services manager at Blaisdell. "With an average ticket price of $40 for a decent show, the promoter starts getting a break at about $150,000. At the Shell, it starts dropping at $75,000. Tom Moffatt just did Margaret Cho at the shell and saved himself a little money."

Moffatt believes the new structure is a smart move. "I've been pushing for this [rent restructuring] for years," he says. "I think it will encourage the bigger acts to come in, and will bring more acts for two or three nights. It's definitely gonna help."

During the winter months, the Shell rate is even better, dropping from 8% to 5%. "A lot of acts tour Down Under during the winter months, and we want to encourage them to come here on the way down," says Fuhrmann. He adds that the Blaisdell Center recently signed a contract to tie Ticketmaster in with the venue's own ticketing system.

Still, Moffatt believes there is a dearth of various-sized venues in the marketplace. "We don't have a big building here. It's either Blaisdell or Aloha Stadium," he says, adding that his own Janet Jackson show drew 38,000 several years ago. "And the costs of doing a show at the stadium are [very high]. Just to bring a stage in costs $100,000."

Costs and market characteristics aside, everyone from acts to production techs love playing Hawaii. "It's like a little vacation," says Utsick. "I really love being in Hawaii, and I love the people there. That's why I will continue to do shows there." ■

For more coverage of **Hawaiian talent**, log on to the Hawaii Special Section pages in the **Billboard.com** Premium Services area.

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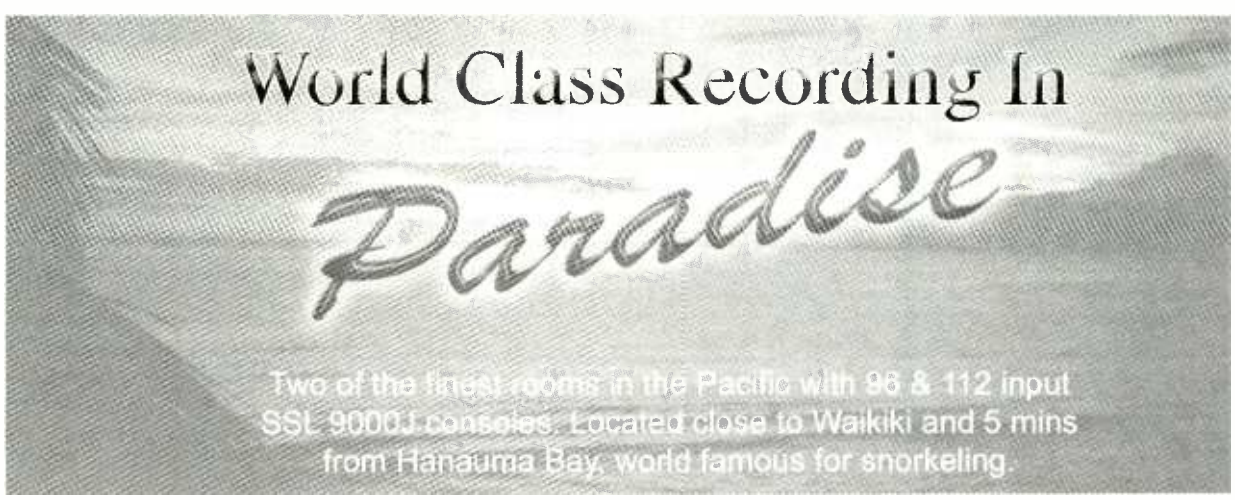

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The Islands On The Charts

The chart recaps in the Hawaii Spotlight are based on the 2002 chart year and cover the period starting with the Dec. 1, 2001, issue through the Nov. 30, 2002, issue. Sales information from Top World Music Albums and the in-house Top World Music Catalog Albums charts were used to compile these recaps. Recaps 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 chart. Albums move to catalog when they reach two years old and rank lower than No. 100 on the Billboard 200.

The recaps in this Spotlight were compiled by Anthony Colombo, with assistance from world music chart manager Marc Zubatkin.

Top Hawaiian Artists

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

1 **ISRAEL KAMAKAWIWO'OLE** *(3)*
Big Boy/Mountain Apple Company
(1) Tropical Music
(1) Nani La Wai
2 **NA LEO PILIMEHANA** *(2)*
NLP/Mountain Apple Company
3 **KEOLA BEAMER** *(1) Dancing Cat/Windham Hill/RCA Victor*
4 **EA** *(1) Quiet Storm*
5 **EKOLU** *(1) Hawaiian Rack Services*

Big Boy on the charts: IZ

Top Hawaiian Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **ALONE IN IZ WORLD**—*Israel Kamakawiwo'Ole—Big Boy/ Mountain Apple Company*
2 **FACING FUTURE**—*Israel Kamakawiwo'Ole—Big Boy/ Mountain Apple Company*
3 **CHRISTMAS GIFT 2**—*Na Leo Pilimehana—NLP/Mountain Apple Company*
4 **KA ANO'I**—*Israel Kamakawiwo'Ole—Tropical Music*
5 **HAWAIIAN MEMORIES**—*Na Leo Pilimehana—NLP/Mountain Apple Company*
6 **SOLILOQUY-KA LEO O LOKO**—*Keola Beamer—Dancing Cat/ Windham Hill/RCA Victor*
7 **SUDDEN RUSH**—*EA—Quiet Storm*
8 **SHORES OF WAIEHU**—*Ekolu—Hawaiian Rack Services*
9 **E ALA E**—*Israel Kamakawiwo'Ole—Nani La Wai*
10 **IZ IN CONCERT: THE MAN AND HIS MUSIC**—*Israel Kamakawiwo'Ole—Big Boy/Mountain Apple Company*

Top Hawaiian Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **BIG BOY** *(3)*
2 **NLP** *(2)*
3 **TROPICAL MUSIC** *(1)*
4 **QUIET STORM** *(1)*
5 **HAWAIIAN RACK SERVICES** *(1)*

Top Hawaiian Labels

Pos. LABEL *(No. of Charted Titles)*

1 **MOUNTAIN APPLE COMPANY** *(5)*
2 **TROPICAL MUSIC** *(1)*
3 **RCA VICTOR** *(1)*
4 **QUIET STORM** *(1)*
5 **HAWAIIAN RACK SERVICES** *(1)*

Homegrown Product

The Aloha State offers everything—recording studios, record labels and distributors—to help area artists reach the local market and beyond.

There was a time when Hawaii's local recording industry didn't reach "beyond the reef," but in recent years local music has been branching out to America and the world on every front.

Punahele's Linkner

The largest Hawaii-based labels—Hula Records, the Mountain Apple Company and Punahele Productions—can handle everything from recording and talent management to worldwide distribution and marketing. Next come several tiers of well-established smaller labels: Some are several decades old and have extensive back catalogs, as well as new artists, while others of more recent origin are coming on strong with mixed catalogs of new artists.

Some labels represent a single well-established artist, such as Kapena on KDE Records, Na Leo on NLP Music or the late Israel "IZ" Kamakawiwo'ole on Big Boy. Countless others come into existence each year as vehicles for new artists; many don't survive past that first release.

A major shake-out occurred last year when Hawaii-based Olinda Road Distribution filed for bankruptcy and Navarre Distribution shut down its Hawaiian operations. That left two major independent distributors—Pacific Hawaiian Music Distribution and Aloha Music International (a division of Booklines Hawaii)—and several smaller companies to divide the local market along with the Mountain Apple Company, Hula Records' Kona-Kai Distributors, ADA and Quiet Storm Records/Distributors.

The steady increase in what are essentially DIY projects makes it difficult to determine how many titles are released each year, but there appears to have been about 11% fewer releases in 2002 than in 2001. As of the end of April this year, the number of new releases was 10% lower in 2003 than a year ago.

MORE EXPOSURE, SUCCESS

HanaOla Records and Dancing Cat are based in California but

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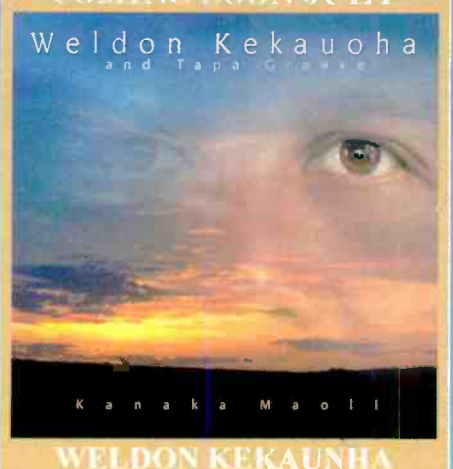

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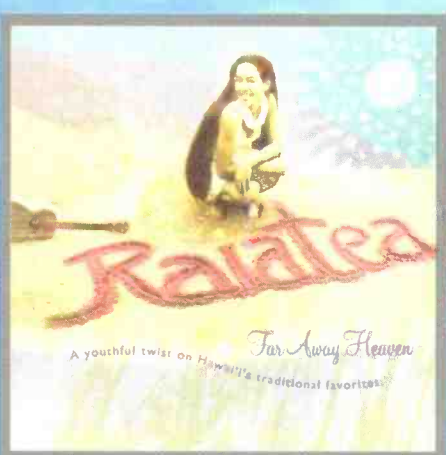

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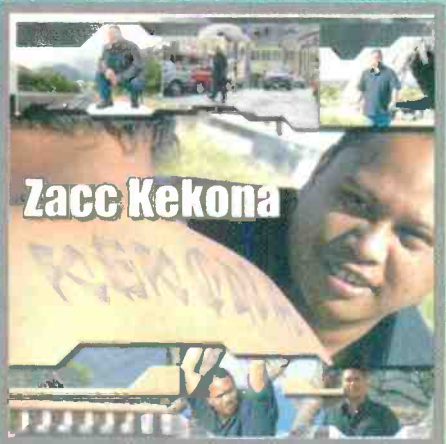

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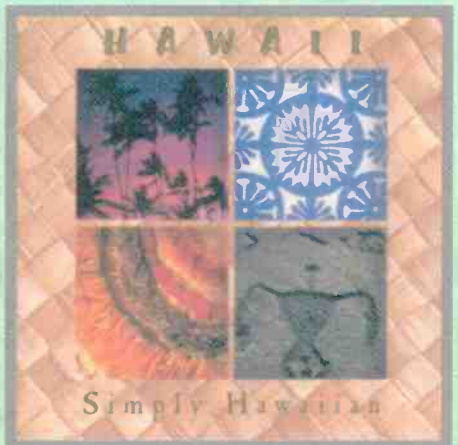

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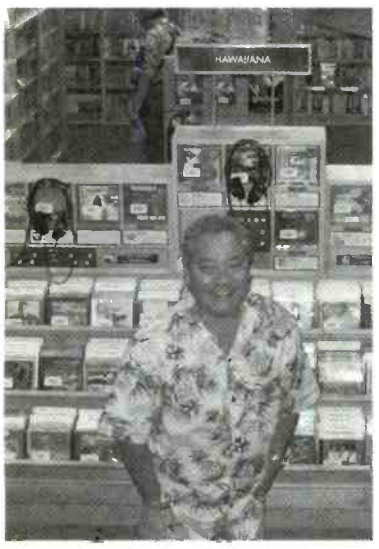
BRIGHT FUTURE

Continued from page 63

among the local titles are those by Hoku-nominees Raiatea Helm, Na Palapalai and Hawaiian female falsetto singer Anelaikalani. *Kona Town*, an album by Hawaiian-bred rock band Pepper, is also selling well.

Meanwhile, the availability of Hawaiian music through the Internet and national record chains is expanding. Local-label releases have long been a significant part of the overall sales in Hawaii for Tower Records and Borders Books & Music.

Les Honda, area marketing manager for Borders Hawaii/Las Vegas, says sales of Hawaii titles typically make up 25% of Borders' total sales in Hawaii, and he hopes to achieve similar success in Las Vegas.



Borders' Honda

"Two stores sit in the middle of local [Hawaiian] populations, so we're going to reconfigure one of them to have 200 of the top local titles. Local groups go to Vegas to play all the time, and we're already getting inquiries about scheduling autograph sessions," he says, adding that, if things go well in Vegas, the chain may expand its Hawaiian music commitment in California, as well.

All this couldn't come at a better time. Many local labels took a major hit last year when one high-volume island-based distributor, Olinda Road, declared bankruptcy and another, Navarre, closed its operations in Hawaii. The shutdowns didn't affect Hula or the Mountain Apple Company, which have their own distribution divisions, or Punahele Productions, which is affiliated with the Alternative Distribution Alliance, but many of the second-tier labels were left stranded.

"It definitely impacted Hawaiian music," Bernstein says. "We picked up some music that we really wanted to represent, but, on the negative side, it left a lot of people hanging, and the reputation of our genre of music was damaged for a while because, all of a sudden, we all looked like flakes."

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SELLING MORE IS KEY

Sharlene Aoki Oshiro is artist-relations representative for Aloha Music International, record-distribution arm of Booklines Hawaii, currently the most prominent local distribution company. She expects to see more distributors go under within two years.

Good sales for Anelaikalani

McDiarmid, whose father founded Hula Records in 1959, agrees.

Stu Marlowe has anticipated the decline of traditional distribution by setting up Surfside Sales & Marketing—"a really upscale sales and marketing entity"—that is retained by record labels to work alongside the distributor.

"We really do an extra job for the distributor to help them sell more product—that's really the key to it. It hasn't been done before [in Hawaii], but it seems as though the labels are very happy with our efforts," Marlowe says.

On another front, many local artists gained a new outlet last year when a third radio group, Wave Broadcasting, introduced a new format. The Breeze (99.5) plays traditional and semi-contemporary Hawaiian and local pop music dating from the 1960s to 1990s. The Breeze was an instant hit with fans of vintage local recordings too pop to fit the programming profile of Hawaiian KINE 105 and the large number of Hawaii residents who hate island music with a passion. The original concept of "local oldies" has since been expanded to include new releases.

Koenig credits The Breeze with having brought back "a lot of good catalog sales that had been pretty flat."

How far all this will go toward getting some style of music from Hawaii into the musical mainstream remains to be seen. For better or worse, many people unfamiliar with modern Hawaii still assume that Hawaiian music is either the classic steel guitar sound of "Hawaii Calls" or the American pop/Hawaiian fusion music of Don Ho.

Bernstein is optimistic, saying, "We're looking at the future as bright. We're waiting for that one little thing that's going to make Hawaiian music the next big thing. It can be Hawaiian as easily as anything else!" ■

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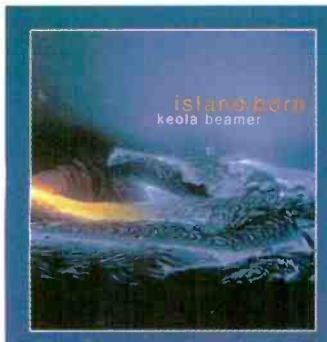
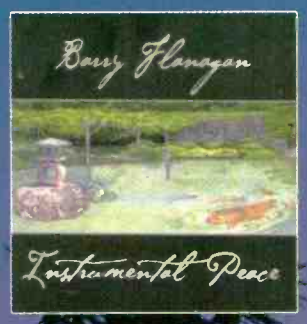


"Like the pahoehoe lava flow depicted on the cover, "Island Born" represents a smooth, timeless foundation and a benchmark in Hawaiian music for generations to come." -Manu Boyd, Ka Wai Ola O OHA

Winner of 5 Na Hoku Hanohano awards. including Song of the Year and Album of the Year



One half of the super duo HAPA, Barry Flanagan is considered "...one of the great instrumentalists of our time ..a mast rful guitarist." - Stephen Stills

Three Plus, Hawai'i's hot young trio, and their latest CD, "For You" debuted at No. 3 on Billboard's World Music and Pacific charts, and at No. 45 on the magazine's Independent Album chart.

Kapena proudly call themselves "the people's band" because they play the kind of music that their audiences want to hear. This cd certainly reflects that kind of thinking because it does just that and it is a real people pleaser.

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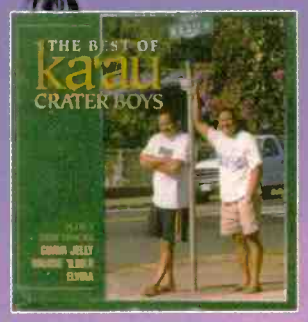
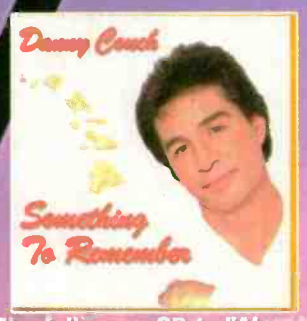


The Ka'au Crater Boys distinctive and appealing sound reflects their love of Hawaii. Ernie Cruz's powerful ear y rhythms and Troy Fernand z' distinctive ukulele technique, make for a truly magical sound.

Released shortly before the death of Robert Beaumont, this album was awarded 6 Na Hoku Hanohano awards by The Hawaii Academy of Recording Arts.



The follow-up CD to "Almost Paradise," which featured the hit song from the Miss Universe Pageant, "These Islands." Danny Couch is one of Hawai'i's premier entertainers.

This collection of songs written and produced by Mauala King features incredible songs done in many musical styles all with an island feel.

"Known for his wonderful falsetto singing, Dennis Pavao creates another winning collection that captures the beauty of Hawaiian music at its best." - John Woodhouse, The Maui News

Daniel Ho once again stretches his creative muscle by showcasing his vocal talents on Coolest Drop of Rain, which is the 18th album released by this internationally-renowned artist.

KTJ is certainly no stranger to the game of music. The group has been performing for US Armed Forces stationed overseas, and opening up concerts for many US acts like Blackstreet, Montel Jordan, Peabo Bryson, Zapp & Roger, just to name a few.

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HOMEGROWN PRODUCT

Continued from page 66

are significant for Hawaiian music. HanaOla specializes in leasing and electronically restoring recordings made by extinct Hawaiian labels from the late-1940s through the 1970s. Dancing Cat is steadily adding to its catalog of perfect ki ho'alu (slack-key guitar) albums.

Punahele Productions has long been known for the high quality of its recordings and has built a stable that includes high-profile refugees from other labels. Label spokesman Jim Linkner says the next step is breaking them nationally.

"At this point in time, performance is where a lot of the money is for the artists. Not only is it not downloadable or burnable, but I think people are more attracted than ever to seeing an actual performance," Linkner says. Punahele will be taking its top artists on a bus tour of the West Coast this summer for a live concert album produced for CD and DVD release in Dolby Digital 5.1 surround sound. Punahele is also marketing its catalog for placement in film, TV and advertising.

"The success of Israel Kamakawiwo'ole was directly attributable to his exposure through TV and movies," Link-ner says, adding that there's no reason why his label's franchise artist, Hawaiian superstar Keali'i Reichel, can't have similar impact once America discovers his music.

Another significant figure is John Iervolino of Quiet Storm. Iervolino introduced Hawaii to a unique hybrid compilation format in which a few rare hits leased from national labels are included on an album of local recordings. Quiet Storm also releases new recordings and anthologies of Hawaiian music, and Iervolino has been one of the most outspoken leaders in the campaign to stop "burning" in Hawaii.

The impact of burning here is unclear. Bob St. John of Neos Productions, a major mid-level label, saw local sales drop as the price of blank CDs plummeted but says Hawaii's fragile economy and changes in radio programming also impact sales. Leah Bernstein of the Mountain Apple Company describes burning as "a promotional tool—certainly for Israel Kamakawiwo'ole—but also a double-edged sword. There's an entire generation that believes it's their God-given right to burn CDs off the Internet."

Roni "H-Diggler" Yurong, head of Hobo House on the Hill, a recording studio, production house and record label, says that, like it or not, local teenagers get "every song they want off the computer...more people may be hearing our music, but less

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money is being made."

Radio play is essential, and stations on the neighbor islands are seen by many as more flexible in adding new songs and new artists than those in Honolulu—Cox Broadcasting's KCCN FM100 (Jawaiian/island music) and Hawaiian KINE 105 (contemporary Hawaiian), Clean Channel Communication's Island Rhythms 98.5 (Jawaiian/island music) and Wave Broadcasting's 99.5 The Breeze (local Jawaiian/island music and rap).

LOCAL RECORDING

Whether local radio is doing enough to support island music remains an open question. Many observers say that the audio quality of local recordings is no longer a significant issue when it comes to local radio play.

"That may be a testament to where home recording has gone," says Kimo Akane, programming consultant for KCCN FM100 and Hawaiian KINE 105, a 30-year veteran of Hawaii's turbulent radio industry.

The quality of the performances is another matter. A growing number of local acts are recording before they have fully mastered the skills necessary to do so, and artists and producers alike rely heavily on electronics to make up for it. The widespread use of sound cards in "bedroom" recording has had a devastating effect on Hawaii's mid-level recording studios, as well.

"It's very similar, as far as the trends in most national markets," says Tony Hugar, the owner of Audio Resource Honolulu, who has downsized to focus on serving a top-end national and international clientele. Several local labels have in-house recording facilities, but mid-level commercial studios have been replaced for the most part by computer-based bedroom operations that, in some cases, have limited production capabilities.

Avex Honolulu Studio (formerly TK Studios) is Oahu's other world-class facility. It has been particularly popular with Japanese artists, although spokesman Gaylord Holomalia says Avex also works with upscale local artists.

Despite the problems that confront Hawaii's record industry, the bottom line, according to Sharlene Aoki Oshiro of Aloha Music International, is that local acts "can still move product. We thought the economy was bad, but Kapena sold out [the initial shipment of its new album]. If the music is good, it will sell," she says.

Hawaii's record labels and distributors now want to see those sales going worldwide.

—*J.B.*

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Angel Mountain Ups Profile With Pennsylvania Facility

BY CHRISTOPHER WALSH

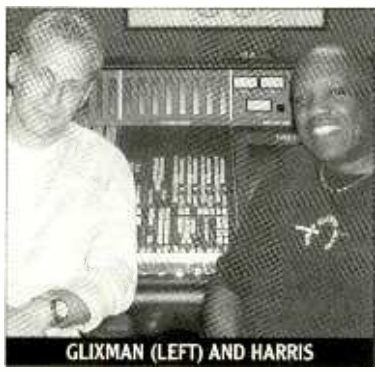
BETHLEHEM, Pa.—With a May 15 grand opening party, Angel Mountain Productions, representing a considerable expansion of owner/composer Gary Sloyer's composition and production business, raised its profile as a noteworthy new player in the audio production/post-production industry.

Approximately equidistant from New York and Philadelphia, the facility's principals hope to draw business from both markets in addition to the entire region.

The 18,000-square-foot, ground-up facility offers four surround sound-equipped studios, including a Solid State Logic 9000 K Series-equipped recording and mixing room, a THX-certified mix theater featuring a Harrison Series Twelve digital console, and Pro Tools HD suites.

In addition, Angel Mountain, originally launched by Sloyer in 1982, is a dealer of professional audio products, such as digital audio workstation hard- and software, microphones, and monitors.

"A lot of stuff we've been doing has been crossing over from our old facility," director of sales and marketing Mike Horvath says. "Radio spots, TV commercials, promotional videos, and things like that. A new market for us is audio post-production for film and TV. We have the staff, we have the technology; now it's just a matter of getting in front of that audience."


GLIXMAN (LEFT) AND HARRIS

While surround sound has become a fixture in film and is increasingly an aspect of TV programming, advertising, and corporate media productions, the facility-wide installation of Quested 5.1-channel monitoring illustrates a foresight that is paying immediate dividends.

A recent project in Control Room A, the SSL K Series studio, is the multichannel remix of Marvin Gaye's 1973 classic *Let's Get It On* for Super Audio CD (SACD) and, possibly, DVD-Audio (DVD-A) release.

The proximity to Universal Mastering Studios' Edison, N.J., facility makes ongoing multichannel remix work probable: Universal Music Group has made a commitment to both SACD and DVD-A, each a carrier of high-resolution, surround-sound audio.

With former director of recording for Motown Records Cal Harris and Angel Mountain director of audio engineering Carl Cadden-James, producer and Universal Mastering Studios senior director of studio operations/East Jeff Glixman is overseeing the remix of *Let's Get It On*, following the transfer of original analog multitrack tapes to a digital format.

"I've set up [Angel Mountain] as a sister studio for as much work as I can accomplish here," Glixman says. "Since I live in Princeton [N.J.], I can come here or go to New York, because I oversee our facilities in Edison and New York. There's an obvious rate savings here, as opposed to going to New York. Cal and I are really enjoying working on it here."

Billboard® PRODUCTION CREDITS

MAY 31 2003

BILLBOARD'S NO. 1 SINGLES (MAY 24, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	GET BUSY Sean Paul/ Steven "Lenky" Marsden for 40/40 Productions (VP/Atlantic)	21 QUESTIONS 50 Cent Featuring Nate Dogg/ Dirty Swift (G-Unit/Aftermath/Interscope)	THREE WOODEN CROSSES Randy Travis/ K. Lehning (Word-Curb/Warner Bros. Christian/WRN)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	AREA 39 (Kingston, Jamiaca) Gregory Gordon, Steven "Lenky" Marsden	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	17 GRAND THE COMPOUND (Nashville, TN) STEPBRIDGE (Sante Fe, NM) Steve Tillisch, Casey Wood, Jason Lehning	CELLO (Los Angeles, CA) David Schiffman	CELLO (Los Angeles, CA) David Schiffman
CONSOLE(S)/ DAW(S)	Yamaha OTR	SSL 4000 G	Neve VR Legend, Soundcraft DC2020	Neve 8078	Neve 8078
RECORDER(S)	Pro Tools	Pro Tools	Radar II, Radar, ProTools	ATR 124, Vintage API	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II, Radar, ProTools	EMTEC 900	EMTEC 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	AREA 39 (Kingston, Jamiaca) Claude "Weakhand" Reynolds	ENCORE (Burbank, CA) Dr. Dre	THE COMPOUND (Nashville, TN) Kyle Lehning	CELLO (Los Angeles, CA) Rich Costey	CELLO (Los Angeles, CA) Rich Costey
CONSOLE(S)/ DAW(S)	Yamaha OTR	SSL 4000 G	Soundcraft DC2020	SSL 9000 J	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools/Radar	ATR 1/2", Pro Tools	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools/Radar	Quantegy GP9	Quantegy GP9
MASTERING (Location) Engineer	VP MASTERING (New York) Paul Shields	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERING LAB (Los Angeles) Doug Sax	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	WEA	UMVD	WEA	SONY	SONY

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Studio Monitor™

by Christopher Walsh

LOVIN' IT: Like the **Fun Lovin' Criminals'** (FLC) potent fusion of musical styles, their longtime producer/engineer **Tim Latham's** discography is similarly varied. From **Erykah Badu** to **Lou Reed** and **De La Soul** to the **Demolition String Band**, the common denominator in Latham's work is simply a passion to make good music.

It's no surprise that that passion is also witnessed in Latham's observations of both the recording industry and the overall music business.

Ensconced in Studio B at Electric Lady Studios in New York, where he mixed FLC'S upcoming release (to be issued by Sanctuary), Latham paused to reflect on the state of both.

LATHAM

"I think this is analog's last stand, right here," Latham says of FLC's album, tracked entirely to 2-inch analog tape.

"Actually, it was hard to *find* tape to finish the record. We got tape at a lighting store on Broadway. They were the only one that had it—[pro audio rental and supply companies] Dreamhire didn't, Toy Specialists didn't, nobody had 2-inch. I could not find [Quantegy] 499. So we bought the last seven reels they had at Lighting Plus."

Though he prefers to work in the analog domain, Latham is no Luddite.

A recent mix project was funk/hip-hop collective **Yerba Buena's** *President Alien*, produced by **Andres Levin**. Latham says, "That record was all Pro Tools. It would have been physically impossible to do without Pro Tools—there's some really cool editing Andres does that you cannot do with tape.

"So I think there are great applications for it. I just think it's odd that it became a medium, as opposed to a tool."

Editing tool or recording medium, Digidesign's Pro Tools and the many other digital audio workstation-based (DAW) platforms have dramatically transformed the recording business.

As the low-cost modular digital multitrack revolutionized the recording business a decade ago, virtually wiping out mid-level studios, the DAW has had an even more profound impact.

In the hands of an experienced operator, today's DAW-based personal or "project" studio can offer remarkably high-quality services, putting great pressure on commercial facilities. The major record labels' continuing woes compound studios' current difficulties.

Usually ignored in the debate over piracy and whether or how artists and labels should be compensated for their work is the commercial recording studio.

The belief that "artists should make their money from touring," voiced by many a downloading and CD-burning college student, demonstrates a shocking ignorance that omits a chain of services, beginning at the recording studio.

"You try to explain it to people, but they can't see that," Latham observes. "All they see is that they're screwing the record companies, like corporate America.

"No, they're not screwing corporate America, they're screwing everybody who *works* on these records. They're screwing everybody, even manufacturers, the people who build audio gear. The entire chain gets affected by it. But you can't put the toothpaste back in the tube [once] it's out."

The still-contracting record industry prolongs the pressure and uncertainty commercial studios face, particularly in New York, home to many of Latham's favorite facilities, among them Magic Shop, Sear Sound, and Electric Lady.

"I've definitely slowed down," Latham says. "There's less work, less to go around. Budgets are a lot less than they used to be."

The solution? Latham says a return to the passion exemplified by the early days of the recording business would help.

"I think it's just going to be a correction, like the stock market goes through corrections. I think the industry's going to become more artist-driven, more music-driven.

"It would be great if instead of focusing on who's got the most unique facial hair and the wackiest tattoos, labels focused on better songwriters, better artists," he says. "I think people are fed up with it.

"I just love working with people who want to be in studios, who really want to go in and make records," Latham adds. "Maybe I'm out of my mind, but I would love to hear records like that."

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Virgin Campaigns To Save The Singles Format

New Initiative Involves Dedicating More Rack Space To Configuration And Promoting It In-Store

BY MATTHEW S. ROBINSON

Virgin Entertainment Group (VEG) is trying to generate industry and consumer support for the revival of the CD single with a new publicity campaign.

The company is launching a new initiative called Save the Single. Virgin Megastores locations will devote more rack space to singles and actively promote product in-store.

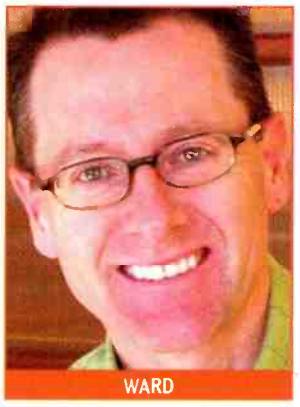
During the past decade, singles production and distribution have been dramatically reduced because of label concerns regarding the format's viability and the cannibalization of full-length albums.

Virgin executives—echoing a popular sentiment in the music retail business—counter that because consumers no longer have access to less expensive options, the scarcity of singles has contributed to the industry's declining prerecorded music sales.

Glen Ward, CEO of VEG North America, says that singles only cannibalize an album "if there is only one good song on it. And even if that is the case, it's better to eat your own than to allow others to eat them."

VEG announced its support for the cause at the National Assn. of Recording Merchandisers conference in Orlando, Fla., in March. It is now actively lobbying labels to commit to releasing more commercial singles.

To stimulate consumer interest, the company is putting more than 70 singles on sale at the price of two for $10.


WARD

Virgin has also set up a dedicated e-mail address (editorial@virginmega.com) so consumers can voice their support for the single and let the industry know which songs they would like to have released as singles next.

"We still think that singles are the best tools out there not only to introduce people to buying music but also to trying out new music," Ward says. "Hopefully, those consumers who can only afford singles today will come back to buy full albums and other paraphernalia when they can."

Ward says VEG has 15 labels committed to releasing more singles. "We hope that, in the next few months, the results will be clear enough that we will be able to go to the labels who have not jumped on yet and show them that they should."

Top sellers under the Save the Single initiative range from new hits, such as Madonna's "American Life," to patriotic music—including renditions of "God Bless the U.S.A.," as performed by the American Idol Finalists—to classics like Queen's "We Will Rock You."

"The single format holds an appeal for a wide breadth of music consumers," says Dave Alder, senior VP of product and marketing for VEG North America. "Because of its low price point, the single gives customers an affordable way to start buying music. It is also very attractive to the collector due to the inclusion of alternative tracks and mixes."

VEG says it got behind the single because customers had been asking for more, both by buying songs that were available in the format and by purchasing import albums for those that were not.

"In retail, the secret is to give the customer what they want," Ward observes. "We have a reputation for stocking singles, but our customers wanted more."

Although he admits that the single has not always been marketed appropriately, Ward promises that the days of loss leaders and giveaways are over—at least in his company.

"The label community is concerned about singles hurting their bottom line," he explains, "but we have pledged to make sure that we do not participate in such practices so that we can do as well as [possible] with the format."

But despite his enthusiasm for the format and the new campaign, Ward realizes that there is still much to be done.

"Making singles a success in the U.S. is going to take a concerted effort from both labels and retailers," Ward says. "First, the labels have to make a commitment to consistently release a significant volume of quality titles. Then, the retailers need to get behind this in terms of merchandising and promotion of both new releases and catalog."

Trans World's Interactive Kiosks Boost Its Sales

BY STEVE TRAIMAN

Trans World Entertainment Corp. is hoping that a $40 million investment in a new, interactive, Internet-connected kiosk system will help drive sales higher for the retail chain within the next two years.

The company placed the system in 550 stores during the 2002 holiday selling season. It is installing kiosks throughout the rest of the chain—approximately another 350 stores—during the course of this year.

Early response to the kiosks has been promising. Trans World executives say that the stores with kiosks are seeing an average sales increase of 2%.

FOX

"The conversion rate [from browsers to buyers] had been about 20% in the average mall location prior to the [kiosk] install, and we saw a typical 'lift' of 2% since each introduction," merchandising and marketing executive VP Fred Fox says.

"Each [percentage] point translates into $40 [million] to $50 million more sales on an annual basis, assuming a full rollout prior to this year's holiday quarter."

Most free-standing stores are considered "destination" locations for a specific purchase, while mall outlets—which get about 275 million visits a year—are more impulse-driven, Fox notes.

The kiosks—known as Listening & Viewing Stations (LVS)—offer customers easy access to 30-second audio clips for CDs, complete movie trailers for DVD/videos, and demos for console and computer games. They are also linked to in-store inventory for an increasing number of titles.

Customers can access any title in the system or scan any bar code to access a title, then examine any track or menu segment.

At Your Fingertips. Darlene Bunch, right, is the manager of FYE's Tyrone Square Mall store in St. Petersburg, Fla. Here, Bunch shows a customer how to use the chain's new interactive kiosk system. (Photo: Steve Traiman)

The company is testing a feature that will enable special ordering online through the kiosks of more than 300,000 products.

After testing the kiosks at 25 stores in five key markets through the 2001 holiday shopping period, Trans World expanded the system to include more than half the chain—more than 12,000 kiosk units in all—during the most recent holiday season.

More than 44 million consumers used the stations from November through mid-March, according to marketing VP Mark Hogan.

Follow-up research showed that average shopping time more than doubled.

"The typical customer sampled 76% more product and purchased 39% more product on each visit," he says. "Two of every three customers indicated that the [kiosk] influenced their purchase decision."

Hogan and Trans World maintain that music purchasing decisions are made similar to those involving clothes: If you can try it on, you're more likely to buy it.

In addition to driving increased sales in-store, Trans World is attempting to monetize the kiosk screen—which is roughly 4.5 inches in size—by offering marketing opportunities to labels, studios, and game publishers.

Trans World runs an "attract loop" featuring new music, videos and movie trailers, and game screens when a kiosk is idle.

Among other in-store marketing and promotional opportunities is the ability to sample new audio and DVD/video releases in a secure format before street date.

During the 2002 holidays, Trans World ran artist-specific promotions of such titles as Paul McCartney's *Back in the U.S.* (MPL/Capitol), Mariah Carey's *Charmbracelet* (Monarch/Island), the *8 Mile* soundtrack (Shady/Interscope), Jay-Z's *Blueprint 2.1* (Roc-a-Fella/Def Jam), and the *XXX* soundtrack (Vin Diesel, Columbia Tri-Star).

Depending on its size, each store equipped with kiosks may offer 15,000 to 60,000 album titles, 600 DVD/video titles, and more than 1,000 videogames.

Content is streamed from a central server. Servers supporting the kiosks are updated nightly to integrate new releases, special promotions, and ads.

Kiosks are configured to their specific product location in a store, which can be easily changed if product is shifted. Titles are segmented by genre, top sellers, and new releases.

"We've seen more customers returning on a regular basis and a notable upturn in sales since we got our 21 LVS units last October," says Darlene Bunch, FYE manager at the busy Tyrone Square mall in St. Petersburg, Fla.

About two-thirds of the stations were in use during a recent store visit. Customers informally polled by *Billboard* had a typical opinion of the kiosk system: "It's a big difference, and that's the reason I come in here as opposed to going to other places."

That's real music to Fox and Hogan's ears, and they expect it to translate into a major advantage for the chain going forward.

"We see the [kiosk system] as a key part of our rebounding initiative for FYE and our other stores," Fox says.

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Liquid 8 Enjoys 'Baby' Boom

Lower Price Increases Sales Of Titles From Kids' Music Label

BY MOIRA McCORMICK

Liquid 8 Entertainment is making an upscale children's label more attractive to mass-merchant shoppers by lowering the prices of its releases and seeking alternative marketing opportunities.

The company recently purchased the catalog of Twin Cities kids' label Baby Music Boom from founder Barb Weidmann.

Prior to Liquid 8's purchase of the label, Baby Music Boom's list price per album was $14.98. The new price point is $9.98, and Baby Music Boom is being sold everywhere from Wal-Mart to the Snyders Drug Stores chain.

Michael Catain, president of Navarre Corp.-distributed Liquid 8, says the shift to a lower price point is in keeping with today's economy.

"To be in a mass merchant," he says, "the product has to carry a price tag [of] less than $10."

Catain points out that the term "upscale" is generally not synonymous with selling a lot of records, because the price points on albums tend to be higher and volume is generally lower on such releases.

Under the new scheme, Liquid 8 is receiving 200-300 orders per day from retail for Baby Music Boom titles, instead of the single-digit orders that were normal under the previous pricing plan.

CATAIN

Baby Music Boom began a decade ago in Minneapolis. It released a dozen titles, including children's albums by such indie rock figures as Peter Himmelman and the Roches. Its 13th release, the first under the Liquid 8 banner, is *El Elefante* by jazz artist Ben Sidran and his son Leo Sidran. The album streeted Jan. 14.

Baby Music Boom says that each of its titles has sold more than 25,000 copies and that the Roches' release is its biggest seller, moving more than 100,000 units.

Weidmann, who remains involved with Baby Music Boom as a consultant, says Liquid 8 has not changed anything about the recordings, including the packaging.

She says the real benefit of Liquid 8 owning Baby Music Boom is its ability to get the label's music into the large chains, like Wal-Mart.

Catain says he is aware of "perceived-value" theories that say lowering the price point on product diminishes its value in consumers' eyes.

But he notes that with a lower price, people still have to have the money to buy the item—especially when it is competing with other product, like DVDs and videogames.

"If you want to go into the mass market and do volume, you have to have that price point," he says.

He points out that because much of the catalog, except *El Elefante*, has been available for years, the company is focused on exposing Baby Music Boom to a whole new audience: mass merchants.

In addition to its pricing strategy, Catain says the company is pumping more marketing dollars into the label.

Beyond marshaling Liquid 8's own sales, marketing, and radio promotion force, the company also has independent promotion companies plugging Baby Music Boom titles on both coasts.

Catain says that Borders Books & Music and Barnes & Noble are among the major retailers carrying the line. Ben Sidran recently did a personal-appearance tour at Barnes & Noble stores in New York and the Midwest.

In terms of advertising, Liquid 8 is concentrating on print and online ads. It is avoiding more expensive TV and radio promotion.

The company is also pursuing alternative retail tie-ins. Next month, Liquid 8 embarks on its largest Baby Music Boom promotion yet with the Minneapolis-based Snyders Drug Stores chain, which operates 185 stores in the Midwest and eastern U.S.

The promotion is a coloring contest for kids. The grand-prize winner receives a DVD player, TV, and the Brainy Baby video collection. The winning contestant will also be pictured on the front cover of the next Baby Music Boom CD—the soundtrack to an already-existing concert video titled *A Family Concert Featuring the Roches and the Music Workshop for Kids*.

Liquid 8 director of marketing Trina Taylor says the album will be released in fourth-quarter 2003.

The contest runs from June 1 through June 30. The winner will be announced Aug. 4.

Participating stores include 119 Snyders and Drug Emporium retail outlets, according to Catain. As part of the promotion, 50 cents from each sale of Baby Music Boom product will be donated to the Juvenile Diabetes Fund.

Catain says another Baby Music Boom promotion with the Hy-Vee grocery chain of 150-plus stores is also in the works.

TRAFFIC TICKER
Top Music Sites

Traffic In March

TOTAL VISITORS (in 000s)	
1. AOL Music Channel	10,834
2. LAUNCH	9,044
3. MusicMatch Jukebox	8,637
4. VUNet USA Sites	5,613
5. MTV Networks Sites	4,952
6. Sony Music Sites	4,630
7. Warner Music Group Sites	3,088
8. BMG Music Service	3,041
9. lyrics.com	2,517
10. azlyrics.com	1,927
11. Artist Direct Sites	1,499
12. RealJukebox	1,251
13. Netscape Music	1,200
14. billboard.com	963
15. BMG Entertainment Sites	700

AVERAGE MINUTES PER VISITOR PER MONTH	
1. MusicMatch Jukebox	59:23
2. Spinner	58:50
3. LAUNCH	26:39
4. RealJukebox	23:40
5. AOL Music Channel	17:04
6. BMG Music Service	14:24
7. musiccdsettlement.com	12:00
8. MTV Networks Sites	11:27
9. allmusic.com	10:16
10. billboard.com	7:07
11. towerrecords.com	7:02
12. VUNet USA Sites	6:59
13. Sony Music Sites	6:46
14. azlyrics.com	5:02
15. Warner Music Group Sites	4:11

Nielsen//NetRatings

Source: Nielsen//NetRatings, March 2003. Sites edited by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Rock Tops RIAA Poll

BY TODD MARTENS

LOS ANGELES—Rock remained the most popular genre in the U.S. in 2002 while the pop genre's popularity slid among music buyers last year, according to the Recording Industry Assn. of America's annual Consumer Profile survey.

Among music consumers polled, 24.7% preferred rock. In 2001, roughly the same percentage of buyers said they preferred the genre.

Pop's appeal declined against hip-hop, R&B, and country. Rap/hip-hop overcame pop to become the No. 2 most popular genre, growing to 13.8% from 11.4%. R&B/urban also grew slightly, to 11.2% from 10.6%; it was followed by country, up to 10.7% from 10.5%. Pop fell to 9% from 12.1%.

Consumers aged 45 and older purchased the most music among those polled, accounting for more than 25% of the market. Buyers aged 15-19 were second, with 13.3% of the market.

CDs remained the most popular format, accounting for more than 90% of music purchases among those surveyed.

Peter D. Hart Research Associates compiled the profile from a monthly national telephone survey of more than 3,000 music consumers.

Declarations Of Independents™

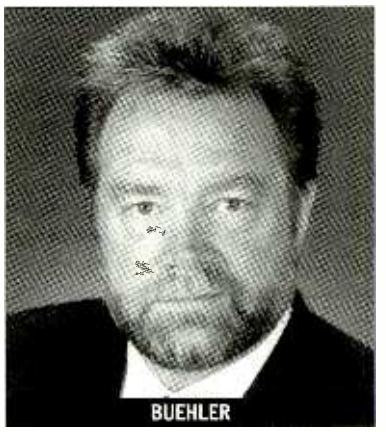
by Chris Morris

ALL ANIME, ALL THE TIME: Anyone with a teenage kid at home knows that *anime*—that highly stylized, fantastically plotted genre of Japanese animation—remains a hot commercial commodity.

So it should come as no surprise that Pioneer Entertainment (USA), the American home entertainment arm of Japanese electronics giant Pioneer Corp., is attempting to kick-start its music side by focusing on the hitherto unexploited soundtracks for anime features.

Some will recall that during the '90s, Pioneer attempted to make a mark in the pop market with signings like **CeCe Winans**. But the gambit didn't pay off, and the company has been quiet on music for the past couple of years.

