Apple's Service Tests Music Biz

Can Artists, Industry Capitalize On Digital Bid?

BY MELINDA NEWMAN

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

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

For artists and the music industry as a whole, the battle offers a rare win-win opportunity, no matter who ultimately dominates digital music. The question is, can the industry effectively capitalize on Apple's move? As the race unfolds during the next industry (Continued on page 80)

Backers Hope DVD-Audio Can Shed Its Snob Appeal

BY BRIAN GARRITY

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

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

(Continued on page 79)

Surging Interest Ignites Regional Mexican Scene

BY LEILA COBO

MIAMI—When best-selling Spanish author Arturo Pérez-Reverte set out to enthrall readers last year with his new novel, he passed on the traditional books—Spanish flamenco, old-fashioned romance, or steamy sex—and turned instead to Mexican corridos.

La Reina del Sur became one of Spain's best-selling books of the year and gave a new dimension to regional Mexican music.

By far the most popular Latin music genre in North America, the sound is also being energized by an emerging generation of new artists, some of which are adding hip-hop and pop touches to their music.

"Interest in regional Mexican music is at an all-time high," says Gustavo López, Universal Music & Video (Continued on page 20)
ASCAP Congratulates Our
2003 El Premio Award Winners

ROCK

"En Nombre De Los Dos"
compositor: Omar Alfaro
editoras: EMOA Music Publishing
Sony/ATV Discos Music Publishing, LLC
"Pasta Que Viernlas Cennimo"
compositor: Marc Anthony
editoras: Glan Marco Jiglano
Publications International
Sony/ATV Tunes, LLC
"La Baja Tiene Tumbo"
compositor: Sergio George
editoras: El George Music
"La Salsa Vive"
compositor: Sergio George
editoras: Jorge Luis Pilotz
Piloto Music Publisher
Sir George Music
Universal Music
Publishing Group
WB Music Corp.

TROPICAL

"Te Quiero Comer La Boca"
compositor: Martin Carmona (SADAIC)
editoras: Guillermo Novellis (SADAIC)

Tropical

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

CANCIONES GANADORAS

"25 Rosas"
compositor: Jean Sebastian
editoras: Vander Music
"Árboles De La Carretera"
compositor: Car os Tieniayna Salazar
editoras: Universal Music Publishing Group
"Así Es"
compositor: Françoise Manuel Ruiz Garnev (SGAE)
editoras: Sony/ATV Music Publishing, LLC
Sony/ATV Spain (SGAE)
"Ballame"
compositor: Raymundo Sánchez Quiroz
editoras: Huitz Publishing
"El Primero Tonto"
compositor: Juan Sebastian
editoras: Vander Music
"Más Año Que Verás"
compositor: Juan Sebastian
editoras: Vander Music
"My Volvi A Acordar De Ti"
compositor: Alejandro Vezzani (SGAE)
editoras: Univision Music Publishing
"No Me Conozcas Aún"
compositor: Flavio Irua Quezada Lozano
editoras: Edimorsa Corp.
"No Que No"
compositor: Hugo Tozas (SACM)
editoras: Univision Music Publishing
"No Só Vívir"
compositor: Juan Sebastian
editoras: Vander Music
"Para Estar A Mano"
compositor: Juan Manuel Espinoza (SACM)
editoras: Samaca
"Sí Tú No Vives"
compositor: Enrique "Fato" Guzmán (SGAM)
editoras: Edimorsa Corp.
"Tan Piel Que Hubiera Sido"
compositor: José E. Pila Avila
editoras: SACM Latin Copyright
"Te Quiero Guando La Vegua"
compositor: Alcira Villareal
editoras: WB Music Corp.
"Vas A Sufrir"
compositor: Mauro Pobias
editoras: Edimorsa Corp.

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Marilyn Fergman President
& Chairman of the Board
Metropolitan Relaunches, Offering Comprehensive Talent Services

By RAY WADDELL

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

Touted as a new and comprehensive business model, the multifaceted company includes label, touring, artist management, Broadway, and TV components.

All of those previously concerted and seen as potential Jenga pieces will be better developed in a tight environment. Artists have the option to sign traditional agreements with any facet of the company. A financial structure on the label side gives a 50/50 split of net profits with artists.

"Ultimately, this is really about careers," Scher tells Billboard. "The industry has skwed itself so far toward multi-platinum records [that] an enormous amount of very talented artists are left in the dust. More importantly, also left in the dust are millions of fans of artists that are not able to get level playing field and get their talent out there."

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

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

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

Sony Music International president Rick Dobbs says, "Al Cafaro and John Scher are two of the most respected executives in the industry. I've admired them personally and professionally for many years, and the entire Sony Music International team is looking forward to working with their groundbreaking new company."

Cafaro says Hybrid's structure enables it to turn a profit far sooner than a major label. The former A&M Records CEO adds, "We're going to release records that will make money at 25,000, not 250,000. From an artist's standpoint, the fact that 25,000 people can buy your art and you can make money on it is a cornerstone of our business."

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

"Transparency accounts" extend to sales. "Artists will know how many records have been sold and what the net sales are," Scher explains. "It's an honest relationship. No more three-card monte. It's a concept where the industry will likely watch closely. It is interesting the way they plan on doing deals with the acts they sign," observes Tony DiCicco, an executive with Q Prime Management, which handles such acts as Metallica, Red Hot Chili Peppers, and Shania Twain. "It's a true joint venture, with everything off the top. They're auditioning at the source, and I think that's very cool."

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

P2P Court Victory May Not Last

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

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

RIAA chairman/CEO Hilary Rosen says the trade group will appeal the decision, citing Wilson's contention that the services may have "intentionally structured" their businesses to avoid liability and maximize profitability. Rosen notes, "Businesses that intentionally facilitate massive piracy should not be able to evade responsibility for their actions."

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

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

The copyright law community falls into two groups. Some, like Lawrence Lessig of Stanford University Law School, cheer the (Continued on page 65)
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6 Most other acts couldn't get with rap and new technology. That's never been a problem for us.

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ronnie isley

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UPFRONT

RIAA Payment For Sensenbrenner Trip Under Scrutiny

BY BILL HOLLAND

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

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

The RIAA has worked closely with the U.S. Trade Representative through several administrations, and contain massive sound-recording piracy problems in both countries. Bill Allison, spokesman for the

In The News

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

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

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

DVD Shipments Rise 93% In Q1

By Bill Kupis

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

The DEG reports that a first-quarter record of 253.7 million DVDs were shipped to retail in the first three months of the year—a 93% increase over shipments in the same quarter last year. This is the second consecutive quarter that shipments have topped the 200 million mark. According to the DEG, the last quarter of 2002 also were compared with the home video industry shipping 259.4 million units.

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

Shipments of music, fitness, documentary, and specialty interest DVD titles in first-quarter 2003 more than double compared with the same period last year. TV series on DVD in the first quarter increased shipments by about 123% over last year's first quarter.

Robert Chapek, president of the DEG and of Buena Vista Home Entertainment, says that the music industry in particular should take note of these statistics—"The No. 1 point of view is that consumers seem to like in video is latency awaiting consumers in audio. DVD Video and DVD Audio offer great opportunity for music folk." (see story, page 1, and spotlight, page 47).

"The DEG is doing its part to create awareness about the category this year. Its Music on DVD committee is planning outreach programs for the music industry and consumers, though specific details are not yet available.

"Chapek previously told Billboard that he expects DVD sales growth to continue for the next three to five years. He said that DVD's overall success is a function of two different factors. "We are seeing really strong growth in the number of households participating in the DVD format but not a drop in the number of CDs that people are buying."

"About 15 DVDs per household are being purchased each year. Chapek anticipates strong future first-quarter release slates. "Millions of units of DVD players were opened up on Dec. 25," he says. "As long as people are buying new players, January/February will be a strong time period for DVD sales."

RIAA Settles Campus Suits

By Bill Holland

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

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

The lawsuits were filed April 3. The RIAA alleged that the four operators had engaged in wholesale copyright infringement using known as P2P. PhXynD, or Direct Connect. Named in the suit were two students at Rensselaer Polytechnic Institute, a student at Princeton, and a student at Michigan Technological University.

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

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

COMPETITIVE ANALYSIS: DOWNTON ABBEY

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

BY GORDON MASON

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

At press time, U.K. retailer HMV was beginning to market more than 140,000 tracks by 3,000 EMI artists on its hmv.co.uk Web site. HMV prices individual tracks at $9.79 (€5.57), while albums are available for about $19.99 ($15.89).

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

Through digital service provider OD2, EMI’s offering initially will be available on 20 music retail Web sites from the following European countries—France, Germany, Italy, the Netherlands, Spain, and the U.K. OD2 digitizes licensed tracks and operates the technology that enables retailers to sell those tracks online. That allows consumers to legally burn tracks onto CDs, copy them to portable players, and purchase singles online as soon as the songs are serviced to radio—in advance of their commercial release on CD.

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

Tribeca Film Fest Plays Up Music

BY CARLA HAY

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

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

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

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

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

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

**Paper Clashes**
A documentary about hip-hop entrepreneurs. Those featured in the movie include Ludacris, Roc-A-Fella’s Dash, and Fat Joe.

**MC5: A True Testimonial**
A nonfiction movie about one of Detroit garage rock’s pioneering bands.

**Free for Rock & Roll stars actress/ singer Gina Gershon as the frontwoman for a struggling rock band.**

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and a special performance by METALLICA

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BROOKS & DUNN - issue date: June 21 • ad close: May 27
HARD MUSIC - issue date: June 28 • ad close: June 3
TRAVEL & TRANSPORTATION - issue date: June 28 • ad close: June 3
NASHVILLE - issue date: June 28 • ad close: June 3
Hiatt Gets Tribute Treatment Via Vanguard While Making New West Debut

BY CHRIS MORRIS

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

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

Hiatt and his bandmates co-produced the New West Records set with Don Smith, who previously helmed the singer/songwriter’s 1995 Capitol set, Walk On. The entire album was cut live in the studio at Blackbird in Berry Hill, Tenn., near Hiatt’s Nashville home.

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

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

Hiatt’s last two albums, Crossing Muddy Waters and Welcome to the Tikibar—will release It’ll Come to You... The Songs of John Hiatt. The 13-track compilation includes previously released covers of Hiatt songs by such artists as Linda Ronstadt, Eric Clapton & B.B. King, Buddy Guy, Bonnie Raitt, Emmylou Harris, and Gruff Rhys. Patrick Griffin, and Robert Bradley’s Blackwater Surprise, also appear.

One song, “The Most Unoriginal Sin,” appears on both the tribute set and Gruff Exterior. Willie Nelson first recorded the tune for his 1993 album Across the Borderline; his version appears on It’ll Come to You... Hiatt says, “I’d kind of forgotten about the song, and [Nelson] was doing some TV special. He was doing a bunch of duets with some people, and he asked me to come down and sing that song with him. We were rehearsing it, and I looked at him at rehearsal and said, ‘You know, that’s not a bad song’."

LABELS TEAM FOR PROMOTION

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

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

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

—JOHN HIATT

We’re sharing the cost of that.”

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

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

On May 11, Hiatt and the Goners kick off a tour of U.S. theaters and clubs in Annopolis, Md. That stint—which was delayed by the defection of Breedlove and Wheeler to United Talent Agency—runs into early July and will be followed by a run of larger venues for which Hiatt and the band will be co-billed with Robert Cray. Dates run into October.

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

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

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

Atlantic sends “Move Your Feet” to radio in early June, while album D-D-D-D-Dont’ D-D-D-Dont’ The Beat arrives July 29. Additional tracks will be added to the U.S. version.

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

Now on their own and searching for a new label deal after splitting with Island Def Jam (IDJ), they say they’re ready to start a new chapter with an album that reveals their growth as singer/songwriters from the “MMM-Bop” days. Among the highlights on the new project are probable first single “Penny & Me,” co-produced with Danny Kortchmar, “Deeper,” which features buddy Michelle Branch on vocals, “Underneath,” which the brothers co-wrote with Matthew Sweet; and the infectious, poppy pop of “Lost Without Each Other,” co-written with Gregg Alexander. The brothers produced and wrote the majority of the album on their own, a step they felt was necessary.

Going forward, Taylor says, “we’re looking for a company who, first and foremost, go, ‘I get it,’ and someone who understands.” He says Hanson’s music has matured into a pop-rock hybrid “that people can play on the radio and girls can like it, and guys don’t have to be offended by it or vice versa.” Although the trio has toured around written its own music and played its own instruments, their youth and inexperience often got them unfairly lumped in with boy bands. They tried to shed that image with 2000’s This Time Around. Although well-received critically, the album sold only 270,000 copies, according to Nielsen SoundScan.

The group officially parted ways with IDJ April 24.

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

By Melinda Newman

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ARTISTS & MUSIC

Kreviazuk Aims To ‘Mean Something’ In U.S. Market

BY CHUCK TAYLOR

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

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

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

But it is with her third album for Columbia, What It All Means Something (released April 22 in the U.S.), that the forces are focused to place Kreviazuk in the mind’s eye of America’s households. “Chantal is not an artist-development story for us; she’s a proven star in Canada, and we intend to carry on her vision here in America,” Columbia Records Group executive VP of promotion Charlie Walk stresses.

“She offers lyrically important songs with great, powerful choruses. There’s nothing like her at adult formats.”

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

LIFE EXPERIENCES

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

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

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

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

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

According to Columbia senior VP of marketing and media Larry Jenkins, the song-by-song potential that pervades What It All Means Something is Columbia’s greatest marketing tool and the key to unlock Kreviazuk’s commercial potential after two previous efforts failed to hit pay dirt.

“We’re offering a free, two-song sampler at retail with Chantal’s first single on it, which reflects upon our belief that this album has such depth,” he says.

“In a time when labels are accused of abandoning artists, here we are seven years later. Sometimes timing plays a big difference.”

PROMOTIONAL DUTY

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

While Kreviazuk acknowledges the necessity of sales and marketing, she waves off too much discussion of business. “When you have personal success and goals that have nothing to do with public validation or financial security, you’re a far greater asset to yourself. Everybody loves you in a fleeting moment. I’m so lucky to have a phenomenal husband and partner.”

He is Raine Maida, frontman for Our Lady Peace, with whom she wrote five songs on the album.

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

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

During its 30-year history, the Orchestra of St. Luke’s and its smaller sibling, the St. Luke’s Chamber Ensemble, have made more than 70 recordings for 12 different labels, garnering three Grammy Awards in the process. The orchestra has long been a first-call ensemble for collaborations with the world’s leading vocalists and instrumental soloists, including Renée Fleming, Dawn Upshaw, Alicia de Larrocha, and Nadja Salerno-Sonnenberg.

Recently, however, the orchestra has had an increasingly difficult time finding opportunities to record its own projects, a problem shared by most American orchestras. Meanwhile, the orchestra was reaching new artistic heights in collaboration with Runnicles, who assumed the position of principal conductor last fall. “I think St. Luke’s is in its prime,” executive director Marianne Lockwood says. “I want them to be heard now, and I want that to be captured.”

The prospect of starting a label to document the orchestra was already under discussion when a novel strategic partnership with New York commercial classical radio station WQXR-FM suddenly presented itself.

“During 2002, we explored a number of projects that could be seen as extensions of our efforts with respect to our Web site, which had become the most-listened to American radio station on the Web and the No. 1 classical radio stream,” WQXR president/general manager Tom Bartunek says. “We were looking at ways in which we could fill the void that had been created by the reduction of output from classical labels, the reduction of the number of commercial classical radio stations, and the reduction of classical music on public stations. It was a natural for us to get together with the Orchestra of St. Luke’s, because we’ve had a good relationship with them and they have an outstanding product.”

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

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

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

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

BY GAIL MITCHELL

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

The act’s current single, “What Would You Do?,” is nestled at No. 18 on the Hot R&B/Hip-Hop Singles & Tracks chart. With an accompanying video that reprises Ronnie Isley’s Mr. Biggs persona, it is the lead cut from the Isleys’ 28th studio album, Body Kiss. The DreamWorks set arrives at retail May 6.

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

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

“That never’s been a problem for us. We accept and adapt to change,” Ronnie Isley says.

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

That modus operandi shaped the Eternal package. It featured collaborations with such currently successful talents as Raphael Saadiq, Jill Scott, and R. Kelly, who produced that set’s top 20 Billboard Hot 100 hit “Contagious.” That same contemporary yet classically soulful thrust is behind Body Kiss. Kelly is back, but with a twist. He produced, wrote, and arranged 11 of the 12 tracks. That 12th cut, “I Want That,” was penned by Tim Kelley & Bob Robinson (who wrote Sisqó’s “Thong Song”). Guest acts include Snoop Dogg, Lil’ Kim on the title track, and JS. The latter is a new female duo on DreamWorks that is managed by Ronnie.

“It’s a cross-pollination of flower. He has a strong instinctual understanding of our music, ever since we worked on his [1996 No. 1] ‘Down Low’ and he came up with Ronnie’s Mr. Biggs character.

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

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

Also on May 7, the pair will appear at KHHT (Hot 93.3) Los Angeles’ “Velvet Room,” where 92 contest winners will be treated to a mini-concert and Q&A session in Mr. Biggs’ penthouse.

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


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

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

“Lord willing,” Ernie adds, “we’ll continue up this ladder of longevity. After all, age ain’t nothing but a number.”
After Six Years, Ashley MacIsaac Returns
Rejuvenated On Diverse Decca Debut

BY CHARLES KAREL BOULEY

After several years of life on the pop-music fringe, Ashley MacIsaac is ready to tackle the mainstream. He ended a 6-year hiatus from recording May 6 with a self-titled Decca/Universal debut that strives to highlight his stylistic versatility while introducing him as a consumer-friendly artist.

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

MacIsaac finds new dimensions to the Nova Scotia-born artist's first two major-label efforts, A&M's Hi, How Are You Today (1995) and Fingers, Thank You Very Much (1997). Both albums recording came during a tumultuous time for the artist. "Making a departure from the label sounds very 'airline,'" he says. "But it's not a bad analogy. If you're a passenger in the airline industry, you give them money and get on the plane. If you give them more money, you get first-class placement. With A&M, I wasn't generating any money, yet I was looking to get treated first-class. So it became a departure issue."

MacIsaac returns on Decca with more pop appeal than the Nova Scotia-born artist's first two major-label efforts, A&M’s Hi, How Are You Today (1995) and Fingers, Thank You Very Much (1997). Both albums recording came during a tumultuous time for the artist. "Making a departure from the label sounds very 'airline,'" he says. "But it's not a bad analogy. If you're a passenger in the airline industry, you give them money and get on the plane. If you give them more money, you get first-class placement. With A&M, I wasn't generating any money, yet I was looking to get treated first-class. So it became a departure issue."

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

Indeed, Ashley MacIsaac has more pop appeal than the Nova Scotia-born artist's first two major-label efforts, A&M's Hi, How Are You Today (1995) and Fingers, Thank You Very Much (1997). Both albums recording came during a tumultuous time for the artist. "Making a departure from the label sounds very 'airline,'" he says. "But it's not a bad analogy. If you're a passenger in the airline industry, you give them money and get on the plane. If you give them more money, you get first-class placement. With A&M, I wasn't generating any money, yet I was looking to get treated first-class. So it became a departure issue."

**BANKRUPTCY & DRUGS**

He notes that his second album did well in Canada. "Well, it made some money," he says with a laugh. Just as MacIsaac's first album, his next album, others brought it to a halt.

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

Bidding his time, he recorded and independently released Fiddle Music 101, an album of traditional fiddle instrumentalists. He then re-released his 1993 album, A Cape Breton Christmas all the way, he ruminate on what shape his next record would take.

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

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

Together, they crafted an album that includes such radio-friendly fare as the lively "I Don't Need This Thing Called Love," which was a Canadian Top 10 hit. Adding familiarity to the set is a reverent cover of Wings' 1977 chestnut "Mull of Kintyre.

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

He may be humbled by the expectations of his past, but the artist is also confident about his future. "I'm happily being courted by radio and press again—and that feels good," he says. "I'm on top of my game, as it pertains to being ready to go out and sell music. I'm ready to do it."

well as "Somebody's Baby," "I'll Take You Home," and "The Mistreater," all from the New Riders of the Purple Sage. The album also features two bonus tracks, "The Man From the Sea" and "The Ballad of the Road Runner."

**Tracks.**

**SOUND TRACKS.**

Inside the In-Laws': Few films can boast a soundtrack whose executive producer, label head—and even one of the artists—are all the same person. But such is the case with Ralph Sall and In the In-Laws: Music From the Motion Picture, due May 20 on Bulletproof/Warner Strategic Marketing/Warner Music Group Soundtracks. Sall is the president and founder of Bulletproof, and he has a lengthy résumé as a songwriter/music supervisor/music producer. His film credits include Scooby-Doo, Three Kings, Clueless, Shrek, The Craft, and Almost Famous. Values. As an artist, Sall wrote, sang, and produced "More Than a Friend," a song on the In the In-Laws soundtrack that he recorded under the stage name All Too Much. He says the song will be worked to college radio in May.

The In-Laws, a Warner Bros. Picures, comedy arrives in theaters May 23. The film stars Michael Douglas and Albert Brooks as future fathers-in-law who have a series of misadventures leading up to their children's wedding. Douglas plays Steve Tobias, a daredevil secret agent, and Brooks plays Jerry Peyer, a mild-mannered podiatrist. Although the movie is a contemporary film, much of the music on the film's soundtrack is from the 1960s and 1970s. Sall says rather than trying to sound like a '60s era show, he rented top 40 hits, he primarily chose songs that reflect the kind of music the baby-boomer lead characters would prefer.