It has been far from silent in the anime business, however, and little wonder. Pioneer's home country is the source of the lively, garish cartoons, and the company's U.S. operation has to date issued some 500 anime titles on VHS and DVD—some licensed from Bandai and other parties, others co-produced by Pioneer itself.


BUEHLER

According to Pioneer's Los Angeles-based senior VP of sales **Rick Buehler**, the overall universe of anime videos accounts for $500 million in domestic sales annually.

That—and quite probably the huge sales that Koch Entertainment has enjoyed with its series of Pokémon albums—got Pioneer thinking.

"We've dabbled in all sorts of audio business, and [releasing anime soundtracks] seems to be the end stroke," Buehler says.

While a huge number of 18- to 35-year-old males are already hooked on anime, Buehler says the genre is still in a growth mode: "It's not only going to the 'fan boy' but also to the 'new boy,' the person who's just discovering what anime is."

He also notes that despite the popularity of anime on home video, only 15-20 anime soundtracks have been issued to date. Buehler says, "No one has taken this business seriously so far."

Pioneer has to date released half a dozen anime soundtracks. These include *Tenchi the Movie*, featuring a score written and performed by ex-**Tangerine Dream** keyboardist **Christopher Franke**. Franke's previous soundtrack work includes *Sorcerer*, *Thief*, *Risky Business*, and the score for the *Babylon 5* TV series (copiously released on CD by GRP Crescendo).

Pioneer is planning the formal launch of its line in July with six titles, including *Sweets* (featuring Japanese pop princess **Yoko Ishida**). Three more albums will follow in August, as well as three in September. Buehler anticipates the arrival of at least 30 anime volumes this year, some of which will be released on the same day as their complementary video titles.

Buehler says that Pioneer, which is self-distributed (following the conclusion last year of a U.S. deal with Koch) has had a good response about its anime audio line from traditional retail. Suncoast Video plans a combo display, and amazon.com, Virgin, and Best Buy have expressed interest.

But nontraditional outlets are a natural for the genre and have been equally receptive, he adds. "There's been some great response with bookstore chains," Buehler says. "[And] it stretches into the anime boutiques . . . As a company, we're searching beyond the norm."

QUICK HITS: New York-based African music label IndigeDisc has signed a distribution agreement with Tarzana, Calif.-based Sin-Drome. Releases from Sin-Drome are handled exclusively by Ryko Distribution. The first title released under the deal is *Synchro Series* by Nigerian juju music master **King Sunny Ade**, whose manager, **Andy Frankel**, founded IndigeDisc. Eight titles are planned for this year . . . On May 20, veteran singer/songwriter **Dan Fogelberg** issued a new album, *Full Circle*, on his own label, Morning Sky Productions. Fogelberg's set is being distributed by **Jimmy Buffett's** Mailboat Records, which recently undertook similar deals with custom labels from **Maria McKee** and **Boz Scaggs** (Declarations of Independents, *Billboard*, March 22). Scaggs' album of standards, *But Beautiful*, entered The Billboard 200 at No. 167 last issue and hit the Top Independent Albums chart at No. 10.

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Retail Track™

by Ed Christman

CHANGING WAYS: Lower prices and new ideas continue to make their way into the marketplace. When Universal Music & Video Distribution (UMVD) announced its 7 Series, it also launched a tiered front-line rebate for retailers. The program is apparently designed to accelerate sales on new releases, but it can also be applied in case an album is over-shipped.

The program kicks off with the **50 Cent** DVD/CD *The New Breed*, which is a DVD with four bonus music tracks. It initially shipped 1.2 million units, and now it is up to 1.5 million.

On May 1, UMVD announced a tiered rebate for the Shady/Aftermath/Interscope title. For every unit sold where the price is between $12 and $16.99, there is a $1 rebate for merchants. There is a $2 rebate for units sold in the price range of $10-$11.99 and $3 off if the price is less than $9.99.

In its five weeks of availability, *The New Breed* has sold 436,000 units, according to Nielsen SoundScan; 67,000 of them were sold during the rebate period, which runs May 5 through June 1. Retailers suggest that the title might have generated more traffic if it had more than three songs from the artist. That issue was addressed by having the replenished shipments contain an additional song, bringing the total number of tracks to four.

Some merchants are unhappy with the rebate for the under $9.99 sale pricing. With a boxlot cost of $12.65, the rebate would bring a merchant's cost down to $9.65, leaving very little room for profit.

NEW POSITIONS: With the restructuring at Sony Music Distribution (SMD), the company has embraced the hybrid position employed by the other major distributors—the one of combining field marketing responsibilities with selling, in a new position called "retail coordinators."

SMD still has pure marketing positions, similar to what the field marketing representatives do, but now they are called "retail specialists." Those staffers deal with the national chain stores in their region, regardless of where buying is done.

"They understand what is supposed to be happening at the stores and try to correct any problems before they leave the stores," explains **Bill Frohlich**, executive VP at SMD.

In another move, SMD has created the new post of director of major account marketing. It has named **Sherif Shafi**, formerly marketing manager for the Southwest branch, to that position. Shafi will focus on SMD's top five accounts: Handleman, Anderson, Target, Trans World, and Best Buy.

"He will drill down with [those] accounts and try to create opportunities that weren't there before," says **Tom Donnarumma**, executive VP of the Sony Label Group.

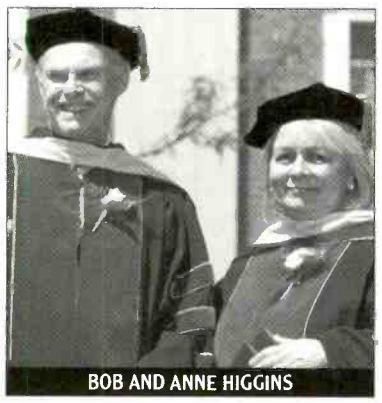
Frohlich says Shafi will be involved in long-term planning, trying to "align our creative elements at our labels with the marketing departments" at those accounts to find incremental opportunities and produce bigger and better promotions.

NEW DIRECTIONS: The Isis Listening Stations/Almighty Lighted Display team is adding to its offerings by building a computerized database of music retailers. **Joel Oberstein**, president of the Los Angeles-based company, claimed in an e-mail he sent to me that it will be the "most detailed [one] ever assembled."

Called the Almighty Institute of Music Retail, the database will be searchable by genre, point-of-purchase preference, radio station impact, tour markets, and advertising programs, among other criteria. The company is still gathering data but hopes to have a finished product to show the industry by summer.

I would be remiss if I didn't point out that *Billboard* publishes its own Record Retailing Directory, which is also available online.

CONGRATS: Bob Higgins, the chairman/CEO of Trans World Entertainment in Albany, N.Y., and his wife, **Anne**, received honorary doctorate



BOB AND ANNE HIGGINS

of music degrees from Siena College in Loudonville, N.Y. The two are benefactors of Siena College, funding a Higgins Scholarship, which is awarded to liberal arts majors.

MAKING TRACKS: Gary Newman, executive VP of BMG Special Products/BMG Heritage, will leave the company to pursue other opportunities. He can be reached at garyenewman@yahoo.com.

Sites + Sounds

SONY MAKES MUSICMATCH: MusicMatch has inked a licensing deal to use material from Sony Music Entertainment on its Artist On-Demand premium radio feature. Artist On-Demand now contains content from all five major labels, as well as from Rounder, TVT, V2, and J Records.

With the service, users can create personalized streaming radio channels centered on one or more artists. Users can skip tracks, and there is no limit to the number of channels they can create. Artist On-Demand is packaged with a premium version of MusicMatch's subscription radio service, Radio MX Platinum.

So far, MusicMatch has focused on subscription radio. However, it says it plans to launch a download service later this year.

BRIAN GARRITY

CENTERSPAN TO SHUT DOWN: Facing a lack of funds, CenterSpan Communications is ceasing operations and liquidating its assets, the company disclosed in its 10-Q quarterly report for the period ended March 31.

CenterSpan, which owns and operates the Scour network, had warned in April that it might shut down.

CenterSpan's revenue for the quarter was $7,000, and the company had a working-capital deficit of $200,000. Chairman/CEO **Frank Hausmann**, who is also acting CFO, is one of only three employees still at the Hillsboro, Ore.-based company. He did not return a call for comment.

CenterSpan owes Sony Music Entertainment a content fee of $1.25 million, plus another $250,000 due June 1, for material it was to have included on a legitimate peer-to-peer network it was developing. Sony declined to comment.

CenterSpan stock closed May 19 at 36 cents. As of May 14, the company was appealing Nasdaq's move to delist the stock because its total net tangible assets had fallen below $4 million.

MATTHEW BENZ

RAP TOPS WITH DOWNLOADERS: Rap music is the top genre purchased from retail and e-commerce Web sites by music downloaders, according to a Nielsen//NetRatings study.

The survey—based on 36,000 Internet users aged 18 and older—concludes that those who download music are 111% more likely to purchase rap titles than Web users who do not download.

After rap, the top genres downloaders prefer are dance/club, alternative rock, R&B/soul, rock, and pop/top 40.

The study says 31 million Internet users, or 22% of the active Internet population, had downloaded music in the prior 30 days. Of those, 71% had purchased music from either e-commerce sites or traditional retail in the prior three months.

The study also breaks out download use by U.S. city.

According to the report, 23% of Internet users in Los Angeles had downloaded music in the prior 30 days, followed by 14% in New York, 9% in Dallas, and 6% in Boston and Houston.

"The de facto [online sales] standard may be a few years away, but understanding the genres of music that sell well online and offline will be crucial to generating revenue along the way," says **Greg Bloom**, senior Internet analyst with Nielsen//NetRatings.

ERIK GRUENWEDEL

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Rhino Offers Interactive Movie

BY JILL KIPNIS

LOS ANGELES—Choose-your-own-adventure books have proved popular through the years because they let the reader call the shots.

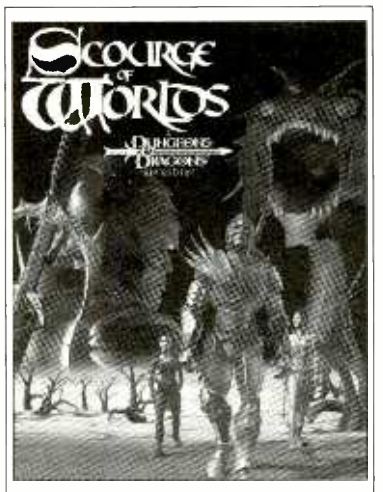
In a move that challenges traditional movie viewing on home video, Rhino Home Video is applying this concept to DVDs for the first time with *Scourge of Worlds: A Dungeons and Dragons Adventure* (June 10, $24.95).

"I think it's a pretty exciting idea," says Steve Mullen, spokesman for the Richmond, Va.-based Circuit City chain. "Every time you watch it, the story is different. If this title does well, I think other studios will put out projects like this."

The excitement factor is what prompted Toronto-based firm DKP Effects to create *Scourge of Worlds'* choose-your-own-path technology. DKP, a specialist in 3D animation and visual effects, came up with the idea in a fall 2001 brainstorming session.

"DVD has had the fastest adoption curve of any technology in history," says John Morch, DKP senior VP of business and marketing. "All of the extra features are kind of boring though, so we were asking, 'What else could we do?' An interactive movie seemed like an elegant idea."

DKP approached Wizards of the Coast, a subsidiary of Hasbro and the owners of the Dungeons & Dragons (D&D) franchise, with its interactive DVD idea, which it calls DVD^n (DVD to the nth degree). The company thought that the role-playing D&D crowd, of around 3 million players, would be a perfect group to target with this technology.



Choose the Way. In *Scourge of Worlds*, viewers decide how, from left, Lidda the halfling, Redgar the human, and Mialee the elf proceed on their quest.

Rhino Home Video also agreed that the DVD^n concept and the audience potential for the title was a winning combination. It signed on as the title's distributor by the end of 2001.

"Everyone got it right away," Morch says. "The D&D market is used to this kind of interaction. This is also an opportunity to expand the D&D audience and a way for the core audience to explain what D&D is all about."

Scourge of Worlds, a feature-length animated title, follows three characters in their quest to find an ancient weapon called the Scourge of the Worlds before its forces are unleashed.

More than 20 times during the course of the film, viewers are prompted with two story line choices. By clicking their decision with their DVD player remote control, the story advances in that direction.

There are more than 900 story combinations. The film also has four different endings.

Mary Lou Bono, VP of marketing for Rhino Home Video/Warner Strategic Marketing, says the title will appeal to fans of other cult-based properties, such as *Transformers* and *Star Trek*, which attract involved, participating fans similar to D&D players.

Scourge of World's reach will be extended through Rhino's marketing plan. In addition to nationwide promotions with such retailers as Suncoast, a sample DVD will be in upcoming issues of *Dragons* and *Wizards* magazines. The company also plans to work role-playing and comic book conventions and set up a *Scourge of Worlds* Web site.

A collector's edition of the title is planned for a Sept. 23 release. It will contain two additional endings, 15 minutes of extra footage, a "making-of" featurette, and a miniature of one of the film's characters.

Though Bono would not comment on Rhino's future DVD^n plans, DKP says that an interactive *Scourge of Worlds* sequel is being planned.

Games Tie In With DVD Releases

BY STEVE TRAIMAN

LOS ANGELES—"Pick up the DVD and the game" is a tag line that more game publishers will be using in the coming months.

While the game industry has long timed its movie-themed releases with the debut of theatrical projects, more attention is being paid to DVD tie-ins because of the format's skyrocketing success.

The trend was much in evidence at the May 14-16 Electronic Entertainment Expo at the Los Angeles Convention Center, which drew a crowd of 62,000. A number of upcoming console games for Sony's PlayStation 2 (PS2), Microsoft's Xbox, Nintendo's GameCube (GC) and portable Game Boy Advance (GBA), and PCs will utilize a DVD tie-in strategy.

Game publisher Atari (formerly Infogrames), for example, is involved with DreamWorks and Intel in an interactive PC game based on the animated *Sinbad: Legend of the Seven Seas*, which debuts in theaters July 2. The game will be in stores in October, just before the expected DVD release.

The release's timing will "allow both the game and home video to maximize media exposure and cross-promotional and marketing opportunities," Atari marketing VP Steve Allison says.

Atari is also involved in Warner/Intermedia's *Terminator 3: Rise of the Machines*. The game will be released on PS2, Xbox, GC, GBA, and PC for-

ALLISON

mats this fall in conjunction with the film's DVD release. Allison says Arnold Schwarzenegger will lend his likeness and voice to the game, which will also include content from the film.

Exact dates for the DVD and game releases have not been determined. The film arrives in theaters July 2.

Game publishers are also forging relationships with home video companies even if their titles do not coincide with DVD releases.

TDK Medicative, for example, is already talking with Buena Vista Home Entertainment about the game releases of *The Haunted Mansion* and *Pirates of the Caribbean: The Curse of the Black Pearl*. Though TDK is releasing *Mansion* and *Pirates* games in conjunction with the films' theatrical debuts—which are Nov. 26 and July 9, respectively—it will work closely with Buena Vista on cross-marketing opportunities for the follow-up DVD releases, according to TDK brand manager Stephanie Ackerman.

Bethesda Softworks, which will release the *Pirates* game for PS2, Xbox, and PCs, also has similar plans, according to the company's marketing director, Peter Hines.

This year, game/DVD tie-ins are also expected for Universal's *The Hulk* (in theaters June 20) and *2 Fast 2 Furious* (June 6), as well as for Universal/DreamWorks/Imagine's *Dr. Seuss' The Cat in the Hat* (Nov. 21).

Picture This™

by Jill Kipnis

CONSUMER DECISION: Cross-company relationships and consumer feedback will be increasingly important in the coming years, says Warner Home Video (WHV) senior VP of classic catalog **George Feltenstein.** To take advantage of that, the WHV/AOL/Turner Classic Movies (TCM) campaign, DVD Decision 2003, will be the first of many multi-tiered promotional efforts from the AOL Time Warner family.

"It's a daunting prospect to think that all of the different parts of the company could work together," Feltenstein says. "It's about working together to make the company as successful as it can be."

The DVD Decision promotion lets consumers choose which WHV classic films will be released next on DVD. The full title list includes 20 films from 1936 to 1975, such as *The Night of the Iguana* and *The Postman Always Rings Twice*. It can be found at turnerclassicmovies.com or in AOL's movies area.

"No other company has gone out to the public and said, 'We want you to lend your voice to decide what we are going to put out on DVD this year,' " Feltenstein says. "We can't be in an ivory tower."

Each of the candidate films will air June 23-27 on TCM. Viewers can vote for their top choices on AOL from June 2 to July 1.

The five titles with the most votes will be released in January 2004 for $19.98 each. Winners will be announced this July.

A similar classic-film campaign will also run next year, and other synergistic opportunities are being discussed.

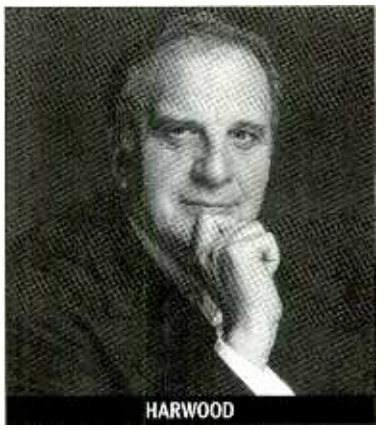
In other WHV news, the company has signed a three-year distribution deal with the National Hockey League. The deal kicks off this summer with the annual Stanley Cup highlights title.

ON THE VIDEO BEAT: Koch Vision has signed a long-term agreement with Ragdoll Entertainment to distribute home videos of the hit children's series *BRUM*. The first releases are expected in September . . . Stephen J. Cannell Productions has signed a distribution agreement with StudioWorks Entertainment to release the TV series *Wiseguy* on DVD. The first set will be available Aug. 26, and subsequent seasons will be released every three months. These will be the first DVD releases from the Cannell archive, which also includes *21 Jump Street*, *Hunter*, and *The A-Team* . . . At the opening ceremony of the July 29-31 Video Software Dealers Assn. convention in Las Vegas, **Peter Fonda** will receive the inaugural Maverick Award.

MOVING MUSIC: When a film is powerful, it stays with you for days. *The Pianist*, which respectively garnered best actor and best director Academy Awards for **Adrien Brody** and **Roman Polanski**, is one such film. It is coming to DVD ($26.98) May 27.

Though the real-life story of classical composer/pianist **Wladyslaw Szpilman's** fight for survival in Warsaw during World War II is horrifying at times in its depiction of Nazi brutality, it is also rife with moments of hope, when music is the center of attention. The first time that Szpilman plays for German captain **Wilm Hosenfeld** (played by **Thomas Kretschmann**), for example, demonstrates how music's power can bring people together in truly unlikely circumstances.

Screenwriter **Ronald Harwood**, who also won an Oscar for his work on the film, says that "music works so well because it is totally universal. It doesn't need subtitles. You can't express some things in words."



HARWOOD

In the pop music world, however, the strength of a lyric can drive a song. Such is the case in another noteworthy title, Tony Award-winning **Barbara Cook's** home video *Mostly Sondheim*. This fun romp through **Stephen Sondheim** classics and other evergreens should appeal to show-tune lovers. It is available May 20 on VHS ($19.98) and DVD ($29.98).

Culled from the show's stint on Broadway, the video includes Cook renditions of "Send in the Clowns" and "You Can't Get a Man With a Gun," among others. The DVD also contains an interview and footage from one of Cook's master classes at the Kennedy Center.

"This is my first DVD," Cook says. "It will be a nice thing for people who might have missed the show or want to see it again. The master-class feature will also give viewers insight into my approach for delivering a song."

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Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS ON	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 — 1 Week At Number 1			
1	NEW		**CATCH ME IF YOU CAN (WIDESCREEN)** DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio, Tom Hanks	PG-13	29.95
2	NEW		**CATCH ME IF YOU CAN (PAN & SCAN)** DREAMWORKS HOME ENTERTAINMENT 90332	Leonardo DiCaprio, Tom Hanks	PG-13	29.95
3	1	2	**TREASURE PLANET** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG	29.95
4	2	2	**TWO WEEKS NOTICE (PAN & SCAN)** WARNER HOME VIDEO 23301	Sandra Bullock, Hugh Grant	PG-13	27.98
5	7	125	**THE MATRIX** WARNER HOME VIDEO 17737	Keanu Reeves, Laurence Fishburne	R	24.98
6	3	3	**TWO WEEKS NOTICE (WIDESCREEN)** WARNER HOME VIDEO 23418	Sandra Bullock, Hugh Grant	PG-13	27.95
7	4	5	**HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN)** WARNER HOME VIDEO 23592	Daniel Radcliffe, Emma Watson	PG	29.95
8	5	5	**HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN)** WARNER HOME VIDEO 24457	Daniel Radcliffe, Emma Watson	PG	29.95
9	27	13	**MY BIG FAT GREEK WEDDING** HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos, John Corbett	PG	27.95
10	12	8	**X-MEN 1.S** FOXVIDEO 2006293	Patrick Stewart, Ian McKellen	PG-13	26.95
11	14	7	**MAID IN MANHATTAN (WIDESCREEN)** COLUMBIA TRISTAR HOME ENTERTAINMENT 6009748	Jennifer Lopez, Ralph Fiennes	PG-13	27.95
12	8	4	**THE TRANSPORTER** FOXVIDEO 2007439	Jason Statham	PG-13	27.98
13	6	3	**DARKNESS FALLS (SPECIAL EDITION)** COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield, Joshua Anderson	PG-13	26.95
14	NEW		**THE EMPEROR'S CLUB (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO 22740	Kevin Kline	PG-13	26.95
15	11	4	**MIYAZAKI'S SPIRITED AWAY** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29781	Animated	PG	29.99
16	9	4	**DRUMLINE (PAN & SCAN)** FOXVIDEO 2007634	Nick Cannon, Zoe Saldana	PG-13	27.98
17	13	4	**DRUMLINE (WIDESCREEN)** FOXVIDEO	Nick Cannon, Zoe Saldana	PG-13	27.98
18	NEW		**THE INCREDIBLE HULK COLLECTION** ANCHOR BAY ENTERTAINMENT 12432	Bill Bixby, Lou Ferrigno	NR	29.95
19	10	2	**BIGGIE & TUPAC** VENTURA DISTRIBUTION 1108	The Notorious B.I.G., Tupac	NR	19.95
20	15	4	**FAMILY GUY VOLUME ONE** FOXVIDEO 2006951	Animated	NR	49.98
21	18	7	**JACKASS: THE MOVIE (WIDESCREEN)** PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville, Steve-O	R	29.95
22	RE-ENTRY		**ANALYZE THIS** WARNER HOME VIDEO 16988	Robert De Niro, Billy Crystal	R	24.98
23	NEW		**SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2148	Scooby-Doo	NR	19.95
24	NEW		**EXTREME OPS** PARAMOUNT HOME ENTERTAINMENT 340954	Devon Sawa, Bridgette Wilson-Sampras	PG-13	29.95
25	RE-ENTRY		**SWEET HOME ALABAMA** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon, Josh Lucas	PG-13	29.95
26	17	2	**X-MEN: THE LEGEND OF WOLVERINE** BUENA VISTA HOME ENTERTAINMENT 28603	Animated	NR	19.95
27	21	7	**JACKASS: THE MOVIE (PAN & SCAN)** PARAMOUNT HOME ENTERTAINMENT 56614	Johnny Knoxville, Steve-O	R	29.95
28	RE-ENTRY		**DIRTY DANCING** ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze, Jennifer Grey	PG-13	14.98
29	20	7	**FRIDAY AFTER NEXT** NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube, Mike Epps	R	27.95
30	19	3	**STANDING IN THE SHADOWS OF MOTOWN** ARTISAN HOME ENTERTAINMENT 13780	Gerald Levert	PG	22.95
31	26	8	**8 MILE (WIDESCREEN UNCENSORED)** UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R	26.95
32	NEW		**THE EMPEROR'S CLUB (PAN & SCAN)** UNIVERSAL STUDIOS HOME VIDEO 23052	Kevin Kline	PG-13	26.95
33	RE-ENTRY		**MEET THE PARENTS** UNIVERSAL STUDIOS HOME VIDEO 21133	Ben Stiller, Robert De Niro	PG-13	26.98
34	RE-ENTRY		**THE WEDDING PLANNER** COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez, Matthew McConaughey	PG-13	24.95
35	RE-ENTRY		**PRETTY WOMAN-10TH ANNIVERSARY EDITION** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 19408	Richard Gere, Julia Roberts	R	19.95
36	RE-ENTRY		**GOOD WILL HUNTING: COLLECTOR'S EDITION** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 10005	Matt Damon, Ben Affleck	R	39.99
37	25	7	**GHOST SHIP (WIDESCREEN)** WARNER HOME VIDEO 23410	Julianna Margulies, Gabriel Byrne	R	27.95
38	28	6	**RED DRAGON (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins, Edward Norton	R	26.95
39	34	25	**HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)** WARNER HOME VIDEO 22467	Daniel Radcliffe, Emma Watson	PG	26.99
40	RE-ENTRY		**FRIENDS: COMPLETE THIRD SEASON** WARNER HOME VIDEO 22739	Jennifer Aniston, Matthew Perry	NR	44.95

MAY 31 2003

Billboard® TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 — 2 Weeks At Number 1				
1	1	2	**TREASURE PLANET** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.95
2	2	2	**TWO WEEKS NOTICE** WARNER HOME VIDEO 23301	Sandra Bullock, Hugh Grant	2002	PG-13	22.99
3	3	5	**HARRY POTTER AND THE CHAMBER OF SECRETS** WARNER HOME VIDEO 23591	Daniel Radcliffe, Emma Watson	2002	PG	24.99
4	NEW		**SCOOBY-DOO MEETS THE HARLEM GLOBE TROTTERS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scooby-Doo	2003	NR	14.95
5	9	14	**MY BIG FAT GREEK WEDDING** HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos, John Corbett	2002	PG	22.95
6	4	4	**DRUMLINE** FOXVIDEO 2007615	Nick Cannon, Zoe Saldana	2002	PG-13	19.98
7	6	2	**X-MEN: THE LEGEND OF WOLVERINE** BUENA VISTA HOME ENTERTAINMENT 28594	Animated	2003	NR	14.95
8	5	6	**THE WILD THORNBERRYS MOVIE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
9	NEW		**THE WIGGLES: WIGGLES BAY** HIT ENTERTAINMENT 2502	The Wiggles	2003	NR	14.95
10	17	14	**SWEET HOME ALABAMA** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon, Josh Lucas	2002	PG-13	22.95
11	11	20	**X-MEN** FOXVIDEO 2000741	Patrick Stewart, Ian McKellen	2000	PG-13	22.98
12	8	9	**INSPECTOR GADGET 2** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
13	7	4	**MIYAZAKI'S SPIRITED AWAY** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29782	Animated	2002	PG	19.99
14	12	12	**SPY KIDS 2: THE ISLAND OF LOST DREAMS** DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas, Alan Cumming	2002	PG	22.95
15	15	5	**PILATES FOR DUMMIES** ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
16	10	8	**CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE** PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
17	20	5	**THE METHOD PILATES: TARGET SPECIFICS** CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
18	18	23	**LILO & STITCH** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
19	13	10	**JONAH-A VEGGIETALES MOVIE** ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
20	21	9	**MEET STRAWBERRY SHORTCAKE** DIC ENTERTAINMENT/FOXVIDEO 2006934	Strawberry Shortcake	2003	NR	12.98
21	RE-ENTRY		**LESLIE SANSONE: HIGH CALORIE BURN** GOODTIMES HOME VIDEO 430210	Leslie Sansone	2002	NR	9.95
22	14	8	**BABY NEPTUNE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	Baby Einstein	2003	NR	14.95
23	RE-ENTRY		**LESLIE SANSONE: SUPER FAT BURNING** GOODTIMES HOME VIDEO 530210	Leslie Sansone	2002	NR	9.95
24	NEW		**METHOD-ALL IN ONE** CURRENT WELLNESS 906	Various Artists	2001	NR	12.98
25	RE-ENTRY		**SPRING FOR STRAWBERRY SHORTCAKE** DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98

●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 31 2003

Billboard 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. MEDIABASE

THIS WEEK	LAST WEEK	WKS ON	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 — 1 Week At Number 1		
1	NEW		**CATCH ME IF YOU CAN** DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio, Tom Hanks	PG-13
2	1	[illegible]	**TWO WEEKS NOTICE** WARNER HOME VIDEO 23418	Sandra Bullock, Hugh Grant	PG-13
3	2	[illegible]	**DARKNESS FALLS** COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield, Joshua Anderson	PG-13
4	4	[illegible]	**MAID IN MANHATTAN** COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez, Ralph Fiennes	PG-13
5	3	[illegible]	**DRUMLINE** FOXVIDEO 2007625	Nick Cannon, Zoe Saldana	PG-13
6	5	[illegible]	**TREASURE PLANET** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG
7	7	[illegible]	**GHOST SHIP** WARNER HOME VIDEO 23410	Julianna Margulies, Gabriel Byrne	R
8	6	[illegible]	**THE TRANSPORTER** FOXVIDEO 2007439	Jason Statham	PG-13
9	NEW		**THE EMPEROR'S CLUB** UNIVERSAL STUDIOS HOME VIDEO 22740	Kevin Kline	PG-13
10	8	[illegible]	**HARRY POTTER AND THE CHAMBER OF SECRETS** WARNER HOME VIDEO 23592	Daniel Radcliffe, Emma Watson	PG

MAY 31 2003

Billboard TOP VHS RENTALS™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores. MEDIABASE

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 — 1 Week At Number 1		
1	NEW		**CATCH ME IF YOU CAN** DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio, Tom Hanks	PG-13
2	1	2	**TWO WEEKS NOTICE** WARNER HOME VIDEO 23418	Sandra Bullock, Hugh Grant	PG-13
3	2	3	**DARKNESS FALLS** COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield, Joshua Anderson	PG-13
4	3	4	**THE TRANSPORTER** FOXVIDEO 2007429	Jason Statham	PG-13
5	4	4	**DRUMLINE** FOXVIDEO 2007615	Nick Cannon, Zoe Saldana	PG-13
6	NEW		**THE EMPEROR'S CLUB** UNIVERSAL STUDIOS HOME VIDEO 22740	Kevin Kline	PG-13
7	5	7	**MAID IN MANHATTAN** COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez, Ralph Fiennes	PG-13
8	7	7	**GHOST SHIP** WARNER HOME VIDEO 23293	Julianna Margulies, Gabriel Byrne	R
9	6	2	**TREASURE PLANET** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	PG
10	8	6	**RED DRAGON** UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins, Edward Norton	R

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

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MAY 31 2003

Billboard® VIDEO MONITOR

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

For week ending MAY 18, 2003

BET
Continuous programming
1234 W. Street, NE, Washington, D.C. 20018

1. 50 CENT, 21 QUESTIONS
2. JAHEIM, PUT THAT WOMAN FIRST
3. MONICA, SO GONE
4. DAVIO BANNER, LIKE A PIMP
5. LIL MO, 4 EVER
6. BONE CRUSHER, NEVER SCARED
7. JENNIFER LOPEZ, I'M GLAD
8. B2K, GIRLFRIEND
9. JOE BUDDEN, PUMP IT UP
10. BUSTA RHYMES, I KNOW WHAT YOU WANT
11. BABY, BABY YOU CAN DO IT
12. FLOETRY, SAY YES
13. SNOOP DOGG, BEAUTIFUL
14. LIL' KIM, THE JUMP OFF
15. CHINGY, RIGHT THURR
16. DRU HILL, I LOVE YOU
17. FABOLOUS, CAN'T LET YOU GO
18. JAY-Z, EXCUSE ME MISS
19. R. KELLY, IGNITION
20. TALIB KWELI, GET BY
21. WHITNEY HOUSTON, TRY IT ON MY OWN
22. ISLEY BROTHERS, WHAT WOULD YOU DO
23. NELLY, PIMP JUICE
24. NOVEL, PEACH
25. TLC, DAMAGED
26. NAS, I CAN
27. WAYNE WONDER, NO LETTING GO
28. KEITH MURRAY, YEAH YEAH YOU KNOW IT
29. DIPLOMATS, DIPSET ANTHEM
30. KELLY PRICE, HE PROPOSED
31. TYRESE, HOW YOU GONNA ACT LIKE THAT
32. TAMIA, OFFICIALLY MISSING YOU
33. JUSTIN TIMBERLAKE, ROCK YOUR BODY
34. HITMAN SAMMY SAM, STEP DADDY
35. HEATHER HEADLEY, I WISH I WASN'T
36. 50 CENT, MANY MEN
37. EMINEM, SING FOR THE MOMENT
38. SEAN PAUL, GET BUSY
39. MARIAH CAREY, BOY (I NEED YOU)
40. R. KELLY, SNAKE

NEW ONS
- R. KELLY, SNAKE (REMIX)
- ASHANTI, ROCK WIT U (AWWW BABY)
- NICK CANNON, FEELIN' FREAKY
- GANG STARR, RIGHT WHERE YOU STAND
- THREE 6 MAFIA, RIDIN' SPINNERS
- ROSCOE P. COLDCHAIN, DELINQUENT

CMT
Continuous programming
330 Commerce Street, Nashville, TN 37201

1. TOBY KEITH, BEER FOR MY HORSES
2. KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS
3. SHANIA TWAIN, FOREVER AND FOR ALWAYS
4. BRAD PAISLEY, CELEBRITY
5. KEITH URBAN, RAINING ON SUNDAY
6. MONTGOMERY GENTRY, SPEED
7. RASCAL FLATTS, LOVE YOU OUT LOUD
8. DARRYL WORLEY, HAVE YOU FORGOTTEN
9. CHRIS CAGLE, WHAT A BEAUTIFUL DAY
10. KID ROCK, PICTURE
11. MARTINA MCBRIDE, CONCRETE ANGEL
12. DIAMOND RIO, I BELIEVE
13. TERRI CLARK, THREE MISSISSIPPI
14. JIMMY WAYNE, STAY GONE
15. KENNY CHESNEY, THE GOOD STUFF
16. GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
17. FAITH HILL, WHEN THE LIGHTS GO DOWN
18. TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
19. ALAN JACKSON, DRIVE (FOR DADDY GENE)
20. KENNY CHESNEY, BIG STAR
21. DIXIE CHICKS, LONG TIME GONE
22. FRANKY PEREZ, SOMETHING CRAZY
23. LISA MARIE PRESLEY, LIGHTS OUT
24. MONTGOMERY GENTRY, MY TOWN
25. LONESTAR, I'M ALREADY THERE
26. TIM MCGRAW, SHE'S MY KIND OF RAIN
27. MARCEL, TENNESSEE
28. KEITH URBAN, SOMEBODY LIKE YOU
29. EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU)
30. TOBY KEITH, WHO'S YOUR DADDY
31. JOHNNY CASH, HURT
32. DEANA CARTER, THERE'S NO LIMIT
33. TRACE ADKINS, THEN THEY DO
34. JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
35. BRIAN MCCOMAS, 99.9% SURE (I'VE NEVER BEEN HERE BEFORE)
36. MARK WILLS, 19 SOMETHIN'
37. ALISON KRAUSS, THE LUCKY ONE
38. FAITH HILL, CRY
39. PHIL VASSAR, THIS IS GOD
40. TERRI CLARK, I JUST WANNA BE MAD

NEW ONS
- DIERKS BENTLEY, WHAT WAS I THINKIN'
- JENNIFER HANSON, THIS FAR GONE
- LONESTAR, MY FRONT PORCH LOOKING IN

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1. 50 CENT, 21 QUESTIONS
2. FABOLOUS, CAN'T LET YOU GO
3. NAS, I CAN
4. BUSTA RHYMES, I KNOW WHAT YOU WANT
5. KELLY CLARKSON, MISS INDEPENDENT
6. JENNIFER LOPEZ, I'M GLAD
7. EVANESCENCE, BRING ME TO LIFE
8. CHRISTINA AGUILERA, FIGHTER
9. ROOTS, THE SEED
10. JOE BUDDEN, PUMP IT UP
11. JUSTIN TIMBERLAKE, ROCK YOUR BODY
12. ROONEY, BLUE SIDE
13. AVRIL LAVIGNE, LOSING GRIP
14. WHITE STRIPES, SEVEN NATION ARMY
15. SNOOP DOGG, BEAUTIFUL
16. STACIE ORRICO, STUCK
17. DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE
18. LINKIN PARK, SOMEWHERE I BELONG
19. WAYNE WONDER, NO LETTING GO
20. SEAN PAUL, GET BUSY
21. FLOETRY, SAY YES
22. P.O.D., SLEEPING AWAKE
23. A.F.I., GIRL'S NOT GREY
24. TRAPT, HEADSTRONG
25. GINUWINE, HELL YEAH
26. CHEVELLE, SEND THE PAIN BELOW
27. LUDACRIS, ACT A FOOL
28. FOO FIGHTERS, TIMES LIKE THESE
29. LILLIX, IT'S ABOUT TIME
30. COLD, STUPID GIRL
31. SUM 41, HELL SONG
32. STAIND, PRICE TO PLAY
33. MADONNA, AMERICAN LIFE
34. DEFTONES, MINERVA
35. QUEENS OF THE STONE AGE, GO WITH THE FLOW
36. HILARY DUFF, WHY NOT
37. FRANKIE J, DON'T WANNA TRY
38. DA BRAT, IN LOVE WIT 'CHU
39. BONE CRUSHER, NEVER SCARED
40. AUDIOSLAVE, LIKE A STONE

NEW ONS
- PINK, FEEL GOOD TIME
- METALLICA, ST. ANGER
- ASHANTI, ROCK WIT U (AWWW BABY)
- T.A.T.U., NOT GONNA GET US
- MATCHBOX TWENTY, UNWELL
- JASON MRAZ, THE REMEDY
- BONE CRUSHER, NEVER SCARED
- JAHEIM, PUT THAT WOMAN FIRST
- RADIOHEAD, THERE THERE

VH1 Music First
Continuous programming
1515 Broadway, New York, NY 10036

1. R. KELLY, IGNITION
2. MATCHBOX TWENTY, UNWELL
3. JENNIFER LOPEZ, I'M GLAD
4. COLDPLAY, CLOCKS
5. SUGAR RAY, MR. BARTENDER (IT'S SO EASY)
6. LISA MARIE PRESLEY, LIGHTS OUT
7. JASON MRAZ, THE REMEDY (I WON'T WORRY)
8. EVANESCENCE, BRING ME TO LIFE
9. TRAIN, CALLING ALL ANGELS
10. KELLY CLARKSON, MISS INDEPENDENT
11. JUSTIN TIMBERLAKE, ROCK YOUR BODY
12. JEWEL, INTUITION
13. SNOOP DOGG, BEAUTIFUL
14. MADONNA, AMERICAN LIFE
15. JOHN MAYER, WHY GEORGIA
16. CHRISTINA AGUILERA, FIGHTER
17. KID ROCK, PICTURE
18. WHITNEY HOUSTON, TRY IT ON MY OWN
19. AUDIOSLAVE, LIKE A STONE
20. EMINEM, SING FOR THE MOMENT
21. CELINE DION, I DROVE ALL NIGHT
22. MAROON 5, HARDER TO BREATHE
23. ALL-AMERICAN REJECTS, SWING SWING
24. FOO FIGHTERS, TIMES LIKE THESE
25. SANTANA, THE GAME OF LOVE
26. UNCLE KRACKER, DRIFT AWAY
27. DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE
28. NORAH JONES, COME AWAY WITH ME
29. BLUE MAN GROUP, SING ALONG
30. PINK, DON'T LET ME GET ME
31. RED HOT CHILI PEPPERS, CAN'T STOP
32. SHANIA TWAIN, FOREVER AND FOR ALWAYS
33. AVRIL LAVIGNE, LOSING GRIP
34. FRANKY PEREZ, SOMETHING CRAZY
35. PINK, JUST LIKE A PILL
36. RED HOT CHILI PEPPERS, BY THE WAY
37. NO DOUBT, UNDERNEATH IT ALL
38. COUNTING CROWS, BIG YELLOW TAXI
39. JIMMY EAT WORLD, THE MIDDLE
40. SEAN PAUL, GET BUSY

NEW ONS
- ASHANTI, ROCK WIT U (AWWW BABY)
- PINK, FEEL GOOD TIME
- THALIA, I WANT YOU

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 31, 2003

fuse
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

LINKIN PARK, FAINT (NEW)

[OVEN FRESH]

50 CENT, MANY MEN (WISH DEATH)
COLDPLAY, THE SCIENTIST
ALKALINE TRIO, WE'VE HAD ENOUGH
THE STREETS, DON'T MUG YOURSELF
CKY, ATTACHED AT THE HIP
E-40, ONE NIGHT STAND

MTV2
Continuous programming
1515 Broadway, New York, NY 10036

NEW

KENNA, FREETIME
SALIVA, REST IN PIECES
SMILE EMPTY SOUL, BOTTOM OF A BOTTLE
METALLICA, ST. ANGER
LINKIN PARK, FATE

FINGER ELEVEN, GOOD TIMES (NEW)
PINK, FEEL GOOD TIME (NEW)
JUSTIN TIMBERLAKE, ROCK YOUR BODY
LINKIN PARK, SOMEWHERE I BELONG
SIMPLE PLAN, ADDICTED
EMINEM, SING FOR THE MOMENT
SEAN PAUL, GET BUSY
AVRIL LAVIGNE, LOSING GRIP
R. KELLY, IGNITION
THE WHITE STRIPES, SEVEN NATION ARMY
SUM 41, THE HELL SONG
MATTHEW GOOD, IN A WORLD CALLED CATASTRO
EVANESCENCE, BRING ME TO LIFE
GOB, GIVE UP THE GRUDGE
COLDPLAY, CLOCKS
50 CENT, 21 QUESTIONS
IN ESSENCE, IE
SHAWN DESMAN, SPREAD MY WINGS
CHRISTINA AGUILERA, FIGHTER
CHANTAL KREVIAZUK, TIME

MTV Music Television En Español
Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

SYSTEM OF A DOWN, BOOM!
LINKIN PARK, SOMEWHERE I BELONG
EMINEM, SING FOR THE MOMENT
JUANES, MALA GENTE
KELLY OSBOURNE, COME DIG ME OUT
SIMPLE PLAN, I'D DO ANYTHING
NELLY, WORK IT
MANA, MARIPOSA TRAICIONERA
THE CALLING, FOR YOU
MARILYN MANSON, MOBSCENE
BON JOVI, ALL ABOUT LOVIN' YOU
CHRISTINA AGUILERA, BEAUTIFUL
50 CENT, IN DA CLUB
AVRIL LAVIGNE, I'M WITH YOU
MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
NICK CARTER, DO I HAVE TO CRY FOR YOU
AUDIOSLAVE, LIKE A STONE
T.A.T.U., NOT GONNA GET US
COLDPLAY, CLOCKS
MADONNA, AMERICAN LIFE

GAC Great American Country
Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

RANDY TRAVIS, THREE WOODEN CROSSES
CHRIS CAGLE, WHAT A BEAUTIFUL DAY
SHANIA TWAIN, FOREVER AND FOR ALWAYS
DIAMOND RIO, I BELIEVE
TOBY KEITH & WILLIE NELSON, BEER FOR MY HORSES
KEITH URBAN, RAINING ON SUNDAY
DARRYL WORLEY, HAVE YOU FORGOTTEN?
JIMMY WAYNE, STAY GONE
MONTGOMERY GENTRY, SPEED
TIM MCGRAW, SHE'S MY KIND OF RAIN
TERRI CLARK, THREE MISSISSIPPI
BRIAN MCCOMAS, 99.9% SURE (I'VE NEVER BEEN HERE BEFORE)
CHALEE TENNISON, EASY LOVIN' YOU
CLEDUS T. JUDD, WERE'S YOUR MOMMY?
BRAD PAISLEY, CELEBRITY
EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU)
TRACE ADKINS, THEN THEY DO
LEANN RIMES, SUDDENLY
AARON TIPPIN, LOVE LIKE THERE'S NO TOMORROW
JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU

VIVA
Continuous programming
Im Media Park 2, 50670 Koln, Germany

YVONNE CATTERFELD NAIDOO, FUR DICH
EVANESCENCE, BRING ME TO LIFE
50 CENT, IN DA CLUB
SHANIA TWAIN, KA-CHING!
BLUE, U MAKE ME WANNA
ALEXANDER, TAKE ME TONIGHT
TROOPA DA DON, RIDE OR DIE
DAVE GAHAN, DIRTY STICKY FLOORS
WILL YOUNG, LIGHT MY FIRE
PANJABI MC, JOGI

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

JOE BUDDEN, PUMP IT UP
MONICA, SO GONE
50 CENT, MANY MEN (WISH DEATH)
JENNIFER LOPEZ, I'M GLAD
TALIB KWELI, GET BY
FLOETRY, SAY YES
50 CENT, 21 QUESTIONS
B2K, GIRLFRIEND
FREEWAY, ALRIGHT
WAYNE WONDER, NO LETTING GO
LIL' KIM, THE JUMP OFF
INDIA.ARIE, THE TRUTH
NAS, I CAN
BONE THUGS-N-HARMONY, ALL LIFE
BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT

URBAN X-PRESSIONS
2 hours weekly
3900 Main St, Philadelphia, PA 19127

AVRIL LAVIGNE, LOSING GRIP
SIMPLE PLAN, ADDICTED
JEWEL, INTUITION
AMANDA PEREZ, ANGEL
JUSTIN TIMBERLAKE, ROCK YOUR BODY
B2K, GIRLFRIEND
EVANESCENCE, BRING ME TO LIFE
MADONNA, AMERICAN LIFE
LILLIX, IT'S ABOUT TIME
GODD CHARLOTTE, THE YOUNG AND THE HOPELESS
DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE
FRANKIE J, DON'T WANNA TRY
SUGAR RAY, MR. BARTENDER (IT'S SO EASY)
LINKIN PARK, SOMEWHERE I BELONG
EMINEM, SING FOR THE MOMENT

CMC California Music Channel
15 hours weekly
10227 E 14th St, Oakland, CA 94603

Tuned In: Television™

by Carla Hay

A BREATH OF FRESH AIR: With so many TV networks airing concerts, cable channel Oxygen is working to carve its own niche with its all-request Custom Concerts.