One of the highlights of the soundtrack is a previously unreleased song from Paul McCartney. The song, "A Love for You," was recorded in 1971 during the sessions for his second solo album, Ram. McCartney is notoriously protective of the licensing of his catalog songs, so it was an impressive accomplishment to get him to contribute one of his never-released songs to a soundtrack.

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

McCartney also has other tracks on the album that he recorded with his former bandmate, Wings: a previously unreleased version of "Live and Let Die"(the 1974 James Bond film theme that reached No. 2 on The Billboard Hot 100) and "I’m Carring," a song that first appeared on Wings' 1978 London Tour album. Sall says that the previously unreleased version of "Live and Let Die" (which Sall mixed) is "more of a band version, and it was recorded by a later (1974-1975) lineup of the band that included Linda McCartney, Denny Lane, Geoff Britton, and Jimmy McCollough."


Sall continues, "The McCartney songs are well fitting. The Mel Torme and Ella Fitzgerald songs were more suited to Albert Brooks' character, and I was going for cool lounge, exotic kind of stuff."

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

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

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

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

In fact, the book inspired Los Tigres del Norte to record an album of the same title, which became the No. 1 selling Latin disc of the year in the U.S. according to Nielsen SoundScan.

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

looked and under-appreciated form of Latin music.

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

MINING THE CATALOG

Labels are seeking to capitalize on that strength by mining their catalogs more deeply and releasing unpre- cedented numbers of compila-
tions. At the same time, they have boosted their marketing of regional Mexican acts. José Behar, CEO of the Univision Music Group—which comprises Disa, Fonovisa, Univision Records, and RBP—says, “In spite of the maladies of the marketplace, it’s been a very generous segment.” Behar says the emphasis on re-

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

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

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

But in retail value, regional Mexican product constituted only 49% of U.S. Latin music sales, with pop’s 38% and tropical’s 14%. That’s because regional Mexican releases are priced lower than other Latin titles, in part a result of compe-
tition from regional norteno pirates.

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

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

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

Balboa is not alone. Through its regional Mexican imprint LTMVD, Warner Music Latina is also focusing less on its catalog for revenue. “It’s not that the companies are putting more emphasis on regional Mexican, but they’re relying on more catalog, and regional Mexican product costs less,” says George Zamora, president of Warner Music Latina, which recently partnered with Univision Music Group to join forces in reissuing tracks by Fonovisa act Banda el Recodo and Warner act Banda Machos.

Regional Mexican product indeed costs less to produce and market. And, unlike more fickle pop cus-
tomers, regional Mexican buyers are considered loyal fans who stick with profit, they are working on develop-
ing new sounds that are still an-
chored in tradition. “Not only is it the trend of using regional Mexican songs in compilations increasing, but more artists are covering Mexi-
can standards and being successful,” says Olga Cardona, creative director of the U.S. Latin region for BMG Music Publishing, which adminis-
ters the catalog of Juan Gabriel, among others. More important, she says, the approach to these covers is decidedly progressive.

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

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

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

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

Even though Que Buena’s pro-
gramming is in Spanish, Leon calcu-
lates that more than 50% of his lis-
teners speak English. And with hip-hop being a favored style among younger Latino listeners, something like “Mexican-American rap” was bound to happen.

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

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

“There are artists who have in-
credible arrangements in their Mexi-
can versions, but it still sounds ‘pop,’” KLOQ/KVXX/KESS Dallas PD Herminio “Chayon” Ortono says. “I would never program a pop artist on my stations.” He says that Montene-
gro was an exception, because she was a newcomer with no established tra-
tendency in either genre and her ar-
rangements were authentic.

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

These performers present a young, hipper image of regional Mexican, distinct from the vision of big hats, big boots, and big mustaches that has seen no such changes with the music. Still, the perception of the genre has not necessarily changed on the East Coast, where tropical and pop still dominate the landscape.

In Miami, home to the nation’s two major Spanish-language TV net-
works—Univision and Telemedio—regional Mexican music has only recently made an entree onto many of the national shows. A publicist says, “None of the producers is Mexi-
can, and frankly, they just don’t know how many of these acts are or how big they are.”

A PROBLEM OF IMAGE

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

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

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

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

In the U.S., which has long had a strong regional Mexican presence, is stepping up marketing and promo-
tional efforts for its major acts. For example, for their current album, Kumbia Kings had a strong push to radio—where they had never had major play—as well as backing for a TV campaign.

Citing the success of Kumbia Kings and Intocable, as well as catalog reissues from Selena—the original regional Mexican/pop crossover suc-
ess—EMI Latin USA VP/GM Miguel Trujillo says, “With those artists who were strong in the central region, our goal was to grow their market base, and we planned it carefully.”
O.C.'s Local Talent:
It's Not Just Ska Anymore...

BY CRAIG ROSEN

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

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

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

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

WONDERLOVE

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

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

Although the band recently relocated to Long Beach, it continues to maintain close ties to the O.C. scene. "We're still very much a part of what's going on in Orange County," says McIntyre.

"That's where we started getting our following and where we still play 70% of our shows. It's a tight-knit community. The club owners, promoters and the other bands are fantastic."

WALTER TROUT & THE RADICALS

Since arriving in Orange County in 1974, this veteran blues rocker has watched the scene go through its share of trends. "I've seen it when it went through a country phase and when it went through a disco phase," he says.

Trout's gritty brand of blues-rock has outlasted them all, garnering accolades in O.C. (best blues/R&B act at the 2002 Orange County Music Awards) and Los Angeles (best guitarist and best independent album, 2001 L.A. Music Awards). In addition, in 1993, he came in fifth, tied with Queen's Brian May, on a poll of the top 20 guitarists conducted by the Rob Harris Show on BBC1.

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

A Slice Of California Counter Culture

Sleepy Suburbia Wakes Up The Punk Scene And Stirs Up Ska

BY WES ORSHOSKI

Raving about the enthusiastic and tight-knit Orange County punk-rock scene of the late '70s and early '80s, Social Distortion bassist John Maurer fondly recalls his band's early days and the backyards and garage parties played during the era by the likes of Social D, Mike Ness and No Doubt.

In doing so, he's reminded of a benchmark moment in the history of the expansive region's musical legacy.

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

"Making the Grateful Dead—especially on the soon-to-be internationally revered Los Angeles-area alt-rock station KROQ—solidified the dawn of a new era in popular music emanating from this 31-city strong, 788-square-mile stretch of suburbia lying south of Los Angeles and north of San Diego.

THE EARLY DAYS

Prior to 1980, the famously Republican O.C. was, in musical terms, known mostly as the home to Jackson Browne, the Nitty Gritty Dirt Band and the Righteous Brothers. It's also recognized as the birthplace of the electric guitar—the Fender company originated in the city of Fullerton.

But that was really about it—that is, until the punk explosion of the late '70s gave rise to such local products as Social D, the Adolescents and T.S.O.L.

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

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

POLITICS OF PUNK

"Punk-rock-wise, Orange County is kind of the epicenter—more than Los Angeles or San Diego—for what musically and culturally goes on in Southern California," says Rich Egans, president/owner of L.A.-based Vagrant Records.

"Certainly, pop-punk came out of Orange County. And over the years whether a band was technically from Orange County or not didn't matter; for me, once you were big in Orange County, that was the stamp of approval in the..."
upstairs from the club.

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

**Buchanan**

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

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

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

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

**Natural Afrodisiac**

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

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

Natural Afrodisiac's potent brew of funk has garnered frequent comparisons to War, which is just fine by Allensworth. "We always get that compliment," he says. "We're influenced by them; our music just comes out that way, but we're influenced by all kinds. Our range is pretty insane."

**Scarlet Crush**

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

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

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

A SLICE OF CULTURE

Continued from page 21

The punk-rock world.

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

All of this is at least somewhat traceable to the wake left by Social D, the Adolescents and T.S.O.L. The members of the Offspring, for example, often recount how they formed their band after catching a mid-'80s Social D show in Irvine. While he notes that, in its early days, the group was much more influenced by the likes of Fishbone and the Red Hot Chili Peppers, early No Doubt saxophonist Eric Carpenter notes, "I think all of us were aware of those bands and inspired by their spirit—the idea of starting a band in an O.C. suburban garage or crappy rehearsal joint and making music that might mean something to our generation, fighting the image of O.C. as a hub of rightwing conservative uptightness."

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

The politics that have shaped the live-music scene over the years are also one of the many things that makes the music coming from O.C. unique. Another, of course, is the warm weather and proximity to the Pacific Ocean. O.C., with its year-round sun, is one of the few places in the country where the tropical rhythms of ska could resonate so perfectly. And where else in the U.S. is there an area so suited to the year-round driving—and showing off—of classic cars, which is so much a part of the rockabilly culture? As the '80s drew to a close, and the country's punk bands either fell apart or evolved, the area had...
Nederlander celebrates 10 successful years
with the Arrowhead Pond of Anaheim and welcomes
an important new addition to the family... The Grove of Anaheim.
Providing the very best in entertainment. It runs in the family.
Venus Blossom Into A
Burgeoning Scene

BY SUSANNE AULT

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

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

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

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

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

Proving the area is packed with music fans, Hodges reports that between 11% and 26% of ticket sales at HOB-operated Universal Amphitheatre in Los Angeles come from O.C. buyers.

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

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

Regarding the collective drive to expand O.C.’s music offerings, Millar adds, “Shows that are coming through are selling very well. You have a huge, affluent population here, and we’re doing well selling out shows.”

Though relatively a new kid on the music block, the Grove has brought in such top-notch, sold-out shows as Queens of the Stone Age and the Pretenders. Fledgling O.C. bands are particularly grateful for Chain Reaction, says talent buyer John Halperin, because it serves as a convenient, local spot to work performance kinks out. The all-ages, no-alcohol club, which helped break pop punk group Something Corporate, has cemented its popularity over the last few years, moving from operating solely on Fridays and Saturdays to seven nights a week.

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

“We wanted to showcase things that haven’t been done before. And hip-hop has done great business,” Sripiegel explains.

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

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

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

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

In 1994, promoter Bill Hardie founded what has become an O.C. institution: the annual Hoottensan- ny rockabilly festival, which has gained international recognition for its always-hits pairings of such acts as the Stray Cats and Buck Owens.

In the late ‘90s, as No Doubt began churning the masses, along came major-label deals for fellow O.C. ska peddlers Save Ferris, Red Flag Fish and the Aquabats.

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

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

Whether it’s due to a lack of many things to do, the fanned acts that have emerged from the area, or the bands willing to work hard and tour, Jon Halperin, talent buyer at local club Chain Reaction, says there’s something special about O.C.’s scene: “It’s like a whirlwind that just keeps sucking up more kids.”
ACLU Ups The Ante
More Acts, Stages Added To Texas Music Fest

BY RAY WADDELL

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

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

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

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

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

Talent is booked by Charles Attal, an Austin-based buyer who works some 470 shows per year across Texas. He says putting a lineup together for 2003’s festival was much easier with a successful run on the books. “This year I had a lot more time,” says Attal. “I was able to pull out grids and place things where I thought they should be placed.”