Cable network A&E has its long-running *Live by Request* series, but Custom Concerts take the request format further. Not only do fans get to vote on the set list the artist will perform, but they can also choose what cover song the artist will perform and the set design. Voting is done at oxygen.com.

Because Oxygen is a network for and about women, female artists have starred in these concerts. Since the series began in 2000, Oxygen has aired Custom Concerts by artists ranging from **Melissa Etheridge** and **Alanis Morissette** to **Tori Amos**.

Macy Gray will be the next featured artist, and it will be her first full-length TV concert. The show—taped April 28 at Webster Hall in New York—will have its Oxygen premiere at 10 p.m. E.T. June 15.

GRAY

Gray performed an energetic set that included such favorites as "I Try," "Why Didn't You Call Me," "Sweet Baby," and a cover of "Love for Sale."

Gray also performed selections from her new album, *The Trouble With Being Myself*, due July 15 on Epic Records. Songs include the album's first single, "When I See You," and "She Ain't Right for You," which Gray says will be the follow-up single.

A highlight came when Gray spontaneously invited audience members onstage during "Sexual Revolution," turning the stage into a house party of sorts.

Gray tells *Billboard*, "I was very surprised at how cool the audience was. When you think of Oxygen, you think of [Oxygen co-founder] **Oprah Winfrey** and housewives. But the crowd was young and ready to party.

"At first I was really nervous, but it wasn't like a regular TV taping," she continues. "I thought we'd have to do one song, then stop, do another song, and maybe do retakes. But it felt more like a concert than a TV show."

Oxygen VP of talent relations and music programming **Julie Isogna** says the concerts work so well because much of the creative control is handed over to the fans. "The challenge is to not make it a greatest-hits concert. For Macy Gray, interestingly enough, her biggest hit, 'I Try,' didn't get the most votes from fans. 'Why Didn't You Call Me' got the most votes, 'Sweet Baby' was No. 2, and 'I Try' was No. 3."

Tickets for the Custom Concerts are not for sale. Instead, Oxygen gives tickets to fan clubs, contest winners (with New York top 40 radio station WPLJ a frequent partner), and Oxygen employees and their guests.

"We get thousands of votes and responses on oxygen.com," Isogna says. She adds that Oxygen plans to increase the frequency of its Custom Concerts to about four per year.

Meanwhile, Gray has signed a development deal with Warner Bros. Animation for a TV series based on her childhood experiences. Gray will executive-produce and write music for *A Pretty Good Life*.

MVPA AWARDS: With four prizes, **Justin Timberlake's** "Cry Me a River" video was the big winner at the 2003 Music Video Production Assn. Awards, which were presented May 8 at the Orpheum Theater in Los Angeles. The video—directed by **Francis Lawrence** of DNA Inc.—took honors for video of the year, pop video of the year, best direction of a male artist, and best editing. **Mark Romanek** was named director of the year, and director **Matt Mahurin** received the lifetime achievement award. A complete list of winners may be found at billboard.com/bb/awards/index.jsp.

NEW NETWORK SHOWS: NBC's 2003-2004 season schedule will include new concert specials from **Elton John**, **Shania Twain**, and **Harry Connick Jr.** The telecasts are still untitled; dates and times are to be determined. John's one-hour special will be taped in Nashville and include several celebrity guests in tributes to him. Twain's concert will be taped in Chicago this summer, and Connick will do a Christmas holiday special in his hometown of New Orleans.

Fox has moved the premiere date of *American Juniors* from May 27 to June 3. The program is an *American Idol* spinoff for 6- to 13-year-olds. Viewers will ultimately choose five winners, who will form a singing group.

www.americanradiohistory.com

Junk Aims To Widen Universal Frontiers

BY ALEKSEY KRUZIN

MOSCOW—"It was just 10 years ago that Americans and Russians had missiles pointed at each other," Universal Music Russia managing director David Junk says. "Now, we've got Russian CDs on sale at Tower Records in Los Angeles."

On April 23, Ohio-born Junk extended his management responsibilities to include the Universal Music International (UMI) licensees in the former Eastern Bloc. In addition to UMI's Russian affiliate, Junk now administers its licensees in Bulgaria, Estonia, Latvia, Lithuania, Ukraine, Romania, Serbia, Slovenia, and Croatia. UMI's licensees in Iceland, Malta, and Gibraltar are now also accountable to him. Junk reports to London-based UMI president/COO John Kennedy.

The extension of Junk's responsibilities coincided with the departure of UMI VP of Eastern Europe Thomas Hedstrom to the London-based post of COO of Continental Europe at EMI. Hedstrom had also been based in London with UMI, but Junk has opted to oversee the added 12 markets from Moscow.

The Eastern European region has traditionally been run by the majors from such major Western European cities as London, Berlin, and Vienna. Junk says, "It's great that Eastern Europe is finally being run from Eastern Europe, which is logical.

JUNK

"Russia, with its 150-million population, is a sensible place to have an Eastern European hub, because it's becoming one of the most exciting and progressive repertoire centers in the world. In the long run, it clearly has the greatest potential compared with the other markets in the region. With an IFPI [the International Federation of the Phonographic Industry] board meeting taking place here in June, Russia is now obviously highlighted as a serious part of the music business."

According to Junk, Ukraine, Croatia, and Slovenia are the Eastern European music markets with the most potential for development in the mid-term future, along with the Baltic states of Estonia, Latvia, and Lithuania.

Slovenia and those three Baltic countries are among those scheduled to join an expanded European Union in 2004. But all have levels of piracy above 50%, according to the IFPI, with levels in Lithuania the highest (up to 85%).

Junk suggests that integration with the EU should help in dealing with the regional piracy situation. "Being based in Moscow," he says, "I understand the challenges and opportunities of Eastern Europe, because I'm dealing with them firsthand."

Junk says the recent success of Universal Russia pop duo T.a.t.u. has alerted international labels to the potential of music from Eastern Europe and Russia in particular.

"Until recently," he says, "people haven't really been listening for music from Russia that would sell internationally. T.a.t.u. is changing that. Now we have several world-class producers eager to work with us because they realize that Russia is a repertoire center."

Currently, male pop duo Smash!! and female singer/songwriter Alsou are working with Western producers—Walter Afanasieff (Celine Dion, Kenny G, Mariah Carey) and Rhett Lawrence (Kelly Clarkson, Enrique Iglesias, Paula Abdul), respectively. Junk signed both acts to Universal.

"Russians are influenced by lots of different things," he notes, "but at the end of the day, they always do their own thing. They take their own path, and in a way T.a.t.u. is very symbolic of what Russia is now—and of its freedom. They and their music have done much to bring the East and the West together."

Junk says it was close communication with neighboring territories that helped kick-start the international success of T.a.t.u.

Currently, global shipments of the act's debut album, *200 Km/h in the Wrong Lane* (released internationally through Interscope in October 2002), stand at 3 million units, according to Universal.

Earlier this year, T.a.t.u. became the first international act to top the Japanese sales chart with a debut album. Its debut single, "All the Things She Said," topped sales charts in several territories and peaked at No. 20 on The Billboard Hot 100 in the issue dated March 15.

Junk praises Hedstrom and Kennedy for ensuring that T.a.t.u. was given "an equal chance" alongside the major's other international acts overseas.

Chambers Breaks APRA Record

BY CHRISTIE ELIEZER

SYDNEY—Country singer Kasey Chambers' three wins at the Australasian Performing Right Assn. (APRA) Awards May 19 in Sydney has made her the most successful female performer in the history of the awards.

After two earlier wins in 2001 and 2002, the 26-year-old's "Not Pretty Enough" (Gibbon/Sony/ATV) took honors for song of the year, most-performed country work, and most-performed Australian work. The APRA Awards took place in front of a crowd of 500 at the Four Seasons Hotel (*Billboard Bulletin*, May 20). The awards are voted upon by APRA members.

CHAMBERS

Acknowledging the irony of winning the latter award, Chambers told *Billboard*: "Here's a song, written about the fact that [metropolitan] radio wouldn't play my music, getting an award for the most airplay."

Her acoustic rendition of Silverchair's "The Greatest View" (Sony/ATV) was a highlight.

That track was a contender for song of the year, as were Grinspoon's "Chemical Heart" (Shock), the Waifs' "London Still," and another Silverchair song, "Without You" (Sony/ATV).

Silverchair's Daniel Johns was named songwriter of the year.

The Ted Albert Award for outstanding service to Australian music, voted for by the APRA board, went to AC/DC's Angus and Malcolm Young and the late Bon Scott.

In a video link from London, where the band was in rehearsal for European dates with the Rolling Stones, Angus Young said the win had an added poignancy. The late Ted Albert, the music publisher who set up Albert Productions, signed the act in the early '70s, before it went on to sell 100 million records globally. Young said, "He took a risk with us and put in a lot of effort throughout."

Savage Garden's win for "I Knew I Loved You" (Rough Cut/Warner/Chappell) as most-performed Australian work overseas showed the act's enduring popularity, despite its split two years ago. The song is the longest-running tune on the *Billboard* Adult Contemporary chart, with 144 weeks.

The runner-up, another Savage Garden track, "Truly Madly Deeply," stayed on the adult contemporary chart for 124 weeks.

"Wins like this signify there's nothing parochial about Australian songwriting," says John Woodruff, managing director of the act's publisher, Rough Cut.

In the most-performed section, which is based on radio and TV airplay, other winners included Five for Fighting's "Superman" (EMI Music) for most-performed foreign work, while Craig Nicholls of the Vines (Mushroom Music) won the breakthrough songwriter category.

New this year was the Jessica Michalik Contemporary Music Endowment. Michalik, 16, died in the crush in January 2001 at the Sydney Big Day Out concert. The prize, said to be $10,000 Australian ($6,500), will be awarded every two years to promote the development of the most promising act.

Italy Happy With EU Copyright Directive

BY MARK WORDEN

MILAN—Record executives in Italy are satisfied with the country's recent adoption of the European Union Copyright Directive. But they think that effective enforcement, not to mention a series of further legislative measures, will be necessary to save an industry suffering from a 25% piracy rate.

Italy became the third EU member, after Denmark and Greece, to adopt the directive. It became law April 29.

"Clearly something has taken place which can only be described as epoch-making," says Antonio Marrapodi, president of publishers association FEM.

The Italian parliament passed a stringent copyright law in 2000, but the EU directive provides tougher punishments.

MAZZA

Owners of illegal CDs now face fines of 154 euros ($178), while repeat offenders will pay 1,032 euros ($1,191). Vendors face three-year jail sentences and a fine of 103 euros ($119) for each illegal CD seized.

"The first effects are already being felt. Rome is one of the worst cities for street vendors, but friends who were there last weekend for the Paul McCartney concert noticed a big change. Apparently, the Senegalese street vendors are abandoning illegal CDs for things like counterfeit sunglasses," says Mario Limongelli, GM of indie label Nar International and a VP of industry body FIMI.

The anti-piracy fines have attracted considerable media attention. Fabio Riveruzzi, head of new media at Universal Music Italy, is pleased.

"It was about time the Italian press started to play a positive role," he says. "In the past, publications have offered readers do-it-yourself guides to CD burning and file sharing."

Enzo Mazza, president of anti-piracy group FPM, gives the directive the thumbs-up, even if he admits there is a long way to go. "Let's not forget that economic activity in the southern half of this country is in the hands of organized crime," he says. "Something needs to be done about that before piracy will go away."

Giorgio Campiglio, head of legal affairs for AFI—an industry body that represents the indie labels that do not belong to FIMI—thinks that Article 39, which dramatically increases the copyright levy on blank CD-Rs, is the directive's "most controversial measure."

Despite resistance from both hardware manufacturers and telecommunications companies, the average levy for a 60-minute blank CD-R has increased from 0.005 euros ($0.006) to 0.29 euros ($0.33).

Gianluigi Chiodaroli, president of the record industry's broadcasting and performing rights collecting agency, SCF, approves of the proceeds being split between SCF, representing record labels, and SIAE, representing writers. He says it "helps bring Italy into line with the rest of Europe."

Another important result of the new legislation is that file sharing has become a criminal offense in Italy. Also, thanks to the EU directive on e-commerce—which the Italian government adopted together with the Copyright Directive—the Internet service provider becomes responsible for its content and must answer to artists if caught carrying their music without permission.

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MAY 31 2003

Billboard® HITS OF THE WORLD™

JAPAN

(DEMPA PUBLICATIONS INC.) 05/21/03

SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
1	1	SAKURA (DOKUSYO) / NAOTARO MORIYAMA / UNIVERSAL
2	NEW	SHINE WE ARE!/EARTH SONG / BOA / AVEX TRAX
3	3	LIFE IS . . . ANOTHER STORY / KEN HIRAI / UNIVERSAL
4	4	SEKAI NI HITOTSUDAKE NO HANA / SMAP / VICTOR
5	NEW	FULL JUMP / RINA AIUCHI / GIZA STUDIO
6	2	SHIAWASENI NAROUYO / TSUYOSHI NAGABUCHI / FOR LIFE
7	5	OMAEYANAITO AKANNEN / YUIKO TSUBOKURA / UNIVERSAL
8	NEW	MINIMONI KAZOEUTA / MINIMONI! / ZETIMA
9	NEW	MESSAGE/PERSONAL / AYA UETO / PONY CANYON
10	7	SORA NI UTAEBA / 175R / TOSHIBA/EMI

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
15	NEW	ITSUKA KIMIGA / RYOTA MITSUNAGA / PONY CANYON
17	NEW	STORMY LOVE/KIMI TO ITA CHIKYU / THE NAB'S / UNIVERSAL
19	NEW	UTAKATA/SYUNRAI / YELLOW GENERATION / DEFSTAR
20	NEW	GET HAPPY / MAI HOSHIMURA / SONY MUSIC ASSOC.
30	NEW	CHIJYO NO HOSHI / MIYUKI NAKAJIMA / YAMAHA MUSIC COM

ALBUMS

THIS WEEK	LAST WEEK	Title / Artist / Label
1	NEW	TSUYOSHI NAGABUCHI / KEEP ON FIGHTING / FOR LIFE
2	1	SHIKAO SUGA / SMILE / BMG FUNHOUSE
3	2	HY / STREET STORY / CLIMAX ENTERTAINMENT
4	4	T.A.T.U. / 200 KM/H IN THE WRONG LANE / UNIVERSAL INTERSCOPE
5	3	MIWA YOSHIDA / BEAUTY AND HARMONY 2 / DCT RECORDS
6	NEW	SONIM / HANA / TOY'S FACTORY
7	7	SARAH BRIGHTMAN / HAREM / TOSHIBA/EMI
8	10	KEN HIRAI / LIFE IS / DEFSTAR
9	8	VARIOUS ARTISTS / FINE—TV HITS & JOYFUL MUSIC / BMG FUNHOUSE
10	5	MARILYN MANSON / THE GOLDEN AGE OF GROTESQUE / UNIVERSAL

UNITED KINGDOM

(OFFICIAL UK CHARTS CO.) 05/19/03

SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
1	1	IGNITION / R. KELLY / JIVE
2	NEW	NO GOOD ADVICE / GIRLS ALOUD / POLYDOR
3	2	FAVOURITE THINGS / BIG BROVAZ / EPIC
4	NEW	GET BUSY / SEAN PAUL / VP/ATLANTIC
5	4	LONELINESS / TOMCRAFT / DATA
6	NEW	LATELY / LISA SCOTT-LEE / FONTANA
7	3	TAKE YOUR SHOES OFF / THE CHEEKY GIRLS / MULTIPLY
8	5	RISE & FALL / CRAIG DAVID & STING / WILDSTAR
9	NEW	ALL ABOUT LOVIN' YOU / BON JOVI / MERCURY
10	7	HUSAN / BHANGRA KNIGHTS VS. HUSAN / POSITIVA

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
13	NEW	EVERYBODY COME ON (CAN YOU FEEL IT) / MR. REDS VS. DJ SKRIBBLE / FFRR
15	NEW	MINERVA / DEFTONES / MAVERICK/WARNER
16	NEW	SOUTHAMPTON BOYS / RED 'N' WHITE MACHINES / CENTRIC
19	NEW	HOME / BONE THUGS-N-HARMONY / EPIC
22	NEW	SO INTO YOU / WILDHEARTS / GUT

ALBUMS

THIS WEEK	LAST WEEK	Title / Artist / Label
1	2	JUSTIN TIMBERLAKE / JUSTIFIED / JIVE
2	3	THE WHITE STRIPES / ELEPHANT / XL
3	4	BUSTED / BUSTED / UNIVERSAL
4	NEW	MARILYN MANSON / THE GOLDEN AGE OF GROTESQUE / INTERSCOPE
5	1	BLUR / THINK TANK / PARLOPHONE
6	12	EVANESCENCE / FALLEN / EPIC
7	6	CHRISTINA AGUILERA / STRIPPED / RCA
8	5	MADONNA / AMERICAN LIFE / MAVERICK/WARNER BROS.
9	7	NORAH JONES / COME AWAY WITH ME / BLUE NOTE
10	17	R. KELLY / CHOCOLATE FACTORY / JIVE

GERMANY

(MEDIA CONTROL) 05/21/03

SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
1	1	FUR DICH / YVONNE CATTERFELD / HANSA
2	2	BRING ME TO LIFE / EVANESCENCE FEATURING PAUL McCOY / WIND-UP
3	3	IN DA CLUB / 50 CENT / INTERSCOPE
4	11	RIDE OR DIE (I NEED YOU) / TROOPER DA DON FEATURING VANESSA / ARIOLA
5	4	KA-CHING / SHANIA TWAIN / MERCURY
6	6	U MAKE ME WANNA / BLUE / VIRGIN
7	9	NOTHING'S GONNA STOP US NOW / MANDY & RANDY / SONY
8	NEW	GANXTAVILLE PT. III / D.J TOMEKK FEATURING KURUPT, TATWAFFE / ARIOLA
9	NEW	LIBERTINE / KATE RYAN / EMI
10	10	BUMP, BUMP, BUMP / B2K FEATURING P. DIDDY / EPIC

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
12	NEW	WAS KANN ICH FUR EURE WELT / ROSENSTOLZ / ISLAND
16	NEW	I KNOW WHAT YOU WANT / BUSTA RHYMES FEATURING MARIAH CAREY / J
20	NEW	ENDLESS FANTASY / STARSPLASH / EDEL
23	33	STAR / REAMONN / VIRGIN
25	30	RISE & FALL / CRAIG DAVID & STING / WILDSTAR

ALBUMS

THIS WEEK	LAST WEEK	Title / Artist / Label
1	NEW	MARILYN MANSON / THE GOLDEN AGE OF GROTESQUE / INTERSCOPE
2	3	EVANESCENCE / FALLEN / WIND-UP
3	1	MADONNA / AMERICAN LIFE / MAVERICK/WARNER BROS.
4	2	ALEXANDER / TAKE YOUR CHANCE / BMG
5	4	NORAH JONES / COME AWAY WITH ME / EMI
6	6	NENA / 20 JAHRE—NENA FEAT. NENA / WARNER STRATEGIC MARKETING
7	5	WOLFSHEIM / CASTING SHADOWS / UNIVERSAL
8	10	HERBERT GRONEMEYER / MENSCH / EMI
9	7	LINKIN PARK / METEORA / WARNER BROS.
10	NEW	BRO'SIS / DAYS OF OUR LIVES / POLYDOR

FRANCE

(SNEP/IFOP/TITE-LIVE) 05/20/03

SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
1	1	MA LIBERTE DE PENSER / FLORENT PAGNY / MERCURY
2	2	WE WILL ROCK YOU / QUEEN TRIBUTE / ULM
3	4	CHIHUAHUA / DJ BOBO / BMG
4	3	L'AMOUR EST UN SOLEIL / HELENE SEGARA / EAST WEST
5	6	HEY SEXY LADY / SHAGGY FEATURING BRIAN & TONY GOLD / MCA
6	10	DERNIERE DANSE / KYO / JIVE
7	12	GRAVE DANS LA ROCHE / SNIPER / EAST WEST
8	7	TCHOUK TCHOUK MUSIK / PRISCILLA / JIVE
9	8	DONNE MOI TEMPS / JENIFER / MERCURY
10	9	UNCHAINED MELODY / GARETH GATES / RCA

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
14	20	I'M SORRY / JUST A MAN / EMI
15	21	RESPIRE / MICKEY 3D / VIRGIN
16	19	SAVE ME / REMY ZERO / EAST WEST
18	24	I BEGIN TO WONDER / DANNII MINOGUE / WEA
23	32	LE MUR DU SON / WILLY DENZEY / SMALL

ALBUMS

THIS WEEK	LAST WEEK	Title / Artist / Label
1	1	FLORENT PAGNY / AILLEURS LAND / MERCURY
2	NEW	MARILYN MANSON / THE GOLDEN AGE OF GROTESQUE / INTERSCOPE
3	2	MADONNA / AMERICAN LIFE / MAVERICK/WARNER BROS.
4	3	KYO / LE CHEMIN / JIVE
5	6	CARLA BRUNI / QUELQU'UN M'A DIT / NAIVE
6	5	NORAH JONES / COME AWAY WITH ME / BLUE NOTE
7	8	HELENE SEGARA / HUMAINE / ORLANDO
8	4	ERA / THE MASS / MERCURY
9	20	SOUNDTRACK / THE MATRIX RELOADED / WARNER BROS.
10	9	STAR ACADEMY 2 / LES SINGLES / MERCURY

CANADA

(SOUNDSCAN) 05/31/03

SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
1	1	IN DA CLUB / 50 CENT / G-UNIT/SHADY/AFTERMATH/INTERSCOPE
2	3	PICTURE / KID ROCK FEATURING SHERYL CROW / UNIVERSAL SOUTH/UNIVERSAL
3	2	AMERICAN LIFE / MADONNA / MAVERICK/WARNER
4	5	SING FOR THE MOMENT / EMINEM / WEB/AFTERMATH/INTERSCOPE/UNIVERSAL
5	NEW	FIGHTER / CHRISTINA AGUILERA / RCA/BMG
6	6	I DROVE ALL NIGHT / CELINE DION / COLUMBIA/SONY
7	4	MOBSCENE / MARILYN MANSON / NOTHING/INTERSCOPE/UNIVERSAL
8	NEW	WHAT THE WORLD NEEDS NOW / AMERICAN IDOL FINALISTS / RCA/BMG
9	8	IF YOU'RE NOT THE ONE / DANIEL BEDINGFIELD / POLYDOR/ISLAND/UNIVERSAL
10	7	UP! / SHANIA TWAIN / MERCURY/UNIVERSAL

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
14	29	BRING ME TO LIFE / EVANESCENCE FEATURING PAUL McCOY / WIND-UP/SONY
15	18	ANGEL / AMANDA PEREZ / POWERHOUSE/VIRGIN/EMI
19	NEW	JALEO / RICKY MARTIN / SONY DISCOS/COLUMBIA/SONY
20	30	HEY SEXY LADY / SHAGGY FEATURING BRIAN & TONY GOLD / BIG YARD/MCA/UNIVERSAL
22	25	WORK IT / NELLY FEATURING JUSTIN TIMBERLAKE / FO' REEL/UNIVERSAL

ALBUMS

THIS WEEK	LAST WEEK	Title / Artist / Label
1	NEW	MARILYN MANSON / THE GOLDEN AGE OF GROTESQUE / NOTHING/INTERSCOPE/UNIVERSAL
2	3	SOUNDTRACK / THE MATRIX RELOADED—THE ALBUM / WARNER SUNSET/MAVERICK/WARNER
3	4	50 CENT / GET RICH OR DIE TRYIN' / SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
4	8	SEAN PAUL / DUTTY ROCK / VP/ATLANTIC/WARNER
5	1	NORAH JONES / COME AWAY WITH ME / BLUE NOTE/EMI
6	6	EVANESCENCE / FALLEN / WIND-UP/EPIC/SONY
7	7	THE WHITE STRIPES / ELEPHANT / THIRD MAN/V2/BMG
8	9	AVRIL LAVIGNE / LET GO / NETTWERK/ARISTA/BMG
9	2	CELINE DION / ONE HEART / COLUMBIA/SONY
10	NEW	LA CHICANE / ENT' NOUS AUTRES / DKD/FUSION

SPAIN

(AFYVE) 05/21/03

SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
1	NEW	JALEO / RICKY MARTIN / COLUMBIA
2	3	HASIENDO EL AMOR / DINIO / VALE MUSIC
3	1	EL TEMPLO DE TU CUERPO / HUGO / VALE MUSIC
4	2	AMIGA SOLEDAD / MIGUEL NANDEZ / VALE MUSIC
5	4	BESAME / DANNI UBEDA / VALE MUSIC
6	6	VE, PRUEBA Y VERAS / JOAN TENA / VALE MUSIC
7	5	QUIERO SER TU / VEGA / VALE MUSIC
8	7	TRAMPA DE CRIST L / NIKA / VALE MUSIC
9	8	UN HOMBRE ASI / TONY SANTOS / VALE MUSIC
10	9	AMERICAN LIFE / MADONNA / MAVERICK/WARNER BROS.

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
19	NEW	MARIA JOSE / ENRIQUE ANAUT / VALE MUSIC

ALBUMS

THIS WEEK	LAST WEEK	Title / Artist / Label
1	1	LA OREJA DE VAN GOGH / LO QUE CONTE MIENTRAS . . . / EPIC/SONY
2	2	MANUEL CARRASCO / QUIEREME / VALE MUSIC
3	NEW	JOAQUIN SABINA / DIARIO DE UN PEATON / ARIOLA
4	3	BETH / OTRA REALIDAD / VALE MUSIC
5	NEW	MARILYN MANSON / THE GOLDEN AGE OF GROTESQUE / INTERSCOPE
6	NEW	DAVID CIVERA / LA CHIQUI BIG BAND / VALE MUSIC
7	4	TAMARA / ABRAZAME / MUXXIC
8	6	EVANESCENCE / FALLEN / EPIC
9	5	VARIOUS ARTISTS / DISCO ROJO / BLANCO Y NEGRO
10	7	UPADANCE / UN PASO ADELANTE / UNIVERSAL

AUSTRALIA

(ARIA) 05/19/03

SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
1	2	BRING ME TO LIFE / EVANESCENCE FEATURING PAUL McCOY / EPIC
2	3	IN DA CLUB / 50 CENT / INTERSCOPE
3	1	ROCK YOUR BODY / JUSTIN TIMBERLAKE / JIVE
4	7	BEAUTIFUL / SNOOP DOGG FEATURING PHARRELL WILLIAMS / CAPITOL
5	9	STUCK / STACIE ORRICO / VIRGIN
6	4	ALL I HAVE / JENNIFER LOPEZ & LL COOL J / EPIC
7	5	LOST WITHOUT YOU / DELTA GOODREM / EPIC
8	10	BUMP, BUMP, BUMP / B2K FEATURING P. DIDDY / EPIC
9	11	LOVESONG / AMIEL / FESTIVAL
10	6	LANDSLIDE / DIXIE CHICKS / COLUMBIA

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
11	15	SCANDALOUS / MIS-TEEQ / WARNER BROS.
17	28	I BEGIN TO WONDER / DANNII MINOGUE / LONDON
22	25	HELLO WORLD / SADDLE CLUB / SHOCK
25	NEW	HEAVEN / LIVE / UNIVERSAL
31	36	MOBSCENE / MARILYN MANSON / INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	Title / Artist / Label
1	1	NORAH JONES / COME AWAY WITH ME / BLUE NOTE
2	3	DELTA GOODREM / INNOCENT EYES / EPIC
3	2	JACK JOHNSON / ON AND ON / MOO
4	NEW	EVANESCENCE / FALLEN / EPIC
5	4	DIXIE CHICKS / HOME / MONUMENT
6	8	LINKIN PARK / METEORA / WARNER BROS.
7	NEW	SOUNDTRACK / THE MATRIX RELOADED / WARNER BROS.
8	10	BEN HARPER / DIAMONDS ON THE INSIDE / VIRGIN
9	12	JUSTIN TIMBERLAKE / JUSTIFIED / JIVE
10	11	AVRIL LAVIGNE / LET GO / ARISTA

ITALY

(FIMI) 05/19/03

SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
1	NEW	UN'EMOZIONE PER SEMPRE / EROS RAMAZZOTTI / ARIOLA
2	1	GOCCE DI MEMORIA / GIORGIA / DISCHI DI CIOCCOLATA
3	2	CHIHUAHUA / DJ BOBO / RCA
4	6	LIGHT MY FIRE / WILL YOUNG / RCA
5	NEW	IO VOGLIO VIVERE / NOMADI / CGD
6	NEW	TRASHED / SKIN / EMI
7	3	DEDICATO A TE / LE VIBRAZIONI / RICORDI
8	NEW	PRIMA DI PARTIRE PER UN LUNGO VIAGGIO / IRENE GRANDI / CGD
9	12	JALEO / RICKY MARTIN / COLUMBIA
10	5	I'M WITH YOU / AVRIL LAVIGNE / ARISTA

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	Title / Artist / Label
11	29	MA DAI / CARDILLO A. / SUGAR
12	19	IN DA CLUB / 50 CENT / INTERSCOPE
16	27	BRING ME TO LIFE / EVANESCENCE FEATURING PAUL McCOY / WIND-UP
19	NEW	RISE & FALL / CRAIG DAVID & STING / TELSTAR
20	NEW	SHPALMAN / ELIO E LE STORIE TESE / ASPIRINE/BMG

ALBUMS

THIS WEEK	LAST WEEK	Title / Artist / Label
1	NEW	MARILYN MANSON / THE GOLDEN AGE OF GROTESQUE / INTERSCOPE
2	2	SIMPLY RED / HOME / NUN
3	1	SERGIO CAMMERIERE / DALLA PACE DEL MARE LONTANO / EMI
4	7	CELINE DION / ONE HEART / COLUMBIA
5	6	BLUR / THINK TANK / PARLOPHONE
6	3	MADONNA / AMERICAN LIFE / MAVERICK/WARNER BROS.
7	5	LINKIN PARK / METEORA / WARNER BROS.
8	4	PINK FLOYD / THE DARK SIDE OF THE MOON / EMI
9	8	GEMELLI DIVERSI / FUEGO / RICORDI
10	11	BEN HARPER / DIAMONDS ON THE INSIDE / VIRGIN

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

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Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 05/21/03

THIS WEEK	LAST WEEK		
		SINGLES	
1	1	IN DA CLUB	50 CENT INTERSCOPE
2	9	CHIHUAHUA	DJ BOBO HANSA/RCA/BMG
3	3	MA LIBERTE DE PENSER	FLORENT PAGNY MERCURY
4	2	IGNITION	R. KELLY JIVE
5	6	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
6	7	FUR DICH	YVONNE CATTERFELD HANSA
7	NEW	NO GOOD ADVICE	GIRLS ALOUD POLYDOR
8	10	WE WILL ROCK YOU	QUEEN TRIBUTE ULM
9	8	FAVOURITE THINGS	BIG BROVAZ EPIC
10	5	KA-CHING	SHANIA TWAIN MERCURY
		HOT MOVER SINGLES	
14	NEW	GET BUSY	SEAN PAUL VP/ATLANTIC
17	55	RIDE OR DIE (I NEED YOU)	TROOPER DA DON FEATURING VANESSA ARIOLA
19	66	ALL ABOUT LOVIN' YOU	BON JOVI MERCURY/ISLAND
21	34	DERNIERE DANSE	KYO JIVE
22	NEW	LATELY	LISA SCOTT-LEE FONTANA
		ALBUMS	
1	NEW	MARILYN MANSON	THE GOLDEN AGE OF GROTESQUE INTERSCOPE
2	1	MADONNA	AMERICAN LIFE MAVERICK/WARNER BROS.
3	2	NORAH JONES	COME AWAY WITH ME BLUE NOTE
4	5	EVANESCENCE	FALLEN WIND-UP/EPIC
5	7	JUSTIN TIMBERLAKE	JUSTIFIED JIVE
6	4	LINKIN PARK	METEORA WARNER BROS.
7	6	THE WHITE STRIPES	ELEPHANT XL RECORDINGS
8	3	BLUR	THINK TANK PARLOPHONE
9	8	CELINE DION	ONE HEART COLUMBIA
10	9	SIMPLY RED	HOME SIMPLYRED.COM

THE NETHERLANDS

(MEGA CHARTS BV) 05/19/03

THIS WEEK	LAST WEEK		
		SINGLES	
1	1	TELL HER	JIM BMG
2	2	STEP RIGHT UP	JAMAI BMG
3	4	SHE	DI-RECT DINO
4	5	IN DA CLUB	50 CENT INTERSCOPE
5	3	CLOCKS	COLDPLAY PARLOPHONE
		ALBUMS	
1	1	ILSE DE LANGE	CLEAN UP WEA
2	2	NORAH JONES	COME AWAY WITH ME BLUE NOTE
3	3	JAN KEIZER	GOING BACK IN TIME 2 MERCURY
4	7	ERNST DANIEL SMID	GEVOEL VAN GELUK BMG
5	5	SIMPLY RED	HOME V2

SWEDEN

(GLF) 05/15/03

THIS WEEK	LAST WEEK		
		SINGLES	
1	1	ALIVE	DA BUZZ BONNIER
2	5	IN THE SHADOWS	THE RASMUS PLAYGROUND
3	8	MORO MOU	ANTIQUE BONNIER
4	4	AMERICAN LIFE	MADONNA MAVERICK/WARNER BROS.
5	6	ANYONE OF US (STUPID MISTAKE)	GARETH GATES RCA
		ALBUMS	
1	6	ROBERT WELLS	RHAPSODY IN ROCK—COMPLETE COLLECTION VIRGIN
2	1	MADONNA	AMERICAN LIFE MAVERICK/WARNER BROS.
3	2	VARIOUS ARTISTS	FAME FACTORY—VOLYM 5 MARIANN
4	4	THE CARDIGANS	LONG GONE BEFORE DAYLIGHT STOCKHOLM
5	7	SCOOTER	THE STADIUM TECHNO EXPERIENCE EDEL

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 05/20/03

THIS WEEK	LAST WEEK		
		SINGLES	
1	69	UN' EMOZIONE PER SEMPRE	EROS RAMAZZOTTI ARIDLA
2	1	IN DA CLUB	50 CENT INTERSCOPE
3	5	CHIHUAHUA	DJ BOBO RCA
4	2	BUMP, BUMP, BUMP	B2K FEATURING P. DIDDY EPIC
5	3	KA-CHING	SHANIA TWAIN MERCURY
		ALBUMS	
1	NEW	MARILYN MANSON	THE GOLDEN AGE OF GROTESQUE INTERSCOPE
2	1	MADONNA	AMERICAN LIFE MAVERICK/WARNER BROS.
3	2	FLORENT PAGNY	AILLEURS LAND MERCURY
4	4	SOUNDTRACK	THE MATRIX RELOADED WARNER BROS.
5	8	NORAH JONES	COME AWAY WITH ME BLUE NOTE

IRELAND

(IRMA/CHART TRACK) 05/16/03

THIS WEEK	LAST WEEK		
		SINGLES	
1	1	WE'VE GOT THE WORLD	MICKEY JOE HART COLUMBIA
2	NEW	NO GOOD ADVICE	GIRLS ALOUD POLYDOR
3	2	IN DA CLUB	50 CENT INTERSCOPE
4	5	IGNITION	R. KELLY JIVE
5	6	RISE & FALL	CRAIG DAVID & STING WILDSTAR
		ALBUMS	
1	1	JUSTIN TIMBERLAKE	JUSTIFIED JIVE
2	4	CHRISTINA AGUILERA	STRIPPED RCA
3	5	THE WHITE STRIPES	ELEPHANT XL
4	2	NORAH JONES	COME AWAY WITH ME BLUE NOTE
5	3	BLUR	THINK TANK PARLOPHONE

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 05/20/03

THIS WEEK	LAST WEEK		
		SINGLES	
1	1	ICH LEBE	CHRISTINA UNIVERSAL
2	2	KA-CHING	SHANIA TWAIN MERCURY
3	5	IN DA CLUB	50 CENT INTERSCOPE
4	3	TAKE ME TONIGHT	ALEXANDER HANSA
5	60	FUR DICH	YVONNE CATTERFELD HANSA
		ALBUMS	
1	NEW	MARILYN MANSON	THE GOLDEN AGE OF GROTESQUE INTERSCOPE
2	1	SEER	AUFWIND SONY
3	3	NENA	20 JAHRE—NENA FEAT. NENA WEA
4	NEW	OSTBAHN	VUABEI IS KOCH
5	NEW	OSTBAHN	WANN DE MUSIK KOCH

BELGIUM/WALLONIA

(PROMUVI) 05/20/03

THIS WEEK	LAST WEEK		
		SINGLES	
1	2	MA LIBERTE DE PENSER	FLORENT PAGNY MERCURY
2	1	PLANTATION	KANA DISTRISOUND
3	3	CASSEE	NOLWENN LEROY MERCURY
4	4	LE FRUNKP	ALPHONSE BROWN UP MUSIC
5	6	ENTRE NOUS	CHIMENE BADI ISLAND
		ALBUMS	
1	1	FLORENT PAGNY	AILLEURS LAND MERCURY
2	2	MAURANE	QUAND L'HUMAIN DANSE POLYDOR
3	NEW	MARILYN MANSON	THE GOLDEN AGE OF GROTESQUE INTERSCOPE
4	3	CARLA BRUNI	QUELQU'UN M'A DIT NAIVE
5	4	LINKIN PARK	METEORA WARNER BROS.

ARGENTINA

(CAPIF) 05/20/03

THIS WEEK	LAST WEEK		
		ALBUMS	
1	7	BANDANA	VIVIR INTENTANDO BMG
2	1	ERREWAY	TIEMPO SONY
3	3	MANÁ	REVOLUCIÓN DE AMOR WEA LATINA
4	2	MADONNA	AMERICAN LIFE MAVERICK/WARNER BROS.
5	5	PINON FIJO	POR LOS CHICOS . . . VIVO CENTRALIZA/BMG
6	4	ALEX UBAGO	QUE PIDES TU? WARNER BROS.
7	13	DIEGO TORRES	UN MUNDO DIFERENTE RCA
8	16	NORAH JONES	COME AWAY WITH ME BLUE NOTE
9	10	RICARDO ARJONA	SANTO PECADO COLUMBIA
10	8	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL

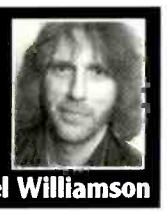
COMMON CURRENCY

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)						9			4	6
EVANESCENCE Fallen (S)	4		6	2		6	8	4		7
NORAH JONES Come Away With Me (E)	6		9	5	6	5		1		2
LINKIN PARK Meteora (W)				9				6	7	
MADONNA American Life (W)			8	3	3				6	8
MARILYN MANSON The Golden Age of Grotesque (U)	1	10	4	1	2	1	5		1	
SOUNDTRACK The Matrix Reloaded (W)	5				9	2		7		

Global Music Pulse™



Edited by Nigel Williamson

With the Eurovision Song Contest taking place May 24 in Latvia and Russian duo **T.a.tu.** riding high on charts the world over, interest has never been greater in music from behind what used to be called "the Iron Curtain." Global Music Pulse spotlights ethnic and urban acts from the former Soviet Bloc, several of which will play May 23-31 in London as part of X-Bloc Reunion, Western Europe's first festival of music from the region.

BANNED PIRATES: There's a palpable excitement about the emerging rock-'n'roll culture in Russia, where music still retains a dissident edge. The most controversial of the new Russian bands is **Leningrad**, formed in 1997 in St. Petersburg. The group's popularity has spread across the Russian Federation "like a virus," lead singer **Sergey Shnurov** says. Last year, the group was banned from performing in Moscow on account of its "obscene" lyrics; most of the group's songs are deemed unsuitable for TV and radio. When Leningrad was recently voted best group at Russia's Nashe Radio Awards, the act was not allowed onstage to accept its prize. "Most of my songs are about the important things, like vodka and women. Art should always be in opposition to authority," Shnurov tells *Billboard*. The band's current album, *Pirates of the 21st Century* (Gala Records), is its fifth. It is full of a sound and fury that recalls the heyday of punk. Last year, Leningrad visited the U.S. for the first time. It plays its debut U.K. gig May 26. Yet the group refuses to sing in English. "Why should we?" Shnurov says. "**The Beatles** never sang in Russian."

NIGEL WILLIAMSON

POLITICAL POLES: **Maciej Malenczuk**, 42, is a colorful character on the Polish rock scene. He started busking in the early 1980s, after being released from jail for refusing the draft. In 1986, he joined **Pudelsi**, whose fifth album, *Wolnosc Slowa*, was released in March by Warner Bros. Official sales of 20,000 have taken it to the top of the Polish album chart. "The title song is a satirical chronicle of political affairs," Malenczuk says. "Our label refused to release it as a single, so we shot the video for it ourselves." **Jacek Jaglowski**, managing director of Warner in Poland, says, "Working with Pudelsi is a challenge. But all the hassle is paying off with surprising sales." Pudelsi will support **R.E.M.** in July, when the band plays in Warsaw.

ROMEK ROGOWIECKI

TUVA ROCKS: Given its origins in Tuva in South Siberia—the most remote republic in the Russian Federation—it's not surprising that **Yat-Kha** sounds like nothing else you've ever heard.

YAT-KHA

Taking its name from the long zither instrument played by leader **Albert Kuvezin**, the 10-year-old group uses such traditional Tuvan instruments as cello and bodhran alongside thrash metal guitars to create a bizarre folk-punk hybrid. "I think we represent the modern Tuvan generation," Kuvezin says. "But we also respect tradition." Kuvezin's extraordinary style of "split-tone" throat singing is a Tuvan custom; it allows the singer to hold more than one note simultaneously. The band is currently touring Europe in support of new album *Tuva Rock*, released on its own Yat-Kha Records.

STEVE ADAMS

GYPSY QUEEN: **Esma Redzepova** is known as "the Queen of the Gypsies." Now in her 60s, she has spent a lifetime singing about the gypsy life at more than 15,000 concerts. "This is what I've been doing for 46 years, and this is what I'm going to be doing until my last breath," she told *Billboard* after a May 9 performance in Sarajevo that proved she has lost none of her energy. Her best-known album, *Queen of the Gypsies*, was brought to international attention by the Dutch World Connection label. Most of her solo work, which was co-produced and composed with her late husband, **Stevo Teodosievski**, was released by former Yugoslavian record companies Jugoton and RTB. Redzepova, who also acts as Macedonia's Ambassador for the Arts, will release a new double-CD in all territories of the former Yugoslav region in September. She will spend much of the summer playing European festivals.

TAYFUN KESGIN

TWO WORLDS: In her native Uzbekistan, **Sevara Nazarkhan** is a pop star. But the 25-year-old now has another musical persona: as a serious world music artist. *Yol Boltsin*, her first international album, has been released on **Peter Gabriel's** Real World label. Produced by Paris-based **Hector Zazou**, it combines traditional songs and instrumentation with trance-like synthesizers and digital sounds. "She has a remarkable voice and builds a bridge between worlds ancient and modern," says Gabriel, who has invited her to support him on dates on his current European tour.

ADAM WILLIAMSON

Linden's 'Big Mouth' Opens In U.S.

Canadian Singer/Songwriter Juggles Music And Film Roles

BY LARRY LeBLANC

TORONTO—Canadian producer/guitarist/songwriter Colin Linden agrees with the observation that his career is moving at break-neck speed.

"These days it has been more hectic than normal, and it will be for a few months," concedes the 43-year-old Nashville-based, roots-styled musician.

Eighteen months after it arrived in Canada on Columbia Records, his sixth solo album, *Big Mouth*, will be released June 24 in the U.S. It is the inaugural release from Accord Music Group in Waterville, Maine, and will be distributed by Telarc. The new version features an additional 5.1 surround-sound mix.

"More has happened in my career in America in the past 18 months than ever before, but there hasn't been a release," Linden says. "While I'm happy with the way the record originally turned out, with a bit of a distance there were things I wanted to change. Everybody who now buys the CD will get both mixes."

Accord Music president Randy Labbe expresses "high hopes for the album," describing it as "a great record."

On the same day comes the Canadian release of *Bark*, the third album by Linden's Canadian roots-styled trio Blackie & the Rodeo Kings, which also includes singer/songwriters Stephen Fearing and Tom Wilson. The album, which Linden produced, will be released by Toronto-based True North Records, distributed by Universal Music Canada. While Fearing has been with True North for a decade, Wilson records for Sony Music Entertainment (Canada).

'More has happened in my career in America in the past 18 months than ever before, but there hasn't been a release.'

—COLIN LINDEN

Since its 1996 debut on True North—*High on Hurtin'*, a collection of songs penned by Willie P. Bennett, one of Canada's most revered folk songwriters—the trio has enjoyed near-cult status in folk and blues circles in Canada. It released its sophomore set, the 23-track double-album *Kings of Love*, in 1999.

The three are not only close friends but have also greatly influenced each other's music through the years. Linden raves about sessions that took place in January at the Studio in the Country in Bogalusa, La.

"Blackie is more than just about the recording," he explains. "It is really about us three hanging out together and having a communal experience.

"Booking into such a residential studio allowed us to be in each others' faces all of the time. We all wanted to be in a place which was neutral ground and where nobody had responsibilities from home to deal with. It was an exotic and stimulating environment for us."

For more than two decades, Linden has been one of Canada's most in-demand producers and session players. He has produced more than 40 albums, working with Lucinda Williams, Hans Theessink, and such Canadians as Bruce Cockburn, Colin James, Lennie Gallant, John Bottomley, and Ray Bonneville.

Linden is currently producing Universal Music Canada country star Jason McCoy in sessions in Nashville and Toronto. It is seemingly an odd pairing, given McCoy's mainstream commercial past.

"I felt that the songs had a heartbeat," McCoy says, "and given the depth of his roots, I knew that Colin respects the true musical aspect of country music."

Linden adds, "The way Jason feels about country music is the way I feel about blues."

Linden's reputation began to soar internationally five years ago, when he and his wife, keyboardist Janice Powers, began to divide their time between working in Toronto and Nashville.

The pair finally settled in Nashville two years ago, where Linden has been kept busy as a session player and producer. He recently played on Nashville sessions backing singers Emmylou Harris, Kelly Hunt, and Jessie Alexander.

Linden's career received a further boost in 1999, when *A Tribute to Howlin' Wolf* (Telarc), for which he was associate producer, was nominated for a Grammy Award as best traditional blues album. Linden also provided instrumental music for the Coen Brothers' 2000 film *O Brother, Where Art Thou?* and joined the Down From the Mountain tour that followed the film's success.

Linden next appears as the guitar-playing priest Father Scott who marries Catherine Zeta-Jones and Billy Bob Thornton in the Coens' upcoming feature *Intolerable Cruelty*, to be released in October. He says of the role, "When I got that call, I was grinning from ear to ear."

Linden also co-produced Bruce Cockburn's 27th album, due to be released June 10 in North America via Rounder Records. Previously, he co-produced Cockburn's albums *Charity of Night* and *Breakfast in New Orleans, Dinner in Timbuktu*. He toured as a sideman to Cockburn in the early 1990s.

"Colin is very talented in many ways," Cockburn says. "His productions are as advanced as his talents as a guitar player."

Man of the Year. Former four-times chairman of the British Phonographic Industry Rob Dickins, right, is the 2003 recipient of the annual Music Industry Trusts' Award. The award, recognizing lifetime contribution to the U.K. music industry, will be presented Oct. 21 during a gala dinner at London's Grosvenor House Hotel. The annual award dinner is a fundraiser for two charities: the Nordoff-Robbins Music Therapy and the BRIT Trust (which funds the BRIT School for Performing Arts and Technology, based in Croydon, south of London). Dickins is a former managing director of Warner Bros. Music Publishing in the U.K. and was chairman of Warner Music U.K. from 1983 until 1998. Since 1999, he has headed his own Sony Music-backed label, Instant Karma. David Munns, left, chairman of the award committee, calls Dickins "the renaissance man of the record industry."

NEWSLINE...

The British Phonographic Industry (BPI) has referred to the Copyright Tribunal its dispute with the U.K.'s Mechanical Copyright Protection Society (MCPS) about the latter's new licensing plan for DVD music products. The DVD1 system, launched May 1, allows producers to clear the mechanical and synchronization rights needed to include works by MCPS members on DVDs. The BPI is critical of the royalty rate the MCPS has placed on DVD, describing the terms as "inappropriate" (*Billboard*, May 3). Executive director Sandra Cox says the MCPS is "disappointed" it could not reach an agreement with the BPI. **LARS BRANDLE**

A new report from the BPI indicates the commercial value of pirated product in 2002 in the U.K. was almost £50 million ($81 million), an 81% increase from 2001 and three times the figure of three years ago. Some 60% of the 357 million CD-Rs expected to be bought in the U.K. this year will be used to burn music, it claims. Further, the body reports the number of CD-Rs used to burn music in the U.K. is on track to overtake legitimate CD album sales next year. Approximately 40% of U.K. households will have CD-R/rewritable hardware in 2003, up from 33% in 2002 and 24% in 2001. A separate BPI-commissioned survey recently indicated that illegal downloading is running at a rate of 1 billion tracks per year (*Billboard*, May 17). **LARS BRANDLE**

Total music revenue in the Austrian market in 2002 fell 7.9% from 2001 to 260 million euros ($298 million), according to new figures from the Austrian branch of the International Federation of the Phonographic Industry. The market has shrunk by 50 million euros ($57 million) during the past five years. The share of national product remains stable, at 11% of revenue. In line with the trend in neighboring Germany, sales of recorded CD-Rs last year in Austria—24 million units—exceeded sales of prerecorded CDs for the first time. Universal had the leading market share in Austria, at 36.1%, followed by EMI, 16.4%; Warner, 14.6%; BMG, 12.9%; and Sony, 11.5%. **WOLFGANG SPAHR**

The European Commission's antitrust authority is closing its Merger Task Force, which examines all takeovers that might affect the EU economy. The move could change the way the authority deals with potential mergers among major labels in Europe. Under the new structure, each industry-dedicated EC department will have its own antitrust experts, although the final rulings will still be made by EU Competition Commissioner Mario Monti. The music industry and other entertainment sectors are expected to be covered by the EC's telecommunications unit. Peter Guilford, director of Brussels consultancy G-Plus Europe and former EC competition spokesperson, says: "For the music industry, it will mean the commission is better placed to make good judgments on their cases." **LEO CENDROWICZ**

EMI Music Publishing U.K. has re-signed and expanded its sub-publishing agreement with Fox Music Publishing, a division of Fox Entertainment Group. The territories now include Japan, Latin America, and South Africa. EMI continues to represent Fox in the U.K., France, Germany, Scandinavia, and Benelux region. Jonathan Channon, senior VP of film, TV, and media at EMI Music Publishing, says the deal puts EMI "in an extremely strong position, particularly in the area of synchronization." Initial Fox projects covered under this new agreement include *X2: X-Men United* and *The Simpsons*. **LARS BRANDLE**

New Zealand's largest commercial broadcaster is converting its loss-making TV4 into a music channel. CanWest New Zealand, a subsidiary of the Canadian media giant, operates TV3 and TV4, as well as major radio networks. Until now, the channel has targeted an urban-based, 15- to 39-year-old audience with TV sitcoms. TV4 will relaunch in October as a youth music channel aimed at 15- to 29-year-olds. It will broadcast music programming from 4 p.m. to midnight Monday to Thursday and 4 p.m.-1 a.m. Friday to Sunday. Outside of those hours, TV4 will continue to screen infomercials and other advertising-led programming. Rick Friesen, managing director of TV3 and TV4, says Kiwi music will play a key role in the mix. **JOHN FERGUSON**

HMV Europe is on track to open its 200th store in the U.K. and Ireland during the 2004-05 financial year, managing director Steve Knott told delegates from HMV's 164 U.K. and Ireland stores during its annual conference May 15 in Dublin. Knott said the company's current financial year, which ends April 30, 2004, will see the opening of at least 20 new stores. It plans a similar amount for the following year. Knott says HMV's focus will now be on offering customers added value through range of product, staff knowledge, services, pricing, in-store events, and exclusive packaging and titles. Parent HMV Group will hold its annual general meeting July 1, when its full 2002-03 financial results will be issued. **TOM FERGUSON**

www.americanradiohistory.com

Fopp Targets Sales Growth

U.K. Indie's Price Policy Often Undercuts Competitors

BY ADAM HOWORTH

LONDON—Despite a tough economic climate and falling record shipments here, independent U.K. retailer Fopp is targeting a sales growth of 61% for 2003—rising to £28 million ($45 million) from £17 million ($27.4 million) in 2002.

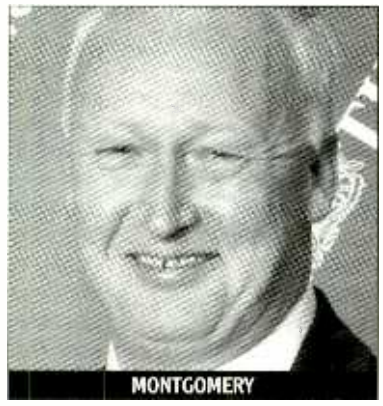
The company says that growth will be achieved though a pricing policy that frequently undercuts its major competitors by around 20% on new CD-album releases. Fopp was established in 1981 as a one-man record stall in Glasgow, Scotland, by former HMV U.K. sales assistant Gordon Montgomery. It now has 14 stores across the U.K.

"Our view is [that] the customer knows the value of the product, not the supplier," says Montgomery, who is now Fopp's chairman.

He also remains executive buyer "because I like it. The business is built on purchases. You can't afford non-movers."

Montgomery adds that Fopp's policy is to "negotiate hard and buy in bulk. We spend almost nothing on advertising; we had to build our reputation by word-of-mouth."

Fopp's pricing policy means customers can pick up a current chart album, such as *Elephant* (XL) by the



MONTGOMERY

White Stripes, for £10 ($16.10)—around £2 ($3.22) cheaper than most rival music specialists.

"These are the prices the products sell at—we have to reflect demand," Fopp managing director Peter Ellen says.

A pricing structure for new and catalog CD albums enables many of the former to retail at £10 and the latter at £5 ($8.05). That encourages the public to buy in bulk, Ellen says. "It's what enjoying music's all about—you need more of it and depth of range."

While major U.K. music specialists tend to negotiate file discounts with distributors for products across the board, "we prefer to construct discounts around [specific] products we want and then negotiate the best possible price," Montgomery says, "so we still make a profit and don't have anything left [in stock]."

The question asked by many in the music retail market is how Fopp manages to get its purchasing right. Ellen denies the company brings in product cheaply from Continental Europe: "It is Fopp's policy to purchase all new release albums from U.K. suppliers."

Major labels contacted by *Billboard* either declined to comment on their relationship with Fopp or did not return calls.

But Peter Thompson, managing director of independent Vital Distribution—which distributes XL in the U.K.—says, "We've seen very good results with them. They've sent a clear message [to shoppers]—it's £5 or £7 [$11.30] or £10. They knew where to pitch it, price-wise. They've always got their eye on a deal, but they're not hard negotiators because they give you something back—they tend to deliver and not ask for discounts for the sake of it."

Thompson concedes that Fopp is "making slightly greater demands than previously, but that's because they're probably pushing harder. There are worse people out there."

Bob Lewis, director general of U.K. retail trade body the British Assn. of Record Dealers—of which Fopp is not currently a member—says the organization is "delighted to see any retailer achieving success in this tough economic climate and new technological age, whereby some record companies seem not to wish to release physical product to consumers who want them but seem to be driven toward downloads."

A characteristic of Fopp's expansion is its careful store rollout. "Size isn't an issue—it's the quality of the sites that matter," Montgomery says. "We're in no rush to expand so long as it turns a profit in its second month. We're not going for market share—we're trying to build a profitable business."

A formulaic approach to running the Fopp empire keeps development simple. "If the [local area] population is a quarter of a million," Montgomery says, "then we need a 3,000-square-foot floor size. If it's a half a million population, then we need 6,000 square feet. We look for a good property deal, and we pay our staff better rates than most of the independents—but we 'bleed' them."

Montgomery says Fopp is experiencing increasing success in its sale of paperback books and DVDs. Currently, he says, "DVDs are worth 15% of our business and books 10%."

One new development that Montgomery speculates could have real implications for the U.K. retail industry is a CD vending machine that works like a cigarette dispenser and accepts both cash and credit cards.

"It has 400 different CD titles holding 1,000 units," adds Ellen, who originated the concept. "We don't know what the key products are just yet."

Old Law May Help Malaysia Fight Piracy

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—In its fight against the piracy of music and other entertainment content, the Malaysian government may use existing legislation that limits internal travel by suspected criminals.

Deputy Prime Minister Abdullah Ahmad Badawi told reporters May 11 that laws dating back to the 1930s that enable the government to confine people to specific districts could be used to fight software pirates. But he added that their effectiveness and relevance would have to be reviewed to suit current conditions.

Badawi specifically mentioned the Restricted Residence Enactment Law, which was introduced in 1933 to isolate suspected gangsters.

Since the middle of last year, the Ministry of Domestic Trade and Consumer Affairs has lodged 30 complaints with the police concerning alleged obstruction of justice against "tontos": informers paid by criminals to tip them off to surveillance by ministry officials. The tontos also disrupt anti-piracy efforts by issuing threats or stalking the officials.

Last August, for example, a car belonging to a ministry enforcement officer was doused with gasoline and set alight in the state of Penang. The officer was not in the car at the time of the attack, which police believe was a direct response to anti-piracy action. The authorities are still investigating the incident.

Universal Music Malaysia managing director Sandy Monterio welcomes the review of the Restricted Residence Enactment Law. "We've been saying for years that there is a link between piracy and organized crime," he says. "We're glad it's finally being taken seriously."

Peddlers selling pirated copies of video CDs (VCDs) and CDs have also been the targets of police raids since the emergence in mid-April of a pornographic VCD allegedly involving former Malaysian Airlines cabin crew members.

In light of this incident—which created a scandal in Malaysia's Muslim society—Badawi told the press he had instructed the ministry to conduct more sustained anti-piracy efforts.

The local record industry also welcomes the anti-porn crackdown.

Warner Germany Rethinks Shipments

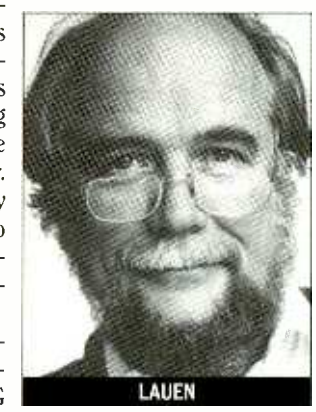
BY WOLFGANG SPAHR

HAMBURG—Warner Music Germany (WMG) is changing the way it executes shipments in a bid to eradicate returns from retailers.

Citing current return rates to record companies of up to 50%, WMG also names high retailer inventories and potential credit rating problems as reasons to shake up its distribution system.

WMG commercial director Udo Lauen notes that in the wake of plummeting retail sales in the German record market, new distribution ideas are as important as retail strategies for improving results for the local music industry.

Therefore, in conjunction with retail giant the Saturn Group, WMG has developed a new distribution model. Its feasibility is being tested in a pilot phase lasting until summer.



LAUEN

Tests have already commenced at two Saturn outlets in Isernhagen near Hannover and Bremen.

The "vendor-managed inventory" system will enable WMG to electronically analyze each individual retail outlet and arrange shipments accordingly. The system should allow retailers to respond quickly to changes in chart positions, paving the way for immediate reorders.

Lauen says, "The distribution of records must be organized objectively and logically. Numbers are an unerring business barometer. As a result, we can help retailers earn more profit per square meter."

While retailers used to order a fixed number of titles, reordering inventories after they had been sold, vendor-managed inventory systems permit a more flexible response.

Lauen explains, "Our problem was never selling to retailers. Frequently, retailers were left to their own devices with large piles of singles and albums, because every company was convinced that its product was a hit and would sell quickly.

"However, this frequently proved to be wrong, resulting in high return rates. Retailers had no storage capacity left, leaving no scope for new product. The external sales force was also powerless to do anything."

But the times of sales staff picking up orders from retailers or bargaining for the best prices are long since over, Lauen says, adding that consolidation in the retail sector means that their volume requirements and campaigns are developed and implemented centrally.

The new system enables the entire catalog to be maintained and orders to be placed without using any major personnel resources.

Lauen says, "We want to help retailers achieve a higher turnover ratio so that they can operate more profitably while giving consumers the product they expect."

Lauen admits that there may be emotional problems on the part of some retailers and staff, as personal visits by external sales force members will now be a thing of the past.

Yet, thanks to the savings that can be achieved by abandoning the external sales force, it will be possible for staff to devote more time to assessing and enhancing merchandise presence and advising customers competently, he contends.

Because of the implementation of its vendor-managed inventory system, WMG is laying off 17 external sales and telesales employees. The remaining team is being reorganized and is now working on precise analyses of the retail outlets involved.

Lauen understands the criticism from some quarters that retailers will now no longer be looked after properly by Warner Music and, later on, by other companies as well. Yet he is convinced that once they have sufficient information, these "doubting Thomases" will also quickly realize that they can increase sales and operate more efficiently.

Albert Wagner, owner of record shop L&P in Berlin, says that the new distribution system will provide considerable savings for retailers, as ordering negotiations and the complicated procedures for returning merchandise take up a lot of time.

He is also convinced that other retailers will join the new system once the pilot phase is over.

Other retailers declined to comment on the new system, explaining that they wanted to await the completion of the test phase.

Major retailers—such as AMS, TMI, Jora, Karstadt, and Mueller—already have their own systems, but Lauen says these will be improved still further when they are linked to WMG's new business-to-business system.

"Dramatic times call for objective and perhaps even painful changes," Lauen says. "Yet our sector will ultimately emerge strengthened."

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Visa Rules Could Hamper Touring

Continued from page 7

view before a visa may be issued."

While sympathetic, the touring industry views the new mandate with trepidation.

"This is all based on a security need. It has always been within the guidelines of the consulates to interview potential applicants to enter this country, but it has been done on a case-by-case basis," says Robert Tulipan, CEO of Traffic Control Group, an international travel logistics firm with offices in New York and London that assists in the global touring of sports and entertainment groups.

The process was less stringent in a pre-Sept. 11 world, Tulipan says. "People have always had to submit applications to see if they were approvable and deemed worthy of a visa. In the past, with the case of a band and crew that wanted to tour the U.S., rather than each individual coming in for personal interviews, one person—usually the tour manager—would drop everything off and pick it up later.

"Only if a person was questionable or there was some sort of security issue would the consulate request a personal interview," he says.

Tulipan expects a more uniform approach from consulates in the coming months. "There has been a situation where each consulate had their own guidelines and operating procedures, and I expect there will be a little more standardization."

A tighter interview process could be "a real nuisance for performance groups," Tulipan says. "It means everybody will have to be in the country at a certain time and be available. I can't imagine the hassles we're going to hear from people, because the biggest problem in the entertainment industry is time."

Agents that book international artists, like Marty Diamond at Little Big Man in New York, are concerned. "I don't know of any musicians that would pose a threat," says Diamond, agent for such acts as the U.K.'s Coldplay. "I hope this process doesn't slow up or complicate people's lives or careers."

While Tulipan stresses that celebrities should not be above scrutiny, he believes frequent international travelers, including pop stars, should be able to speed up the procedure.

"There should be a means whereby the standard business traveler or pop star will be able to get to a point where there will be some sort of fast-track method," he says. "Once you've been screened, you should be able to streamline the process."

That is a view the State Department has already considered. "There are several categories of visa applicants typically granted a waiver of personal appearance," Summers says. "These include accredited diplomats, persons working for international organizations, and repeat applicants who have continually demonstrated their eligibility and respect for nonimmigrant status."

While Summers would not address the status of touring artists specifically, one might presume that such persons could fall under the "repeat applicants" category.

EMI Marketing Lineup

Continued from page 7

records in Europe but were not interested at looking at it in their territory. Now, the minute a record is a priority somewhere in the world, we are expecting every territory to give it a fair shot. If they are going to be successful or not is a different story, but we don't want to hear people saying that a record won't work in their territory anymore."

That change in attitude contributed to EMI returning to profitability in the U.S. for the first time in five years, helping the group as a whole to post healthy financial results.

Despite group revenue falling more than 11% to £2.17 billion ($3.54 billion), EMI reported operating profit (EBITA) up 33.1% to £254 million ($415 million) for the fiscal year. EMI Group chairman Eric Nicoli claims that his group's operating margins are now the highest of any of the major music companies.

Chief driver of those results was EMI Recorded Music, which increased profits 81% to £150.5 million ($245 million), despite sales decreasing 12.6% to £1.77 billion ($2.89 billion).

EMI Recorded Music chairman/CEO Alain Levy attributes the U.S. turnaround to three key changes: cost reduction, breaking more profitable artists, and running a tighter ship.

Tackling the oft-discussed Robbie Williams deal, Levy says that 3 million sales per album will achieve break-even for EMI. Williams' current album "is at 6 million outside the United States. It takes a long time to break America, [but] I don't think we'll know before probably two years if we'll have a major act in the U.S. or whether he'll be the biggest act outside of the U.S., as Robbie is right now."

Meanwhile, results at the company's music publishing division remained flat, against a background of falling mechanical royalties. Publishing revenue fell marginally from £416.4 million ($680.8 million) to £401.2 million ($656 million). Operating profit (EBITA) was 4% lower at £103.5 million ($169.2 million).

And revealing that publishers may soon be able to bank on royalties from online services in Europe, EMI Music Publishing chairman/CEO Marty Bandier tells *Billboard*, "There's already an online [publishing] agreement in America between the [Recording Industry Assn. of America] and the music publishers, and in Europe we're getting close to an agreement, which is very promising. But in the interim, there are available means for record companies to act, but there are ongoing negotiations in respect of some of the rate differences between us."

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'Idol': BMG's Big Gamble Pays Off

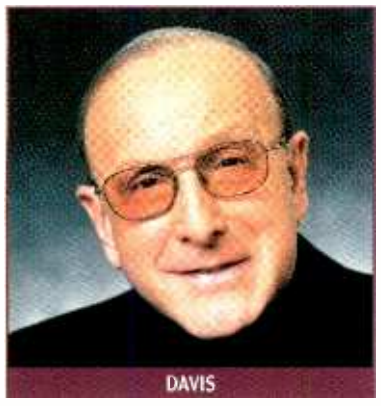
Continued from page 1

any guarantees," says Ted Wagner, VP of national country promotion for Columbia Nashville. "But if these TV shows are one more way to [showcase] our artists, it's a chance worth taking."

SLASHING A&R COSTS

For Davis, who stepped into the *Idol* deal when he became chairman of the RCA Music Group last November, the gamble is paying off big-time.

So far, *Idol* has been a hit-generating machine and has undoubtedly slashed Davis' A&R costs at a time when the industry is struggling through a steep downturn.



DAVIS

"[The *American Idol* creators] have been terrific in turning over these artists to us to do these albums," Davis notes.

In the U.S., Sony has been following close behind BMG in the pursuit of business opportunities with TV talent contests. So far, however, the results have been mixed. Records from *Star Search* winners (released on Sony's Columbia Records) have flopped, but Columbia Nashville has a burgeoning hit artist in *Nashville Star* winner Buddy Jewell.

Sony Music Nashville president John Grady says, "TV shows like *Nashville Star* put up their own money to discover talent and act as a catalyst for making people aware of the talent. Our job is to translate an art form into the commercial world by picking the right songs and selling records."

Two new TV talent shows—*American Juniors* and *Fame*—could change the equation. Both will debut in the U.S. within the next two weeks and should create another round of partnering opportunities for labels.

American Juniors—an *American Idol* spinoff for 6- to 13-year-olds—will conclude with the formation of a five-person singing group.

American Juniors debuts June 3 on Fox. A spokeswoman for the show says that it has not yet been decided which record label will release records from the new group.

An RCA spokeswoman tells *Billboard* that the label currently does not have a deal for the *American Juniors* winners.

A record-label partnership is also still an open question for NBC's *Fame*, which premieres May 28. It features Debbie Allen (of '80s TV drama *Fame*), who will coach the contestants (*Billboard*, May 3).

Fame winners will get recording and management contracts, agent representation, and a year at the Debbie Allen Dance Academy, among other opportunities and prizes, according to the show's official Web site (nbc.com/fame).

At press time, a *Fame* spokeswoman said that details about the prizes could not yet be confirmed, including which companies would be offering the record, management, and agent representation deals.

THE RECORD-LABEL RACE

Meanwhile, BMG continues to ride its hit-sales juggernaut with *American Idol*-related recordings.

Kelly Clarkson, the winner of *American Idol's* first season, has topped The Billboard 200 and The Billboard Hot 100 with her first records. Her debut album, *Thankful*, has sold 702,000 copies since its April 15 release, according to Nielsen SoundScan.

Sales expectations are high for second-season winner Studdard, who is signed to J Records. His victory was announced May 21. His first single, "Flying Without Wings," will be released at a date to be determined. The single will also feature a cover version of the Carpenters' "Superstar."

Studdard says he wants his first album to be "an R&B mix with a neo-soul/gospel vibe. I really like Dave Hollister and Musiq. That's the kind of sound I'd go for on my album."

The *American Idol* winner adds that he hopes to collaborate with songwriter/producers Kenneth "Babyface" Edmonds and Rodney Jerkins on the project.

RCA has not yet determined a release date for "This Is the Night," the first single from *American Idol* runner-up Clay Aiken. The single will include Aiken's version of the Jeffrey Osbourne hit "On the Wings of Love."

Pre-orders for Studdard's and Aiken's singles have been so numerous that the singles occupy the top two sales slots at amazon.com for the week ending May 24.

"*American Idol* has created incredible brand loyalty that the other talent shows don't have," says Mark Hudson, pop/rock buyer for Albany, N.Y.-based retail chain Trans World Entertainment. "The *American Idol* franchise has done a great job of promoting these singers."

RCA also releases the compilation albums from the *American Idol* finalists for each season. Both of them—*American Idol: Greatest Hits* and *American Idol 2: All-Time Classic American Love Songs*—became immediate top 10 hits on The Billboard 200.

Since *American Idol's* first season ended last September, three of the nine runner-up finalists have landed record deals with major labels. Coincidence or not, all of these deals so far are with BMG labels.

Justin Guarini is signed to RCA (his still-untitled album is due June 10), while Tamyra Gray's first album (due later this year) will be released on J Records, part of the RCA Music Group.

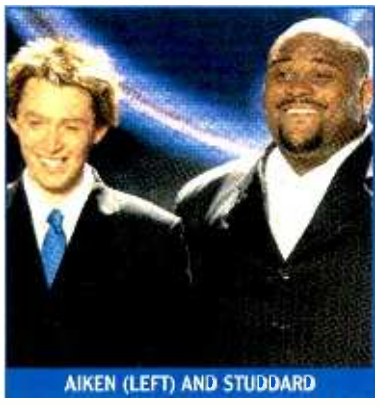
RJ Helton has signed with the BMG-distributed Gospocentric/B-Rite Music. His debut album is due this fall (*Billboard Bulletin*, May 20).

BMG is also affiliated with *Pop Idol*—the U.K. series that spawned *American Idol* and other versions in several countries—and has released chart-topping records from the contest's winners.

Internationally, BMG, Sony Music Entertainment, Warner Music Group, and Universal Music Group have teamed with the *Popstars* franchise in several countries.

In Spain, independent Vale Music has dominated the singles chart with songs from the contestants of TV talent show *Operación Triunfo* (*Billboard*, May 10).

Universal's U.S. operations have so far leaned toward hip-hop in signing winners of TV talent contests. Jin, a New York-based rapper who won a talent competition last year on BET's *106 & Park*, has signed with Universal-distributed Ruff Ryders; his debut album is due later this year.



AIKEN (LEFT) AND STUDDARD

Meanwhile, Def Jam teamed with MTV for *MTV's MC Battle*, which announced the winner May 17. The champion—a Philadelphia rapper named Reignman—received the grand prize of $25,000, a Def Jam record deal, a spot on the Def Jam Vendetta Summer Tour, and his own character in the upcoming *Def Jam Vendetta 2* videogame.

STAR-MAKING MACHINE

While *American Idol* is assuming all the trappings of a successful business model, Davis believes the show should be used as a steppingstone for artists, not as a crutch.

"My approach is to put blinders on when I make records with artists like Kelly Clarkson, Justin Guarini, and Tamyra Gray," Davis says. "By that, I mean it's a mistake to treat their albums like souvenir albums for the show.

"I see their roots on *American Idol* as a fringe benefit, but I don't want to trade on it. They've got to compete as new recording artists, and you do what you have to do for any new artist who's got a spectacular voice."

Davis says that in the case of *American Idol*, the Fox network and the show's production companies (19 Entertainment and Fremantle Media) have allowed the record label to handle the lion's share of the control for the recording and marketing of *American Idol*-related albums.

Davis continues, "In Europe, people are excited about Kelly and Justin, and they haven't even seen *American Idol*. That tells me these singers have a career beyond the TV show."

Hudson says the public has shown a lot of interest in Guarini's album.

"We've been tracking customer requests, and we've been pleasantly surprised at how strong the interest is, considering it's been so long since he's been a contestant on *American Idol*. I don't think his album will sell as much as Kelly Clarkson's, but it will do well."

Taking a risk on talent-contest winners is truly a gamble, and it can misfire. Sony has locked into a deal with CBS' *Star Search* guaranteeing record contracts for the winners of the adult-singer category on the revived series.

So far, none of Columbia's *Star Search* records have made it onto The Billboard 200 or The Billboard Hot 100. *Star Search Winner: Jake Simpson*, an album released April 1, has sold only 10,000 copies to date, according to Nielsen SoundScan.

Sony Music Nashville is having better luck with TV partner *Nashville Star* on the USA Network. The label has a "first-look" deal in signing its pick of any of the show's finalists.

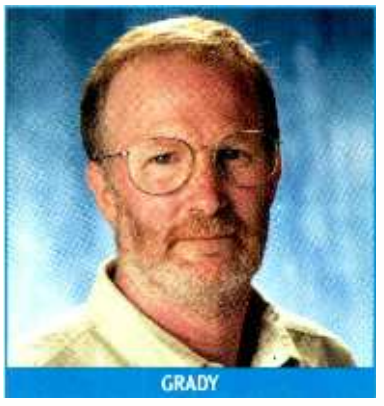
Sony Music Nashville's compilation album, *Nashville Star: The Finalists*, has sold 33,000 copies since its March 25 release.

Nashville Star's first-season winner, Jewell, won the contest May 3, receiving a deal with Columbia Nashville as part of the grand prize.

Jewell's first single, "Help Pour Out the Rain (Lacey's Song)," debuted at No. 44 on the Hot Country Singles & Tracks chart in the May 24 issue. That made him the highest-debuting new solo artist on the chart since the Nielsen Broadcast Data Systems era began in 1990.

This issue, the song rises to No. 37 on the chart (see Singles Minded, page 87). Jewell's major-label debut album is due July 1; it will be produced by Clint Black.

"*American Idol* and *Nashville Star* have done better jobs at marketing these artists than some of the other talent shows," observes Mike Fuller, music buyer for Amarillo, Texas-based retail chain Hastings Books, Music & Video.



GRADY

"I think Buddy Jewell's album on the country chart is going to be comparable to Kelly Clarkson's record on the pop chart," he says.

Sony Music Nashville's Grady says of Jewell, "The biggest challenge for us will be to turn people's perception of him from Buddy Jewell the TV contestant to Buddy Jewell the artist."

Hudson says, "These other talent shows seem like Johnny-come-latelys to *American Idol*. I don't think they'll be able to do as well as *American Idol* has in terms of selling records."

But it is that promise of hitting the jackpot that may encourage the music industry to continue the gamble.

Carey Shrinks Her Tour

Continued from page 12

of about $16 million.

Now it may not gross anywhere near that much after being downsized from arenas in the 10,000- to 20,000-capacity range to theaters typically in the 5,000- to 8,000-seat range. Venues and dates could be announced within days.

Only four dates had gone on sale for the tour: Xcel Energy Center in St. Paul, Minn. (July 26), United Center in Chicago (July 29), Air Canada Centre in Toronto (Aug. 7), and the Verizon Wireless Arena in Manchester.

Carey's official Web site advised her fans in cities where the shows had gone on sale to hang on to tickets and receipts, presumably for a refund or exchange. But some building officials were out of the loop.

Brian Miller, director of event development for the Xcel Energy Center, says he sold about 2,000 tickets out of the box. But when *Billboard* contacted him May 20, he had yet to be informed that the tour was being scaled back and that his date would be scratched.

"Sounds like I need to call the promoter," Miller says. "We're still up and on sale."

Carey was not only supposed to perform July 26 at Xcel, she also had the building booked for rehearsals July 24-25.

Robert Hunter, senior VP/GM of the 20,000-seat Air Canada Centre, says sales were at about 4,500 for his show, and the date was still on. It will likely take place in the building's 8,500-seat configuration concert bowl.

Other building executives told *Billboard* they had been informed that the arena dates were being scaled back, and some were vying for theater dates.

The tour could still be profitable, after routing, ticket prices, production, and other elements are reconfigured.

Marx maintains the tour would have been fine as booked. He insists, "Ticket counts were not that bad, and our average capacity on this tour was about 11,000."

He adds that production will decrease from 11 trucks to four. "She'll have the same band, minus the bells and whistles. She's going to bring it back to what Mariah's all about: the music."

Marx points out that more dates have been added than the initial 20 North American dates. He says Carey could play as many as 27 dates, beginning July 26 at Celine Dion's Colosseum showroom at Caesar's Palace in Las Vegas.

While Carey remains the top female record-selling artist of all time, she has no extensive history as a touring artist.

Her last outing, also produced by Concerts West, was in 2000. She grossed $7.1 million from just nine dates reported to Billboard Boxscore.

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

OF MOMS AND MANSON: I'll bet that even record executives who are not particularly close to their parents find themselves nostalgic for Mother's Day when they survey the sales charts for the week that follows that gift-giving occasion. In this soft week, down 15.5% from the Mom's Day frame (see Market Watch, page 10), a modest first-week sum of 118,000 is more than enough to yield **Marilyn Manson** his second career chart-topper on The Billboard 200.

His set *The Golden Age of Grotesque* has the lowest total of any No. 1 album since the fifth week of this year, when **Dixie Chicks** led the list with 104,000 (*Billboard*, Feb. 15). More to the point, this is the lowest opener by any of the 186 albums that have bowed at No. 1 in Nielsen SoundScan's 12-year history.

Still, a win is a win, and the shock rocker beats runner-up **50 Cent** by an 11% margin. Interscope winds up victorious no matter which of those comes out on top, as it is the distributing label for each of this week's top three albums (see story, page 7).

At No. 3 is the third album by **Cold**, with 101,500 units. That's only a few hundred more than the band's first album has sold since its release in 1997. The band's last set, *13 Ways to Bleed On Stage*, has rung 478,000 since its release in 2000 but only moved 15,500 in its biggest week.

ICON, INDEED: **Metallica** continues to feel the momentum of its *MTV Icon* tribute and attention surrounding its upcoming *St. Anger*, due June 10 (Over the Counter, *Billboard*, May 24). The band has four titles in the top 15 of Top Pop Catalog, the first act to do so since the Christmas season of 1999, when seasonal champ **Mannheim Steamroller** had four in that portion of the chart.

With the **Bee Gees** falling out of the top slot, the 1991 set *Metallica* rises to No. 1, followed by older titles at Nos. 10, 13, and 14. The 1984 album *Ride the Lightning* has the biggest gain this week of the four.

Last week's Bee Gees spikes came following **Robin Gibb's** visit to a new pop culture icon, the Fox series *American Idol*. The Gibb brothers' *One Night Only* flew 15-1 on last issue's catalog list (up 117%), while the more recent *Their Greatest Hits* almost tripled its prior-week sales, winning The Billboard 200's Pacesetter award (153-59).

GRANDE: After street-date violations forced an early start on last issue's Top Latin Albums, veteran singer/songwriter **Marco Antonio Solís** leaps 30-1, his third No. 1 on that chart.

His new *Tu Amor o Tu Desprecio* practically matches his largest-ever Nielsen SoundScan week—15,000 copies—and marks the first time he has ever reached the top half of The Billboard 200 (No. 59).

Lower on Top Latin Albums, Billboard Latin Music Award winner **Juanes** notches his 52nd straight week in the top 10 (No. 6). His *Un Dia Normal* is only the ninth album in this chart's 10-year history to string a year's worth of straight top 10 ranks.

Juanes' album is the first to stretch a run this long since **Elvis Crespo's** 1998 solo bow. *Suavemente* held in the top 10 for 96 consecutive weeks. The longest such run on this chart was 109 weeks, for **Selena's** *Amor Prohibido*.

Solís and Juanes are both distributed by Universal Music & Video Distribution (UMVD), which posts a 41% market share in Latin albums this week, according to Nielsen SoundScan. Last week, UMVD became the first-ever vendor to post a Latin share of 40% or more.

Next issue, the spotlight shifts to Sony Discos, which has a solid shot to break the record for the best SoundScan week by a Spanish-language album when **Ricky Martin's** new *Almas del Silencio* hits the charts. The current mark is held by **Luis Miguel's** 1997 set *Romances*, which did 57,000.

NEXT: Look for **Staind** to crown next issue's Billboard 200, as its *14 Shades of Grey* appears to be on course to sell at least 225,000 copies, according to projections culled from retailers' first-day numbers.

A week at 200,000-plus looks tall in this spring's climate, but that's a comedown from the band's last one, which began with 716,000 in 2001.

Another loud rock band, **Deftones**, should be right on Staind's heels. Chart watchers predict a launch at No. 2, with at least 180,000 and a shot at 200,000.

That said, this issue's chart shows how unreliable a predictor first-day sales have become, especially for rock fare. Sales executives estimated **Marilyn Manson's** first week would be 27% bigger than it turned out to be, and they overshot **Cold's** actual start by 18%.

Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen

Q&A SESSION: "21 Questions" by **50 Cent Featuring Nate Dogg** climbs 2-1 on The Billboard Hot 100, ousting "Get Busy" from **Sean Paul** after three weeks. "Questions" rings the bell with an audience of 123.8 million listener impressions, 2 million more than the total for "Busy."

50 CENT

"Questions" also holds at No. 1 for a fifth week on Hot R&B/Hip-Hop Singles & Tracks and earns Greatest Gainer/Sales honors. But the title fails to bullet, because its loss in audience offsets any sales gain.

HEAD OF THE CLASS: **Trapt's** "Headstrong" moves 2-1 on Modern Rock Tracks in its 24th week, setting a new record for longest climb to the top of the chart. That is one week more than **Jimmy Eat World** needed when "The Middle" hit No. 1 in April 2002. "Headstrong" is also Warner Bros.' third No. 1 of 2003 at the format. It is the first time the label has had three chart-toppers in one year on Modern Rock Tracks since 1993.

'TAL' ORDER: **Ricky Martin** has his first Hot 100 hit in two years, as former No. 1 Hot Latin Track "Tal Vez" debuts at No. 74. While displaced from No. 1 on Latin Tracks by **Enrique Iglesias'** "Para Que la Vida," "Vez" pulls in the better audience total on the Hot 100 tally because of the different weekly tracking cycle used for the chart, as well as some minor airplay on four top 40 stations, including 16 plays at WHYI Miami.

Both "Vida" (20.7) and "Vez" (20.2) post more than 20 million listener impressions on the Latin chart. It is the first time that the top two titles have been north of that number since the June 17, 2000, issue, when **Thalía's** "Entre el Mar y una Estrella" was setting the Latin audience record with 25.9 million and **Son by Four's** "A Puro Dolor" was in the runner-up slot, with 22.5 million listeners.

RIO GRANDE: **Diamond Rio** tops Hot Country Singles & Tracks for the fifth time, as "I Believe" gains 263 plays and rises 4-1, repeating the 4-1 hop that **Randy Travis'** "Three Wooden Crosses" made last issue. Travis' single is pushed to No. 2 with a bullet.

Diamond Rio finishes with 5,177 detections and leads Travis by 99 spins. "Believe" is the second No. 1 on the country chart for Diamond Rio in the past eight months: "Beautiful Mess" spent two weeks there, starting with the Sept. 28, 2002, issue.

Meanwhile, *Nashville Star* winner **Buddy Jewell** cracks the top 40 with his debut single, "Help Pour Out the Rain (Lacey's Song)," which gains 94 detections and jumps 44-37.

Last issue, Jewell posted the highest debut by a new artist since **Wynonna's** solo debut, "She Is His Only Need," opened at No. 45 in 1992.

Just comparing Jewell's early chart run to that of Wynonna's illustrates his accomplishment (and the power of TV). Wynonna was coming off a string of hits and awards as part of **the Judds**, while Jewel was a total unknown until a few weeks ago.

Speaking of Wynonna, she's enjoying her fastest-rising single in six years, as "What the World Needs" rises 33-27 in its fourth chart week. That's her quickest ascent since "When Love Starts Talkin' " rose to No. 24 after four weeks in 1997.

DIAMOND RIO

SHARE AND SHARE ALIKE: In Jamaica, it's common for many artists to use the same beat or rhythm. Although she is not of Jamaican descent, **Lumidee** picks up on the recent success of **Sean Paul** and **Wayne Wonder**, who used the East Indian-derived *diwali* rhythm on their respective singles "Get Busy" and "No Letting Go."

Lumidee's "Never Leave You—Uh Oooh, Uh Oooh!" climbs 39-25 on Hot R&B/Singles & Tracks, becoming the third song using that rhythm to crack the top 30. "Busy" peaked at No. 1 and holds at No. 4 this issue, while "Letting Go" topped out at No. 14 (now No. 23). Both tracks were produced and co-written by **Stephen "Lenky" Marsden**, who also picks up co-writing credits on "Leave."

One year ago, independent reggae label Greensleeves released *Diwali: Greensleeves Rhythm Album #27*, a 20-track set of diwali-driven songs that peaked at No. 7 on Top Reggae Albums. The set includes Wonder's "Letting Go" and **Elephant Man's** "Elephant Message," the first diwali track to get airplay in the States.

Elephant Man made his first bow on any *Billboard* singles chart last issue, when his current "Pon De River, Pon De Bank" bowed at No. 98 on Hot R&B/Hip-Hop Singles & Tracks. It jumps to No. 91 this issue.

Additional reporting by Anthony Colombo in New York.