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

Three-day passes are $65 for early birds and $75 for those who buy them later. A near-flawless run in 2002 went a long way toward branding the event for the long-term success. “For our first year, last year couldn’t have been better—except on the first day we had about 20,000 more people than we expected, so there were some long lines,” Jones admits. “We’re over-prepared this year.”

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

The concept of the festival was to produce an event that capitalized on Austin’s reputation as a vital music town. Collaborating with the Austin Convention & Visitors Bureau (CVB) came out of a joint effort between Jones, the board of directors of local PBS station KLZ, and the Austin parks and recreation department and city government.

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

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

Jones is a local radio personality on WQSR and is in its way to becoming an Austin institution. “From the feedback I’m getting from the general public, the bands, everybody with the city, and KLZ, we expect to be around another 10-20 years.”

BY SUSANNE AULT

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

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

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

But according to figures reported to Billboard, Moby’s 2001 introductory Area fest drew more on a per-show average basis than its follow-up last summer with David Bowe’s tour (468,401 in 2001 vs. 394,601 in 2002, a 16% decrease). In its inaugural year last July, the Sheryl Crow-led Jeep tour grossed an average of $196,354 per show and filled slightly more than 50% of its available capacity over 25 shows.

“IT was OK for ticket sales,” Clear Channel Entertainment (CCE) touring VP Gerry Barad says of CCE’s decision as Area to repackage the tour to bench the tour for now. He feels attendance levels sagged for Area: 2 because “the dance/electronice/median [a major component of the fest], that type of musician with David Bowe’s tour (468,401 in 2001 vs. $196,354 per show and filled slightly more than 50% of its available capacity over 25 shows. Barad says, “We definitely look at next year,” but he thinks “it’s too early to tell” if that will indeed happen.

SO MANY TOURS, SO LITTLE TIME

Kevin Lyman, tour producer at Incite Entertainment—which is behind the Warped tour—admits that most of the time, the reason a concert series does not return is because of ticket sales. “For some of these packages, though, he continues, “it’s hard to do anymore, because there are too many packages for (acts during the same time).

Organizers say that the proliferation of summer 2003 road trips locked up tickets for over 200 festivals and surely curbed some tour reprises. As well as such headliners as Oszy Osborne and Korn for Ozzfest and Jane’s Addiction and Queens of the Stone Age for Lollapalooza, other big names and Sanitarium and Aerosmith and Kiss for their own double-bill tour, opened by Saliva. Other high-profile acts busy with their own solo jaunts include Dixie Chicks, Fleetwood Mac, the White Stripes, Pearl Jam, and Beck.

Lyman also saw much of the first edition of the Sprite Liquid Mix Fest, which starred, among others, Jazzy, 331, and Hooobastank. Faring relatively better than Jeep, Sprite reported to Billboard an average of $221,885 in grosses and filled about 60% of its total available capacity over 15 shows. Lyman says Sprite is returning, but at press time he did not have any confirmed acts.

Sources say CCE does want to boost the second Jeep outing. The official tour Web site currently says a 2003 run is coming soon. But, like Lyman’s regard Lollapalooza, "the sun and moon lined up perfectly [so that] Bill Evans, Michael" Queen of the Stone Age, and Incubus were all willing to play together," Wavra adds, indicating that even with all the planning in the world, some plain luck is involved when firing up tours.

UNPLEASANT FINANCIAL CLIMATE

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

Not requiring sponsorships was key for a second edition of the Face-front-ed Unlimited Sunshine tour, says Bruce Solar, the group’s booking agent at the Agency. Modestly routed to 5,000- and 6,000-seat venues in 2002—virtually in contrast to the 18,000 and 17,000 approximate capacities allotted for each venue on the A and P tour, respectively—Unlimited Sunshine grossed an average of $76,652 per show over 16 dates.

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

Solar is fine-tuning a George Clinton spring excursion that involves sponsorships that include Jeep, "But in the present market conditions, "they won’t be writing a blank check anymore," he says of trying to woo participating companies. "They want a return.

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

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

"It’s the same thing," Wavra says. "We have to hold on to cash longer and make decisions closer to the show date. But I hope we’ve given them incentive [to purchase tickets] with a great package." Wavra says that with such acts as Queens of the Stone Age on the bill, he predicts "a year when Lollapalooza has every chance of being a better festival than in the past."

Solar says that festivals that end up canceling their summer tour this summer, "Unless you have a bill that you are going to be proud of, there’s no point in doing it."
So how are those Licks numbers? “They are well beyond our forecast,” Perry says, adding that predictions are not overly conservative. “If we’ve always done ‘X,’ we never expect to do more than that. We give them what they want and what they expect to see.”

Are they the kings of tour merch? “In terms of sheer numbers, clearly the Rolling Stones have performed a lot of concerts over the past 14 years. I’ve engaged them, and we’ve played in front of millions and millions of people,” Perry says. “On a given night, you might find somebody in a specific market at a specific show that might top them. I don’t know. But over the course of a tour or career, I don’t think anybody could ever close to the numbers they’ve generated. I wouldn’t trade a decade with the Rolling Stones for a decade with any band.”
IT'S TIGGER TIME: "Big Tigger doing big things!" This mantra couldn't be more appropriate for the man who serves as an on-air personality at R&B stations WPWR (Power 105) New York and WMIB (105.3 The Beat) Miami, as well as host of BET's Rap City: The Basement. The New York native recently added "syndicated show host (Live in the Den With Big Tigger, syndicated by Premiere Radio Network in 30 markets)" and " aspiring rapper" to his resume. Talk about multi-tasking.

Known for showing off his freestyling skills on Rap City, Big Tigger is now being sought as a guest artist and plans to record an album in the near future. "I fall into places to say, 'What's up?' people will say, 'Yo, get on the song,'" Big Tigger says of his guest appearances. "Whenever we get our label situation straight, then I'll really start focusing on that. I rearrange my priorities every two or three weeks. It's a circus, but all of the things that I'm doing, I really want to do," he adds. "In order for me to get them done, I have to make sacrifices. When I was 20 I said, 'I want to have the option at 35 to retire.' Not that I would, but if I wanted to, I could."

According to Big Tigger, his guest turn on R. Kelly's current single, "Snape," was a result of his friendship with the singer. "He called me," he says. "He had been staying in touch through all his ups and downs. Everyone is innocent when proven guilty, and if he is guilty, he's still my man. That doesn't make him not my friend. So I always offered my friendship. I let him know that if he needed me to help him."

"One day he called and said he needed me to be on this song," Big Tigger continues. "I went out to the studio in Chicago, and he cut on the beat. I said, 'That song is hot. Now play me the song you want me to be on.' And he said, 'That's it!' I took that as an honor and a blessing, because R. Kelly is truly an evil genius with music."

A video for "Snake"—which is currently No. 17 on the Hot R&B/Hip-Hop Singles and Tracks chart and No. 26 on The Billboard Hot 100—is on the way. There is also a remix of the single that features Cam'ron.

In addition to his business ventures, Big Tigger has launched the Street Corner Foundation (SCF), a nonprofit organization focusing on HIV/AIDS awareness and prevention. The SCF's primary fundraising event is Big Tigger's Annual Celebrity Classic. The three-day event—which includes a kick-off party and an all-star celebrity basketball game—is slated for June 27-29 in Washington, D.C.

"That's my way to give back to the communities that helped me be me," Big Tigger says of the foundation. "We're focusing on D.C. and New York. D.C. is where my career started—I began doing radio there in '94. Realistically, without that community and the support that they gave me for seven years—that helped me get on at BET. And I'm from New York, so I can't neglect home."

"The HIV situation, particularly with young people, was something I wanted to address," he adds. "Our aim is prevention. I, being the person or 'role model' that I am, can sit there in front of young people who believe in me and say, 'Listen, have safe sex or be abstinent,' then that's good. If I can save two kids, that's a tremendous thing."

In addition to its HIV-prevention platform, SCF is also focusing on developing self-esteem and literacy programs and creating recreation centers and computer labs in the inner cities.

With all that's going on in his career, Big Tigger is able to manage everything via his Street Corner Media company. "I always keep trying to branch out because when it's over, it's over, he says of his various endeavors. "This is an all-day popularity contest. When you all don't feel me, you won't see me. I don't plan on being able to be lucky enough to reinvent myself, because I've been blessed to have always been nothing but me from square one."

CLARIFICATION: Sincere apologies to producer Ron Browz. In my last column (Words & Deeds, Billboard, April 26), I spelled his name incorrectly.
## Billboard Top R&B/Hip-Hop Albums

### Week Ending May 10, 2003

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**Note:** Sales data compiled from a national subset panel of core R&B/Hip-Hop album stores by Nielsen SoundScan.
WAR OF WORDS: We all know that several artists have taken strong stands regarding the war in Iraq, gaining or losing sales as a result. But this is not so in the Latin world. With the exception of those in Spain, Latin artists have been low-key in expressing their opinions.

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

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

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

As for non-Cuban Latin American musicians, none signed the letter. In Spain, however, many of the same acts that very volubly condemned the war in Iraq—including Joaquin Sabina, Victor Manuel, and Ana Belén—also signed the letter condemning the actions of the Cuban government. These voices of opposition to Fidel Castro, in turn, led to an April 19 letter signed by 27 Cuban artists— including Silvio Rodríguez, Leo Brouwer, Chucho Valdés, and Omar Portuondo—appealing to their “confused” friends in the U.S. and Europe. One passage read: “These messages are being used in the great campaign that wants to isolate us and lay the groundwork for an aggressive military invasion from the U.S. against Cuba.”

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

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

As for other acts, some have released general peace-themed songs and some have publicly called for peace, although no one specifies where. The lone exception was an anti-war concert that took place April 7 in Argentina. Are all these acts worried that their comments will have repercussions on their Latin Grammy Award hopes? We hope that’s not the case. Latin Academy of Recording Arts and Sciences president Gabriel Alvaro says the Latin Grammys will take place in Miami and the threat of public protest will not prevent this, as it did in 2001, when the awards show was moved at the last minute from Miami to Los Angeles.

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

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

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

“More than 200 Latin artists have taken strong stands regarding the war in Iraq, gaining or losing sales as a result. But this is not so in the Latin world. With the exception of those in Spain, Latin artists have been low-key in expressing their opinions. Perhaps Latin American artists do not feel personally involved in the Iraq conflict. But what happens when perceived attacks against liberty take place in Latin America, specifically in Cuba? Surprisingly, very little. Are Latin acts simply disinterested in political issues, or are they afraid of being controversial?”

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

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

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

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

Piombo adds that, often, the perception is a stronger weapon than an artist’s talent and repertoire. He says, “The television show is only a vehicle.”

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Clear Channel Entertainment/Televnia Music Promotion is currently searching for energetic, motivated, experienced Latin concert promoter/marketer for our Chicago market.

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All responses handled confidentially.