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MAY 31 2003

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1		
1	NEW		1	**MARILYN MANSON** NOTHING 000370/INTERSCOPE (18.98 CD)	The Golden Age Of Grotesque	1
2	5	1	15	**50 CENT** ▲[4] SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
3	NEW		1	**COLD** FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD)	Year Of The Spider	3
4	6	6	11	**EVANESCENCE** ▲ WIND-UP 13063 (18.98 CD)	Fallen	4
				$ GREATEST GAINER $		
5	8	—	2	**SOUNDTRACK** WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CD)	The Matrix Reloaded: The Album	5
6	2	5	64	**NORAH JONES** ▲[6] BLUE NOTE 32088 (17.98 CD) [H]	Come Away With Me	1
7	9	3	5	**KELLY CLARKSON** ▲ RCA 68158/RMG (18.98 CD)	Thankful	1
8	10	9	4	**SOUNDTRACK** WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	8
9	4	4	7	**CHER** GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4
10	1	—	2	**THE ISLEY BROTHERS FEATURING RONALD ISLEY** DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1
11	12	7	8	**LINKIN PARK** ▲[2] WARNER BROS. 48186* (19.98 CD)	Meteora	1
12	NEW		1	**THIRD EYE BLIND** ELEKTRA 62783/EEG (18.98 CD)	Out Of The Vein	12
13	3	—	2	**JACK JOHNSON** MOONSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3
14	11	2	3	**SOUNDTRACK** RCA 51169/RMG (18.98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2
15	7	13	8	**CELINE DION** ▲[2] EPIC 87185 (12.98 EQ/18.98)	One Heart	2
16	14	12	8	**VARIOUS ARTISTS** ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3
17	17	16	27	**SEAN PAUL** ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9
18	16	15	13	**R. KELLY** ▲[2] JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
19	18	18	7	**THE WHITE STRIPES** ● THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6
20	NEW		1	**ALKALINE TRIO** VAGRANT 381* (12.98 CD)	Good Mourning	20
21	13	14	5	**FLEETWOOD MAC** REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3
22	26	25	38	**COLDPLAY** ▲ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
23	19	23	78	**KID ROCK** ▲[4] LAVA 83482*/AG (12.98/18.98)	Cocky	3
24	24	11	3	**BONE CRUSHER** BREAK 'EM OFF/SO SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	11
25	23	19	6	**GODSMACK** ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1
26	15	8	4	**MADONNA** MAVERICK 48439/WARNER BROS. (18.98 CD)	American Life	1
27	29	35	43	**TOBY KEITH** ▲[2] DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
28	36	33	11	**LIL' KIM** ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5
29	20	22	5	**JIMMY BUFFETT** ▲ MAILBOAT/MCA 067781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
30	33	32	29	**CHRISTINA AGUILERA** ▲[2] RCA 68037*/RMG (12.98/18.98)	Stripped	2
31	25	24	6	**LISA MARIE PRESLEY** ● CAPITOL 96668 (11.98/18.98)	To Whom It May Concern	5
32	34	26	26	**AUDIOSLAVE** ▲ INTERSCOPE/EPIC 86968* (18.98 EQ CD)	Audioslave	7
33	28	21	5	**50 CENT** SHADY/AFTERMATH 000108/INTERSCOPE (19.95 DVD/CD)	The New Breed	2
34	37	29	11	**FABOLOUS** ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
35	35	31	28	**JUSTIN TIMBERLAKE** ▲[2] JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
36	32	34	50	**AVRIL LAVIGNE** ▲[6] ARISTA 14740 (17.98 CD)	Let Go	2
37	22	20	5	**DARRYL WORLEY** DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4
38	40	38	52	**EMINEM** ▲[8] WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
39	21	27	18	**SOUNDTRACK** ▲ EPIC 87018 (18.98 EQ CD)	Chicago	2
40	39	37	33	**GOOD CHARLOTTE** ▲ DAYLIGHT 86486/EPIC (18.98 EQ CD)	The Young And The Hopeless	7
41	27	10	3	**KELLY PRICE** DEF SOUL 586777/IDJMG (12.98/18.98)	Priceless	10
42	49	59	26	**SHANIA TWAIN** MERCURY 170314/UMGN (19.98 CD)	Up!	1
43	42	30	6	**GINUWINE** ● EPIC 86960 (12.98 EQ/18.98)	The Senior	6
44	30	36	6	**JAMES TAYLOR** WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11
45	38	40	73	**JOHN MAYER** ▲[3] AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [H]	Room For Squares	8
46	31	28	38	**DIXIE CHICKS** ▲[6] MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
47	47	43	17	**TRAPT** ● WARNER BROS. 48296 (18.98 CD) [H]	Trapt	42
48	45	46	26	**MATCHBOX TWENTY** ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
49	41	39	27	**3 DOORS DOWN** ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)	Away From The Sun	8
50	53	48	24	**SIMPLE PLAN** ● LAVA 83534/AG (7.98/12.98) [H]	No Pads, No Helmets...Just Balls	36
51	51	42	47	**NELLY** ▲[5] FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
52	43	17	3	**LIL' MO** ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	17
53	54	45	27	**FLOETRY** DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
54	50	44	10	**AFI** ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
55	52	47	28	**JAHEIM** ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8
56	57	49	15	**THE ALL-AMERICAN REJECTS** ● DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [H]	The All-American Rejects	25
57	65	65	19	**DANIEL BEDINGFIELD** ISLAND 065113*/IDJMG (17.98 CD)	Gotta Get Thru This	41
58	60	55	25	**JENNIFER LOPEZ** ▲[2] EPIC 86231 (18.98 EQ CD)	This Is Me...Then	2
59	NEW		1	**MARCO ANTONIO SOLIS** FONOVISA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	59
60	58	61	25	**TIM MCGRAW** ▲[2] CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
61	64	52	8	**CAM'RON PRESENTS THE DIPLOMATS** ● ROC-A-FELLA/DEF JAM 063211*/IDJMG (12.98 CD)	Diplomatic Immunity	8
62	66	56	25	**BUSTA RHYMES** ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	43
63	76	86	56	**KENNY CHESNEY** ▲[2] BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
64	78	88	40	**SOUNDTRACK** ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31
65	69	54	28	**SNOOP DOGG** ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da BoSS	12
66	75	73	24	**JOHNNY CASH** ● AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	45
67	81	72	32	**CHEVELLE** ● EPIC 86157 (9.98 EQ CD)	Wonder What's Next	14
68	71	62	30	**HEATHER HEADLEY** RCA 69376/RMG (12.98/18.98)	This Is Who I Am	38
69	46	68	75	**JOSH GROBAN** ▲[3] 143/REPRISE 48154/WARNER BROS. (18.98 CD) [H]	Josh Groban	8
70	44	—	2	**NOFX** FAT WRECK CHORDS 657 (14.98 CD)	The War On Errorism	44
71	62	57	18	**VARIOUS ARTISTS** ● EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
72	79	60	29	**SOUNDTRACK** ▲[4] SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
73	87	92	12	**RANDY TRAVIS** WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	73
74	83	63	27	**MISSY ELLIOTT** ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3
75	88	69	29	**LIL JON & THE EAST SIDE BOYZ** ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15
76	82	64	11	**KIDZ BOP KIDS** ● RAZOR & TIE 89060 (11.98/17.98)	Kidz Bop 3	17
77	70	50	5	**PETE YORN** COLUMBIA 86922*/CRG (9.98 EQ CD)	Day I Forgot	18
78	84	87	32	**KEITH URBAN** ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
79	86	94	29	**RASCAL FLATTS** ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
80	94	134	4	**SOUNDTRACK** WALT DISNEY 860092 (18.98 CD)	Holes	80
81	63	41	4	**MOBB DEEP** LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	21
82	55	75	30	**ROD STEWART** ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
83	80	84	11	**THIRD DAY** ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
84	61	71	9	**VARIOUS ARTISTS** EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
85	74	53	6	**LUCINDA WILLIAMS** LOST HIGHWAY 170355 (18.98 CD)	World Without Tears	18
86	89	89	10	**BEN HARPER** VIRGIN 80640 (18.98 CD)	Diamonds On The Inside	19
87	104	103	9	**JASON MRAZ** ELEKTRA 62829/EEG (12.98 CD) [H]	Waiting For My Rocket To Come	87
88	67	79	87	**MARTINA MCBRIDE** ▲[2] RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
89	72	101	27	**ELTON JOHN** ▲[2] ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12
90	68	76	15	**LIONEL RICHIE** MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
91	77	58	8	**BRIAN MCKNIGHT** ● MOTOWN 067315/UMRG (12.98/18.98)	U Turn	7
92	48	—	2	**SOUNDTRACK** HIP-O 000231/UME (18.98 CD)	American Dreams: 1963-1964	48
93	90	90	30	**FOO FIGHTERS** ● ROSWELL/RCA 68008/RMG (18.98 CD)	One By One	3
94	110	97	21	**TALIB KWELI** RAWKUS 113048*/MCA (18.98 CD)	Quality	21
95	93	77	22	**TYRESE** ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16
96	101	81	23	**NAS** ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	12
97	98	82	45	**RED HOT CHILI PEPPERS** ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
98	105	100	7	**CHRIS CAGLE** CAPITOL (NASHVILLE) 40516 (11.98/18.98)	Chris Cagle	15
99	116	99	11	**WAYNE WONDER** VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	29
100	95	70	23	**B2K** ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10

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THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	117	107	8	**STACIE ORRICO** FOREFRONT 32589/VIRGIN (12.98/18.98) **[H]**	Stacie Orrico	59
102	96	83	12	**AMANDA PEREZ** POWERHOUSE 82131/VIRGIN (18.98 CD) **[H]**	Angel	73
103	99	66	6	**JAY-Z** ROC-A-FELLA/DEF JAM 000297/IDJMG (15.98 CD)	Blueprint 2.1	17
104	91	93	14	**JOHN MAYER ●** AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)	Any Given Thursday	17
105	97	78	5	**JESSICA ANDREWS** DREAMWORKS (NASHVILLE) 450356/INTERSCOPE (12.98/18.98)	Now	34
106	112	105	13	**FINCH** DRIVE THRU 860991/MCA (12.98 CD) **[H]**	What It Is To Burn	99
107	100	85	22	**VIVIAN GREEN ●** COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	51
108	120	91	11	**THE ATARIS** COLUMBIA 86184*/CRG (18.98 EQ CD)	So Long, Astoria	24
109	73	—	2	**JOHN HIATT & THE GONERS** NEW WEST 6045 (18.98 CD)	Beneath This Gruff Exterior	73
110	111	—	2	**VICKIE WINANS** VERITY 43214/ZOMBA (11.98/18.98) **[H]**	Bringing It All Together	110
111	107	74	6	**SCARFACE** J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	20
112	85	95	4	**NEWSBOYS** SPARROW 41763 (18.98 CD)	Adoration: The Worship Album	33
113	103	109	31	**DIAMOND RIO ●** ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23
114	56	—	2	**BLUR** PARLOPHONE 84242/VIRGIN (18.98 CD)	Think Tank	56
115	113	106	30	**SANTANA ▲ [2]** ARISTA 14737 (12.98/18.98)	Shaman	1
116	140	126	25	**THE ROOTS** MCA 112996* (18.98 CD)	Phrenology	28
117	NEW		1	**CHIMAIRA** ROADRUNNER 618397/IDJMG (18.98 CD) **[H]**	The Impossibility Of Reason	117
118	129	123	38	**JOE NICHOLS ●** UNIVERSAL SOUTH 170285 (11.98/17.98) **[H]**	Man With A Memory	72
119	126	98	20	**T.A.T.U. ●** INTERSCOPE 064107 (18.98 CD) **[H]**	200 KM/H In The Wrong Lane	13
120	125	120	78	**PINK ▲ [4]** ARISTA 14718 (12.98/18.98)	M!ssundaztood	6
121	59	153	35	**BEE GEES ▲** POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98)	Their Greatest Hits—The Record	49
122	119	96	15	**SOUNDTRACK ●** WIND-UP 13079 (18.98 CD)	Daredevil: The Album	9
123	131	118	38	**QUEENS OF THE STONE AGE ●** INTERSCOPE 493425 (18.98 CD)	Songs For The Deaf	17
124	102	80	14	**MICHAEL BUBLE** 143/REPRISE 48376/WARNER BROS. (18.98 CD) **[H]**	Michael Buble	80
125	RE-ENTRY		5	**ROBBIE WILLIAMS** CHRYSALIS 81777/VIRGIN (9.98 CD)	Escapology	43
126	92	125	34	**ELVIS PRESLEY ▲ [3]** RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	1
127	108	114	14	**GEORGE STRAIT ●** MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	7
128	127	104	8	**LES NUBIANS** OMTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	79
				PACESETTER		
129	180	192	22	**WHITNEY HOUSTON ▲** ARISTA 14747 (12.98/18.98)	Just Whitney...	9
130	132	67	3	**YEAH YEAH YEAHS** INTERSCOPE 000349 (9.98 CD)	Fever To Tell	67
131	115	112	31	**FLEETWOOD MAC ▲** REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12
132	145	152	5	**CRAIG MORGAN** BROKEN BOW 77567 (13.98 CD) **[H]**	I Love It	132
133	109	121	14	**YANNI** VIRGIN 81516 (18.98 CD)	Ethnicity	27
134	114	111	11	**DONNIE MCCLURKIN** VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	31
135	124	122	15	**VARIOUS ARTISTS ●** EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18.98/21.98)	WOW Gospel 2003	29
136	147	157	18	**UNCLE KRACKER** LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
137	128	—	2	**54TH PLATOON** FUBU 9001 (15.98 CD) **[H]**	All Or N.O.thin	128
138	143	115	4	**BLACK LABEL SOCIETY** SPITFIRE 15091 (18.98 CD)	The Blessed Hellride	50
139	160	138	26	**MUDVAYNE** EPIC 86487 (18.98 EQ CD)	The End Of All Things To Come	17
140	139	132	33	**THE ROLLING STONES ▲ [4]** ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2
141	155	136	27	**SALIVA ●** ISLAND 063153/IDJMG (18.98 CD)	Back Into Your System	19
142	151	127	35	**DISTURBED ▲** REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1
143	153	110	23	**AALIYAH ▲** BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3
144	148	113	12	**FREEWAY** ROC-A-FELLA/DEF JAM 586920*/IDJMG (12.98/18.98)	Philadelphia Freeway	5
145	123	133	30	**MICHAEL W. SMITH ●** REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14
146	135	131	23	**COUNTING CROWS ●** GEFFEN 493356/INTERSCOPE (18.98 CD)	Hard Candy	5
147	133	119	6	**VARIOUS ARTISTS** VIRGIN 81922 (18.98 CD)	Got Hits!	73
148	149	117	13	**SOUNDTRACK ●** BLOODLINE/DEF JAM 063615*/IDJMG (12.98/18.98)	Cradle 2 The Grave	6
149	NEW		1	**VARIOUS ARTISTS** HOLLYWOOD 162387 (18.98 CD)	ESPN Presents: Stadium Anthems Music For The Fans	149
150	118	166	31	**FAITH HILL ▲ [2]** WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)	Cry	1
151	130	124	5	**TOBY KEITH** MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45
152	157	108	4	**BLUE MAN GROUP** BLUE MAN GROUP/LAVA 83631/AG (18.98 CD)	Complex	60
153	134	159	80	**MICHAEL W. SMITH ▲** REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
154	158	173	60	**MERCYME ●** IND 86133/CURB (16.98 CD) **[H]**	Almost There	67
155	106	51	3	**THE MONKEES** RHINO 73875/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of The Monkees	51
156	175	181	9	**KEM** MOTOWN 067516/UMRG (8.98/12.98) **[H]**	Kemistry	156
157	170	156	23	**THE DONNAS** ATLANTIC 83567*/AG (12.98 CD) **[H]**	Spend The Night	62
158	146	168	70	**ALAN JACKSON ▲ [4]** ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
159	186	191	33	**SEETHER** WIND-UP 13068 (9.98 CD)	Disclaimer	92
160	164	172	10	**RELIENT K** GOTEE 72890 (14.98 CD)	Two Lefts Don't Make A Right...But Three Do	38
161	162	179	28	**MONTGOMERY GENTRY** COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26
162	142	142	57	**SHERYL CROW ▲** A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
163	171	129	14	**VARIOUS ARTISTS** GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)	Grammy Nominees 2003	6
164	154	155	28	**ALISON KRAUSS + UNION STATION ●** ROUNDER 610515 (19.98 CD)	Live	36
165	152	161	8	**AVALON** SPARROW 42949 (18.98 CD)	The Very Best Of Avalon: Testify To Love	112
166	172	146	12	**BOWLING FOR SOUP** SILVERTONE/JIVE 41819/ZOMBA (12.98 CD) **[H]**	Drunk Enough To Dance	129
167	161	154	5	**FFH** ESSENTIAL 10705/ZOMBA (18.98 CD)	Ready To Fly	89
168	169	116	3	**HITMAN SAMMY SAM** COLLIPARK/UNIVERSAL 000380/UMRG (12.98 CD) **[H]**	Step Daddy	116
169	187	148	25	**2PAC ▲ [2]** AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	5
170	NEW		1	**MAROON 5** OCTONE 50001 (11.98 CD) **[H]**	Songs About Jane	170
171	156	139	6	**THE JAYHAWKS** AMERICAN 000080/LOST HIGHWAY (18.98 CD)	Rainy Day Music	51
172	168	160	25	**SUM 41 ●** ISLAND 063491/IDJMG (18.98 CD)	Does This Look Infected?	32
173	189	194	25	**DRU HILL ●** DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	21
174	165	145	7	**LOS BUKIS/LOS TEMERARIOS** FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	127
175	159	151	5	**ZIGGY MARLEY** TUFF GONG/PRIVATE MUSIC 11636/RCA VICTOR (18.98 CD)	Dragonfly	138
176	163	141	14	**KENNY LATTIMORE & CHANTE MOORE** ARISTA 14751 (12.98/18.98)	Things That Lovers Do	31
177	144	147	33	**VARIOUS ARTISTS ●** INTEGRITY 86846/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60
178	121	—	2	**RICHARD THOMPSON** COOKING VINYL 80126/SPINART (17.98 CD)	The Old Kit Bag	121
179	138	180	60	**CELINE DION ▲ [3]** EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
180	177	150	51	**THE WHITE STRIPES ●** THIRD MAN 27124*/V2 (18.98 CD) **[H]**	White Blood Cells	61
181	190	197	19	**STEVIE WONDER** MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
182	RE-ENTRY		2	**CHANTAL KREVIAZUK** COLUMBIA 86482/CRG (9.98 EQ CD) **[H]**	What If It All Means Something	119
183	178	140	26	**JA RULE ▲** MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	4
184	RE-ENTRY		32	**INDIA.ARIE ●** MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6
185	188	128	10	**KILLER MIKE** AQUEMINI/COLUMBIA 86862*/CRG (12.98 EQ/18.98)	Monster	10
186	136	184	5	**POINT OF GRACE** WORD-CURB 86251/WARNER BROS. (19.98 CD)	24	136
187	176	167	75	**NO DOUBT ▲ [2]** INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
188	141	169	7	**GEORGE JONES** BANDIT/BNA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	131
189	RE-ENTRY		1	**REGINA CARTER** VERVE 065554/VG (18.98 CD) **[H]**	Paganini: After A Dream	189
190	192	165	35	**VARIOUS ARTISTS ●** WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	52
191	199	189	4	**SWITCHFOOT** COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85
192	RE-ENTRY		21	**VARIOUS ARTISTS ▲ [2]** UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)	Now 11	2
193	185	—	30	**DIANA KRALL ●** VERVE 065109/VG (12.98/18.98)	Live In Paris	18
194	166	158	8	**JACI VELASQUEZ** WORD-CURB 86223/WARNER BROS. (18.98 CD)	[Unspoken]	55
195	RE-ENTRY		15	**LED ZEPPELIN** ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
196	137	—	2	**TOMAHAWK** IPECAC 40/CAROLINE (17.98 CD) **[H]**	Mit Gas	137
197	RE-ENTRY		[illegible]	**SYSTEM OF A DOWN ▲ [3]** AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1
198	RE-ENTRY		2	**VARIOUS ARTISTS** SIDE ONE DUMMY 71236 (8.98 CD)	Atticus: Dragging The Lake II	51
199	RE-ENTRY		71	**JAY-Z ▲ [3]** ROC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
200	RE-ENTRY		[illegible]	**NIRVANA ▲** DGC/GEFFEN 493507*/INTERSCOPE (18.98 CD)	Nirvana	3

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

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MAY 31 2003 Billboard® TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 1 Week At Number 1	
1	7	4	REGINA CARTER VERVE 065554/VG [H]	Paganini: After A Dream
2	3	33	DIANA KRALL ● VERVE 065109/VG	Live In Paris
3	2	10	PETER CINCOTTI CONCORD 2159 [H]	Peter Cincotti
4	1	2	BOZ SCAGGS GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
5	4	28	TONY BENNETT & K.D. LANG ● RPM/COLUMBIA 86734/CRG	A Wonderful World
6	5	35	DIANA KRALL ▲ VERVE 549846/VG	The Look Of Love
7	6	2	ARTURO SANDOVAL CRESCENT MOON/COLUMBIA 87195/CRG [H]	Trumpet Evolution
8	8	8	VARIOUS ARTISTS CAPITOL 80738	Lady Sings The Blues
9	11	14	THE BAD PLUS COLUMBIA 87040/CRG	These Are The Vistas
10	10	35	NATALIE COLE VERVE 589774/VG	Ask A Woman Who Knows
11	9	8	WAYNE SHORTER VERVE 5[illegible]/VG	Alegria
12	13	6	VARIOUS ARTISTS PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
13	14	5	BILL FRISELL NONESUCH 79661/AG	The Intercontinentals
14	12	11	GLENN MILLER RCA VICTOR 64014	Platinum Glenn Miller
15	15	14	NAT KING COLE CAPITOL 91513	Love Songs
16	18	4	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18884/TIME LIFE	Classic Jazz For Lovers
17	17	85	STEVE TYRELL COLUMBIA 86006/CRG [H]	Standard Time
18	19	18	MARK O'CONNOR'S HOT SWING TRIO ODYSSEY 87880/CRG	In Full Swing
19	21	15	THE MARSALIS FAMILY MARSALIS 613302/ROUNDER	A Jazz Celebration
20	16	3	JOHN PIZZARELLI TELARC 83577	John Pizzarelli Trio: Live At Birdland
21	RE-ENTRY		THE DETROIT EXPERIMENT ROPEADOPE 93138/ATLANTIC	The Detroit Experiment
22	24	6	VINCE BENEDETTI MEETS DIANA KRALL TCB 22182/ALLEGRO	Heartdrops
23	25	4	JACO PASTORIUS RHINO 73779	Punk Jazz: The Jaco Pastorius Anthology
24	22	4	CHICK COREA STRETCH 9041/CONCORD	Rendezvous In New York
25	RE-ENTRY		STAN GETZ VERVE 589414/VG	Getz Plays Jobim: The Girl From Ipanema

MAY 31 2003 Billboard® TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 64 Weeks At Number 1	
1	1	64	NORAH JONES ▲ [6] BLUE NOTE 32088 [H]	Come Away With Me
2	NEW		LIZZ WRIGHT VERVE 589933/VG [H]	Salt
3	2	2	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8514/CONCORD	Let It Ripp
4	5	11	THE CRUSADERS PRA/VERVE 060077/VG	Rural Renewal
5	3	3	RICHARD ELLIOT GRP 065553/VG [H]	Ricochet
6	6	4	PAUL TAYLOR PEAK 8516/CONCORD	Steppin' Out
7	7	12	MINDI ABAIR GRP 065229/VG	It Just Happens That Way
8	4	35	KENNY G ● ARISTA 14738	Paradise
9	8	6	STREETWIZE SHANACHIE 5100	Work It!
10	9	10	JEFF LORBER NARADA JAZZ #0390/NARADA	Philly Style
11	10	4	RONNY JORDAN N-CODED 4240/WARLOCK	At Last
12	12	12	SPYRO GYRA HEADS UP 3074	Original Cinema
13	11	5	STANLEY CLARKE LEGACY/COLUMBIA 67346/CRG	1, 2, To The Bass
14	RE-ENTRY		CHARLIE HUNTER QUINTET ROPEADOPE 93137/ATLANTIC	Right Now Move
15	13	4	VARIOUS ARTISTS SHANACHIE 5098	Smooth Jazz Brown Sugar
16	14	6	SOULIVE BLUE NOTE 42805*	Soulive
17	16	23	VARIOUS ARTISTS HIDDEN BEACH 87088*/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
18	15	10	WALTER BEASLEY N-CODED 4239/WARLOCK [H]	Go With The Flow
19	18	3	FATTBURGER SHANACHIE 5099	Sizzlin'
20	17	43	FOURPLAY BLUEBIRD 63916/RCA VICTOR	Heartfelt
21	19	3	MARCUS MILLER 3 DEUCES 83582/TELARC	The Ozell Tapes: Marcus Miller Live - The Official Bootleg
22	21	19	BOBBY LYLE THREE KEYS 54562/LIGHTYEAR	Joyful
23	20	8	STEVE COLE WARNER BROS. 48301	NY LA
24	NEW		KEIKO MATSUI SHOUT 32438	The Piano
25	RE-ENTRY		VARIOUS ARTISTS WATER 060310	Jazz Lounge

MAY 31 2003 Billboard® TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 24 Weeks At Number 1	
1	1	28	ANDREA BOCELLI ▲ PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
2	2	20	JANUSZ OLENJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA) SONY CLASSICAL 87739	The Pianist (Soundtrack)
3	5	5	YO-YO MA SONY CLASSICAL 87287	La Belle Epoque
4	6	67	YO-YO MA SONY CLASSICAL 89667	Classic Yo-Yo
5	4	10	VARIOUS ARTISTS CIRCA/VIRGIN 66967	The Most Relaxing Classical Album...Ever! II
6	3	2	ANDREA BOCELLI DECCA 000017/UNIVERSAL CLASSICS GROUP	Puccini: Tosca
7	8	9	CHANTICLEER TELDEC 49702/AG	A Portrait
8	11	3	SHARON ISBIN TELDEC 45312/AG	Baroque Favorites For Guitar
9	NEW		MURRAY PERAHIA SONY CLASSICAL 87706	Schubert: Piano Sonatas D 958, 959, 960
10	9	6	JUAN DIEGO FLOREZ DECCA 000312/UNIVERSAL CLASSICS GROUP	Una Furtiva Lagrima
11	7	49	CARRERAS-DOMINGO-PAVAROTTI DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
12	12	36	GLENN GOULD SONY CLASSICAL 87703	State Of Wonder
13	13	2	VLADIMIR HOROWITZ RCA VICTOR 50749	Horowitz Rediscovered
14	NEW		VARIOUS ARTISTS EMI CLASSICS 62514/ANGEL	Pure Cinema Classics
15	10	3	RAMON VARGAS RCA VICTOR 63913	In My Heart

MAY 31 2003 Billboard® TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 24 Weeks At Number 1	
1	1	24	JOSH GROBAN ▲ [3] 143/REPRISE 48154/WARNER BROS. [H]	Josh Groban
2	2	24	JOSH GROBAN 143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
3	3	25	CHARLOTTE CHURCH COLUMBIA 86990/CRG	Prelude: The Best Of Charlotte Church
4	4	18	OPERA BABES SONY CLASSICAL 87803 [H]	Beyond Imagination
5	5	31	BOND MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [H]	Shine
6	6	79	ANDREA BOCELLI ▲ PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
7	8	32	RUSSELL WATSON DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore
8	7	78	SARAH BRIGHTMAN ● NEMO STUDIO 33257/ANGEL	Classics
9	11	32	YO-YO MA & THE SILK ROAD ENSEMBLE SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
10	10	35	MARIO FRANGOULIS SONY CLASSICAL 89805 [H]	Sometimes I Dream
11	12	83	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG	Enchantment
12	9	11	THE AMERICAN TENORS SONY CLASSICAL 87893	The American Tenors
13	RE-ENTRY		THREE MO' TENORS RCA VICTOR 63827 [H]	Three Mo' Tenors
14	13	14	RENEE FLEMING/BRYN TERFEL DECCA 470250/UNIVERSAL CLASSICS GROUP	Under The Stars
15	RE-ENTRY		PLANETS EMI CLASSICS 57316/ANGEL	Classical Graffiti

MAY 31 2003 Billboard® TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 14 Weeks At Number 1	
1	1	14	YANNI VIRGIN 81516	Ethnicity
2	2		YANNI WINDHAM HILL 1B106/BMG HERITAGE	Ultimate Yanni
3	3		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 214	Romantic Melodies
4	5		ENYA REPRISE 49211/WARNER BROS.	Only Time-The Collection
5			OTTMAR LIEBERT + LUNA NEGRA HIGHER OCTAVE 80961/VIRGIN	Santa Fe Sessions
6	7		GEORGE WINSTON WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
7	6		JIM BRICKMAN WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
8	11		DANNY WRIGHT REAL MUSIC 5518	Healer Of Hearts
9	8		VARIOUS ARTISTS VIRGIN 13082	Pure Moods IV
10	10		AMETHYSTIUM NEURODISC 80835/CAPITOL	Aphelion
11	9		CUSCO HIGHER OCTAVE 82259/VIRGIN	Inner Journeys
12	15		VARIOUS ARTISTS PACIFIC MOON 71001	Celebrations Of Nature
13			2002 REAL MUSIC 8812	Sacred Well
14	4		JIM BRICKMAN WINDHAM HILL 11589/RCA VICTOR	Simple Things
15	13		JOHANNES LINSTEAD REAL MUSIC 3763	Zabuca

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MAY 31 2003 Billboard® TOP CLASSICAL BUDGET

1	BEST TRADITIONAL WEDDING MUSIC ST. CLAIR	VARIOUS ARTISTS
2	GOD BLESS AMERICA: UNITED WE STAND! ST. CLAIR	VARIOUS ARTISTS
3	GREAT TENORS PRIME CUTS	VARIOUS ARTISTS
4	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY	VARIOUS ARTISTS
6	FOR YOUR WEDDING DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
7	FOR A QUIET EVENING DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	MOZART: SYMPHONY NOS. 40 & 41 MADACY	VARIOUS ARTISTS
9	25 PIANO FAVORITES VOX /SPJ MUSIC	VARIOUS ARTISTS
10	GERSHWIN: AN AMERICAN IN PARIS MADACY	VARIOUS ARTISTS
11	MOZART: 50 CLASSICAL HIGHLIGHTS ST. CLAIR	VARIOUS ARTISTS
12	CLASSICAL MASTERPIECES MADACY	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY	VARIOUS ARTISTS
14	BABY'S FIRST CLASSICS ST. CLAIR	VARIOUS ARTISTS
15	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS ST. CLAIR	VARIOUS ARTISTS

MAY 31 2003 Billboard® TOP CLASSICAL MIDLINE

1	BABY MOZART WALT DISNEY	VARIOUS ARTISTS
2	DISNEY'S BABY BEETHOVEN WALT DISNEY	VARIOUS ARTISTS
3	50 GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS
4	VIVALDI'S GREATEST HITS RCA VICTOR /RCA	VARIOUS ARTISTS
5	BABY EINSTEIN: BABY NEPTUNE BUENA VISTA /WALT DISNEY	VARIOUS ARTISTS
6	BABY BACH WALT DISNEY	VARIOUS ARTISTS
7	THE #1 OPERA ALBUM DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	COPLAND: APPALACHIAN SPRING SONY CLASSICAL	NEW YORK PHILHARMONIC (BERNSTEIN)
9	BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	VARIOUS ARTISTS
10	ART OF SEGOVIA DG /UNIVERSAL CLASSICS GROUP	ANDRES SEGOVIA
11	THERE IS LOVE TELARC	VARIOUS ARTISTS
12	PACHELBEL CANON & OTHER BAROQUE HITS RCA VICTOR	VARIOUS ARTISTS
13	BACH: VIOLIN CONCERTO NO. 2 EMI CLASSICS /ANGEL	VARIOUS ARTISTS
14	BEST OF THE MILLENNIUM DG /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
15	BABY VIVALDI 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.

MAY 31 2003 Billboard® TOP KID AUDIO

1	KIDZ BOP KIDS RAZOR & TIE 89060	KIDZ BOP 3
2	VARIOUS ARTISTS WALT DISNEY 860785	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY ...THEIR WAY!
3	KIDZ BOP KIDS RAZOR & TIE 89055	KIDZ BOP 2
4	KIDZ BOP KIDS RAZOR & TIE 89042	KIDZ BOP
5	VEGGIE TUNES BIG IDEA/WORD 86202/LYRICK STUDIOS	BOB AND LARRY'S SUNDAY SCHOOL
6	VARIOUS ARTISTS WALT DISNEY 860787	RADIO DISNEY JAMS: VOL 5
7	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
8	THE WIGGLES LYRICK STUDIOS 9204	YUMMY YUMMY
9	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST: VOL 1
10	VEGGIE TUNES BIG IDEA 35030	ON THE ROAD WITH BOB & LARRY
11	TODDLER TUNES BENSON 84056	26 CLASSIC SONGS FOR TODDLERS
12	SPONGEBOB SQUAREPANTS NICK/JIVE 49500/ZOMBA	ORIGINAL THEME HIGHLIGHTS
13	SING-ALONG WALT DISNEY 860583	SING ALONG WITH DISNEY'S PRINCESSES
14	VARIOUS ARTISTS WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL 1
15	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
16	VARIOUS ARTISTS WALT DISNEY 860634	DISNEY'S GREATEST: VOL 2
17	VEGGIE TUNES BIG IDEA 35031	D VEGGIE, WHERE ART THOU?
18	VARIOUS ARTISTS WALT DISNEY 860897	DISNEY'S PRINCESS COLLECTION
19	VARIOUS ARTISTS WALT DISNEY 860746	PRINCESS FAVORITES
20	VEGGIE TUNES BIG IDEA 35010	BIG IDEA'S VEGGIETALES SING-ALONGS: BOB & LARRY'S BACKYARD PARTY
21	VARIOUS ARTISTS WALT DISNEY 860074	PLAYHOUSE DISNEY 2
22	VARIOUS ARTISTS WALT DISNEY 860797	LILO & STITCH ISLAND FAVORITES
23	VARIOUS ARTISTS WALT DISNEY 860770	BABY MOZART
24	CEDARMONT KIDS CLASSICS BENSON 82217	ACTION BIBLE SONGS
25	ST. JOHN'S CHILDRENS CHOIR MADACY KIDS! 1389/MADACY	GOD BLESS THE U.S.A. – KIDS SING SONGS FOR AMERICA

Children's recordings: original motion picture soundtracks excluded.

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. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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MAY 31 2003

Billboard® TOP POP® CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WEEKS	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 34 Weeks At Number 1	
1	2	17	607	METALLICA ◆[12] ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
2	3	1	711	BOB MARLEY AND THE WAILERS ◆[10] TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
3	5	2	445	BOB SEGER & THE SILVER BULLET BAND ▲[6] CAPITOL 30334 (10.98/15.98)	Greatest Hits
4	7	10	100	COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [H]	Parachutes
5	1	15	79	BEE GEES ▲ POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only
6	6	7	113	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts
7	8	4	138	KENNY CHESNEY ▲[3] BNA 67976/RLG (12.98/18.98)	Greatest Hits
8	9	13	130	TIM MCGRAW ▲[3] CURB 77978 (12.98/18.98)	Greatest Hits
				GREATEST GAINER	
9	43	12	97	VARIOUS ARTISTS ▲[2] INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship – Shout To The Lord
10	16	—	490	METALLICA ▲[5] ELEKTRA 60439/EEG (11.98/17.98)	Master Of Puppets
11	14	6	134	LINKIN PARK ▲[8] WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
12	10	11	67	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994*/UMRG (18.98 CD) [H]	Brushfire Fairytales
13	22	—	448	METALLICA ▲[4] MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	Ride The Lightning
14	19	—	558	METALLICA ▲[7] ELEKTRA 60812/EEG (11.98/17.98)	...And Justice For All
15	17	9	121	EMINEM ▲[8] WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
16	11	14	131	THE BEATLES ▲[8] APPLE 29325/CAPITOL (12.98/18.98)	1
17	13	3	1281	PINK FLOYD ◆[15] CAPITOL 82136* (18.98 CD)	Dark Side Of The Moon (SACD)
18	4	5	160	CELINE DION ▲[6] 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
19	18	20	646	JAMES TAYLOR ◆[11] WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
20	12	8	277	DIXIE CHICKS ◆[12] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [H]	Wide Open Spaces
21	15	18	125	SOUNDTRACK ▲[7] LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?
22	21	19	487	QUEEN ▲[7] HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
23	20	22	70	THE BEACH BOYS CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
24	23	23	519	VAN MORRISON ▲[4] POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
25	27	28	517	GUNS N' ROSES ◆[15] GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
26	26	31	288	SHANIA TWAIN ◆[19] MERCURY 536003/UMGN (12.98/18.98)	Come On Over
27	28	24	118	DISTURBED ▲[3] GIANT 24738/WARNER BROS. (11.98/17.98) [H]	The Sickness
28	24	35	42	ORIGINAL BROADWAY CAST RECORDING ● DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
29	29	21	46	JIMI HENDRIX ▲ EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
30	34	25	140	EMINEM ▲[4] WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
31	35	30	94	POISON ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
32	32	29	38	GOOD CHARLOTTE ● DAYLIGHT 85845/EPIC (13.98 EQ CD) [H]	Good Charlotte
33	40	32	194	MICHAEL JACKSON ◆[26] EPIC 66073 (12.98 EQ/18.98)	Thriller
34	47	—	72	STAIND ▲[4] FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle
35	31	33	326	DEF LEPPARD ▲[3] MERCURY 528718/IDJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995
36	33	34	369	MADONNA ◆[10] SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
37	39	39	69	STYX ▲ A&M 540387/UNIVERSAL (10.98/17.98)	Greatest Hits
38	37	27	163	BEASTIE BOYS ▲[9] DEF JAM 527351/IDJMG (6.98/11.98)	Licensed To Ill
39	30	41	124	PHIL COLLINS ▲[2] FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
40	49	38	65	LYNYRD SKYNYRD ▲ MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
41	25	26	194	DIXIE CHICKS ◆[10] MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
42	36	45	55	ABBA ▲[6] POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold – Greatest Hits
43	44	36	55	KID ROCK ◆[11] TOP DOG/LAVA 83119*/AG (12.98/18.98) [H]	Devil Without A Cause
44	45	43	42	STEVE MILLER BAND ◆[13] CAPITOL 46101 (7.98/11.98)	Greatest Hits 1974-78
45	NEW	NEW	35	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
46	41	—	82	SOUNDTRACK ▲[2] INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge
47	RE-ENTRY	NEW	14	SIMON & GARFUNKEL ◆[10] COLUMBIA 31350/CRG (10.98 EQ/17.98)	Greatest Hits
48	RE-ENTRY	NEW	12	PINK FLOYD ◆[15] CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
49	RE-ENTRY	NEW	11	LUTHER VANDROSS ● LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits
50	RE-ENTRY	NEW	104	3 DOORS DOWN ▲[5] REPUBLIC/UNIVERSAL 153920/UMRG (12.98/18.98) [H]	The Better Life

MAY 31 2003

Billboard® HEATSEEKERS®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WEEKS	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 2 Weeks At Number 1	
1	1	—	2	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98)	Bringing It All Together
				HOT SHOT DEBUT	
2	NEW		1	CHIMAIRA ROADRUNNER 618397/IDJMG (18.98 CD)	The Impossibility Of Reason
3	4	6	10	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD)	I Love It
4	2	—	2	54TH PLATOON FUBU 9001 (15.98 CD)	All Or N.O.thin
5	7	8	12	KEM MOTOWN 067516/UMRG (8.98/12.98)	Kemistry
6	6	5	10	BOWLING FOR SOUP SILVERTONE/JIVE 41819/ZOMBA (12.98 CD)	Drunk Enough To Dance
7	5	1	3	HITMAN SAMMY SAM COLLIPARK/UNIVERSAL 000380/UMRG (12.98 CD)	Step Daddy
8	13	17	10	MAROON 5 OCTONE 50001 (11.98 CD)	Songs About Jane
9	14	14	4	CHANTAL KREVIAZUK COLUMBIA 86482/CRG (9.98 EQ CD)	What If It All Means Something
10	NEW		1	REGINA CARTER VERVE 065554/VG (18.98 CD)	Paganini: After A Dream
11	3	—	2	TOMAHAWK IPECAC 40/CAROLINE (17.98 CD)	Mit Gas
				GREATEST GAINER	
12	22	31	43	12 STONES WIND-UP 13069 (17.98 CD)	12 Stones
13	10	—	2	PRINCE PAUL RAZOR & TIE 82888* (12.98 CD)	Politics Of The Business
14	11	10	21	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
15	18	13	5	CONJUNTO PRIMAVERA FONOVISA 350786/UG (14.98 CD)	Nuestra Historia
16	16	15	5	BRONCO FONOVISA 350787/UG (14.98 CD)	30 Inolvidables
17	19	4	3	SENSES FAIL DRIVE-THRU 000155/MCA (8.98 CD)	From The Depths Of Dreams (EP)
18	8	7	10	PETER CINCOTTI CONCORD 2159 (18.98 CD)	Peter Cincotti
19	26	18	6	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD)	Surrender To Love
20	21	26	52	JUANES △[2] SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
21	9	—	2	THE NEW PORNOGRAPHERS MATADOR 551* (16.98 CD)	Electric Version
22	25	20	25	TAKING BACK SUNDAY VICTORY 176 (12.98 CD)	Tell All Your Friends
23	NEW		1	LIZZ WRIGHT VERVE 589933/VG (12.98 CD)	Salt
24	29	21	25	SHEKINAH GLORY MINISTRY KINGDOM 001/PGE (11.98/17.98)	Praise Is What I Do
25	27	—	2	TIESTO NETTWERK 30314 (21.98 CD)	Nyana
26	15	12	5	PEPE AGUILAR UNIVISION 310119/UG (16.98 CD)	Y Tenerte Otra Vez
27	12	2	2	CLEDUS T. JUDD MONUMENT 89223/SONY (NASHVILLE) (9.98 EQ CD)	A Six Pack Of Judd (EP)
28	20	11	22	SYLEENA JOHNSON JIVE 41815/ZOMBA (11.98/17.98)	Chapter 2: The Voice
29	31	22	4	GRUPO MOJADO UNIVISION 310112/UG (14.98 CD)	30 Inolvidables
30	RE-ENTRY	36	2	INTERPOL MATADOR 545* (9.98 CD)	Turn On The Bright Lights
31	RE-ENTRY	3	2	GOB ARISTA 50141 (9.98 CD)	Foot In Mouth Disease
32	24	9	4	DANIEL LANOIS ANTI- 86661*/EPITAPH (18.98 CD)	Shine
33	28	36	27	NICHOLE NORDEMAN SPARROW 51934 (16.98 CD)	Woven & Spun
34	32	30	12	BYRON CAGE GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
35	17	—	2	LAMB OF GOD PROSTHETIC 10008/RAZOR & TIE (13.98 CD)	As The Palaces Burn
36	NEW		1	INDUSTRIA DEL AMOR UNIVISION 310114/UG (14.98 CD)	30 Inolvidables Vol. 2
37	35	34	3	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC ABLIFE 6301 (17.98 CD)	Total Live Experience
38	23	23	9	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD)	Buenos Hermanos
39	44	40	3	HOT HOT HEAT SUB POP 70599* (12.98 CD)	Make Up The Breakdown
40	NEW		1	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD)	Las Romanticas De Pancho Barraza
41	34	25	4	YO LA TENGO MATADOR 0548* (17.98 CD)	Summer Sun
42	30	—	2	GOLDFRAPP MUTE 9206* (17.98 CD)	Black Cherry
43	41	37	4	RA REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	From One
44	49	33	12	JOHNNY VICIOUS ULTRA 1155 (19.98 CD)	Ultra. Dance 03
45	33	19	3	RHONDA VINCENT ROUNDER 610497 (18.98 CD)	One Step Ahead
46	38	—	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
47	RE-ENTRY		3	THALIA EMI LATIN 81595 (14.98 CD)	Thalia's Hits Remixed
48	RE-ENTRY		2	LOS RAZOS RCA 50631/BMG LATIN (13.98 CD)	Hierbabuena
49	NEW		1	YO GOTTI RAP HUSTLAZ 2490/TVT (16.98 CD)	Life
50	RE-ENTRY		2	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD)	Live At The Charleston Music Hall

MAY 31 2003

Billboard® TOP INDEPENDENT ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WEEKS	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	
1	NEW		1	ALKALINE TRIO VAGRANT 381* (12.98 CD)	Good Mourning
2	1	—	2	NOFX FAT WRECK CHORDS 657 (14.98 CD)	The War On Errorism
3	4	2	30	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
4	2	1	4	MOBB DEEP LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape
5	3	—	2	JOHN HIATT & THE GONERS NEW WEST 6045 (18.98 CD)	Beneath This Gruff Exterior
6	9	4	10	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [H]	I Love It
7	8	3	4	BLACK LABEL SOCIETY SPITFIRE 15091 (18.98 CD)	The Blessed Hellride
8	6	—	2	54TH PLATOON FUBU 9001 (15.98 CD) [H]	All Or N.O.thin
9	5	—	2	RICHARD THOMPSON COOKING VINYL 80126/SPINART (17.98 CD)	The Old Kit Bag
10	7	—	2	TOMAHAWK IPECAC 40/CAROLINE (17.98 CD) [H]	Mit Gas
11	14	11	9	VARIOUS ARTISTS SIDE ONE DUMMY 71236 (8.98 CD)	Atticus: Dragging The Lake II
12	13	5	12	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend
13	15	10	5	LOUIE DEVITO DEE VEE 0005/MUSICRAMA (16.98 CD)	Dance Divas
14	11	8	10	PETER CINCOTTI CONCORD 2159 (18.98 CD) [H]	Peter Cincotti
15	18	13	10	ANI DIFRANCO RIGHTEOUS BABE 030 (16.98 CD)	Evolve
16	12	—	2	THE NEW PORNOGRAPHERS MATADOR 551* (16.98 CD) [H]	Electric Version
17	20	18	5	VARIOUS ARTISTS MADACY 4981 (19.98 CD)	30th Anniversary Collection: Ultimate Disco
18	10	—	2	BOZ SCAGGS GRAY CAT 40060/MAILBOAT (19.98 CD)	But Beautiful: Standards Volume 1
19	23	16	34	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) [H]	Tell All Your Friends
20	21	7	9	VARIOUS ARTISTS SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1
21	16	9	3	STICKY FINGAZ D3 9916/RIVIERA (18.98 CD)	Decade
22	26	17	43	SHEKINAH GLORY MINISTRY KINGDOM 001/PGE (11.98/17.98) [H]	Praise Is What I Do
23	17	6	4	SOUNDTRACK THA ROW 63053 (18.98 CD)	Dysfunktional Family
24	24	15	30	TRANSPLANTS HELLCAT 80448*/EPITAPH (16.98 CD)	Transplants
25	19	—	2	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8514/CONCORD (18.98 CD)	Let It Ripp
				GREATEST GAINER	
26	38	27	19	INTERPOL MATADOR 545* (9.98 CD) [H]	Turn On The Bright Lights
27	22	12	4	DANIEL LANOIS ANTI- 86661*/EPITAPH (18.98 CD) [H]	Shine
28	25	20	14	DARYL HALL JOHN OATES U-WATCH 80100 (18.98 CD)	Do It For Love
29	31	22	5	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC ABLIFE 6301 (17.98 CD) [H]	Total Live Experience
30	33	26	12	HOT HOT HEAT SUB POP 70599* (12.98 CD) [H]	Make Up The Breakdown
31	36	33	13	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [H]	Las Romanticas De Pancho Barraza
32	30	19	4	YO LA TENGO MATADOR 0548* (17.98 CD) [H]	Summer Sun
33	NEW		1	VARIOUS ARTISTS VANGUARD 79735 (16.98 CD)	It'll Come To You... The Songs Of John Hiatt
34	28	25	10	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side
35	27	—	2	GOLDFRAPP MUTE 9206* (17.98 CD) [H]	Black Cherry
36	29	23	16	SUSAN TEDESCHI TONE-CODL 751148/ARTEMIS (17.98 CD) [H]	Wait For Me
37	34	21	12	JOHNNY VICIOUS ULTRA 1155 (19.98 CD) [H]	Ultra. Dance 03
38	NEW		1	YO GOTTI RAP HUSTLAZ 2490/TVT (16.98 CD) [H]	Life
39	39	31	13	50 CENT FULL CLIP 2003* (16.98 CD) [H]	Guess Who's Back?
40	40	42	3	PAUL TAYLOR PEAK 8516/CONCORD (18.98 CD)	Steppin' Out
41	42	35	13	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [H]	Give Up
42	35	14	4	NOTHINGFACE TVT 5980 (16.98 CD) [H]	Skeletons
43	43	34	13	LIL' WYTE HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [H]	Hypnotize Minds Presents: Doubt Me Now
44	45	29	12	CAT POWER MATADOR 427* (17.98 CD) [H]	You Are Free
45	NEW		1	THE SOUNDS SCRATCHIE 39025/NEW LINE (12.98 CD)	Living In America
46	RE-ENTRY		1	NOISE RATCHET THE MILITIA GROUP 013 (9.98 CD)	Noise Ratchet (EP)
47	37	—	2	SOUNDTRACK TRAUMA 74073 (18.98 CD)	X2: X-Men United
48	NEW		1	FIEND FIEND ENTERTAINMENT 2002 (17.98 CD)	Fiend Presents: Can I Burn? 2
49	50	44	12	VARIOUS ARTISTS MADACY 6372 (18.98 CD)	Ultimate Power Of Love
50	47	30	8	THE RIDDLER TOMMY BOY 1564 (18.98 CD)	Dance Mix NYC – Vol. 3

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl 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.

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MAY 31 2003

Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			NUMBER 1	17 Weeks At Number 1	
1	2	34	NORAH JONES ▲[6] BLUE NOTE 32088 [H]	Come Away With Me	6
2	5	3	SENSES FAIL DRIVE-THRU 000155/MCA [H]	From The Depths Of Dreams (EP)	–
3	1	2	JACK JOHNSON MOONSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG	On And On	13
4	3	5	CHER GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	9
5	9	11	EVANESCENCE ▲ WIND-UP 13063	Fallen	4
6	NEW		THIRD EYE BLIND ELEKTRA 62783/EEG	Out Of The Vein	12
7	NEW		MARILYN MANSON NOTHING 000370/INTERSCOPE	The Golden Age Of Grotesque	1
8	7	7	THE WHITE STRIPES ● THIRD MAN 27148*/V2	Elephant	19
9	18	30	COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head	22
10	8	5	KELLY CLARKSON ▲ RCA 68159/RMG	Thankful	7
11	12	8	CELINE DION ▲[2] EPIC 87185	One Heart	15
12	6	5	FLEETWOOD MAC REPRISE 48394/WARNER BROS.	Say You Will	21
13	4	4	MADONNA MAVERICK 48439/WARNER BROS.	American Life	26
14	13	6	LUCINDA WILLIAMS LOST HIGHWAY 170355	World Without Tears	85
15	11	38	DIXIE CHICKS ▲[6] MONUMENT/COLUMBIA 86840*/CRG	Home	46
16	16	2	JOHN HIATT & THE GONERS NEW WEST 6045	Beneath This Gruff Exterior	109
17	10	18	SOUNDTRACK ▲ EPIC 87018	Chicago	39
18	23	9	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)	–
19	NEW		SOUNDTRACK WALT DISNEY 860080	The Lizzie McGuire Movie	8
20	25	11	50 CENT ▲[4] SHADY/AFTERMATH 493544*/INTERSCOPE	Get Rich Or Die Tryin'	2
21	NEW		SOUNDTRACK HIP-O 000231/UME	American Dreams: 1963-1964	92
22	21	3	SOUNDTRACK RCA 51169/RMG	American Idol Season 2: All-Time Classic American Love Songs	14
23	22	14	VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	71
24	14	2	RICHARD THOMPSON COOKING VINYL 80126/SPINART	The Old Kit Bag	178
25	RE-ENTRY		LISA MARIE PRESLEY ● CAPITOL 96668	To Whom It May Concern	31

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ➡ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MAY 31 2003

Billboard® TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1	2 Weeks At Number 1
1	1	2	THE MATRIX RELOADED: THE ALBUM	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
2	2	4	THE LIZZIE MCGUIRE MOVIE	WALT DISNEY 860080
3	3	3	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS	RCA 51169/RMG
4	4	13	CHICAGO ▲	EPIC 87018
5	6	20	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
6	7	29	8 MILE ▲[4]	SHADY 493508*/INTERSCOPE
7	8	5	HOLES	WALT DISNEY 860092
8	5	2	AMERICAN DREAMS: 1963-1964	HIP-O 000231/UME
9	9	15	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
10	10	14	CRADLE 2 THE GRAVE ●	BLOODLINE/DEF JAM 063615*/IDJMG
11	11	101	O BROTHER, WHERE ART THOU? ▲[7]	LOST HIGHWAY/MERCURY 170069/IDJMG
12	18	4	A MIGHTY WIND: THE ALBUM	DMZ/COLUMBIA 89222/CRG
13	15	49	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
14	NEW		DOWN WITH LOVE	WMG SOUNDTRACKS/REPRISE 48480/WARNER BROS.
15	17	4	DYSFUNKTIONAL FAMILY	THA ROW 63053
16	14	101	MOULIN ROUGE ▲[2]	INTERSCOPE 493035
17	13	33	SWEET HOME ALABAMA	HOLLYWOOD 162364
18	16	7	WHAT A GIRL WANTS	ATLANTIC 83641/AG
19	22	45	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
20	19	62	A WALK TO REMEMBER ●	EPIC 86311
21	21	101	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
22	12	8	NASHVILLE STAR: THE FINALISTS	COLUMBIA (NASHVILLE) 87169/SONY (NASHVILLE)
23	20	7	HOUSE OF 1000 CORPSES	GEFFEN 493634/INTERSCOPE
24	23	17	DRUMLINE	FOX/JIVE 41810/ZOMBA
25	NEW		THE MATRIX ▲	MAVERICK 47390/WARNER BROS.

MAY 31 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)
Heatseekers (HS)
Holiday (HOL)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Country Singles Sales (CSS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

2Pac: B200 169; RBA 54; RBC 3, 4, 6, 12; H100 87; RA 39; RBH 41; RP 19
3 Doors Down: B200 49; PCA 50; A40 3; H100 9; HA 9; MO 24; RO 8, 10; T40 4
12 Stones: *CC* 19; HS 12
30 Dirty Junkies: DC 6
50 Cent: B200 2, 33; IND 39; INT 20; RBA 2, 10; H100 1, 8, 10, 70; HA 1, 8, 10, 70; HSS 13, 35; RA 1, 4, 17, 27, 40, 50, 56, 72; RBH 1, 6, 17, 29, 42, 51, 56, 73; RP 1, 5, 7, 15, 21; RS 1, 45; T40 7, 8, 26
54th Platoon: B200 137; HS 4; IND 8; RBA 24
702: RBA 81; HSS 72; RA 65; RBH 67; RS 64
2002: NA 13

—A—

Aaliyah: B200 143; RBA 60; H100 24; HA 35; HSS 3; RA 25, 30; RBH 24, 30; RS 2; T40 33
Mindi Abair: CJ 7
Abba: PCA 42
Ab-Liva: HSS 70; RA 63; RBH 60; RS 34
Los Acosta: LA 54
Yolanda Adams: *CC* 32; *GA* 10, 21; RBA 78
Trace Adkins: CA 29; CS 25
AFI: B200 54; MO 17
Afrocelts: *WM* 9
Antonio Aguilar: LA 40
Edgar Aguilar "El Narquillo": RMS 38
Pepe Aguilar: HS 26; LA 8; RMA 4; LPS 9; LT 5; RMS 16
Christina Aguilera: B200 30; A40 20; AC 2; DC 42; H100 20; HA 20; HSS 18; T40 9
Clay Aiken: H100 92; HSS 1, 7
Alabama: CA 27
ALC: *GA* 8; HS 37; IND 29
Alkaline Trio: B200 20; IND 1
The All-American Rejects: B200 56; MO 34
Gary Allan: CA 36
The Allman Brothers Band: RO 38
Amerie: RBH 81
Amethystium: NA 10
Tori Amos: HSS 74
Anastacia: DC 10
Sunshine Anderson: DC 29
Jessica Andrews: B200 105; CA 13; CS 20
Marc Anthony: TSA 9; TSS 32
Area 305: LPS 34; TSS 40
Tina Arena: DC 20; DS 11
Ricardo Arjona: LA 31; LPA 11; LPS 10; LT 14
Ashanti: RBA 87; H100 21; HA 19; HSS 39; RA 13, 55; RBH 12, 55; RP 22; RS 17; T40 34
Los Askis: LA 28; RMA 16
The Ataris: B200 108; MO 13
Natacha Atlas: DC 25
Aubrey: DC 24
Audio Adrenaline: *CC* 36
Audioslave: B200 32; A40 29; H100 35; HA 34; MO 2; RO 1
Avalon: B200 165; *CC* 12
Aventura: TSA 5

—B—

B2K: B200 100; RBA 38; H100 97; RA 44; RBH 46; RS 70
Baby: RBA 75; H100 40; HA 44; RA 66; RBH 64, 81; RS 67; T40 22
Baby Diva: HSS 30; RS 12
Bacilos: LPS 35; TSS 33
Bad Boy Joe: EA 21
The Bad Plus: JZ 9
Erykah Badu: HSS 59; RS 43
Becky Baeling: DC 19
Baha Men: *WM* 14
Anita Baker: RBA 93
Marcia Ball: *BL* 3
Banda El Limon: LA 49
Banda El Recodo: LA 20; RMA 12; LT 25; RMS 8
Banda Machos: LA 20; RMA 12
Banda Tierra Blanca: RMS 40
David Banner: H100 83; HSS 66; RA 35; RBH 34; RP 20; RS 36
Buju Banton: RBA 99; *RE* 4
Pancho Barraza: HS 40; IND 31; LA 14; RMA 8
Jeff Bates: CS 14; H100 69; HA 69
The Beach Boys: PCA 23
Beanie Sigel: RS 52
Walter Beasley: CJ 18
Beastie Boys: PCA 38
The Beatles: PCA 16
Daniel Bedingfield: B200 57; A40 19; AC 7; DC 5; DS 1; H100 15; HA 22; HSS 5; T40 17
Bee Gees: B200 121; PCA 5
Beenie Man: *RE* 7
Graciela Beltran: LT 44; RMS 31
Vince Benedetti: JZ 22
Tony Bennett: JZ 5
Dierks Bentley: CS 32
Bering Strait: CA 75
B.G.: IND 12; RBA 42
Big Boi: RBH 100
Big "C": RS 39
Big Noyd: RBH 91; RS 69
James Bignon & The Deliverance Mass Choir: *GA* 25
Big T: RA 75; RBH 76
Big Tigger: H100 22; HA 23; RA 10; RBH 10
David Bisbal: LA 62; LPA 20; LPS 13; LT 22; TSS 28
Black Label Society: B200 138; IND 7; RO 17
BLACKstreet: RBA 77
Bobby "Blue" Bland: *BL* 9
Mary J. Blige: RBC 18
Blue Man Group: B200 152; A40 40
Blur: B200 114
Andrea Bocelli: CL 1, 6; CX 6
Bond: CX 5
Bone Crusher: B200 24; RBA 3; H100 39; HA 38; HSS 32; RA 14; RBH 11; RP 9; RS 10
Bone Thugs-N-Harmony: RBA 74; RBC 14
Bon Jovi: A40 35
Boomkat: HSS 25
La Bouche: DS 15
Bowling For Soup: B200 166; HS 6
Boy Big: HSS 71; RS 46
Michelle Branch: A40 15, 32; AC 1; H100 48, 91; HA 47; HSS 54
Breaking Benjamin: RO 28
Jim Brickman: NA 7, 14
Sarah Brightman: CX 8
Bronco: HS 16; LA 5; RMA 3
Garth Brooks: CA 62; CS 33
Brooks & Dunn: CCA 13; CS 15; H100 67; HA 67
BT: DC 40
Michael Buble: B200 124
Joe Budden: H100 56; HA 58; HSS 27; RA 23; RBH 22; RP 12; RS 16
Jimmy Buffett: B200 29
Los Bukis: B200 174; LA 2, 19, 69; RMA 1, 11
Busta Rhymes: B200 62; RBA 16; H100 3; HA 3; HSS 46; RA 3, 40; RBH 3, 42; RP 3, 21; RS 27; T40 11
Juanita Bynum: *GA* 20
Tracy Byrd: CS 17

—C—

Jorge Luis Cabrera: LT 23; RMS 6
Byron Cage: *CC* 27; *GA* 7; HS 34
Chris Cagle: B200 98; CA 12; CS 4; H100 45; HA 43
Kimberly Caldwell: H100 92; HSS 1, 7
Cam'ron: B200 61; RBA 14; RBH 93; RS 44
Nick Cannon: HSS 58
Blu Cantrell: H100 86; HSS 10; RBH 97; RS 8; T40 38
Mariah Carey: RBA 85; DS 3; H100 3; HA 3; HSS 12, 46; RA 3; RBH 3; RP 3; RS 27, 35; T40 11
Caribbean Pulse: RBA 82; *RE* 6; RS 58
Vanessa Carlton: A40 6; AC 9, 24; H100 50; HA 49; T40 27
Jose Carreras: CL 11
Rodney Carrington: CA 30
Deana Carter: CA 47; CS 51
Regina Carter: B200 189; HS 10; JZ 1
Johnny Cash: B200 66; CA 7, 66; CCA 8; PCA 45
Rosanne Cash: CA 40
Cat Power: IND 44
Cave In: MO 35
Kevin Ceballo: TSS 18
Cee-Lo: RBH 77
Chanticleer: CL 7
Steven Curtis Chapman: *CC* 22
JC Chasez: HSS 33
Chayanne: LA 43; LPA 13
Cher: B200 9; INT 4; DS 17
Cherish: H100 54; HA 59; HSS 11; RA 41; RBH 32; RP 13; RS 5; T40 37
Kenny Chesney: B200 63; CA 6; CCA 2; PCA 7; CS 10, 40; H100 57; HA 53
Chevelle: B200 67; H100 72; HA 75; MO 8; RO 6
The Chieftains: *WM* 15
Chimaira: B200 117; HS 2
Chingy: H100 79; RA 36; RBH 38; RP 18; RS 74
Choppa: RBA 71; RS 47
Charlotte Church: CX 3, 11
Peter Cincotti: HS 18; IND 14; JZ 3
Cirque Du Soleil: *WM* 3
Corey Clark: H100 92; HSS 1, 7
Maurette Brown Clark: *GA* 33
Terri Clark: CA 32; CS 36
Dorinda Clark-Cole: *GA* 38
Stanley Clarke: CJ 13
Kelly Clarkson: B200 7; INT 10; H100 30; HA 31; T40 14
Willie Clayton: *BL* 12
Patsy Cline: CCA 11
Clipse: RBA 68; HSS 70, 72, 73; RA 63; RBH 60; RS 34, 64
Tammy Cochran: CSS 7
Cold: B200 3; H100 96; HSS 20; MO 10; RO 9
Roscoe P. Coldchain: HSS 70; RA 63; RBH 60; RS 34
Coldplay: B200 22; INT 9; PCA 4; A40 5; H100 29; HA 29; MO 22; T40 20
Natalie Cole: JZ 10
Nat King Cole: JZ 15
Steve Cole: CJ 23
Phil Collins: PCA 39; AC 4, 23; H100 88
Common: HSS 59; RS 43
Conjunto Atardecer: RMS 30
Conjunto Primavera: HS 15; LA 4, 64; RMA 2; LT 6; RMS 1
Control: LA 68; LT 30; RMS 9
Ry Cooder: LA 21; LPA 8; *WM* 4
Cooler Kids: HSS 65
Deborah Cooper: DC 37
Chick Corea: JZ 24
Costumbre: LT 50; RMS 21
Counting Crows: B200 146; A40 6; AC 24; H100 50; HA 49; T40 27
Deborah Cox: DC 33
El Coyote Y Su Banda Tierra Santa: LT 32; RMS 10
Elvis Crespo: TSA 8
The Cross Movement: *CC* 33
Sheryl Crow: B200 162; A40 12; AC 11, 17; CSS 1; H100 13; HA 17; HSS 2; T40 24
The Crusaders: CJ 4; RBA 98
Celia Cruz: LA 35; TSA 3, 13
Cuisillos De Arturo Macias: LA 41
Billy Currington: CS 47
Cusco: NA 11
Billy Ray Cyrus: CA 61

—D—

Da Brat: H100 54; HA 59; HSS 11; RA 41; RBH 32; RP 13; RS 5; T40 37
Da Headbussaz: RBA 84
Amy Dalley: CS 30
Kiley Dean: HSS 45; RA 61; RBH 59; RS 57
Debreca: RA 64; RBH 65
Dee Dee: DS 22
Def Leppard: PCA 35
Def Squad: RBH 99; RS 62
Deftones: MO 9; RO 22
Julia Demato: H100 92; HSS 1, 7
John Denver: CCA 15
The Detroit Experiment: JZ 21
Louie DeVito: EA 1, 15; IND 13
Diamond Rio: B200 113; CA 14; CS 1; H100 31; HA 27
Dido: DS 25
Ani DiFranco: IND 15
Celine Dion: B200 15, 179; INT 11; PCA 18; AC 6, 20
The Diplomats: B200 61; RBA 14; RBH 93; RS 44
Dirty: RBA 86
Disturbed: B200 142; PCA 27; MO 37; RO 7
Dixie Chicks: B200 46; CA 4; CCA 4, 7; INT 15; PCA 20, 41; CSS 3; HSS 16
DJ Kayslay: RBH 81
DJ Sammy: EA 23
DJ Tiesto: EA 3; HS 25
DMX: RBH 86
Placido Domingo: CL 11
The Donnas: B200 157
doubleDrive: RO 24
Dusty Drake: CS 28
Dr. Dre: RBC 15, 17
Dru Hill: B200 173; RBA 44; DC 41; H100 77; RA 26; RBH 27
Drunkenmunky: DS 24
Duelo: RMS 39
Dueto Voces Del Rancho: RMS 27
Dwele: RS 63
Christian Dwiggins: EA 14

—E—

Ronnie Earl: *BL* 14
The Early November: INT 18
The Earthquake Institute: HSS 37; RS 18
Easy Star All-Stars: *RE* 8
Electric Six: DS 21
Elephant Man: RBH 90; RS 54
Valentin Elizalde: LT 35; RMS 11
Missy "Misdemeanor" Elliott: B200 74; RBA 33; DC 26; DS 23; H100 85; RA 32; RBH 35, 95; RP 17
Richard Elliot: CJ 5
Emerson Drive: CA 52; CS 41
Eminem: B200 38; PCA 15, 30; RBA 20; RBC 2, 11; H100 18; HA 18; RA 40, 56; RBH 42, 56, 92; RP 21; T40 10
Enya: NA 4
Erasure: DS 9, 16; HSS 61
Evanescence: B200 4; INT 5; A40 11; H100 6; HA 6; MO 4; RO 11; T40 5
Faith Evans: HSS 73
Sara Evans: CS 26
Everything But The Girl: EA 18

—F—

Fabolous: B200 34; RBA 12; H100 4, 41; HA 4, 41; HSS 60, 68; RA 2, 12, 55; RBH 2, 13, 55; RP 2, 22; RS 31, 68; T40 13
Fantasy: DS 13
Fattburger: CJ 19
Jose Feliciano: LA 7; LPA 4; LPS 19; LT 33; TSS 30
Alejandro Fernandez: LA 61
Ibrahim Ferrer: HS 38; LA 12; TSA 1; *WM* 1
Tiziano Ferro: LA 44; LPA 14; LPS 6; LT 8; TSS 10
FFH: B200 167; *CC* 13
Field Mob: RBA 66; RBH 77
Fiend: IND 48; RBA 57
Finch: B200 106; MO 30
Fischerspooner: EA 12; DC 23
Five For Fighting: AC 14
Fleetwood Mac: B200 21, 131; INT 12; A40 16; AC 10; H100 89
Renee Fleming: CX 14
The FlipMode Squad: H100 3; HA 3; HSS 46; RA 3; RBH 3; RP 3; RS 27; T40 11
Floetry: B200 53; RBA 7; H100 26; HA 24; RA 8; RBH 8
Nico Flores Y Su Banda Puro Mazatlan: RMS 28
Juan Diego Florez: CL 10
Joseph Fonseca: TSS 11
Foo Fighters: B200 93; H100 78; MO 7; RO 16
Fourplay: CJ 20
Freddie Foxxx: RS 56
Foxy Brown: RA 73; RBH 72, 81
Mario Frangoulis: CX 10
Frankie J: H100 28; HA 32; HSS 8; RBH 80; RS 4; T40 15
Kirk Franklin: *CC* 24; *GA* 6; RBA 95
Free: RA 54; RBH 54
Russ Freeman: CJ 3; IND 25
Freeway: B200 144; RBA 29; HSS 64; RA 53; RBH 50; RS 38, 52
Friburn & Urik: DC 18
Bill Frisell: JZ 13
Jackie Ray Frost: HSS 28; RS 23
Full Gospel Baptist Church Fellowship Women's Mass Choir: *GA* 27
Nelly Furtado: LPS 16; LT 27; TSS 38

—G—

Kenny G: CJ 8
Juan Gabriel: LT 21; RMS 13; TSS 26
Bill & Gloria Gaither: *CC* 39
Manuel Galban: LA 21; LPA 8; *WM* 4
Gang Starr: HSS 71; RS 46
Georgia Mass Choir: *GA* 16
Stan Getz: JZ 25
Ghostland: DC 25
Vince Gill: CA 25; CS 35
Billy Gilman: CA 35
Ginuwine: B200 43; RBA 15; H100 40; HA 44; RA 34, 66; RBH 37, 64; RS 67; T40 22
Gisselle: LPS 36
Dana Glover: A40 30
Goapele: RBH 88
Gob: HS 31
Godsmack: B200 25; H100 94; MO 21; RO 4
Goldfrapp: EA 4; HS 42; IND 35; DS 20

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Fabian Gomez: LT 24; RMS 7
Good Charlotte: B200 40; PCA 32; H100 84; MO 36; T40 40
Goo Goo Dolls: A40 10
Martin L. Gore: EA 24
Gotan Project: EA 16
Glenn Gould: CL 12
Joshua Gracin: H100 92; HSS 1, 7
Grafic International: HSS 28; RS 23
El Gran Combo De Puerto Rico: TSS 8
Nathan Granner: CX 12
El Gran Silencio: LT 21; RMS 13; TSS 26
Natalie Grant: AC 26
Dobie Gray: A40 2; AC 3; H100 19; HA 16; T40 18
Al Green: RBC 9
Pat Green: CS 57
Vivian Green: B200 107; RBA 28; DS 8; H100 81; HSS 15; RA 33; RBH 31; RS 13
Lee Greenwood: CSS 5
Mary Griffin: DC 32
Josh Groban: B200 69; CX 1, 2; AC 22
Groove Armada: DC 29
Grupo Mojado: HS 29; LA 9; RMA 5
Grupo Montez De Durango: RMS 33
Guns N' Roses: PCA 25
GusGus: DC 47
G-Wiz: RS 50
Nee-Nee Gwynn: HSS 30; RS 12

—H—

Deitrick Haddon: *GA* 14
El Halcon De La Sierra: RMS 25
Daryl Hall John Oates: IND 28; AC 25
Regie Hamm: AC 30
Fred Hammond: *GA* 18
Jennifer Hanson: CS 50; CSS 6
The Happy Boys: EA 11
Ben Harper: B200 86
H.A.W.K.: RA 75; RBH 76
Heather Headley: B200 68; RBA 17; H100 62; HA 60; RA 19; RBH 21
Pete Heller: DC 39
Hemstock & Jennings: DC 22; DS 7; HSS 51
Jimi Hendrix: PCA 29
Eddy Herrera: TSS 36
John Hiatt & The Goners: B200 109; IND 5; INT 16
Faith Hill: B200 150; CA 19; CCA 16; A40 38; AC 8, 13; CS 42
Hitman Sammy Sam: B200 168; HS 7; RBA 34; H100 99; RA 48; RBH 47; RS 30
Darwin Hobbs: *GA* 32
Loleatta Holloway: DC 14
John Lee Hooker: *BL* 7
Hootie & The Blowfish: A40 34
Hope: DC 31
Vladimir Horowitz: CL 13
Hot Boys: RBA 56
Hot Hot Heat: HS 39; IND 30; MO 31
Whitney Houston: B200 129; RBA 40; AC 12; DC 8; H100 95; RBH 82
Charlie Hunter Quintet: CJ 14
Los Huracanes Del Norte: LA 51

—I—

Enrique Iglesias: LA 46; LPA 16; AC 15; LPS 2; LT 1; RMS 23; TSS 1
India: LA 26; TSA 2; DC 2; DS 12; LPS 32; LT 36, 47; TSS 6, 14
India.Arie: B200 184; RBA 62
Industria Del Amor: HS 36; LA 11, 53; RMA 7
Inspector: LPS 39
Interpol: HS 30; IND 26
Intocable: LA 10, 48, 50; RMA 6; LT 17; RMS 4, 5
Sharon Isbin: CL 8
Ronald Isley: B200 10; RBA 1; H100 49; HA 46; RA 11; RBH 14
The Isley Brothers: B200 10; RBA 1; H100 49; HA 46; RA 11; RBH 14

—J—

Alan Jackson: B200 158; CA 21; CCA 18; CS 18; H100 66; HA 65
Michael Jackson: PCA 33; RBC 16
Jaheim: B200 55; RBA 8; RBC 5; H100 23; HA 21; RA 7, 46; RBH 7, 48
Bishop T.D. Jakes: *CC* 34; *GA* 12
Etta James: *BL* 1, 11
Jars Of Clay: *CC* 25
Ja Rule: B200 183; RBA 88
Jay-el: RS 28
The Jayhawks: B200 171
Jay-Z: B200 103, 199; RBA 35, 72; RBC 7; DS 4; H100 27, 53, 59; HA 26, 55, 56; HSS 9, 34; RA 15, 21, 28, 43; RBH 15, 19, 26, 43, 75, 78, 95; RP 11; RS 3, 15, 55
Jazze Pha: RBH 77
Jewel: A40 13; DC 46; H100 43; HA 57; HSS 4; T40 23
Buddy Jewell: CS 37
Jodeci: RBC 21
Joe: RBH 87
Elton John: B200 89
Jack Johnson: B200 13; INT 3; PCA 12; A40 37; MO 40
Syleena Johnson: HS 28; RBA 48; HSS 23; RS 20
Jolly Green: HSS 62; RS 42
George Jones: B200 188; CA 24; *CC* 16; CCA 25
Norah Jones: B200 6; CJ 1; INT 1; A40 22; AC 5
Roy Jones, Jr.: HSS 19; RBH 94; RS 6
Ronny Jordan: CJ 11
JS: RA 68; RBH 69
Juanes: HS 20; LA 6; LPA 3; LPS 14, 16; LT 27; TSS 38
Cledus T. Judd: CA 31; HS 27
The Judds: CCA 19
Julio: LPS 12; LT 19; TSS 25
Jung: DC 31

—K—

Kalmani: DC 49
Israel Kamakawiwo'Ole: *WM* 8
John P. Kee: *GA* 23
Toby Keith: B200 27, 151; CA 1, 20, 44; CCA 21; CS 5, 56; H100 34; HA 30
Kelis: H100 100; HSS 47; RA 47; RBH 45; RP 25; RS 22
Josh Kelley: A40 24
R. Kelly: B200 18; RBA 4; RBC 19, 23; H100 5, 22; HA 5, 23; HSS 23, 43, 55; RA 10, 20, 37; RBH 10, 20, 36; RS 20, 24, 26; T40 3
Kem: B200 156; HS 5; RBA 25; RA 57; RBH 57
Sammy Kershaw: CS 49
Kid Rock: B200 23; PCA 43; A40 12; AC 17; CSS 1; H100 13; HA 17; HSS 2; T40 24
Kidz Bop Kids: B200 76
Killer Mike: B200 185; RBA 49; H100 39; HA 38; HSS 32; RA 14; RBH 11, 100; RP 9; RS 10
Kindred The Family Soul: HS 19; RBA 46; RA 52; RBH 53
Kira: DC 35
Knoc-Turn'Al: RBH 85
Beyonce Knowles: H100 27; HA 26; RA 15; RBH 15
Diana Krall: B200 193; JZ 2, 6, 22
Alison Krauss + Union Station: B200 164; BG 1, 5; CA 23, 50
Chantal Kreviazuk: B200 182; HS 9; A40 17
Kumbia Kings: EA 22; LA 3, 59; LPA 2, 18; LT 21; RMS 13; TSS 26

—L—

Lamb Of God: HS 35
Sonny Landreth: *BL* 6
k.d. lang: JZ 5
Daniel Lanois: HS 32; IND 27
Lasgo: DS 14
Kenny Lattimore: B200 176; RBA 43
Avril Lavigne: B200 36; A40 4, 33; AC 21; H100 46, 93; HA 48; HSS 21; T40 21
Donald Lawrence & The Tri-City Singers: *GA* 17
Raphy Leavitt Y La Selecta: TSA 10
Led Zeppelin: B200 195
Stagga Lee: RBH 83; RS 71
Alejandro Lerner: LPS 22; LT 34
The Letter M.: RA 73; RBH 72
Gerald Levert: RBA 97; RBH 89
Liberacion: LA 42, 56
Ottmar Liebert: NA 5
Lifehouse: A40 27
Lil' Flip: RBA 73; H100 83; HSS 66; RA 35, 69; RBH 34, 71; RP 20; RS 36
Lil Jon & The East Side Boyz: B200 75; IND 3; RBA 13; H100 80; HSS 19; RA 31; RBH 33, 94; RP 16; RS 6, 53
Lil' Kim: B200 28; RBA 6; H100 10, 58; HA 10, 54; HSS 52; RA 4, 29, 74; RBH 6, 28, 74; RP 5, 14; RS 32; T40 26
Lil' Mo: B200 52; RBA 11; H100 4, 41; HA 4, 41; HSS 68; RA 2, 12, 54; RBH 2, 13, 54; RP 2; RS 31; T40 13
Lil' Wyte: IND 43; RBA 70
Alison Limerick: DC 48
Limi-t 21: TSS 31
Limite: LA 47; LT 49; RMS 17, 20
Aaron Lines: CA 70; CS 44
Linkin Park: B200 11; PCA 11; H100 47; HA 45; MO 3, 28; RO 2
Johannes Linstead: NA 15
Live: A40 28; MO 33; RO 33
German Lizarraga: LA 30; RMA 18
LL Cool J: RBA 96; RBH 79; T40 31
Kimberley Locke: H100 92; HSS 1, 7
Lonestar: CA 45; CS 8; H100 37; HA 33
Loon: H100 100; HSS 47; RA 47; RBH 45, 96; RP 25; RS 22
Jennifer Lopez: B200 58; RBA 55; DC 30; H100 32; HA 37; T40 16, 31
Jeff Lorber: CJ 10
Kandice Love: RBH 79
Patty Loveless: BG 11
LSG: RBH 96
Ludacris: RBA 91; DC 26; DS 23; RA 38; RBH 39; RP 23
Lumidee: H100 61; HA 61; HSS 44; RA 24; RBH 25; RS 25
Bobby Lyle: CJ 22
Lynyrd Skynyrd: PCA 40; RO 27

—M—

Yo-Yo Ma: CL 3, 4; CX 9
Ashley MacIsaac: *WM* 11
Made By Monkeys: DC 38
Madonna: B200 26; INT 13; PCA 36; DC 1; DS 2, 10; HSS 6, 63; LPS 28; LT 43; TSS 13
Mana: LA 16; LPA 6; LPS 4; LT 4; TSS 21
Mannheim Steamroller: NA 3
Victor Manuelle: TSA 14; LT 42; TSS 4
Marascia: DC 28
Marcel: CA 48
Gian Marco: LPS 27; LT 38
Marilyn Manson: B200 1; INT 7; HSS 40; MO 26; RO 21
Mariza: *WM* 12
Bob Marley: PCA 2; RBC 1; *RE* 10
Damian "Jr. Gong" Marley: RS 58
Ziggy Marley: B200 175; RBA 92; *RE* 3
Maroon 5: B200 170; HS 8; A40 18
The Marsalis Family: JZ 19
Mike Marshall: BG 6; CA 71
Billie Ray Martin: DC 44
Brad Martin: CS 55
Ricky Martin: DC 14; H100 74; HA 72; LPS 1; LT 2; TSS 2
Mary Mary: *GA* 13; RBC 25
Massive Attack: EA 7
Master P: RS 47
matchbox twenty: B200 48; A40 1; AC 29; H100 12; HA 12; T40 6
Keiko Matsui: CJ 24
Dave Matthews: A40 40
John Mayer: B200 45, 104; A40 9, 14; AC 19; T40 35
Martina McBride: B200 88; CA 11; H100 82
Delbert McClinton: *BL* 8
Donnie McClurkin: B200 134; *CC* 7; *GA* 2; RBA 45; RBC 13
Brian McComas: CS 24
Paul McCoy: A40 11; H100 6; HA 6; MO 4; RO 11; T40 5
Tim McGraw: B200 60; CA 5; CCA 3, 9, 17; PCA 8; CS 9, 48; H100 55; HA 50
McHayes: CS 54
Brian McKnight: B200 91; RBA 26; RA 45; RBH 44
Memento: RO 35
MercyMe: B200 154; *CC* 10, 30; AC 28
Jo Dee Messina: CS 22
Metallica: PCA 1, 10, 13, 14
Luis Miguel: LA 70
Glenn Miller: JZ 14
Marcus Miller: CJ 21
Steve Miller Band: PCA 44
Millie: LPS 26; LT 39
Vernessa Mitchell: DC 43
Mobb Deep: B200 81; IND 4; RBA 19; RBH 91; RS 69
Molotov: LA 60; LPA 19
Monchy & Alexandra: TSA 7; TSS 35
Monica: H100 16; HA 14; HSS 53; RA 6; RBH 5; RS 19
The Monkees: B200 155
Ricardo Montaner: LPS 40
Daniel Montenegro: CX 12
Pablo Montero: LPS 21; LT 26
Dr. Ed Montgomery: *GA* 8; HS 37; IND 29
Montgomery Gentry: B200 161; CA 22; CS 13; CSS 4; H100 64; HA 63; HSS 22
Chante Moore: B200 176; RBA 43
Allison Moorer: CSS 1; H100 13; HA 17; HSS 2
Willie Moreno Y Su Orquesta: TSS 20
Craig Morgan: B200 132; CA 18; HS 3; IND 6; CS 12; H100 71; HA 74
Morgan Heritage: *RE* 13
Van Morrison: PCA 24
Lou Mosley: RBA 80; HSS 38; RBH 98; RS 7
Brandy Moss-Scott: HSS 50; RS 9
Mo Thugs: HSS 31; RS 29
Jason Mraz: B200 87; A40 7; H100 63; HA 66; T40 30
Mr. Cheeks: RBA 94; H100 58; HA 54; HSS 52, 67; RA 29, 71; RBH 28, 68, 87; RP 14; RS 32, 37
Mudvayne: B200 139; RO 40
Rich Mullins: *CC* 23
Anne Murray: CA 55
Keith Murray: RBH 99; RS 62

—N—

Napoleon: LA 33; RMA 20
Nas: B200 96; RBA 41; H100 25; HA 25; RA 18; RBH 18, 81; RP 10; T40 36
Nate Dogg: H100 1; HA 1; HSS 13; RA 1; RBH 1; RP 1; RS 1; T40 8
Luna Negra: NA 5
Frankie Negron: TSA 17; TSS 19
Nelly: B200 51; RBA 39; RA 49; RBH 49; RS 75
Willie Nelson: CA 26, 53, 68; CCA 10, 24; CS 5; H100 34; HA 30
Aaron Neville: *GA* 28
The New Pornographers: HS 21; IND 16
Newsboys: B200 112; *CC* 6; DS 18
Joe Nichols: B200 118; CA 15; CS 16, 34; H100 68; HA 68
Nickel Creek: BG 2; CA 38; IND 34
Nirvana: B200 200
The Nitty Gritty Dirt Band: BG 8
Nivea: RBA 79
No Doubt: B200 187
Noelia: LPS 8; LT 9; TSS 29
NOFX: B200 70; IND 2
Noise Ratchet: IND 46
Nichole Nordeman: *CC* 26; HS 33
N.O.R.E.: RS 72
Smokie Norful: *GA* 4; HS 14; HSS 26; RS 66
Nothingface: IND 42
The Notorious B.I.G.: RBC 8, 22
Les Nubians: B200 128; RBA 21

—O—

Mark O'Connor's Hot Swing Trio: JZ 18
Sinead O'Connor: DC 25
Daniel O'Donnell: *WM* 6, 10
Janusz Olenjniczak: CL 2
Jamie O'Neal: CS 58
Yoko Ono: DC 17; DS 6; HSS 48
Opera Babes: CX 4
Roy Orbison: CCA 22
Mauricio O'Reilly: CX 12
Stacie Orrico: B200 101; *CC* 5; H100 60; HA 62; T40 25

—P—

Brad Paisley: CA 46; CS 21
Los Palominos: LA 73; RMS 24
Palomo: LA 55; LT 15; RMS 3
Panjabi MC: DS 4; H100 53; HA 56; HSS 9; RA 28; RBH 26; RS 3
Paolo Conte: *WM* 13
Papa San: *RE* 9
Dolly Parton: BG 13
Jaco Pastorius: JZ 23
Pastor Troy: HSS 19; RBH 94; RS 6
Tedd Patterson: DC 39
Laura Pausini: DC 4
Luciano Pavarotti: CL 11
Pearl Jam: HSS 69
Peedi Crakk: HSS 64; RA 53; RBH 50; RS 38, 52
Jennifer Pena: LPS 15; LT 12; RMS 29
Dottie Peoples: *GA* 22; RBA 65
Murray Perahia: CL 9
Amanda Perez: B200 102; RBA 47; H100 36; HA 39; T40 19
Franky Perez: A40 26
Perpetuous Dreamer: DC 9
Pesado: RMS 32, 35
Pet Shop Boys: DC 27
Liz Phair: A40 36
Kelly Joe Phelps: *BL* 15
Phillips, Craig And Dean: *CC* 37
Pink: B200 120; HSS 42
Pink Floyd: PCA 17, 48
Alexandre Pires: LA 24; LPA 10; LPS 3; LT 3; TSS 7
John Pizzarelli: JZ 20
Planets: CX 15
Los Player's: LA 65
P.O.D.: *CC* 29; MO 15; RO 20
El Poder Del Norte: LA 37
Point Of Grace: B200 186; *CC* 15
Poison: PCA 31
Pooh And The Young Inspirations: *GA* 31
The Postal Service: EA 8; IND 41
The Potter's House Mass Choir: *CC* 34; *GA* 12
Powerman 5000: MO 38; RO 12
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 26
Presence: RO 34
Elvis Presley: B200 126; CA 16
Lisa Marie Presley: B200 31; INT 25; A40 21
Kelly Price: B200 41; RBA 5; RA 70; RBH 66
Prince Paul: HS 13; RBA 58
Rachel Proctor: CS 53
Project Pat: RBC 24
Pronti: DC 49
Prosperity: *GA* 29
Puretone: DC 13

—Q—

Q Tip: HSS 59; RS 43
Queen: PCA 22
Queens Of The Stone Age: B200 123; MO 12, 18; RO 29
A.B. Quintanilla III: LA 3; LPA 2; LT 21; RMS 13; TSS 26