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ce-cc@clearchannel.com

Please put “Latin America” in the subject line.
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**REGIONAL MEXICAN ALBUMS**

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*Note: With the exception of the reports that were published by Billboard, all other charts are the result of Nielsen SoundScan's analysis of actual sales data, which is not based on any survey. The charts and reports that were published by Billboard are the result of Nielsen SoundScan's analysis of actual sales data, which is not based on any survey. The charts and reports that were published by Billboard are the result of Nielsen SoundScan's analysis of actual sales data, which is not based on any survey.*
**HOT Latin Tracks**

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<tr>
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<tr>
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<td>TAL VEZ</td>
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<td>5</td>
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</tr>
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<td>2</td>
<td>AMAME</td>
<td>Alejandro Pena</td>
<td>2</td>
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</tr>
<tr>
<td>3</td>
<td>UNA VEZ MAS</td>
<td>Orquesta Joselito &amp; Sus Bocetos</td>
<td>1</td>
<td>UniversalLatin</td>
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<tr>
<td>4</td>
<td>ALLUCINADO</td>
<td>Solo</td>
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<td>5</td>
<td>CLAVAME TU AMOR</td>
<td>El Dany Portnueve</td>
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**Greatest Gainer**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>El Tonto Que No Se Olvido</td>
<td>Alejandro Fuentes</td>
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**Tropical/Salsa Airplay**

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<tr>
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<td>EL TIENTE QUE NO SE OLVIDO</td>
<td>Alejandro Fuentes</td>
<td>UniversalLatin</td>
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<td>2</td>
<td>TAL VEZ</td>
<td>Ricardo Montalban</td>
<td>UniversalLatin</td>
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<td>3</td>
<td>ME FALTAS DEL DESPERDICIO</td>
<td>El Dany Portnueve</td>
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<td>4</td>
<td>KILÓMETROS</td>
<td>Alejandro Fuentes</td>
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<td>5</td>
<td>SI TE DIJERON</td>
<td>Gilberto Santa Rosa</td>
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**Regional Mexican Airplay**

<table>
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<tr>
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<td>Los Jaivas</td>
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<td>3</td>
<td>EL ENCAMINADO</td>
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<td>4</td>
<td>QUE ME QUIERAS</td>
<td>Orquesta de la Montana</td>
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<td>5</td>
<td>TE QUERO</td>
<td>Los Jaivas</td>
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ASCAP Honors Regional Mexican Songwriter

BY LEILA COBO

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

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

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

This year’s Super Song of the Year Award, for example, went to two tracks: One is “En Ti Mi Vida” by Nacho Scharis, one-half of Mexican duo Sin Banda, who performs the track. The other is singer/songwriter Franco de Vita’s “Y Tu Te Vas,” performed by Chayanne. The award is based on the number of weeks a song spent on the Billboard charts.

The publisher of the year award went to Sony/ATV Music Publishing, whose 24 titles on the Billboard year-end charts featured such hits as “Aseré” performed by Las Ketchup and covered by La Onaiz and several titles from Marc Anthony’s album Libre, including “Celos” and “Hasta Que Vuelvas Conmigo.”

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

Another noteworthy winning song was hit “Quítame Ese Hombre,” composed by Jorge Luis Piñero years ago for Yolanda Monge and revived in 2002 with spectacular success by Pilar Montenegro. The song tied for pop/ballad song of the year with Donato Poveda’s “Usted Se Me Llevó La Vida,” performed by Alexander Pires.

Aside from honoring its most-performed songwriters and editors, ASCAP also presented its Latin Heritage Award to Puerto Rican singer Olga Tanon. Another Puerto Rican act, alternative band Sol D’Menta, won the award for independent group of the year. The group has released albums on several labels in its nine-year career and is currently in discussions regarding a distribution deal for a live disc recorded last year at the Santo Puerco Amphitheater in San Juan, Puerto Rico.

The rock song of the year award went to “Ángel de Amor,” written by Alejandro González Trujillo and José Fernando Ortega, the immor- talized and singer, respectively, of rock band Maná, which performs the track. Rock is the only category in which winners are determined by their performance on the Billboard charts as well as by an independent survey of college radio show IDs.

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

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

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

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

CFA Becomes Clear Channel/Televisa

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

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

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

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

In addition to the previously reported appointments of Rate Ramos of Nine from the southeast region out of Miami, Brenda Vallecilla will handle the North-east from New York. Lizáhar Megret will handle the Southwest from Houston, and Jason Garner will oversee the West Coast region from Los Angeles. Garner is also the national booker and talent buyer for the joint venture.

The appointment of a person to run the Chicago office is pending. Although changes at CFA had been expected since the company was acquired by Clear Channel and Televísa, many things have not gone according to plan. In 1999, Clear Channel acquired 50% of CFA, which was at the time the biggest Hispanic-owned concert-promotion firm in the country. In April 2002, Mexican media conglomerate Grupo Televisa acquired the other 50% of CFA.

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

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

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

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

“I think they absolutely can make a good contribution if everything is handled the way one agent says, ‘And so far, they’re putting together a strong team of people with a strong marketing background,’” Hagglund says.

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

Hagglund means that in those cases, “if it’s predominantly Spanish-speaking tour or event, it would be part of the joint venture.”

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

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

Esperanza Antelo and her band and label Sputnik are performing as marches/programmed bands. Their debut release, “La Marcha” (ranging from 1851. Accordingly to Rücker, E-Magine is initially fitting Kiehl’s with 50 hand-selected commercial CDs (ranging from E-Magine artist Jay-Jay Johanson to Joni Mitchell). This will be followed by "Aserejé" performed by Tito Puente Amphitheater in San Juan, Puerto Rico. The rock song of the year award went to “Hasta Que Vuelvas Conmigo,” written by Alejandro González Trujillo and José Fernando Ortega, the immortalized and singer, respectively, of rock band Maná, which performs the track. Rock is the only category in which winners are determined by their performance on the Billboard charts as well as by an independent survey of college radio show IDs. For a full list of winners, log on to billboard.com/bbawards/index.jsp.

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Especially festive are Foces’s cover of David Bowie’s “Fashion,” the Kitty Kat mix of Anita Ward’s disco classic “Ring My Bell,” Northern Lite’s “Treat Me Better,” the Paint remix of Joy Electric’s “We Are Rock,” and TokTok vs. Soffy O’s rereb of Sigue Siquis’s “Everybody Loves You.”

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

The recently issued Azul’s presents Miami 2003 (Azul U.K.) is home to some of the finest house tracks that were introduced to the masses at the Winter Music Conference in March. Mixed by Azul’s founders David Mecioni, the two-disc Miami 2003 shines the light on Lee-Cabrera’s Latin-hued “Shake It (No Te Muevas Tanto).” Bini & Martini Featuring Su’ Su’ Bobien’s dancefloor smash “Say Yes” is a Big Project Featuring Kenny Bobien’s spiritual- ly uplifting “Brighter Days.”
### Billboard HOT DANCE MUSIC

#### Club Play

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<th>Previous Peak Position</th>
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<td>Brian</td>
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<td>21</td>
<td>20</td>
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<td>BOTTLES &amp; CANS (GUIDO OSORIO MIXES)</td>
<td>Guido</td>
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<td>21</td>
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<td>ARC-TIC (WIDELIFE, THUNDERPUNX, &amp; M. RIZZO MIXES)</td>
<td>M. Rizzi</td>
<td>ARTIST</td>
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<tr>
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<td>Whitney Houston</td>
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<td>ATV</td>
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</table>

**Hot Shot Debut**

- **RELIGHT MY FIRE**
- **ELEFANTS**

**Power Pick**

- **LOVE THAT MAN (REMIXES)**
- **NOT GONNA GET US**
- **JANEIRO**
- **JUST FOR TONIGHT (MARK PICCHIOTTO MIXES)**
- **WILLING & ABLE**
- **STUCK IN A GROOVE (REMIX)**
- **NEVER (PAST TENSE)**
- **THE 15TH (REMIX)**
- **BIG ROOM DANCE (REMIX)**
- **WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSAGER MIXES)**
- **SERIOUS**
- **I WILL BE YOUR ANGEL**
- **NOTHIMG BUT YOU**
- **GETAWAY**
- **DINOSAUR ADVENTURE 3D (REMIX)**
- **I BELIEVE**
- **DAVID**
- **NO WAY NO HOW**
- **IF YOU LOVE ME**

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### Billboard TOP ELECTRONIC ALBUMS

#### Dance Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
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<th>Catalog Number</th>
<th>Label</th>
<th>Peak Position</th>
<th>Previous Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>IF YOU'RE NOT THE ONE (REMIXES)</td>
<td>Matthew Good</td>
<td>ARTIST</td>
<td>INTERSCOPE</td>
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<td>1</td>
</tr>
<tr>
<td>THROUGH THE RAIN (HEX HECTOR MAC HOWEL) REMIX</td>
<td>Matthew Good</td>
<td>ARTIST</td>
<td>INTERSCOPE</td>
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<td>BEHIND THE BEAUTY OF THE BEHIND</td>
<td>Sia</td>
<td>ARTIST</td>
<td>ATV</td>
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<tr>
<td>CRY ME A RIVER (DIRTY VEGAS, J. FISCO, &amp; B. HAMEL MIXES)</td>
<td>Justin Timberlake</td>
<td>ARTIST</td>
<td>ATV</td>
<td>4</td>
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<tr>
<td>DID ANOTHER DAY (REMIXES)</td>
<td>Madonna</td>
<td>ARTIST</td>
<td>ATV</td>
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<tr>
<td>NOTHING BUT YOU (REMIX)</td>
<td>Paul Van Dyk Featuring Shaunessy &amp; Jennings</td>
<td>ARTIST</td>
<td>ATV</td>
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<td>EMOTIONAL ROLLERCOASTER (REMIXES)</td>
<td>Chromeo</td>
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<td>WALKING ON THIN ICE (REMIXES)</td>
<td>Matthew Good</td>
<td>ARTIST</td>
<td>INTERSCOPE</td>
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<td>Coldplay</td>
<td>ARTIST</td>
<td>ATV</td>
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<td>NEVER (PAST TENSE)</td>
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<td>ARTIST</td>
<td>INTERSCOPE</td>
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**Week At Number**

1. LOUIE DEVITO
2. JALIN
3. JOHNNY Vicious
4. VARIOUS ARTISTS
5. MAXE
6. DAVE VILLA
7. THALIA
8. THE RIDDOR
9. THE STREETS
10. THE POSTAL SERVICE
11. EVERYTHING BUT THE GIRL
12. FISCHERPOONER
13. LOUIE DEVITO
14. THE HAPPY BOYS
15. DJ SAMMY
16. THE HEVERY CORPORATION
17. LOUIE DEVITO
18. APHELION
19. BAD RECO
20. KUMA-KING
21. DJ SAMMY
22. DAVE MATTHIAS / TORQUE
23. SCOTT THE SLAVE
24. JASON HANSON
25. MOBY

**Best Of Space Volume Three**

- **28 Mixes For Cash**
- **The Best Of Freestyle Megamix Volume 3**
- **All Mixed Up, Lyx Remixes**
- **Heart**
- **Radioactive**
- **Pure Dance Party Volume 1**
- **Revelation: The S&M Party Live At Soundclash**
- **FEEL**

**BILLY JOHN**

- **Global**
- **La Revolucion Del Tango**
- **Stark Raving Mad**

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**Revelation**

- **The S&M Party Live At Soundclash**
- **Premium**
- **Topaz**
- **Gour**
- **Intermix**

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**Revelation**

- **The S&M Party Live At Soundclash**
- **Premium**
- **Topaz**
- **Gour**
- **Intermix**
Samplers Help Nashville Underground Build Its Brand

BY DEBORAH EVANS PRICE

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

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

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

Each writer had total freedom in creating her cuts and bringing them to the Nashville Underground team for inclusion on Nashville Underground Sampler Three. Chapman set up her first Nashville recording session on the Flatbush Hill smash "This Kiss," as well as the lesser-known "Nothing I Can Do About It Now." Kennedy performs "Safe in the Arms of Love," a hit for Martina McBride. She also delivers "Ride My Pony," a cut from her own new CD, The Trail Less Traveled, on Tonka Records.