—R—

RA: HS 43; RO 36
Rabito: TSS 39
Racket City: RS 40
Radiohead: MO 19
Rahzel: RS 73
Eros Ramazzotti: LPS 31; LT 48
Rascal Flatts: B200 79; CA 10; CCA 1; PCA 6; CS 6; H100 42; HA 40
Rashad: RS 65
Carmen Rasmusen: H100 92; HSS 1, 7
Los Razos: HS 48; LA 18; RMA 10; LT 41; RMS 15
Reckless Kelly: CA 67
Red Hot Chili Peppers: B200 97; H100 90; MO 11, 39; RO 31
Redman: HSS 18
Los Rehenes: LA 25, 58; RMA 14
Reina: DS 19
Relient K: B200 160; *CC* 11
Revis: MO 23; RO 14
Lionel Richie: B200 90; RBA 76
The Riddler: EA 9; IND 50
Los Rieleros Del Norte: LA 27; RMA 15; RMS 22
LeAnn Rimes: CA 54; CS 46; CSS 8, 9
The Rippingtons: CJ 3; IND 25
Jenni Rivera: LA 72
Jerry Rivera: LPS 37; LT 29; TSS 5
Charlie Robison: CA 57
Pete Rock & C.L. Smooth: RS 61
The Roc Project: DC 20; DS 11
Roez Boyz: HSS 49; RS 11
Kenny Rogers: CS 59
The Rolling Stones: B200 140
Linda Ronstadt: CA 69
Roomful Of Blues: *BL* 13
The Roots: B200 116; RBA 52
Rosario: LPS 38; TSS 34
Paulina Rubio: LPS 24; LT 37; TSS 23
Rushlow: CS 45
Russell: HSS 55; RS 24

—S—

Saliva: B200 141; MO 20; RO 13, 19
Sandman: RBA 69
Arturo Sandoval: JZ 7
Santana: B200 115; A40 15; AC 1; H100 48; HA 47; LPS 22; LT 34
Juelz Santana: RBH 93; RS 44
Gilberto Santa Rosa: LA 67; TSA 6; LPS 23; LT 16; TSS 3
Sarai: HSS 75; RS 41
Yoskar Sarante: TSS 15
Boz Scaggs: IND 18; JZ 4
Scarface: B200 111; RBA 18
Sean Paul: B200 17; RBA 9; *RE* 1; H100 2, 86; HA 2; HSS 10, 57; RA 5, 60; RBH 4, 63, 97; RP 4; RS 8, 33; T40 2, 38
Joan Sebastian: LPS 33; RMS 36, 37
Jon Secada: LPS 25; LT 20; TSS 9
Seether: B200 159; MO 16; RO 15, 18
Bob Seger & The Silver Bullet Band: PCA 3
Seiko: DC 50
Selena: LA 22; LPA 9
Senses Fail: HS 17; INT 2
Shaggy: *RE* 5, 15
Shakira: LA 13; LPA 5; LPS 18
Duncan Sheik: DC 45
Shekinah Glory Ministry: *GA* 5; HS 24; IND 22
Blake Shelton: CA 28, 60; CS 38
The Shepherds: *GA* 36
Shinedown: RO 23
Mike Shorey: H100 4; HA 4; RA 2; RBH 2; RP 2; T40 13
Wayne Shorter: JZ 11
Sidestepper: TSA 20
Sigur Ros: HSS 17
The Silk Road Ensemble: CX 9
Simon & Garfunkel: PCA 47
Simple Plan: B200 50; T40 39
Sin Bandera: LA 52; LPA 17; LPS 11; LT 18
Sister Hazel: A40 39
Sixpence None The Richer: AC 18
Size Queen: DC 7
Ricky Skaggs & Kentucky Thunder: BG 4; CA 43; HS 50
Smile Empty Soul: MO 25; RO 30
Smilez & Southstar: RBA 64
Michael W. Smith: B200 145, 153; *CC* 8, 9
Rickey Smith: H100 92; HSS 1, 7
Snoop Dogg: B200 65; RBA 23; H100 14; HA 13; HSS 36; RA 9; RBH 9; RP 6; RS 14; T40 28
Socialburn: RO 32, 37
Solange: RBA 83; RS 72
Solid Sessions: DC 49
Marco Antonio Solis: B200 59; LA 1; LPA 1; LPS 17; LT 11; RMS 18
Son De Cali: TSS 17
Soniclood: *CC* 40
Soraya: LPS 20; LT 28; TSS 22
Soulive: CJ 16
The Sounds: IND 45
The Spanish Harlem Orchestra: TSA 18
Renee Spearman And Prez: *GA* 29
Spyro Gyra: CJ 12
Staind: PCA 34; H100 75; HA 73; MO 6; RO 3
Renee Stakey: DC 21
Lisa Stansfield: DC 34
Kristy Starling: *CC* 38
Rod Stewart: B200 82; AC 27
Sticky Fingaz: IND 21; RBA 37
Rebecca St. James: *CC* 35
Angie Stone: DC 36
George Strait: B200 127; CA 17, 33, 51; CS 19
The Streets: EA 10
Streetwize: CJ 9; RBA 100
Tadeusz Strugala: CL 2
Ruben Studdard: H100 92; HSS 1, 7
Styx: PCA 37
Sugar Ray: A40 23
Sum 41: B200 172; MO 14
Switchfoot: B200 191; *CC* 17
System Of A Down: B200 197

—T—

Taking Back Sunday: HS 22; IND 19
Talib Kweli: B200 94; RBA 22; H100 98; HSS 56; RA 42; RBH 40; RP 24; RS 49
Dawn Tallman: DC 11
Tamia: RA 55, 59; RBH 55, 61; RP 22
Olga Tanon: LPS 29, 30; LT 31, 45; TSS 16, 37
Taproot: MO 27; RO 25
t.A.T.u.: B200 119; DC 16
James Taylor: B200 44; PCA 19
Mark Taylor: *GA* 8; HS 37; IND 29
Paul Taylor: CJ 6; IND 40
Susan Tedeschi: *BL* 2; IND 36
Los Temerarios: B200 174; LA 2; RMA 1
Bryn Terfel: CX 14
TG4: RS 59
Thalia: EA 6; HS 47; LA 17, 38; LPA 7, 12; LPS 7; LT 10; TSS 12
Tha Rayne: RA 46; RBH 48
Theory Of A Deadman: RO 39
Thievery Corporation: EA 13
Chris Thile: BG 6; CA 71
Third Day: B200 83; *CC* 3
Third Eye Blind: B200 12; INT 6; A40 25
Third World: *RE* 14
Richard Thompson: B200 178; IND 9; INT 24
George Thorogood & The Destroyers: *BL* 5
Three Mo' Tenors: CX 13
Three 6 Mafia: RA 69; RBH 71
T.I.: H100 39; HA 38; HSS 32; RA 14; RBH 11, 84; RP 9; RS 10, 51
Los Tigres Del Norte: LA 39; LT 46; RMS 19, 34
Los Tigrillos: LA 71
Justin Timberlake: B200 35; RBA 32; A40 31; DC 3; DS 5; H100 7; HA 7; HSS 29; RA 62; RBH 62; RS 48; T40 1
Aaron Tippin: CSS 10
TLC: HSS 24; RS 60
Tomahawk: B200 196; HS 11; IND 10
Tosca: EA 25
Rigo Tovar: LA 29; RMA 17
Train: A40 8; H100 65; HA 64; T40 32
Transplants: IND 24
Trapt: B200 47; H100 52; HA 51; MO 1; RO 5
Randy Travis: B200 73; CA 8; *CC* 2; CS 2; H100 33; HA 28
Trenyce: H100 92; HSS 1, 7
Trick Daddy: H100 87; RA 39; RBH 41; RP 19
Trick Pony: CA 72; CS 52
Trin-i-tee 5:7: *GA* 37
Travis Tritt: CA 64; CS 39
Los Tucanes De Tijuana: LT 13; RMS 2
Josh Turner: CS 60
Evelyn Turrentine-Agee: *GA* 19
Shania Twain: B200 42; CA 3; CCA 6; PCA 26; AC 16; CS 23; H100 73; HA 71
Twista: RBC 20; RA 74; RBH 74
Steve Tyrell: JZ 17
Tyrese: B200 95; RBA 27; H100 17; HA 15; RA 16, 58; RBH 16, 58; T40 29

—U—

Uncle Kracker: B200 136; A40 2; AC 3; H100 19; HA 16; T40 18
Unloco: RO 26
Keith Urban: B200 78; CA 9; CS 3; H100 38; HA 36
Adolfo Urias Y Su Lobo Norteno: LT 40; RMS 12, 14

—V—

Luther Vandross: PCA 49; RBA 90; RBC 10; RA 51; RBH 52
Paul Van Dyk: DC 22; DS 7; HSS 51
Ramon Vargas: CL 15
Phil Vassar: CA 56
Stevie Ray Vaughan And Double Trouble: *BL* 4
Jaci Velasquez: B200 194; *CC* 18; LA 45; LPA 15; LPS 5; LT 7; TSS 24
Vendetta Red: MO 29
Venus Hum: DC 15
Marcus Viana: TSS 27
Johnny Vicious: EA 5; HS 44; IND 37
Rhonda Vincent: BG 3; CA 41; HS 45
David Visan: EA 17; *WM* 7
Carlos Vives: TSA 19

—W—

The Wailers: PCA 2; RBC 1; *RE* 10
Clay Walker: CS 29
Hezekiah Walker & The Love Fellowship Crusade Choir: *CC* 31; *GA* 9; HS 46; RBA 67
The Warren Brothers: CS 43
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Muddy Waters: *BL* 7
Russell Watson: CX 7
Jimmy Wayne: CS 11; CSS 2; H100 51; HA 52; HSS 14
Weekend Players: DC 12
Westside Connection: RBH 85
The White Stripes: B200 19, 180; INT 8; H100 76; MO 5
Doug Williams: *GA* 35
Hank Williams: CCA 12
Hank Williams Jr.: CCA 14
Lucinda Williams: B200 85; INT 14
Melvin Williams: *GA* 35
Pharrell Williams: H100 14; HA 13; HSS 36, 59; RA 9, 43; RBH 9, 43; RP 6; RS 14, 43; T40 28
Robbie Williams: B200 125
Mark Wills: CA 39; CS 31
Charlie Wilson: H100 14; HA 13; HSS 36; RA 9; RBH 9; RP 6; RS 14; T40 28
Mario Winans: HSS 67; RA 71; RBH 68; RS 37
Vickie Winans: B200 110; *GA* 1; HS 1
George Winston: NA 6
Wisin Y Yandel: LA 74
Lee Ann Womack: CCA 23
Stevie Wonder: B200 181
Wayne Wonder: B200 99; RBA 31; *RE* 2; H100 11; HA 11; RA 22; RBH 23; RP 8; T40 12
Darryl Worley: B200 37; CA 2; CS 7; H100 44; HA 42
Danny Wright: NA 8
Lizz Wright: CJ 2; HS 23
Wynonna: CS 27

—Y—

Yanni: B200 133; NA 1, 2
Yeah Yeah Yeahs: B200 130
Ying Yang Twins: H100 80; RA 31; RBH 33; RP 16; RS 53
Yo Gotti: HS 49; IND 38; RBA 59
Yo La Tengo: HS 41; IND 32
Los Yonic's: LA 75
Pete Yorn: B200 77; MO 32
Chris Young: RS 52
Young Gunz: RA 67; RBH 70

—Z—

Zion: HSS 41; RS 21

—SOUNDTRACKS—

8 Mile: B200 72; RBA 53; STX 6
American Dreams: 1963-1964: B200 92; INT 21; STX 8
American Idol Season 2: All-Time Classic American Love Songs: B200 14; INT 22; STX 3
Bend It Like Beckham: *WM* 2
Blue Collar Comedy Tour: The Movie: CA 42
Bringing Down The House: RBA 61
Chicago: B200 39; INT 17; STX 4
Coyote Ugly: CCA 20
Cradle 2 The Grave: B200 148; RBA 50; STX 10
Daredevil: The Album: B200 122; STX 9
Disney's Lilo & Stitch: STX 13
Down From The Mountain: BG 15
Down With Love: STX 14
Drumline: STX 24
Dysfunktional Family: IND 23; RBA 30; STX 15
Frida: LA 34; *WM* 5
Holes: B200 80; STX 7
House Of 1000 Corpses: STX 23
Lizzie McGuire: B200 64; STX 5
The Lizzie McGuire Movie: B200 8; INT 19; STX 2
Mamma Mia!: PCA 28
The Matrix: STX 25
The Matrix Reloaded: The Album: B200 5; STX 1
A Mighty Wind: The Album: STX 12
Moulin Rouge: PCA 46; STX 16
Nashville Star: The Finalists: CA 34; STX 22
O Brother, Where Art Thou?: CCA 5; PCA 21; STX 11
Paid In Full: RBA 89
Shrek: STX 21
Spirit: Stallion Of The Cimarron: STX 19
Sweet Home Alabama: STX 17
A Walk To Remember: STX 20
What A Girl Wants: STX 18
X2: X-Men United: IND 47

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MAY 31 2003 Billboard® MODERN ROCK TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

NUMBER 1 — 1 Week At Number 1

THIS WEEK	LAST WEEK	WEEKS ON	TITLE (IMPRINT/PROMOTION LABEL)	Artist
1	3	24	HEADSTRONG (WARNER BROS.)	Trapt
2	1	18	LIKE A STONE (INTERSCOPE/EPIC)	Audioslave
3	2	12	SOMEWHERE I BELONG (WARNER BROS.)	Linkin Park
4	4	19	BRING ME TO LIFE (WIND-UP)	Evanescence Featuring Paul McCoy
5	5	13	SEVEN NATION ARMY (THIRD MAN/V2)	The White Stripes
6	6	7	PRICE TO PLAY (FLIP/ELEKTRA/EEG)	Staind
7	7	19	TIMES LIKE THESE (ROSWELL/RCA/RMG)	Foo Fighters
8	8	16	SEND THE PAIN BELOW (EPIC)	Chevelle
9	12	5	MINERVA (MAVERICK/REPRISE)	Deftones
10	14	10	STUPID GIRL (FLIP/GEFFEN/INTERSCOPE)	Cold
11	10	23	CAN'T STOP (WARNER BROS)	Red Hot Chili Peppers
12	13	8	GO WITH THE FLOW (INTERSCOPE)	Queens Of The Stone Age
13	11	14	IN THIS DIARY (COLUMBIA)	The Ataris
14	15	12	THE HELL SONG (ISLAND/IDJMG)	Sum 41
15	16	5	SLEEPING AWAKE (MAVERICK/REPRISE)	P.O.D.
16	17	11	DRIVEN UNDER (WIND-UP)	Seether
17	9	16	GIRL'S NOT GREY (NITRO/DREAMWORKS)	AFI
18	18	34	NO ONE KNOWS (INTERSCOPE)	Queens Of The Stone Age
19	21	4	THERE THERE (CAPITOL)	Radiohead
20	20	11	REST IN PIECES (ISLAND/IDJMG)	Saliva
21	19	16	STRAIGHT OUT OF LINE (REPUBLIC/UNIVERSAL/UMRG)	Godsmack
22	23	6	THE SCIENTIST (CAPITOL)	Coldplay
23	22	11	CAUGHT IN THE RAIN (EPIC)	Revis
24	25	8	THE ROAD I'M ON (REPUBLIC/UNIVERSAL/UMRG)	3 Doors Down
25	28	4	BOTTOM OF A BOTTLE (LAVA)	Smile Empty Soul
26	27	5	MOBSCENE (NOTHING/INTERSCOPE)	Marilyn Manson
27	26	7	MINE (VELVET HAMMER/ATLANTIC)	Taproot
28	30	3	FAINT (WARNER BROS)	Linkin Park
29	31	2	SHATTERDAY (EPIC)	Vendetta Red
30	24	15	WHAT IT IS TO BURN (DRIVE-THRU/MCA)	Finch
31	32	4	BANDAGES (SUB POP/SIRE/REPRISE)	Hot Hot Heat
32	35	3	COME BACK HOME (COLUMBIA)	Pete Yorn
33	33	5	HEAVEN (RADIOACTIVE/MCA)	Live
34	38	2	THE LAST SONG (DOGHOUSE/DREAMWORKS)	The All-American Rejects
35	34	4	ANCHOR (RCA/RMG)	Cave In
36	29	18	THE ANTHEM (DAYLIGHT/EPIC)	Good Charlotte
37	39		REMEMBER (REPRISE)	Disturbed
38	NEW		FREE (DREAMWORKS)	Powerman 5000
39	NEW		DOSED (WARNER BROS)	Red Hot Chili Peppers
40	RE-ENTRY		THE HORIZON HAS BEEN DEFEATED (MOONSHINE CONSPIRACY/UNIVERSAL/UMRG)	Jack Johnson

MAY 31 2003 Billboard® MAINSTREAM ROCK TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

NUMBER 1 — 7 Weeks At Number 1

THIS WEEK	LAST WEEK	WEEKS ON	TITLE (IMPRINT/PROMOTION LABEL)	Artist
1	1	18	LIKE A STONE (INTERSCOPE/EPIC)	Audioslave
2	2	12	SOMEWHERE I BELONG (WARNER BROS)	Linkin Park
3	5	7	PRICE TO PLAY (FLIP/ELEKTRA/EEG)	Staind
4	3	16	STRAIGHT OUT OF LINE (REPUBLIC/UNIVERSAL/UMRG)	Godsmack
5	4	32	HEADSTRONG (WARNER BROS)	Trapt
6	6	17	SEND THE PAIN BELOW (EPIC)	Chevelle
7	7	22	REMEMBER (REPRISE)	Disturbed
8	9	9	THE ROAD I'M ON (REPUBLIC/UNIVERSAL/UMRG)	3 Doors Down
9	10	12	STUPID GIRL (FLIP/GEFFEN/INTERSCOPE)	Cold
10	8	35	WHEN I'M GONE (REPUBLIC/UNIVERSAL/UMRG)	3 Doors Down
11	12	12	BRING ME TO LIFE (WIND-UP)	Evanescence Featuring Paul McCoy
12	14	9	FREE (DREAMWORKS)	Powerman 5000
13	11	12	REST IN PIECES (ISLAND/IDJMG)	Saliva
14	16	13	CAUGHT IN THE RAIN (EPIC)	Revis
15	13	44	FINE AGAIN (WIND-UP)	Seether
16	15	18	TIMES LIKE THESE (ROSWELL/RCA/RMG)	Foo Fighters
17	18	8	STILLBORN (SPITFIRE)	Black Label Society
18	17	11	DRIVEN UNDER (WIND-UP)	Seether
19	20	35	ALWAYS (ISLAND/IDJMG)	Saliva
20	22	3	SLEEPING AWAKE (MAVERICK/REPRISE)	P.O.D.
21	21	5	MOBSCENE (NOTHING/INTERSCOPE)	Marilyn Manson
22	23	4	MINERVA (MAVERICK/REPRISE)	Deftones
23	27	7	FLY FROM THE INSIDE (ATLANTIC)	Shinedown
24	25	9	IMPRINT (ROADRUNNER/IDJMG)	doubleDrive
25	24	10	MINE (VELVET HAMMER/ATLANTIC)	Taproot
26	28	11	FAILURE (MAVERICK/REPRISE)	Unloco
27	29	6	RED WHITE AND BLUE (SANCTUARY)	Lynyrd Skynyrd
28	26	12	SKIN (HOLLYWOOD)	Breaking Benjamin
29	30	5	GO WITH THE FLOW (INTERSCOPE)	Queens Of The Stone Age
30	31	4	BOTTOM OF A BOTTLE (LAVA)	Smile Empty Soul
31	32	22	CAN'T STOP (WARNER BROS)	Red Hot Chili Peppers
32	NEW		EVERYONE (ELEKTRA/EEG)	Socialburn
33	36	4	HEAVEN (RADIOACTIVE/MCA)	Live
34	34	4	TONZ OF FUN (CURB)	Presence
35	37	2	NOTHING SACRED (COLUMBIA)	Memento
36	40	2	RECTIFIER (REPUBLIC/UNIVERSAL/UMRG)	RA
37	33		DOWN (ELEKTRA/EEG)	Socialburn
38	39		FIRING LINE (PEACH/SANCTUARY)	The Allman Brothers Band
39	35		MAKE UP YOUR MIND (604/ROADRUNNER/IDJMG)	Theory Of A Deadman
40			WORLD SO COLD (EPIC)	Mudvayne

MAY 31 2003 Billboard® TOP 40 TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

NUMBER 1 — 1 Wk At No. 1

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST / IMPRINT/PROMOTION LABEL
1	2	11	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
2	3	10	GET BUSY SEAN PAUL VP/ATLANTIC
3	1	13	IGNITION R. KELLY JIVE
4	4	18	WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG
5	6	7	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP
6	7	13	UNWELL MATCHBOX TWENTY ATLANTIC
7	5	17	IN DA CLUB 50 CENT SHADY/AFTERMATH/INTERSCOPE
8	10	7	21 QUESTIONS 50 CENT FEATURING NATE DOGG SHADY/AFTERMATH/INTERSCOPE
9	9	9	FIGHTER CHRISTINA AGUILERA RCA/RMG
10	8	9	SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE
11	11	8	I KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY J/MONARC/RMG/IDJMG
12	13	9	NO LETTING GO WAYNE WONDER GREENSLEEVES/VP/ATLANTIC
13	15	7	CAN'T LET YOU GO FABOLOUS FEATURING MIKE SHOREY & LIL' MO DESERT STORM/ELEKTRA/EEG
14	19	4	MISS INDEPENDENT KELLY CLARKSON RCA/RMG
15	14	9	DON'T WANNA TRY FRANKIE J COLUMBIA
16	16	6	I'M GLAD JENNIFER LOPEZ EPIC
17	12	10	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD ISLAND/IDJMG
18	22	8	DRIFT AWAY UNCLE KRACKER FEAT. DOBIE GRAY LAVA
19	18	18	ANGEL AMANDA PEREZ UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
20	21	10	CLOCKS COLDPLAY CAPITOL
21	23	26	I'M WITH YOU AVRIL LAVIGNE ARISTA
22	17	11	HELL YEAH GINUWINE FEATURING BABY EPIC
23	24	5	INTUITION JEWEL ATLANTIC
24	20	24	PICTURE KID ROCK FEATURING SHERYL CROW LAVA/ATLANTIC
25	26	5	STUCK STACIE ORRICO FOREFRONT/VIRGIN
26	36	2	MAGIC STICK LIL' KIM FEATURING 50 CENT QUEEN BEE/ATLANTIC
27	27	13	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON GEFFEN/INTERSCOPE
28	28	9	BEAUTIFUL SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON DOGGYSTYLE/PRIORITY/CAPITOL
29	29	13	HOW YOU GONNA ACT LIKE THAT TYRESE J/RMG
30	32	5	THE REMEDY (I WON'T WORRY) JASON MRAZ ELEKTRA/EEG
31	30	23	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J EPIC
32	37	3	CALLING ALL ANGELS TRAIN COLUMBIA
33	25	22	MISS YOU AALIYAH BLACKGROUND/UNIVERSAL/UMRG
34	NEW		ROCK WIT U (AWWW BABY) ASHANTI MURDER INC./DEF JAM/IDJMG
35	35	4	WHY GEORGIA JOHN MAYER AWARE/COLUMBIA
36	31	5	I CAN NAS ILL WILL/COLUMBIA
37	NEW		IN LOVE WIT CHU OA BRAT FEATURING CHERISH SO SO DEF/ARISTA
38			BREATHE BLU CANTRELL FEATURING SEAN PAUL REDZONE/ARISTA
39			ADDICTED SIMPLE PLAN LAVA
40	33		THE ANTHEM GOOD CHARLOTTE DAYLIGHT/EPIC

MAY 31 2003 Billboard® ADULT CONTEMPORARY™

Airplay monitored by Nielsen Broadcast Data Systems

NUMBER 1 — 4 Weeks At Number 1

THIS WEEK	LAST WEEK	WEEKS ON	TITLE (IMPRINT/PROMOTION LABEL)	Artist
1	1	34	THE GAME OF LOVE (ARISTA)	Santana Featuring Michelle Branch
2	2	23	BEAUTIFUL (RCA/RMG)	Christina Aguilera
3	5	11	DRIFT AWAY (LAVA)	Uncle Kracker Featuring Dobie Gray
4	3	35	CAN'T STOP LOVING YOU (ATLANTIC)	Phil Collins
5	4	40	DON'T KNOW WHY (BLUE NOTE/VIRGIN)	Norah Jones
6	7	5	HAVE YOU EVER BEEN IN LOVE (EPIC)	Celine Dion
7	9	7	IF YOU'RE NOT THE ONE (ISLAND/IDJMG)	Daniel Bedingfield
8	6	38	CRY (WARNER BROS)	Faith Hill
9	8	57	A THOUSAND MILES (A&M/INTERSCOPE)	Vanessa Carlton
10	11	10	PEACEKEEPER (REPRISE)	Fleetwood Mac
11	10	55	SOAK UP THE SUN (A&M/INTERSCOPE)	Sheryl Crow
12	12	14	TRY IT ON MY OWN (ARISTA)	Whitney Houston
13	16	6	ONE (WARNER BROS)	Faith Hill
14	15	60	SUPERMAN (IT'S NOT EASY) (AWARE/COLUMBIA)	Five For Fighting
15	14	86	HERO (INTERSCOPE)	Enrique Iglesias
16	18	4	FOREVER AND FOR ALWAYS (MERCURY/IDJMG)	Shania Twain
17	20	15	PICTURE (LAVA/ATLANTIC) ◄ AIRPOWER ►	Kid Rock Featuring Sheryl Crow
18	17	12	DON'T DREAM IT'S OVER (SQUINT CURB/REPRISE)	Sixpence None The Richer
19	21	24	YOUR BODY IS A WONDERLAND (AWARE/COLUMBIA)	John Mayer
20	19	18	I DROVE ALL NIGHT (EPIC)	Celine Dion
21	24	17	I'M WITH YOU (ARISTA)	Avril Lavigne
22	22	17	YOU'RE STILL YOU (143/REPRISE)	Josh Groban
23	23	12	COME WITH ME (LULLABY) (ATLANTIC)	Phil Collins
24	26	3	BIG YELLOW TAXI (GEFFEN/INTERSCOPE)	Counting Crows Featuring Vanessa Carlton
25	NEW		MAN ON A MISSION (U-WATCH)	Daryl Hall John Oates
26	25	11	NO SIGN OF IT (CURB)	Natalie Grant
27	27	4	THEY CAN'T TAKE THAT AWAY FROM ME (J/RMG)	Rod Stewart
28	29	2	I CAN ONLY IMAGINE (INO/CURB)	MercyMe
29	30	2	UNWELL (ATLANTIC)	matchbox twenty
30	RE-ENTRY		BABIES (REFUGEE/UNIVERSAL SOUTH)	Regie Hamm

MAY 31 2003 Billboard® ADULT TOP 40 TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

NUMBER 1 — 5 Weeks At Number 1

THIS WEEK	LAST WEEK	WEEKS ON	TITLE (IMPRINT/PROMOTION LABEL)	Artist
1	1	16	UNWELL (ATLANTIC)	matchbox twenty
2	2	18	DRIFT AWAY (LAVA)	Uncle Kracker Featuring Dobie Gray
3	3	26	WHEN I'M GONE (REPUBLIC/UNIVERSAL/UMRG)	3 Doors Down
4	4	26	I'M WITH YOU (ARISTA)	Avril Lavigne
5	5	19	CLOCKS (CAPITOL)	Coldplay
6	6	25	BIG YELLOW TAXI (GEFFEN/INTERSCOPE)	Counting Crows Featuring Vanessa Carlton
7	7	14	THE REMEDY (I WON'T WORRY) (ELEKTRA/EEG)	Jason Mraz
8	9	7	CALLING ALL ANGELS (COLUMBIA)	Train
9	8	18	WHY GEORGIA (AWARE/COLUMBIA)	John Mayer
10	10	13	SYMPATHY (WARNER BROS)	Goo Goo Dolls
11	12	9	BRING ME TO LIFE (WIND-UP)	Evanescence Featuring Paul McCoy
12	11	27	PICTURE (LAVA/ATLANTIC)	Kid Rock Featuring Sheryl Crow
13	14	6	INTUITION (ATLANTIC)	Jewel
14	13	42	YOUR BODY IS A WONDERLAND (AWARE/COLUMBIA)	John Mayer
15	15	35	THE GAME OF LOVE (ARISTA)	Santana Featuring Michelle Branch
16	16	10	PEACEKEEPER (REPRISE)	Fleetwood Mac
17	18	12	IN THIS LIFE (COLUMBIA)	Chantal Kreviazuk
18	20	9	HARDER TO BREATHE (OCTONE/J/RMG)	Maroon 5
19	22	5	IF YOU'RE NOT THE ONE (ISLAND/IDJMG) ◄ AIRPOWER ►	Daniel Bedingfield
20	17	24	BEAUTIFUL (RCA/RMG)	Christina Aguilera
21	19	13	LIGHTS OUT (CAPITOL)	Lisa Marie Presley
22	21	10	COME AWAY WITH ME (BLUE NOTE/VIRGIN)	Norah Jones
23	23	4	MR. BARTENDER (IT'S SO EASY) (ATLANTIC)	Sugar Ray
24	25	7	AMAZING (HOLLYWOOD)	Josh Kelley
25	26	5	BLINDED (WHEN I SEE YOU) (ELEKTRA/EEG)	Third Eye Blind
26	27	6	SOMETHING CRAZY (LAVA)	Franky Perez
27	24	8	TAKE ME AWAY (DREAMWORKS)	Lifehouse
28	30	3	HEAVEN (RADIOACTIVE/MCA)	Live
29	29	4	LIKE A STONE (INTERSCOPE/EPIC)	Audioslave
30	31	4	RAIN (DREAMWORKS)	Dana Glover
31	32	4	ROCK YOUR BODY (JIVE)	Justin Timberlake
32	NEW		ARE YOU HAPPY NOW? (MAVERICK/WARNER BROS.)	Michelle Branch
33	35	4	LOSING GRIP (ARISTA)	Avril Lavigne
34	28	11	INNOCENCE (ATLANTIC)	Hootie & The Blowfish
35	33	22	MISUNDERSTOOD (ISLAND/IDJMG)	Bon Jovi
36	NEW		WHY CAN'T I (CAPITOL)	Liz Phair
37	38	8	THE HORIZON HAS BEEN DEFEATED (MOONSHINE CONSPIRACY/UNIVERSAL/UMRG)	Jack Johnson
38	40	2	ONE (WARNER BROS)	Faith Hill
39	37	11	YOUR MISTAKE (SIXTHMAN)	Sister Hazel
40	NEW		SING ALONG (BLUE MAN GROUP/LAVA)	Blue Man Group Featuring Dave Matthews

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 90 modern rock stations, 91 adult contemporary stations and 86 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 257 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

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SINGLES AND TRACKS SONG INDEX™

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 ANSWERS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 54
21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 1; RBH 1
21 QUESTIONS (AGAIN) (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/J Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 65
24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 84
4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/J Brasco, ASCAP), WBM, H100 41; RBH 13
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 24

— A —

ACA ENTRE NOS (LGA, BMI) LT 25
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 39
A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dungeon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, RBH 100
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 77
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 12; H100 71
ALUCINADO (EMI Blackwood, BMI) LT 8
AMAME (EMI April, ASCAP) LT 3
AMAZIN' (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 79
AMERICAN LIFE (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI), WBM, LT 43
ANGEL (Powerhowse, BMI/EMI Blackwood, BMI), HL, H100 36
THE ANTHEM (EMI April, ASCAP/21:1, ASCAP/Vegan Boy, ASCAP), HL, H100 84
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 91
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 31

— B —

BACK IN THE DAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP), HL/WBM, RBH 95
BACKSEAT OF A GREYHOUND BUS (Nashville DreamWorks 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 26
BAILA CASANOVA (Ledani, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI) LT 37
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 14; RBH 9
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 5; H100 34
BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, H100 53; RBH 26
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 10; H100 57
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 50
A BOY LIKE YOU (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 52
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, H100 86; RBH 97
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI/EMI Blackwood, BMI) H100 6
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP/Hardwood Acres, BMI), HL, CS 16; H100 68

— C —

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 65
CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 4; RBH 2
CAN'T STOP (Moebetoblame, BMI) H100 90
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 88
CAN'T STOP, WON'T STOP (Copyright Control/Six Figga, BMI) RBH 70
CASI (Yami, BMI) LT 28
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 21
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 9
CLOCKS (BMG Songs, ASCAP), HL, H100 29
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 88
CLOSURE (Divided, BMI/Universal, BMI/Smoobie, ASCAP/Rat Eater, BMI) RBH 89
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, RBH 30
COMO OLVIDARTE (Ser-Ca, BMI) LT 50
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, H100 82
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 39
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL, H100 27; RBH 15
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 68

— 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 52
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 53
LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 19
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 15
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 22
DIPSET ANTHEM (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Irving, BMI/Warner-Tamerlane, BMI), HL, RBH 93
DON'T WANNA TRY (SoulSick Muzik, BMI/Logictone, BMI) H100 28; RBH 80
DOUBLE SHOTS (P. Noyd, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Honeycomb Hideout, ASCAP) RBH 91
DRIFT AWAY (Almo, ASCAP), HL, H100 19

— E —

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 81; RBH 31
EN CUERPO Y ALMA (Elix, ASCAP) LT 39
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 12
ENTREGA TOTAL (EMI Blackwood, BMI) LT 26
EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 58
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 59; RBH 19
EXCUSE ME MISS AGAIN (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 78

— F —

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, RBH 48
FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 53
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 29
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 20
FLIPSIDE (Efartooee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 50
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 23; H100 73
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 27
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, RBH 43

— G —

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 48
GET BUSY (EMI April, ASCAP), HL, H100 2; RBH 4
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, H100 98; RBH 40
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 80; RBH 33
GIRLFRIEND (R.Kelly, BMI/Zomba Songs, BMI), WBM, H100 97; RBH 46
GOD BLESS THE U.S.A. (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI), WBM, H100 92

— H —

HAIL MARY (Songs Of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/Yaki Kadafi, BMI/Thug Nation, BMI/Foxbeat, ASCAP/Royal Safari, BMI/Eight Mile Style, BMI/High On Life, ASCAP/Starbus, BMI/WB, ASCAP/Suge, ASCAP), WBM, RBH 42
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 7; H100 44
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 52
HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 38
HELL YEAH (Zomba Songs, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 40; RBH 64
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 37
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 29
HEY MR. PRESIDENT (Sony/ATV Tree, BMI), HL, CS 43
HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 60
HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 17; RBH 16
HOW YOU WANT THAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, H100 100; RBH 45
HOY ES ADIOS (Migrant, BMI/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Universal Musica, ASCAP) LT 34

— I —

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 1; H100 31
I CAN (Zomba, ASCAP/Ill Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 25; RBH 18
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 45
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 69
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP), WBM, RBH 51
IF YOU LET ME (Stone Agate, BMI/EMI Blackwood, BMI) RBH 98
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 15
IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 5; RBH 20
I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP), HL, H100 3; 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/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 77; RBH 27
I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advancements, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 32
I'M JUST A GIRL (Deanaling, ASCAP/BPJ Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 51
I'M MISSING YOU (Steve Wariner, BMI/Kidbilly, BMI) CS 59
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 46
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 8; RBH 17
I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 72
IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 54; RBH 32
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP) RBH 37
INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 55
INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 43
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 67
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/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 49
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 62; RBH 21

— J —

THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 58; RBH 28
JUST FRIENDS (Ghetto Pop 2000, ASCAP/EMI April, ASCAP/2000 Watts, ASCAP/Mutha Chapter, ASCAP/WB, ASCAP), HL/WBM, RBH 96

— K —

KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 18

— L —

LAMENTO (Estefan, ASCAP) LT 38
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'Al, ASCAP/Baby Ree Toonz, BMI), HL, RBH 85
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 83; RBH 34
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 35
LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI) RBH 63
LONG BLACK TRAIN (Sony/ATV Tunes, ASCAP/Drivers Ed, ASCAP), HL, CS 60
LO QUE YO TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 33
LOSING GRIP (Almo, ASCAP/Avril Lavigne, ASCAP/Blue Iron Gate, ASCAP/EMI April, ASCAP), HL, H100 93
LOVE CALLS (Kem, BMI) RBH 57
LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 44
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 30
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 14; H100 69
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 6; H100 42

— M —

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP), HL/WBM, H100 10; RBH 6
MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Keybeats, ASCAP/E Beats, ASCAP/Herbilicious, ASCAP), HL/WBM, RBH 59
MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l., BMI) LT 41
MARIPOSA TRAICIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 4
ME FALTA VALOR (Bello Musical, BMI) LT 5
MI SOLDADO (TN Ediciones, BMI) LT 46
MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 30
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 24; RBH 24
MUY A TU MANERA (Ser-Ca, BMI) LT 17
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 8; H100 37

— N —

NEVER LEAVE YOU - UH OOOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 61; RBH 25
NEVER SCARED (Bonecrusher, ASCAP) H100 39; RBH 11
NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 7
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 11; RBH 23
NO PODRAS (Kike Santander, BMI) LT 45
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 40
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 21

— O —

OFFICIALLY MISSING YOU (Aurelius, ASCAP) RBH 61
ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 28
ONE OF THOSE DAYS (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Song Paddock, ASCAP) CS 55
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 41

— P —

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, LT 1
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), HL, RBH 56
PEACEKEEPER (Now Sounds, ASCAP) H100 89
PEQUENA Y FRAGIL (SADAIC Latin, BMI) LT 30
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, H100 13
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP), HL, H100 70; 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, RBH 49
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 90
POR AMOR (Peer Int'l., BMI) LT 20
PRICE TO PLAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 75
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 56; RBH 22
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, H100 23; RBH 7
P*YCAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, H100 85; RBH 35

— Q —

QUEDATE CALLADA (Edimonsa, ASCAP) LT 23
QUE PENA (Maximo Aguirre, BMI) LT 44
A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 10

— R —

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 3; H100 38
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 48
RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL, CS 15; H100 67
THE REMEDY (I WON'T WORRY) (God Eyed, ASCAP/B5M, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 63
RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 71
RIGHT THURR (Trak Starz, ASCAP) H100 79; RBH 38
ROCK WIT U (AWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI), WBM, H100 21; RBH 12
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 56
ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 7; RBH 62
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 83

— S —

SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 26; RBH 8
SEDUCEME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 36
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 72
SERAN SUS OJOS (Fonomusic, SESAC) LT 40
SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM, H100 76
SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 34
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) CS 9; H100 55
SHOULDA, WOULDA, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Antonio Dixon's Muzik, ASCAP/EMI April, ASCAP) RBH 44
SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, RBH 58
SING FOR THE MOMENT (Ensign, BMI/Eight Mile Style, BMI/Mosaic Music, BMI), HL, H100 18
EL SINVERGUENZA (Flamingo, BMI) LT 13
SI TE DIJERON (VMR, ASCAP) LT 16
SNAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 22; RBH 10
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 16; RBH 5
SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 35
SOMEWHERE I BELONG (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 47
SOY ASI (Iron Tigga, BMI/C.K. Jointz, BMI) LT 49
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 13; H100 64
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 11; H100 51
STEP DADDY (BDB, ASCAP/ColliPark, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/Supermarket, BMI) H100 99; RBH 47
STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 87; RBH 41
STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Universal, ASCAP), HL, RBH 75
STRAIGHT OUT OF LINE (Meeengya Music, ASCAP/Universal, ASCAP), WBM, H100 94
STUCK (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), WBM, H100 60
STUPID GIRL (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 96
SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 46
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, RBH 92

— T —

TAL VEZ (Muziekuitgeveris Artemis BV, BMI) H100 74; LT 2
TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 19
TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 32
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 18; H100 66
THAT GIRL (Jobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP), HL/WBM, RBH 87
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 25
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 50
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 36
THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 2; H100 33
THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 74
TIMES LIKE THESE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 78
EL TONTO QUE NO TE OLVIDO (VMR, ASCAP) LT 42
TOO MUCH FOR ME (Zomba, ASCAP/Ill Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 81
TRAICION (F.I.P.P., BMI/Estefan, ASCAP) LT 47
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 17
TRY IT ON MY OWN (Brownville, BMIB/E One, BMI/EMI Blackwood, BMI/N8daGR8, ASCAP/E Two, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/All About Me, BMI/Andre'sia, ASCAP), HL/WBM, H100 95; RBH 82
TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 11

— U —

UNA EMOCION PARA SIEMPRE (Not Listed) LT 48
UNA VEZ MAS (BMG Songs, ASCAP) LT 6
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 12

— V —

VETE YA (SACM Latin, ASCAP) LT 35

— W —

WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off My Rocker, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 47
WAS THAT MY LIFE (Warner-Tamerlane, BMI/Careers-BMG, BMI/Evansville, BMI), HL/WBM, CS 22
WAVE ON WAVE (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI/Justin Pollard, SESAC), HL, CS 57
WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 4; H100 45
WHAT THE WORLD NEEDS (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 27
WHAT UP GANGSTA (High On Life, ASCAP/Terminally Ill, BMI) RBH 73
WHAT WAS I THINKIN' (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 32
WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 49; RBH 14
WHEN I'M GONE (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 9
WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 31
WHO RUN THIS (Ten Count, BMI) RBH 94
WHY AIN'T I RUNNING (I Want To Hold Your Songs, BMI/Tony Arata, ASCAP/Maycomb County, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Universal, ASCAP), WBM, CS 33

— X —

X GON' GIVE IT TO YA (Boomer X, ASCAP/Dead Game, ASCAP/Copyright Control/Universal, ASCAP/EMI April, ASCAP/Swizz Beatz, ASCAP), HL, RBH 86

— Y —

Y COMO QUIERES QUE TE QUIERA (Sony/ATV Discos, ASCAP), WBM, LT 24
YEAH YEAH U KNOW IT (Illiotic, ASCAP/Zomba, ASCAP/F.O.B., ASCAP/Funky Noble, ASCAP/WB, ASCAP/Child Support, ASCAP/Notting Dale, ASCAP), WBM, RBH 99
YOU ALREADY KNOW (Fat Pat Lives, BMI/Lavish Hitz, BMI/Flysongs, BMI) RBH 76
YOU'RE STILL HERE (Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Hannaberg, BMI), HL/WBM, CS 42

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MAY 31 2003 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	11	**21 Questions** (NUMBER 1) (1 Wk At No. 1) — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
2	1	14	**Get Busy** — SEAN PAUL (VP/ATLANTIC)
3	4	13	**I Know What You Want** — BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)
4	5	13	**Can't Let You Go** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
5	3	26	**Ignition** — R. KELLY (JIVE)
6	8	12	**Bring Me To Life** — EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
7	7	11	**Rock Your Body** — JUSTIN TIMBERLAKE (JIVE)
8	6	21	**In Da Club** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
9	9	28	**When I'm Gone** — 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
10	12	6	**Magic Stick** — LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
11	11	19	**No Letting Go** — WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
12	14	11	**Unwell** — MATCHBOX TWENTY (ATLANTIC)
13	10	17	**Beautiful** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
14	19	6	**So Gone** — MONICA (J/RMG)
15	13	22	**How You Gonna Act Like That** — TYRESE (J/RMG)
16	24	10	**Drift Away** — UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)
17	16	24	**Picture** — KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)
18	15	9	**Sing For The Moment** — EMINEM (WEB/AFTERMATH/INTERSCOPE)
19	25	4	**Rock Wit U (Awww Baby)** — ASHANTI (MURDER INC./DEF JAM/IDJMG)
20	23	8	**Fighter** — CHRISTINA AGUILERA (RCA/RMG)
21	21	11	**Put That Woman First** — JAHEIM (DIVINE MILL/WARNER BROS.)
22	18	9	**If You're Not The One** — DANIEL BEDINGFIELD (ISLAND/IDJMG)
23	20	6	**Snake** — R. KELLY FEAT. BIG TIGGER (JIVE)
24	26	10	**Say Yes** — FLOETRY (SOLJAZ/DREAMWORKS)
25	17	14	**I Can** — NAS (ILL WILL/COLUMBIA)
26	57	2	**Crazy In Love** — BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)
27	38	11	**I Believe** — DIAMOND RIO (ARISTA NASHVILLE)
28	32	9	**Three Wooden Crosses** — RANDY TRAVIS (WORD-CURB/WARNER BROS CHRISTIAN/WRN)
29	29	18	**Clocks** — COLDPLAY (CAPITOL)
30	40	5	**Beer For My Horses** — TOBY KEITH WITH WILLIE NELSON (DREAMWORKS NASHVILLE)
31	47	3	**Miss Independent** — KELLY CLARKSON (RCA/RMG)
32	30	8	**Don't Wanna Try** — FRANKIE J (COLUMBIA)
33	41	7	**My Front Porch Looking In** — LONESTAR (BNA)
34	28	14	**Like A Stone** — AUDIOSLAVE (INTERSCOPE/EPIC)
35	22	27	**Miss You** — AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
36	37	12	**Raining On Sunday** — KEITH URBAN (CAPITOL NASHVILLE)
37	35	5	**I'm Glad** — JENNIFER LOPEZ (EPIC)
38	44	5	**Never Scared** — BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)
39	31	18	**Angel** — AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)
40	49	9	**Love You Out Loud** — RASCAL FLATTS (LYRIC STREET)
41	46	8	**4 Ever** — LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
42	36	12	**Have You Forgotten?** — DARRYL WORLEY (DREAMWORKS NASHVILLE)
43	42	10	**What A Beautiful Day** — CHRIS CAGLE (CAPITOL NASHVILLE)
44	27	15	**Hell Yeah** — GINUWINE FEAT. BABY (EPIC)
45	33	12	**Somewhere I Belong** — LINKIN PARK (WARNER BROS.)
46	51	9	**What Would You Do?** — THE ISLEY BROTHERS (DREAMWORKS)
47	39	35	**The Game Of Love** — SANTANA FEAT. MICHELLE BRANCH (ARISTA)
48	43	26	**I'm With You** — AVRIL LAVIGNE (ARISTA)
49	54	10	**Big Yellow Taxi** — COUNTING CROWS (GEFFEN/INTERSCOPE)
50	34	14	**She's My Kind Of Rain** — TIM MCGRAW (CURB)
51	52	9	**Headstrong** — TRAPT (WARNER BROS.)
52	60	6	**Stay Gone** — JIMMY WAYNE (DREAMWORKS NASHVILLE)
53	55	15	**Big Star** — KENNY CHESNEY (BNA)
54	50	17	**The Jump Off** — LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
55	45	16	**Excuse Me Miss** — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
56	53	7	**Beware Of The Boys (Mundian To Bach Ke)** — PANJABI MC FEAT. JAY-Z (SEQUENCE)
57	58	4	**Intuition** — JEWEL (ATLANTIC)
58	56	7	**Pump It Up** — JOE BUDDEN (DEF JAM/IDJMG)
59	59	4	**In Love Wit Chu** — DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
60	65	5	**I Wish I Wasn't** — HEATHER HEADLEY (RCA/RMG)
61	—	1	**Never Leave You - Uh Oooh, Uh Oooh!** — LUMIDEE (UNIVERSAL/UMRG)
62	61	3	**Stuck** — STACIE ORRICO (FOREFRONT/VIRGIN)
63	69	2	**Speed** — MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
64	73	2	**Calling All Angels** — TRAIN (COLUMBIA)
65	63	17	**That'd Be Alright** — ALAN JACKSON (ARISTA NASHVILLE)
66	66	5	**The Remedy (I Won't Worry)** — JASON MRAZ (ELEKTRA/EEG)
67	—	1	**Red Dirt Road** — BROOKS & DUNN (ARISTA NASHVILLE)
68	62	19	**Brokenheartsville** — JOE NICHOLS (UNIVERSAL SOUTH)
69	71	2	**The Love Song** — JEFF BATES (RCA NASHVILLE)
70	—	1	**P.I.M.P.** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
71	—	1	**Almost Home** — CRAIG MORGAN (BROKEN BOW)
72	72	2	**Forever And For Always** — SHANIA TWAIN (MERCURY/IDJMG)
73	—	1	**Tal Vez** — RICKY MARTIN (SONY DISCOS)
74	64	6	**Price To Play** — STAIND (FLIP/ELEKTRA/EEG)
75	70	4	**Send The Pain Below** — CHEVELLE (EPIC)

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MAY 31 2003 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	**God Bless The U.S.A.** (NUMBER 1) (5 Wks At No. 1) — AMERICAN IDOL FINALISTS (RCA/RMG)
2	2	27	**Picture** — KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)
3	3	3	**Miss You** — AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
4	7	2	**Intuition** — JEWEL (ATLANTIC)
5	6	8	**If You're Not The One** — DANIEL BEDINGFIELD (ISLAND/IDJMG)
6	4	9	**American Life** — MADONNA (MAVERICK/WARNER BROS.)
7	5	3	**What The World Needs Now Is Love** — AMERICAN IDOL FINALISTS (RCA/RMG)
8	9	3	**Don't Wanna Try** — FRANKIE J. (COLUMBIA)
9	8	6	**Beware Of The Boys (Mundian To Bach Ke)** — PANJABI MC FEAT. JAY-Z (SEQUENCE)
10	11	7	**Breathe** — BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)
11	53	4	**In Love Wit Chu** — DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
12	10	15	**Through The Rain** — MARIAH CAREY (MONARC/ISLAND/IDJMG)
13	74	2	**21 Questions** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
14	12	2	**Stay Gone** — JIMMY WAYNE (DREAMWORKS NASHVILLE)
15	14	14	**Emotional Rollercoaster** — VIVIAN GREEN (COLUMBIA)
16	13	13	**Landslide** — DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)
17	—	1	**Untitled #1** — SIGUR ROS (PIAS/PHAT CAT/MCA)
18	17	26	**Dirrty** — CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)
19	19	6	**Who Run This** — ROY JONES, JR. (BODY HEAD)
20	15	7	**Stupid Girl** — COLD (FLIP/GEFFEN/INTERSCOPE)
21	21	10	**I'm With You** — AVRIL LAVIGNE (ARISTA)
22	22	10	**Speed** — MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
23	20	7	**Guess What (Guess Again)** — SYLEENA JOHNSON FEAT. R. KELLY (JIVE)
24	18	4	**Hands Up** — TLC (ARISTA)
25	24	11	**The Wreckoning** — BOOMKAT (DREAMWORKS)
26	25	[illegible]	**I Need You Now (Live)** — SMOKIE NORFUL (EMI GOSPEL)
27	26	4	**Pump It Up** — JOE BUDDEN (DEF JAM/IDJMG)
28	30	2	**Respect My Pimpin'** — GRAFIC INTERNATIONAL (GRAFT)
29	23	14	**Cry Me A River** — JUSTIN TIMBERLAKE (JIVE)
30	35	15	**No Means No** — NEE-NEE GWYNN (BASE HIT)
31	32	6	**All Life Long** — MO THUGS (D3/MO THUGS/RIVIERA)
32	37	7	**Never Scared** — BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)
33	28	12	**Blowin' Me Up (With Her Love)** — JC CHASEZ (FOX/JIVE)
34	29	4	**Stop** — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
35	27	16	**In Da Club** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
36	33	16	**Beautiful** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
37	49	7	**Super B-Boy Pimpin'** — THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRIDE)
38	38	7	**If You Let Me** — LOU MOSLEY (JENSTAR)
39	—	1	**Rock Wit U (Awww Baby)** — ASHANTI (MURDER INC./DEF JAM/IDJMG)
40	16	4	**Mobscene** — MARILYN MANSON (NOTHING/INTERSCOPE)
41	—	1	**Blowin' Me Up (Callin' Me)** — ZION (ZION NATIVE/P.A.L.)
42	34	[illegible]	**Family Portrait** — PINK (ARISTA)
43	31	[illegible]	**Soldier's Heart** — R. KELLY (JIVE)
44	—	1	**Never Leave You - Uh Oooh, Uh Oooh!** — LUMIDEE (UNIVERSAL/UMRG)
45	72	[illegible]	**Make Me A Song** — KILEY DEAN (BEAT CLUB/INTERSCOPE)
46	39	10	**I Know What You Want** — BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)
47	52	[illegible]	**How You Want That** — LOON FEAT. KELIS (BAD BOY/UMRG)
48	63	8	**Walking On Thin Ice** — ONO (MINDTRAIN/TWISTED/THE RIGHT STUFF)
49	58	6	**63/64** — ROEZ BOYZ (GREEN TEETH/BAYSIDE)
50	62	13	**Starting With Me** — BRANDY MOSS-SCOTT (HEAVENLY TUNES)
51	46	4	**Nothing But You** — PAUL VAN DYKE (MUTE)
52	42	14	**The Jump Off** — LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
53	61	5	**So Gone** — MONICA (J/RMG)
54	—	1	**Are You Happy Now?** — MICHELLE BRANCH (MAVERICK/WARNER BROS.)
55	44	5	**Rich Man** — RUSSELL FEAT. R. KELLY (R/PYRAMID/ORPHEUS)
56	57	10	**Get By** — TALIB KWELI (RAWKUS/MCA)
57	50	16	**Get Busy** — SEAN PAUL (VP/ATLANTIC)
58	43	11	**Your Pops Don't Like Me (I Really Don't Like This Dude)** — NICK CANNON (NICK/JIVE)
59	54	9	**Come Close (Closer)** — COMMON (MCA)
60	41	29	**This Is My Party** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
61	40	2	**Make Me Smile (Come Up And See Me)** — ERASURE (MUTE)
62	36	12	**Yall Don't Know** — JOLLY GREEN (ZOE POUND)
63	48	31	**Die Another Day** — MADONNA (WARNER BROS.)
64	60	3	**Flipside** — FREEWAY FEAT. PEEDIE CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
65	45	3	**All Around The World (Punk Debutante)** — COOLER KIDS (DREAMWORKS)
66	—	1	**Like A Pimp** — DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)
67	59	3	**Crush On You** — MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
68	66	11	**4 Ever** — LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
69	69	14	**Save You** — PEARL JAM (EPIC)
70	56	3	**Hot Damn** — CLIPSE (STAR TRAK/ARISTA)
71	51	6	**Nice Girl, Wrong Place** — GANG STARR FEAT. BOY BIG (VIRGIN)
72	75	22	**Star** — 702 FEAT. CLIPSE (MOTOWN/UMRG)
73	73	23	**Ma, I Don't Love Her** — CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
74	55	6	**A Sorta Fairytale** — TORI AMOS (EPIC)
75	—	11	**Pack Ya Bags** — SARAI (SWEAT/EPIC)

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Marketers Value Hip-Hop's Credibility

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partnership among R&B/hip-hop artists, their record labels, and brand marketers.

"I have actively sought out third-party marketing and promotional opportunities for the last three years," says Camille Hackney, Elektra VP of strategic marketing and new media.

"As the use of music and music artists in commercials, print ads [and so on] becomes more a part of the marketing campaigns for new and established artists, the more opportunities are created," she adds.

Jay-Z's success ratcheted up the possibilities. "Until that weekend, we were all nervous," Reebok chief marketing officer Micky Pant says.

"Shawn Carter isn't a sports person. In the history of our industry, only a [handful] of athletes, including Michael Jordan and Allen Iverson, have been successful in selling sneakers. With young men 12 to 18 years old, particularly in the urban market, Reebok hadn't been fashionable," Pant continues.

Labels are often partners in the deal-making process, but they often get just as nervous, if for different reasons.

"When an artist is selling a tennis shoe or whatever, he is not always selling his record," one veteran manager says. "That's very touchy for labels in today's economic environment.

"Sometimes you have to find ways to appease that situation: advertising, targeted promotions, radio buys. Then there's the issue of clearances for master usage, publishing, and appearances if an artist's music is being used," the manager says.

Unlike their rock peers, R&B/hip-hop artists think their artistry is uncompromised by endorsement deals. They also are not agreeing to every marketing opportunity.

"Contrary to popular belief, I don't know many brothers who feel that doing a commercial is selling out to the system," the Roots' ?uestlove says. "It depends on the commercials you do. I rejected a Miller commercial because I don't drink beer. Our main concern is that we're portrayed in a proper light."

The other concern brand marketers must be aware of, according to Erin Patton, president of The Mastermind Group (TMG), is that the urban market is not "monolithic."

A DEAL GONE SOUR

And sometimes, the deals can go sour. Earlier this year, Pepsi ended its affiliation with Ludacris after Fox News commentator Bill O'Reilly questioned the Def Jam rapper's lyrics.

The beverage maker says it remains "committed to multicultural marketing," according to spokesperson Bart Casabona.

The Pepsi/Ludacris controversy notwithstanding, the basic endorsement model that brand marketers covet remains the same.

Noting the Ludacris controversy, Patton says, "Pepsi just said, 'Let's get a rapper.' But Coke did its homework by recognizing that other motivations and influences are operating. It's done a tremendous job of establishing neo-soul in its 'Real' campaign."

Above all, brand marketers need to see the big picture.

"Major corporations need to reflect people's cultural interests," says Yvette Moyo, president of Marketing Opportunities in Business and Entertainment. "The rhythm of America has changed."

Whether the potential act is R&B/hip-hop or pop, those interviewed say it is a matter of doing your homework, being responsible in the presentation, and using the musical connection in a relevant manner.

Reebok is among the many consumer brands recognizing the marketing strength of black music and its artists.

This has meant a growing number of endorsement deals for such R&B/hip-hop icons as Usher (Twix), Beyoncé Knowles (Pepsi, L'Oreal), and Nelly (milk, for the International Dairy Food Assn.).

"There is a plethora of hip-hop spokespersons in the marketplace," ?uestlove says.

The hip-hop group has done spots for Volkswagen, Coca-Cola, and Sean John.

"My belief," ?uestlove continues, "is that nowadays, hip-hop's sole purpose and sole survival is based on the monetary results that it brings in. If you are an advertiser, it would behoove you to have someone with mass appeal endorse your product."

Depending on the artist's star quality, market value, and the scope of the proposed partnership, a campaign can range from $500,000 to between $5 million and $10 million.

The artist generally receives a flat fee, which can reach seven figures. The campaign for rapper Ms. Dynamite to become Pepsi's U.K. face, for example, is reportedly worth $1.55 million to the artist.

Given the fickleness of musical tastes, the sponsorships are typically one-year deals. The size of the deal can depend on the number of ads, the number of products being marketed, the media used, additional appearances, charity tie-ins, point-of-purchase materials, and touring opportunities.

Brand marketers typically use their ad agencies to develop the campaign's creative aspects, while label marketing executives provide their own urban marketing and promotional nuances (i.e., timing the spot with a new release date, tours, or other event tie-ins).

In most cases, the labels are not paid for their participation; rather, they use the campaigns to offset advertising and video costs.

One of Hackney's latest tie-ins for an Elektra artist is Tamia's Verizon Wireless TV commercial, "The Remix."

Set to a dance beat, Verizon's ever-roaming Test Man asks the well-worn question, "Can you hear me now?" and Tamia sings her reply.

One in a series of four spots produced by GlobalHue, the commercial and its ensuing summer campaign dovetail with the Aug. 19 release of Tamia's new album, *Still*.

Last year, labelmate Tweet represented Verizon's youth-targeted prepaid cell phone service Free Up.

"Product marketers want to tap into the energy and realness of hip-hop and R&B artists with the hope of selling more units," Hackney says. "Artists and labels want to tap into the massive media and promotional budgets afforded to product marketers. In short, we each need what the other has."

Clearly, commerce is at the heart of this relationship. African-American national buying power was $337 billion in 2001, according to a 2003 Arbitron consumer study.

Last year, the lucrative 32 million-strong U.S. teen market (12-19) spent more than $172 billion, according to market research firm Teenage Research.

But perhaps more significant are figures from TMG, which identify a growing consumer market defined by mind-set rather than race.

The New York-based marketing and communications think tank estimates that the urban mind-set segment represents 100 million consumers and $300 billion in buying power.

"The biggest paradigm shift has been the evolution of urban as a demo to represent a psychographic," TMG president Erin Patton says.

Prior to launching TMG, he led Nike's Jordan brand division, which developed campaigns featuring Mary J. Blige and Mos Def.

"It's less defined by race but by a shared lifestyle that transcends race, age, and gender, especially given the globalization of hip-hop," Patton says. "Hip-hop is so mainstream now that it equals mass appeal."

Don Coleman, chairman/CEO of Southfield, Mich.-headquartered multicultural ad agency GlobalHue, concurs.

"Just five years ago, the situation wasn't as much seen as a general market opportunity as an African-American opportunity. That's changed because R&B and hip-hop artists have crossed over so much into popular culture," he says.

In terms of demographics, Coleman says the hip-hop culture talks to the 16-34 age group, while R&B best connects with 25- to 54-year-olds.

INTIMATE PERFORMANCES

The fusion of music and brand marketing is being played out through a variety of channels and strategies.

Coca-Cola's multifaceted "Real" marketing campaign includes spots with R&B, neo-soul, and hip-hop artists Musiq, Angie Stone, ?uestlove, Mya, Common, and Scratch.

To bolster the campaign, Coca-Cola sponsored intimate performances in New York and Los Angeles by several of the campaign's stars, billing the shows as Coca-Cola's Nu Classic Soul.

Electronic Arts works with label product managers and artist managers to link with established (Method Man) and up-and coming artists (Joe Budden) to market its videogames.

The company's popular *Def Jam Vendetta* pits players against characters based on Def Jam artists. Its *Madden 2004* football videogame includes a unique version of "Rock U" by the Roots.

This summer, retailer Champs Sports kicks off a national cross-promotional campaign with Universal Records to launch the solo debut of Murphy Lee (a member of Nelly's St. Lunatics). The campaign is slated for 600 stores in the U.S. and Canada.

Working in tandem with Universal/Motown manager of business development Kierstan Tucker, Champs is creating 100,000 specialized CD samplers.

When consumers purchase a certain amount of Champs product—a price point has yet to be determined—they will receive a CD. The sampler features four exclusive songs by Lee and two from his album.

The multi-tiered campaign also includes a TV commercial pairing the St. Lunatics with two top sports stars; in-stores with Lee; bounce-back coupons for Champs; a scratch-and-win contest; and a sales tie-in with Nelly's Vokal clothing line.

Lee and the St. Lunatics will also bring a stay-in-school message to students in the Champs-targeted markets of St. Louis, New York, and Atlanta.

"Sports, entertainment, and music are the three things that drive young consumers today," says Marc Williams, senior brand director at Champs Sports. "Champs wants to do integrated programs that reflect our core 12-24 suburban male consumers."

With such alliances on the rise, "integrated marketing" has become the new buzz phrase.

Such campaigns are intended to do more than just plug an artist into a product endorsement hole. They are conceived as moneymaking unions that feel real, not forced.

Jay-Z's collaborations with Reebok and Heineken are prime examples.

Announced in late 2002, the partnership linking Jay-Z, Reebok, and Reebok's brand marketing agency, the Arnell Group, included the opportunity for the rapper to collaborate with the Rbk designers.

The shoe not only reflected the rapper's personal style but also complemented his own Rocawear apparel line.

Additionally, select stores carrying the $100 "S. Carter" model received a limited supply of a special Jay-Z remix CD.

The rapper's "Takeover" commercial for Heineken, which debuted during this year's Grammy Awards telecast, also reflected the artist's personality.

"A lot of times, companies use artists to just paint their picture," Heineken brand manager Scott Hunter Smith says. "We created a shell for Jay-Z and then asked for his input. I think we captured his essence. If you do that well, the brand wins and the artist wins."

Meanwhile, Reebok this month kicks off the "Bombshell Classic" edition of its ongoing "Reebok Classic" campaign with rapper Eve.

Cosmetics firm M.A.C has used such outspoken spokespeople as Lil' Kim and Rupaul. Its current Viva Glam IV campaign features Mary J. Blige with Elton John and Shirley Manson.

Discussing the company's three-year affiliation with Blige, M.A.C president John Demsey says the [lipstick] campaign is about getting a message across.

"Mary has a strong sense of personal ideas and positivity relative to herself and others around her," he says. "Her music crosses ethnicity, nationality, and age."

Additional reporting by Rashaun Hall in New York.

Beyoncé Knowles in Pepsi's TV campaign.

And Here's The Pitch ...

In the beginning, it was fashion and soft drinks. Now, R&B/hip-hop acts are pitching a diverse array of products, including:

Soft Drinks
Pepsi: Beyoncé Knowles
Coca Cola: Angie Stone, Musiq, Mya, and Common
Dr Pepper: Run-D.M.C. and LL Cool J

Milk
Int'l Dairy Food Assn.: Nelly

Beer
Heineken: Jay-Z
Coors Lite: Quincy Jones, Dr. Dre, and the Neptunes

Cars
Cadillac: Snoop Dogg
Lincoln Navigator: Funkmaster Flex
Chrysler: Eric Benét and Angie Stone

Phones
Verizon: Tamia and Tweet

Satellite Radio
XM: Snoop Dogg

Makeup
M.A.C: Mary J. Blige
Cover Girl: Queen Latifah
L'Oreal: Beyoncé Knowles

Candy
Twix: Usher

Hair Care
Pantene Pro-V: Tweet

Tea
Lipton Brisk: Fabolous

Credit Cards
MasterCard: Juras

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Bling! Bling! Ka-ching!

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where they can be seen by audiences.

And some of those firms are considering whether song lyrics would be a useful tool to help clients build an image or attract a certain audience.

"It seems like a great opportunity for both sides to work out something," says Eric Dahlquist, president of the Entertainment Resources and Marketing Assn., a product-placement association.

Sometimes brand names are dropped as part of the "bling, bling" thing and may win an act some free products. But in other cases, bands are agreeing to create songs that mention particular items in return for valuable services.

After three years of declining U.S. sales of recorded music, producers, agents, and artists are starting to look for additional ways to capitalize on the value of name-dropping products.

"These things are being done all the time," says Jeff Greenfield, whose 1st Approach marketing firm specializes in product placement.

In a deal signed this month, trading card company the Upper Deck agreed to sponsor European and U.S. tours for an Orlando, Fla., pop group in exchange for a song about a new game it is introducing later this year, says Greenfield, who helped negotiate the terms.

Radio play of the band's song is part of the multimillion-dollar marketing strategy Upper Deck plans for the product, which is targeted at 7- to 14-year-olds. The game will be unveiled in Europe this fall and in the U.S. in early 2004.

Carlsbad, Calif.-based Upper Deck does not want the act, which is in the process of being signed to a major label, identified yet.

"It's a symbiotic relationship," says Greenfield. He notes that the band will have Upper Deck's public-relations machine behind it.

Indeed, companies looking to attract hip-hop fans are increasingly interested in getting their brands into songs, says Lucien James of LucJam, a San Francisco-based research, marketing, and brand strategy company. That company found that in "The Jump Off," Lil' Kim mentions Bacardi, Barbie, Bulgari, Ferrari, Bentleys, Hummers, (Mercedes) Benz, Cadillac Escalade, Jaguar, Timberland, Sprite, Playboy, Range Rover, and Brooklyn Mint.

After James identified Mercedes and Lexus as two of the most-mentioned brands in *Billboard* top 20 songs this year, several automakers asked him how they are perceived by hip-hoppers and how groups decide what brands to include.

James tells them there are generally three reasons an artist mentions a particular brand.

He says it could be a genuine affinity for the product, or name-dropping in the hope of free goods or a check, or, increasingly, the result of a strategic deal.

Other brands that topped James' list this year, found at americanbrandstand.com, are Louis Roederer's Cristal champagne, Timberland (referred to as "Timbs" in some songs), Nike, Burberry, Bacardi, Puma, Lincoln Navigator, and Gucci.

Most marketers say the industry is hesitant to discuss product-placement deals because of the perceived authenticity of hip-hop and the importance of lyrics in the culture. They also say that's foolish.

"There's no reason that film studios should happily talk about product placement, while record companies are nervous admitting they would even be interested in similar business strategies," James says.

The idea is certainly striking a chord with mainstream marketers.

McCann Erickson WorldGroup, a $30 billion-per-year advertising firm with a 100-year history, announced May 1 that it created a business unit called TAG to better reach the 18-24 young adult market.

The firm is working with Sean "P. Diddy" Combs' Blue Flame Marketing + Advertising, a division of Bad Boy Entertainment, to better understand and connect with the urban market, says Susan Erwin, spokeswoman for McCann Erickson in New York.

"The young adult audience doesn't listen to marketing the same way as other groups," she says.

TAG will examine how audiences respond to brands mentioned in songs. Erwin says it is possible the firm would seek to have their clients' products mentioned if this approach is shown effective at reaching the youth market.

Run-D.M.C. was an early act to benefit from writing about a certain brand. The rap trio wrote the song "My Adidas" as a dedication to their favorite sneaker.

Soon after its release, Russell Simmons, the president of Run-D.M.C.'s label, Def Jam Records, brought some executives of the German shoemaker to a show.

After 3,000 fans held up their shoes during the live performance of "My Adidas," the company created a shoe named after the band and hired the act for promotions.

Run-D.M.C., which lost DJ Jam Master Jay in a shooting last October, was never paid for wearing Adidas, says Heidi Graf, an Adidas spokeswoman. The group was paid for performances at Adidas events and other sports-store marketing events.

Sales of some products mentioned in rap and hip-hop songs have increased as the titles moved up the charts.

Busta Rhymes' hit collaboration with P. Diddy and Pharrell, "Pass the Courvoisier Part II," spent 20 weeks on The Billboard Hot 100 last year. The same year, worldwide sales of Courvoisier rose 20%, according to *The Beverage Network*, a beverage industry journal.

Tanqueray sales also reportedly rose after "Gin and Juice" by Snoop Doggy Dogg (now known as Snoop Dogg) gained popularity, filling the radio waves with the lyric "My homey Dr. Dre came through with a gang of Tanqueray."

And some rappers have taken a more direct route to benefiting from product placement by singing about their own merchandise.

Snoop Dogg, for example, references his own clothing line in his song "Beautiful," while Jay-Z's songs mention his own Rocawear clothes and Armadale, a Vodka company he owns.

Digital Divide Opens

Continued from page 1

a direct reaction to the early success of Apple Computer's new iTunes service nor a response to a recent court decision allowing the Grokster and Streamcast peer-to-peer (P2P) services to continue operating.

KENSWIL

But they agree that both the Apple launch and the court decision will likely influence the futures of both Pressplay and another Internet service, MusicNet. The MusicNet digital venture involves Real Networks, Warner Music Group (WMG), EMI Recorded Music, and BMG Entertainment.

Among other things, the move also should ease the concerns of independent labels, technology companies, and even some legislators on Capitol Hill.

For the past two years, they have worried that the world's five largest record companies were attempting to corner the market on selling music to consumers with Pressplay and MusicNet.

The ability to profit from online music, however, is proving to be a greater allure to the industry than controlling it.

"It's pretty clear that [the major labels] want to step out of the management role and just hold an equity position," Jupiter Research analyst Lee Black says.

For the major labels, their venture into digital music has proved to be a costly lesson as well. Building the business has been neither cheap nor easy.

Sony and UMG have pumped an estimated $60 million into developing Pressplay since its 2001 launch. A similar amount has been spent on MusicNet.

But the services have only an estimated 100,000 customers between them and virtually no name recognition among music fans.

BUILDING BRAND RECOGNITION

In making a deal with Roxio, owner of the Napster brand, UMG and Sony are looking to solve the problem of Pressplay's lack of brand recognition.

Roxio plans to relaunch the digital-music service by early next year under the Napster name, which is still the most recognized among consumers for digital downloading.

Roxio, as well as UMG and Sony, is betting that consumers will be drawn to the Napster brand, even if its application is different from what it was in the past.

"If you put Napster up on a billboard, people are going to know what you're talking about. If you put Pressplay up on a billboard, you're going to have to explain what Pressplay is," says Larry Kenswil, president of UMG's eLabs division. "It's just much easier marketing."

And while UMG and Sony may take a reduced role in the future of the service they developed, they are still positioned to participate in the financial upside of a rebranded Pressplay.

Under terms of the cash-and-stock transaction, valued at roughly $40 million, the two majors will receive approximately 3.9 million shares of Roxio common stock and $12.5 million in cash.

Should the new Napster service turn a profit, UMG and Sony are each eligible to also receive up to $6.25 million. Additionally, UMG and Sony each will have a representative on Roxio's board of directors.

The strategy of holding an equity stake and leaving management concerns to someone else is playing out in a similar fashion with the backers of MusicNet.

Sources tell *Billboard* that MusicNet recently received $10 million in new funding from Real Networks, WMG, EMI, and BMG parent Bertelsmann.

BOWLIN

MusicNet declined to comment on the figure but acknowledged the funding round. MusicNet CEO Alan McGlade says the deal proves that the founding companies "continue to be committed and supportive" with regard to the venture.

FUTURE IN DOUBT

MusicNet's future has been the subject of speculation in recent weeks.

Real Networks, the venture's lead financial backer, just acquired a rival subscription service—the Rhapsody-owned listen.com—and is expected to drop commercial distribution of MusicNet in the near future.

Real has also pulled its representatives from the MusicNet board of directors.

There have been some reports that MusicNet may be up for sale. MusicNet denies such speculation.

Meanwhile, Apple has reported that more than 2 million songs have been sold since its store launched early this month, and the majors are pushing other digital services to pursue models similar to iTunes.

Roxio, which plans to retool Pressplay to make it easier to use before rereleasing it as Napster by March 2004, is expected to make à la carte downloads a feature in its service.

Plans to incorporate into the MusicNet service a greater focus on à la carte downloads are also in the works.

Meanwhile, competition from unlicensed services could also mount.

A new for-pay digital music service being distributed through the Grokster P2P network in the U.S. is running afoul of the recording industry by selling unlimited access to major-label music without authorization.

Madrid-based Puretunes enables consumers to download all the MP3 files they want, in subscription packages ranging from $3.99 for eight hours of access to $168 for one year.

The company does not have licensing deals with the major labels; however, it claims that because it has deals with the Spanish Assn. of Authors and Editors and the country's Assn. of Artists, Performers, and Players, the service is legal under Spain's copyright law.

The international recording industry disputes the legality of the service.

"Distributing music on the Internet without authorization from the copyright holders is illegal in Spain, as it is everywhere else," says Allen Dixon, general counsel for the International Federation of the Phonographic Industry.

"The legal situation in Spain is very clear, and any site offering music downloads needs to have the authorization of record producers," he says. "If Puretunes is going ahead and putting music on the Internet without that authorization, then they will have to face the consequences."

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UPDATE

Events Calendar

MAY

May 29, **Kiss Goodbye to Breast Cancer Benefit Concert**, presented by the Avon Foundation, La Zona Rosa, Austin. 718-522-7171.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 31, **Music in the Movies Luncheon**, presented by the 2003 Nashville Screenwriters Conference, Country Music Hall of Fame, Nashville. 877-672-2003.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3, **36th Annual International Fan Club Organization (IFCO) Fun Fest Show**, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-9596.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 4-7, **Urban Music and Lifestyle Business Conference**, presented by Industry X, Venetian Resort Hotel and Casino, Las Vegas. 818-720-7122.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5, **2003 Atlanta Heroes Awards**, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 7-10, **23rd Annual Arena Marketing Conference**, Memphis Marriott Hotel. 614-246-4203.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 8, **2003 Tony Awards**, Radio City Music Hall, New York. 212-307-4544.

June 10, **ASCAP Rhythm & Soul Awards**, Hammerstein Ballroom, New York (by invitation only).

June 12, **34th Annual Songwriters Hall of Fame Induction and Awards Dinner**, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **2003 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 24, **BET Awards**, Kodak Theatre, Los Angeles. 202-533-1990.

June 25, **2003 Jazz Awards**, presented by the Jazz Journalists Assn., B.B. King's Blues Club and Grill, New York. 718-625-2026.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

JULY

July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers (IAAM) Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 29-31, **Video Software Dealers Assn. (VSDA) Home Entertainment 2003 Conference**, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlantis Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Texas. 615-269-7071.

Aug. 14-16, **Fourth Annual Latin Alternative Music Conference (LAMC)**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. immedia.com.au.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

Life Lines

DEATHS

Robert Tauro, age 49, of unspecified causes, May 7 in Niles, Ohio. As an entertainment lawyer, Tauro represented such rock acts as Poison before starting his own firm, Tauro and Riviera, where he represented the Blessing. In the early 1990s, Tauro formed Unity Entertainment, where he specialized in the representation of such modern jazz performers as keyboard instrumentalist Keiko Matsui and saxophonist Paul Taylor. He is survived by his mother, three siblings, and one daughter.

Dewey Terry, 65, of cancer, May 11 in Los Angeles. As half of '50s R&B group Don & Dewey, Terry cut several West Coast regional hits—including "Big Boy Pete," "Justine," "Farmer John," and "Leavin' It All up to You"—for Specialty Records with the late vocalist/violinist Don "Sugarcane" Harris. The duo's vocal style later influenced the work of the Righteous Brothers. In the '90s, Terry issued the solo album *Pay Back*.

Jerome Zimmer, 81, of unspecified causes, May 13 in Cape Girardeau, Mo. In 1956, Zimmer started his first radio station in Dexter, Mo., with his partner, Dean Spiedel. Today, the Zimmer Radio Group consists of 32 radio stations throughout Missouri, Illinois, and Kansas. In 1996, Zimmer received the Missouri Broadcasters Assn. Lifetime Achievement Award. He is survived by his wife, six sons, 12 grandchildren, and two great-grandchildren. Memorial contributions can be made to Notre Dame High School in Cape Girardeau.

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homefront

Billboard Music Group events & happenings

Billboard Picks Six For Indie Act Contest

STEPHANIE DOSEN

LANCASTER SOUND

A panel of *Billboard* judges has selected six acts to perform June 5 at the Midwest regional finals of Disc Makers' Independent Music World Series (IMWS) at the Elbo Room in Chicago.

Performing at the showcase will be singer/songwriter Stephanie Dosen (of Waukesha, Wisc.), jazz trumpeter Orbert Davis (Chicago), hip-hop/R&B act Smokin' With Superman (Madison, Wisc.), funk band Phat Phunktion (Middleton, Wisc.), rock act the Response (Milwaukee), and the eclectic Lancaster Sound (Yukon, Okla.). The six acts will compete for more than $35,000 in prizes.

PHAT PHUNKTION

ORBERT DAVIS

THE RESPONSE

SMOKIN' WITH SUPERMAN

The competition is co-sponsored by *Billboard's Musician's Guide to Touring & Promotion*. The new summer-fall edition of the biannual musicians' resource directory is on newsstands or can be ordered at www.orderbillboard.com.

The IMWS is open to all musicians not currently signed to a major label. Previous regional winners were Amber deLaurentis (Northeast) and Dirty Power (Southwest). The final showcase for the Southeast region will be held July 31 in Nashville. The deadline for entires is May 30. Visit www.discmakers.com for entry details.

personnel DIRECTIONS

SKIP DILLARD

Skip Dillard has been promoted to R&B editor for *Billboard* sister publication *Airplay Monitor*. Dillard, who is based in New York, joined *Monitor* in January as top 40/adult contemporary editor. "This move is both a recognition of his tremendous standing in the R&B world and the great job that he has done in top 40 to date," says *Airplay Monitor* editor in chief Sean Ross, to whom Dillard reports. Prior to joining *Airplay Monitor*, Dillard was PD of WBLK Buffalo, N.Y.

LINDA LAM

Linda Lam has joined the information marketing department of VNU Business Publications as associate circulation director for Billboard Music Group. Lam will oversee subscription and product sales for *Billboard* and *Airplay Monitor*. Lam comes to VNU from Bookspan, a direct marketer of book and related entertainment products, where she served as assistant director in new member acquisition. Based in *Billboard's* New York office, she reports to Mariann Moery, circulation director for Billboard Music Group.

UPCOMING EVENTS

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 6-8 • The Roney Palace • Miami Beach
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Chart Beat™ by Fred Bronson

QUESTIONABLE: There's no question about it. **50 Cent** collects his second No. 1 song in 13 weeks, as "21 Questions" (Shady/Aftermath) advances 2-1 on The Billboard Hot 100. The rapper's first chart-topper, "In Da Club," claimed pole position in the March 8 issue.

50 Cent is the first artist to have two No. 1 songs in 2003, and he is the first since **Nelly** to have a pair of chart-toppers in the same calendar year. Nelly had successive No. 1 hits last summer with "Hot in Herre" and "Dilemma." "21 Questions" is the first No. 1 for featured artist **Nate Dogg**.

"21 Questions" is the fifth No. 1 hit of 2003 on the Hot 100. The longest-running chart champ of the year is "In Da Club," with a nine-week reign. In second place is "All I Have" (Epic) by **Jennifer Lopez Featuring LL Cool J**, with a four-week run. The song that "21 Questions" displaced, "Get Busy" (VP/Atlantic) by **Sean Paul**, was on top for three weeks. "Bump, Bump, Bump" (T.U.G.) by **B2K & P. Diddy** was No. 1 for one week.

"21 Questions" is the fifth No. 1 of the rock era to have a title that begins with a numeral. The first such chart-topper was "96 Tears" by **? (Question Mark) & the Mysterians**, which ruled the list the week of Oct. 29, 1966. The next numeric No. 1 was **Paul Simon's** "50 Ways to Leave Your Lover"; its three-week reign began the week of Feb. 7, 1976. Then came **Dolly Parton's** "9 to 5," which worked its way to the top in the Feb. 21, 1981, issue and stayed there for two weeks. The most recent numeric title was **Boyz II Men's** "4 Seasons of Loneliness," which dominated the tally the issue of Oct. 4, 1997.

Being No. 1 isn't 50 Cent's only chart achievement this issue. "In Da Club" remains in the top 10, falling 6-8, while "Magic Stick" by **Lil' Kim Featuring 50 Cent** marches 13-10. That gives 50 Cent the rare achievement of having three titles in the top 10, a feat last achieved by **Ashanti** in 2002. Other acts that have had three top 10 hits at once are the **Bee Gees** (with a trio of songs from *Saturday Night Fever* in 1978) and **the Beatles** (who claimed the entire top five the week of April 4, 1964).

'LIFE' GOES ON: It may not have performed well on the Hot 100, but **Madonna's** "American Life" (Maverick) is doing just fine on Hot Dance Music/Club Play, where the song becomes the 29th No. 1 hit of her career. That gives Madonna more chart-toppers on this survey than any other artist.

If it weren't for the "Madonna Megamix" in 2002, Madonna would have nine No. 1 songs in a row on the Club Play chart. Not counting the promo megamix, every song since "Nothing Really Matters" in March 1999 has reached this tally's summit.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi

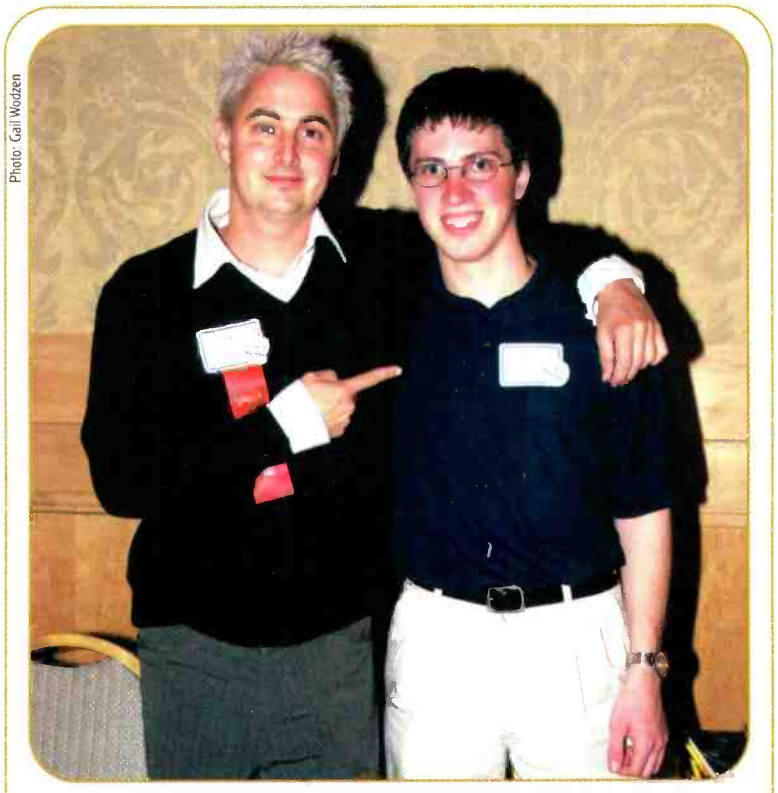

Photo: Gail Wodzen

Pearl Jam's Mike McCready, left, is pictured with 18-year-old Chris Gardener at the Crohn's & Colitis Foundation of America's Many Faces of Hope luncheon May 13.

Mike McCready Goes Public With Crohn's

Some rock stars run offstage into the arms of a beautiful woman, but Pearl Jam's Mike McCready often finds himself running . . . right to the bathroom.

The guitarist, 37, has suffered for more than 15 years from the debilitating stomach disorder Crohn's disease. He went public with his story May 13, when he spoke at the Northwest Chapter of the Crohn's & Colitis Foundation of America's (CCFA) third annual Many Faces of Hope luncheon in Seattle.

McCready only summoned the courage to speak publicly about his disease after meeting last fall with other Crohn's sufferers. "The stories they told me were far worse than what I've experienced," he says. "One kid was 14 and had had six surgeries and still wasn't cured. I wanted to put myself out there and say, 'I've had a career in spite of Crohn's disease.' I learned from these kids, and that gives me a lot of strength and hope."

Researchers are not sure what causes Crohn's, and there is no cure. Patients are subjected to an extensive regimen of medication and must constantly monitor their diet.

McCready takes three different drugs and has been in remission for about eight months. "It is such a strange disease," he says. "You can do everything possible that you think is right, and it can still come back."

During his speech, the artist related a particularly embarrassing incident to demonstrate how Crohn's can strike at any time. "Playing onstage, I'm always aware of where the bathrooms are," he admits. "When Crohn's hits, I have to run, or it won't be pretty. It happened when we opened up for the Rolling Stones in 1997 in Oakland [Calif.].

"It was our first show with them," McCready continues. "Five minutes before we went on, I went up to [Pearl Jam frontman] Eddie [Vedder] and I said, 'Look man, can we play 'Sometimes'?—which is a slower song that I'm not really on. I was in pain. I went running offstage looking for a bathroom, and there wasn't one. Then, all of a sudden, there was one. It was a honeybucket. I heard my band play that song from inside a portable toilet!"

McCready says he is lucky to have the support of his bandmates, all of whom were on hand for his speech. (The group resumes its summer North American tour May 28 in Missoula, Mont.) Indeed, some proceeds from Pearl Jam's Seattle shows last December were donated to the CCFA, and McCready plans to remain active with the Northwest chapter of the organization.

Two days after his address, McCready played a CCFA charity concert with his side band, the Rockfords. "Crohn's can be humiliating and restricting," McCready says. "But getting in touch with an organization like CCFA has allowed me to begin dealing with those negatives in a positive way."

JONATHAN COHEN

Stuck On You

Virgin/ForeFront recording artist **Stacie Orrico** recently made her New York debut at the Cutting Room. The videoclip for Orrico's debut single, "Stuck," has been lodged in *Total Request Live's* top 10 countdown for more than a month. Pictured with the budding artist is Virgin Records chairman/CEO **Matt Serletic**.

'Nine' Up For Eight

Antonio Banderas and **Jane Krakowski** were recently in the studio working on the new Broadway cast recording of *Nine: The Musical*. Both were nominated for a Tony Award for their roles in the production—two of the show's eight nominations. The disc will be released June 17 on PS Classics. (Photo: Bruce Glikas)

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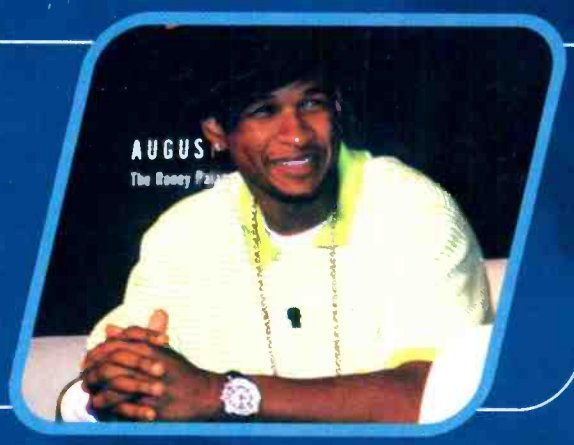

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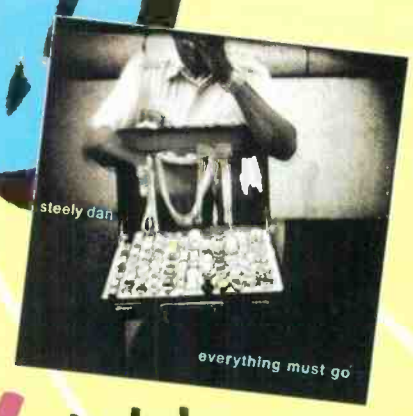

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