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

BUILDING A BRAND

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

White says, "As much as the artist in me recoils from the whole notion of creating a brand, as a record label that's exactly what we are trying to do. "We feel this [songwriting] community is unique. It's an American treasure, and it exists right here in Nashville." White continues, "It's never had the brand, the name, or something that you could just sum up in 10 words or less to help the general public get an idea of what it was or what it's about."

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

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

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

MOTHER'S DAY MARKETING

Cannon and White run all facets of the label along with one other staffer, Roger Osborne. The trio plans for the new sampler to be highly visible in the label's home town this month. It started with a May 1 kickoff party at Sunset Grill. Through the month the popular eatery also is featuring artwork by White's brother Torne, who designs the label's graphics. The launch festivities continue May 3 with Kaset, Peters, Kennedy, Col- luci, and others performing at the Bluebird Cafe with additional performances at other Nashville venues during the month.

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

White says that on Mother's Day, Sunset Grill will have the new sam- pler listed on their special menu "so you can get it as an appetizer or dessert. Then after they buy the CD in the restaurant, and we'll have little cards on the tables." Nashville Underground is also partnering with the Loews Vanderbilt Plaza to promote the CD. White calls the hotel "probably the biggest supporter of Nashville Underground. They already ordered CDs for every room at the hotel, and now they offer the entire catalog. We designed wooden CD display racks especially for them to display the CDs in their rooms.

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

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

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

But then, something interesting happened. "I had a wild hair today on the Grand Ole Opry, and that's where it all blew up," Worley says. "Fans were calling the label by Mon day and had downloaded it from the Grammy Web site. They were sending MP3s around. "It could have gone either way, but we believed in the message so much that we just took a chance and put it out there, and golly! "When you believe in a message that strongly you have to put it out there, even if there is a chance it probably won't be absolutely great for your career," he says. "You can't always avoid stepping out on a limb."

ON THE ROW: Don Cook leaves his position as senior VP/chief creative officer at Sony/ATV Tree but will main- tain an office there. Cook, a prominent Nashville producer/songwriter, plans to concentrate on producing and songwriting. He will not be replaced. Claire Cooke is promoted from director of media and artist relations to VP of media and artist relations at Dreamcatcher Entertainment.

Universal South senior partner Tony Brown has been upgraded to fair condition and moved out of intensive care into a regular room at UCLA Medical Center. Brown had been in critical condition since he fell and struck his head April 11 (Billboard, April 26).

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

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

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

NEW AND NOTEWORTHY: Columbia/Lucky Dog artist Charlie Robison will release a live album, Lucky Dog, on June 19. The disc includes 15 live tracks and a studio version of Robison's new single, "Waltz for a Dead Prince," as well as a new version of the band, the Enablers, during two nights at Gruene Hall in New Braunfels, Texas, includes a few covers.

John Berry will self-release a new album, Acoustic Songs and Stories, May 10. It features live performances taken from some of Berry's shows as well as the artist's comments about the songs, he is selling it on his Web site, johnberry.net, and at his concerts. Smith Music Group released the first DVD in its Live at Billy Bob's Texas series April 8. The DVD (a CD is also available) features outlaw David Allan Coe, a 90-minute concert, and a frank interview with Coe.

HAPPENINGS: The annual Colgate Palmolive Country Music Awards and the Colgate Country Music Awards have partnered with Lyric Street Records this year. The label will offer a demo deal to the winner, who will be selected in a live telecast on Fox TV and in syndication May 4. The winner also gets a $100,000 grand prize from the contest organizers and sponsor Colgate-Palmolive. Billy Ray Cyrus hosts the final competition.
TIM MCGRAW — The Restless Traveler

GREATEST GAINER

GEORGE JONES — The Gospel Collection: George Jones Sings The Greatest Stories Ever Told

HOT SHOT DEBUT

BILLY RAY CYRUS — The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection

HOT SHOT DEBUT

This Week's Most Noteworthy New Releases

NEW |

These are the week's most noteworthy new releases. For each new release, Billboard reviews the album, profiling the artists and assessing the music.
### Billboard Country Singles & Tracks

**Last Week**

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Imprint &amp; Number/Promotion Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Backseat of a Greyhound Bus</td>
<td>Sara Evans</td>
<td>RCA ALBUM GM-1111</td>
<td>31</td>
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<tr>
<td>Hey Mr. President</td>
<td>The Warren Brothers</td>
<td>MCA NASHVILLE 000123</td>
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<tr>
<td>One Last Time</td>
<td>Darryl Drake</td>
<td>WARNER BROS. 000123</td>
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<tr>
<td>Love's Got an Attitude (Is It What It Is)</td>
<td>Amy Dailey</td>
<td>DEBRA ALBUM GM-1111</td>
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<td>I Want My Money Back</td>
<td>Sammy Kershaw</td>
<td>ALBUM GM-1111</td>
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<td>When You Think of Me</td>
<td>Mark Mills</td>
<td>RSO ALBUM GM-1111</td>
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<td>Someday</td>
<td>Vince Gill</td>
<td>RCA ALBUM GM-1111</td>
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<tr>
<td>Three Mississippi</td>
<td>Terri Clark</td>
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<tr>
<td>This Is God</td>
<td>Phil Vassar</td>
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<td>Heavy Lifting</td>
<td>Blake Shelton</td>
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<td>What Was I Thinking</td>
<td>Drakes Bentley</td>
<td>CAPITOL ALBUM GM-1111</td>
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<td>Only God (Could Stop Loving Me)</td>
<td>Emerson Drive</td>
<td>DREAMWORKS 450362</td>
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<tr>
<td>Rock You Baby</td>
<td>Toby Keith</td>
<td>RCA ALBUM GM-1111</td>
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<td>Suddenly</td>
<td>Joe Nichols</td>
<td>RCA ALBUM GM-1111</td>
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<tr>
<td>Love Changes Everything</td>
<td>Aaron Rimes</td>
<td>PEC ALBUM GM-1111</td>
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<tr>
<td>This Far Gone</td>
<td>Jennifer Hudson</td>
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<td>A Boy Like You</td>
<td>Trick Pony</td>
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<td>A Few Questions</td>
<td>Clay Walker</td>
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<td>She Only Shoots When She Drinks</td>
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<td>One of Those Days</td>
<td>Brad Martin</td>
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<td>It Don't Mean I Don't Love You</td>
<td>John Michael Montgomery</td>
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<td>You're Still Here</td>
<td>Faith Hill</td>
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<td>Walk a Little Straighter</td>
<td>Billy Currington</td>
<td>GRACCHyte ALBUM GM-1111</td>
<td>52</td>
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<tr>
<td>Love Like There's No Tomorrow</td>
<td>Aaron Tippin featuring Teena Tippi</td>
<td>WARNER BROS. 000123</td>
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<td>What's the World</td>
<td>Wynonna</td>
<td>COLUMBIA ALBUM GM-1111</td>
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<td>I Can't Be Your Friend</td>
<td>Rustie Lee</td>
<td>COLUMBIA ALBUM GM-1111</td>
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<td>In Your Love</td>
<td>Daryll Hall</td>
<td>COLUMBIA ALBUM GM-1111</td>
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<td>After All</td>
<td>Brett James</td>
<td>MCA ALBUM GM-1111</td>
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<td>Rock-a-Bye Heart</td>
<td>Steve Holy</td>
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<tr>
<td>I Rag and Roll</td>
<td>Clark Black</td>
<td>COUNTRY ALBUM GM-1111</td>
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**This Week**

<table>
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<td>I Rag and Roll</td>
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**Top Bluegrass Albums**

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<th>Title</th>
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<th>Imprint &amp; Number/Distribution Label</th>
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<td>Picture</td>
<td>Kid Rock featuring Sheryl Crow &amp; Allison Moorer</td>
<td>MCA ALBUM GM-1111</td>
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**Notes:***Numbers in parentheses refer to the previous week's chart position. Songs ranked by number of detections. Airplay detections are compiled from the top 25 radio stations monitored by United Broadcast Data's SoundScan service and Nielsen Broadcast Data Systems. Nielsen Broadcast Data Systems has no affiliation with Billboard magazine or its parent company, Nielsen Business Media, Inc.
PHILADELPHIA, Pa. — The hot new pop song is "Beautiful," a ballad about a girl who's beautiful in the way a star is seen, beautiful in the way that the sun is seen.

But the song is not about a girl named Linda Thompson or a girl named Thompson. It's about a girl named Thompson Thompson, the daughter of the late Steve Thompson, a former member of the Thompson Twins.

Thompson, who died of a heart attack in 2003, was known for his soulful voice and his ability to write powerful, emotional songs. His most famous song was "The Girl from Ipanema," which he co-wrote with his former bandmate, Tom Jobim.

The Thompson Twins were a popular pop duo in the late 1970s and early 1980s, with hits like "That's the Way Love Goes," "The Woman in Red," and "I Once Had a Dream." Thompson's music was known for its heartfelt lyrics and its ability to evoke emotional responses.

Thompson's daughter, Linda, has been working on a new album, which she hopes to release later this year. She said that she is proud of her father's legacy and she wants to carry on his musical tradition.

"I started writing songs when I was a little girl," Linda said. "I wanted to follow in my father's footsteps and make music that was honest and heartfelt. I think he would be proud of me."
JAY-JAY JOHANSON
Antena
PRODUCERS: Jay-Jay Johanson, Fonsk�rben, Martin Landquist
Emagine Entertainment 61086
RELEASE DATE: April 29
Swedish singer/songwriter Jay-Jay Johanson makes his U.S. debut with Antena. His fourth full-length homeland release, Antena, is receiving quite a warm reception stateside. Thanks to the inclusion of its lead single, the dance/poپ "Automatic Lover," in the spicy 2x13 tV commercial, Johanson, who wholly penned and primarily produced this collection, is fond of hook-laden melodies, poetic imagery, and beautifully simple—yet slickly layered—arrangements. The album begins with the electro-leapino pop gem "On the Radio," which fondly recalls early Pet Shop Boys. From there, Johanson delivers a cool range of soundscapes, from post-portishead melancholia to spiced-up Italian disco ("Dea Ve"), "Open Up—to steeped in widescreen strings, turntable scratching, and sc-f sound effects—resulting in a collection that's not afraid to wear his heart on his sleeve.—MP

COUNTRY
RHONDA VINCENT
On the Wings of a Dove
PRODUCERS: Darrin & Rhonda Vincent
Rounder 11661
RELEASE DATE: April 29
If ever there was a string band playing as a bluegrass diva, it is Rhonda Vincent, she of the powerhouse vocals, expert mandolin playing, and infectious songwriting skills. Right off the bat, Vincent impresses with the Southern train anthem "Kentucky Borderline," that's a no-holds-barred affair which says things you're not afraid to wear on your sleeve.—MP

JAZZ
CHICK COREA
Rendezvous in New York
PRODUCER: Chick Corea
Stretch/Concord 9041
RELEASE DATE: April 22
In Late Night at the Blue Note, Corea used the occasion of his 60th birthday to take up residence at New York's Blue Note nightclub, reuniting with many of his most-celebrated collaborators. This two-disc set culled 12 performances from nine different ensembles, including the Now He Sings. Next He Sobs trio with drummer Roy Haynes and bassist Miroslav Vitous, the Acoustic Band, and the more recent New Trio. In the hands of the venerable leader, this might amount to an unfocused melange of styles, but with Corea, each setting provides another window into his band's boundless ingenuity, from the bold world-music rhythms of Origin to intimate, classically tinged duets with vocalist Bobby McFerrin. Such is Corea's ability as a pianist and leader that rather than being too much, these two discs seem barely enough.—SG

GENE PISSLER
Still Got It Played on Sundays
PRODUCER: Gene Pissl
Memphis International 0215
RELEASE DATE: April 22
Billing himself as the Hoboken Saddle- tramp, Pissl is a respected Western swing guru with a sure sense of style and musicianship. It's a tribute, for instance, to his Yanke piquette with authentically, expertly executed originals and such cover choices as "Sarasota Sue" and a well-rendered version of Ernest Tubb's "Waltz Across Texas." The cowboy slacker ode of the title cut, the raunchy "Less of Me More Often," and the insistent "Stayin' Is the Only Way to Go" offer earglowing humor. Elsewhere, "Too Gone Too Long" showcases his expansive clarinet turn and nicely syncopated harmonies, while "Pearl River Turnaround" sounds like it's trickling out of a West Texas dancehall of yesteryear and "New Shanghai Swing" was Southern. Pissl's cover of the Spade Cooley instrumental "Oklahoma Stomp" charges hard, with swelling steel, deft picking, and rousing horns. A clarinet overdub by Megaforce/Ryo. —RW

ANNE LENNOX, April 14
Apollo Theater, New York
New York's Apollo Theater was the perfect setting for a stop on Billboard Century Award honoree Annie Lennox's first solo tour. Bare, the singer's forthcoming J Records album, delves deeper into the blue-eyed soul she hinted at on her previous two solo albums, and the mix of music representing her career was right at home in the storied R&B venue. "I think that's pretty cool," a beaming Lennox said in acknowledging that she was standing on the floorboards of the legendary Apollo. "I love being here." Well-known as half of the Eurythmics, Lennox is undeniably cool, a luminous presence onstage. Riveting vocals aside, her stature is further enhanced by this rare solo outing by this vili-ously stunning star. Lighting changes and the tasteful use of video projections on an enormous backdrop.

CHRISTIAN
KRISTY STARLING
PRODUCERS: various
Word/Curb/Baron Wrs. WDZA-886263
RELEASE DATE: April 22
This big-voiced Oklahoma City native landed her record deal via a talent competition on NBC's Today Show. While she's not afraid of the spotlight, Starling caught the attention of veteran hitmaker David Foster, who is one of five producers here. This fine debut album showcases Starling's powerhouse vocals: While some newcomers can't overcome the urge to shoot for the rafters with every note, Starling exercises tasteful restraint, and the result is an album filled with wonderfully nuanced performances (the tender "The First Time You Called Me" and the soaring ballad "Broken"). "Something More (I Will Praise You"") is a gorgeous song, too, replete with solid material and skilled production, as well as the singer's voice. Kristy Starling marks the arrival of a major new talent.—DEP

CHRISTINE MCGUFFIN
PRODUCER: Chris Morgan
Jane/Platypus 12000
RELEASE DATE: April 22
Past, Present & Future
This is a collection of songs from her upcoming album. McGuffin is a breezy alternative vocal from the Dust Bowl, having started a boy band when she was 13 years old. But it's her compelling vocals and emotional investment in a song's performance that make Lennox such an incredible draw. With a crack band and a trio of soulful backing singers, Lennox exploded with "Money Can't Buy It" from her 1992 Arista solo debut, Dina. Like much of the show to follow, the song grooved with passionate R&B flavor, courtesy of the well-rehearsed rhythm five-piece behind her. Only four songs from Bare were unveiled for the willing audience— the first, "1000 Beautiful Things," coming four songs into the show. With a deceptively Spanish guitar intro, the gripping "Pavement Cracks" and the beautiful "Wonderful" are hopeful messages among much of the album's darker emo- tional imagery. That side of the set was only briefly exposed through the powerful "Bitter Love," which came near the end of the set.

The night was also a sort of homecoming for MC Chali Zima, the thirtysomething rapper who served as a true master of cere- monies for the evening. Thanks both to his hometown affiliation and Dance Café gig, Zima invited the love from the crowd to every verse, particularly when he dug into the catchy, bouncing ball grenade, "Jurrassic Finish First" and the synths- loaded "What's Golden." And he did it all with a huge Will Smith smile and buckets of good cheer; the man could be a superstar. And that's not to take anything away from J5 and their rappers. With four MCs and two incredible DJs, J5 takes its cues from the early '90s reigns of such groups as the Beastie Boys, De La Soul, A Tribe Called Quest, and the Pharcyde. It all translates into a chemistry that can only come from 10 years together. Hitting "2Moro" and "Weirdos in the Backyard," Marc's 75 laser-quick mix-swapping on "Break" had a dexterity rooted in the age of the MC. One can only guess what J5 will do this summer on Lollapalooza. Not only did it make an argument for starting hip-hop groups on the planet, the group traded in a love that was always thick-and-thin beats. They took it back to the day, but they also lit the way to the future.—JY

(Jay-Z)

VALENTINE'S DAY}

CHRISTINE MCGUFFIN
PRODUCER: Chris Morgan
Jane/Platypus 12000
RELEASE DATE: April 22
Past, Present & Future
This is a collection of songs from her upcoming album. McGuffin is a breezy alternative vocal from the Dust Bowl, having started a boy band when she was 13 years old. But it's her compelling vocals and emotional investment in a song's performance that make Lennox such an incredible draw. With a crack band and a trio of soulful backing singers, Lennox exploded with "Money Can't Buy It" from her 1992 Arista solo debut, Dina. Like much of the show to follow, the song grooved with passionate R&B flavor, courtesy of the well-rehearsed rhythm five-piece behind her. Only four songs from Bare were unveiled for the willing audience— the first, "1000 Beautiful Things," coming four songs into the show. With a deceptively Spanish guitar intro, the gripping "Pavement Cracks" and the beautiful "Wonderful" are hopeful messages among much of the album's darker emo- tional imagery. That side of the set was only briefly exposed through the powerful "Bitter Love," which came near the end of the set.

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SINGLES

Edited by Chuck Taylor

ROCK

➤ ZIGGY MARLEY True to Myself (3:34)
PRODUCERS: Ross Hoggar, Ziggy Marley
WRITERS: David “Ziggy” Marley
PUBLISHERS: Ziggys Music, ASCAP, c/o Colhams-Epi Music Inc., ASCAP
Guaranteed

Not the One,” country
boasts which
chronicles

P.O.D. Sleeping Awake (3:23)
PRODUCER: Howard Benson
WRITERS: P.O.D.
PUBLISHERS: EMI/Toyp, Solaiah, Warner Sunset/Merivick 10109 (CD promo)

As the nap-metal movement petered out, it is fascinating to watch some of its bigger stars search for new
inspiration. While most are floundering and fading like one-

tracks, P.O.D. has begun to evolve into a classic hard rock band. This
moody interlude from the soundtrack to Matrix Reloaded
shows the band leaning on tried-

again guitar riffs and lyric

paths; riffs.

DARYL HALL & JOHN OATES Man on a Mission (3:44)
PRODUCERS: Daryl Hall, T Bone Wolk, Brian Rawling, Mark Taylor
WRITERS: D. Hall, J. Oates, P. Barry, S. Yorch
PUBLISHERS: Careers-BMG/Hot Cha, BMI; Five Oint Music

U-Watch Records (CD promo)
Three singles deep into their first
new album in six years—Do It For Love Hall & Oates hard rock album
cook with some of their best materi-

in 15 years. “Man on a Mission” is a
finger-drumming acoustic feel, bubbling

with a soft rock and soulful

tune. It takes only one listen to fall

slowly in love with this song, which

flows as easily and joyously as a

convertible streaming down the

highway on a summer Saturday.
Previous singles “Do It for Love”

and “Forever for You” marked a


STANDING IN THE SHADOWS OF MOTOWN
Artisan Home Entertainment 13780
RELEASE DATE: April 22

While you may not know
their names, you definitely know their
sound. The Funk Brothers helped to
define the Motown sound and are
now they get the just due thanks to
director Paul Justman and his docu-

mentary Standing in the Shadows of
Motown. The award

winning film chronicles the


LEIS GIRLS
Warner 65709
RELEASE DATE: April 22

This 1957 Cole Porter project is
given the star treatment with a new


TREASURE PLANET
Buena Vista 28152
RELEASE DATE: April 29

Though this film failed to attract
effects to the box office, it
could receive a second wind, thanks to this
generous disc. Extensive behind-the-

scenes extras explore how the story, art
developments, characters, and the making of

the project were put together. The special

features detailing the assembling of

animation are noteworthy—particularly

the segments about the chal-


JUKEBOX

GEORGE DUKE

GEORGEB UKE

An American leisure

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CONTRIBUTORS:
Deborah Evans Price, Larry Flick, Rasheeda Hall, Jill Krepis, 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-to-upcoming artists, PICS: (i) New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES: (ii) 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. 10036) or to the writers in the appropriate把握。
ERES EL ORGULLO
DE LA MÚSICA LATINA
NOS HONRAS CON TU MUNDO CON TU MÚSICA... DE HONRARTE.
TALENTO...DELEITAS AL Y ESTAMOS ORGULLOSOS

LATIN AWARDS '03

LA CALANDRIA
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peermusic

LA GRAN NOCHE
Mario Quiñero
Más Flamingo Music

LA NEGRA TIERE TUMBANDO
Fernando Osorio
Fernando Osorio Songs
 Warner-Tamerlane Publishing Corp.

MI FANTASIA
Enrique Negrete Rincón (SACM)
Tigres del Norte Ediciones Musicales

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Juanes
Gross Potential Music
peermusic

MAGNIFICIA
Estefano
Sony/ATV Latin Music Publishing LLC
World Deep Music Publishing Corporation

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EMI-Blackwood Music, Inc.

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Warner-Tamerlane Publishing Corp.

TE AMO, TE AMO (TANGO)
Lesler Monteverde
Shakira
Antiw Music, LLC
Apollinaire Music

We also salute the BMI songwriter/artists honored at Billboard's Latin Awards

JUANES
THALITA
\_UPIL\_ RIVERA
GATO BARRERI
CONJUNTO PRIMAVERA
LUIS MIGUEL

JENNIFER LOPEZ
SPANISH HARLEM ORCHESTRA
SIN BANDERA
INDIA
HECTOR & TITO

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

BY LEILA COBO

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

Expanding from three days to four, this year's cabi kicks off May 5 with the 10th annual BMI Latin Music Awards (taking place by invitation only at the Eden Roc Resort & Spa in Miami Beach), features a first-ever Billboard Bash on May 7 and culminates May 8 with the Billboard Latin Music Awards, which will be televised again by the Tele- mundo network on May 11. The awards presentation, which, in previous years, had been staged at the Jack-ie Gleason Theater in Miami Beach, will now originate from the Miami Arena, a far bigger venue that can better accommodate growing public interest in the awards show. Also, in a nod of recognition to the increasing relevance and visibility of Latin music, coupled with the exponential increase in Latin spending power, this year's conference, which will take place at the Eden Roc Resort and Spa in Miami Beach, is particularly rich in sponsorship, with Heineken returning as the title sponsor of the event. In addition, hair-product company Garnier Fructis has signed on as associate sponsor, and Kellogg's will sponsor the consumer sweepstakes.

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

NEW AWARD CATEGORIES

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

Edited by Chuck Taylor

**ROCK**

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

**COUNTRY**

★ DIERKS BENTLEY What Was I Thinkin’ (3:38) PRODUCER: Brett Beavers WRITERS: D. Rutten, B. Beavers, D. Bentley PUBLISHERS: Sony/ATV Songs, BMG, Cross Keys Publishing, ASCAP Capitol 70087-6-17719-24 (CD single) There’s lots of energy in this debut single from Dierks Bentley, a Phoenix native who co-wrote this uptempo romp about the trouble a guy can get into when he feels like taking care of himself. The song is the kind of up-tempo country that makes the transition into top 40. Most important, it leaves the listener hungry to hear what else the band has up its collective sleeves for the future.—AF

**R&B**

★ GEORGE DUKE Guess You’re Not the One (3:49) PRODUCER: George Duke WRITERS: George Duke PUBLISHERS: Myecane Music/BPM Navarre BPE 5105 (CD promo) Enduring jazz mainstay George Duke got busy on his new album Face the Music. On first single “Guess You’re Not the One,” he wrote, produced, played keyboards, and even sang—everything, in fact. Yes, the album is a labor of love. The result is a smooth midnight sere- nade that urban AC stations are tak- ing to the audience. In its original form, the song was a pure instrument- al, consummate on its own with the

Duke’s loose jam across the keys; a remix stripped in his soulful vocals. It’s a proud moment for the multi- tasking pioneer, and a worthy con- tender to class up the airwaves.—CT

**NEW & NOTEWORTHY**

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

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

**STANDING IN THE SHADOWS OF MOTOWN**

Artisan Home Entertainment 13780
RELEASE DATE: April 22

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

**TREASURE PLANET**

Buena Vista 28152
RELEASE DATE: April 29

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

PAUL WELLER LIVES: TWO CLASSIC PERFORMANCES

Verve, 2003

RELEASE DATE: March 25

Say the name “Paul Weller” in the U.S., and most will meet you with a “Who?” Yet over the past two decades, the former Jam/Style Council frontman has become a bona fide star in his native England. But even the fans in the U.S. (where he’s not doing too shabbily, by the way, fash- ion-wise) can’t help but be impressed by his consistency over the years. This disc presents that picture perfectly, featuring brief interviews with fans attending a recent Weller gig in Lon- don’s Hyde Park. One fan calls him the “Modfa- ther,” another refers to him as “God.” Yet another flash- es the words “Paul Weller,” but too what’s notable about this disc is which includes a rivet- ing full-band performance (the Hyde Park show) and an absolutely delightful acoustic gig (featuring most of the songs from last year’s live acoustic disc, Dogs of Speed, and a guest appearance by Oasis’ Noel Gallagher)—is that it seems to capture Weller in the midst of a career renais- sance—at 44 years old, no less. Watch- ing him flawlessly perform a set of songs delivered never solo material and clas- sics—and considering the strength of his recent illumination disc—one can’t help but think that the singer’s future looks as bright as ever.—WO

Contributors:
Deborah Evans Price, Larry Flick, Rashaun Hall, Jill Kinoris, Wes Orshoski, Chuck Taylor

Spotlight: Releases deemed by the review editor to deserve special attention on the basis of musical merit and/or Billboard chart potential. New & Noteworthy: Exceptional releases by new or upcoming artists. Power Plays: New releases predicted to hit the top half of the chart in the coming tournament. Critics’ Choices (WC): New releases, regardless of chart potential, highly recommended because of their musical merit. Send reviews to Chuck Taylor (Billboard), 770 Broadway, 6th Floor/New York, NY 10003 or to the writers in the appropriate bureaus.

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

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

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

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

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

XM is extending its reach to the PC, offering a $69.95 proprietary XM receiver to attach to a user's computer that allows them to sign up for the $10 a month subscription service. Also at XM, a number of the satellite radio company's programming staff have been given promotions:

Tony Masillo advances to senior VP of operations; VP of third party programming Steve Harris takes the VP of music programming role; dance channel the Move music director Luis Barrios is promoted; CEO metal channel Liquid Metal music director (and I swear I'm not making this name up) Ward Cleaver switches to PD; classic R&B Suite 62 music director Shirley Hayes moves to KOOL and the jazz channel Real Jazz air talent Jackson Brady becomes music director.

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

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

IN BRIEF: Infinity Broadcasting president of operations John Fulham has resigned. He oversaw advertising sales for the 180-station company last week. Infinity announced a 2% decline in first-quarter revenue...Heritage modern rock WRIR Providence, R.I., gets a new PD, as Seth Resler—last music director of modern rock WSDK (The End) Seattle—picks up the reins from outgoing PD Tim Schiavelli. Prior to his tenure in Seattle, Resler was in the music department at modern WBCN Boston...Remaining in the New England area, triple-A WXRX (the River) Boston PD/p.m. driver Joanne Doody exits, replaced by Northeast director of programming Nicole Sandler—who was a 10-year veteran of the triple-A world from her time at short-lived but influential KSCA Los Angeles.
A BASH WITH CLASS: Billboard’s Pre-Show Party

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

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

The bash, a mainstay at the annual billboard awards in Las Vegas, makes its debut as part of the Latin conference and awards in response to the increasing number and weight of awards (up to 40 from 31 the year before) and the expansion of the conference. This year’s debut edition takes place from 8 to 10 p.m. on May 6 and will be hosted by two leading TV personalities: Jorge Vernal, from Telemundo show Al Rojo Vivo and Rosanna Ravarez, host of Fuzión. Performing artists include Alexandre Pires, Ti Lo Nieves and Grupo Mania and newcomers Area 305, a quartet of singers/instrumentalists whose debut album was produced by producer (and songwriter) of the year finalist Rudy Pérez. The band itself is a finalist—in the new tropical/salsa Airplay track of the year, new artist category—for its hit “Si No Estás.” Also performing is the rap duo Hector & Tito, whose album A La Reconquista wooed audiences in Puerto Rico and the mainland and is a finalist in the Latin rap album of the year award.

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

—L.C.

Showcases: Breaking Ground for New Talent

BY LEILA COBO

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

AXE BAHIA

The current trend of Brazilian axe (pronounced ah-cheh) music that’s swept South America and is now moving north can be traced back to Axe Bahia. Unknowns barely two years ago, the Brazilian quintet of dancers was included in a Chilean TV afternoon program in March of 2001. The act danced to the music of popular Brazilian covers to the beat of the contagious percussion of a samba-derived rhythm. From San Salvador de Bahia, a city in Northern Brazil, Axe Bahia became a sensation, and merchandising deals that included everything from Hasbro toys and dolls to school products were struck with the group. Not surprisingly, its albums Tudo Bem (Everything Is OK) and Tudo Bem 2 went platinum in Argentina and Chile. Now, Musart/Balboa is seeking to bring the axe craze to Mexico and the U.S. In April, the label released Axe Bahia, a compilation of the best of Tudo Bem 1 and 2.

CLAUDIA BRANT

Composer Claudia Brant is recognized as one of the most prolific songwriters on the Latin scene, with tracks performed by Olga Tañón ("Sobrevivir"), Luis Fonsi, Beto Cuevas, Kumbia Kings, Cristian Castro, Ednita Nazario ("Tanto Que te Di") and Santana. However, Brant’s introduction to the music scene was as a singer/songwriter in her native Argentina, where she released three solo albums, including La Marca en el Alma, produced by Alejandro Lerner. Brant lives in Los Angeles, where she has her studio.

Continued on page LM-6
categories for performance in the pop, tropical and regional Mexican subcharts. "The expansion of our radio categories is in line with the array of awards culled from our Latin sales charts and the delineation of categories that are recognized at each December's Billboard Music Awards on Fox," says Geoff Mayfield, director of charts for Billboard. "The introduction of Data Systems (BDS), during which BDS will introduce its certified Spin Awards to the Latin community. BDS recognizes titles that have reached a minimum of 50,000 spins in accumulated airplay.

CRITIQUING WRITERS
ASCAP, which will again host a songwriters panel for new writers, is introducing a novel approach to its traditional event by having artists listen to and critique material brought to them. All three
director of categories Latin categories (see related Showcase story). This will be one of several showcases highlighting new and established talent during the conference.

The Christian music panel will be followed by a showcase, featuring Rejoice Music's Contagious, Aline Barros (Integrity), Funky (Vida Music) and Joanne Rosario (E. Hammond/Verity/Provident).
In another first for the conference, the president's panel will be preceded by a presentation from Nielsen Broadcast major performance rights organizations—ASCAP, BMI and SESAC—have offered a special registration conference rate to their members. ASCAP holds an acoustic showcase May 7 at Yucca on Lincoln Road, which will feature Claudia Brant, Luis Fonse, Chein Garcia and Donato Poveda.

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

SHOWCASE
Continued from page LM-5

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

DONATO
Long known as one half of the writing-performing duo Donato y Estéfano, Donato branched out on his own successful writing career following his amicable split with Estéfano (both friends, in fact, continue to write together for several projects). But Donato's performing facet wasn't abandoned for long. Last year, he went solo with Bohemio Enamorado, an album released on
Congratulations to our 2003 Billboard Latin Music Award Nominees

The Power to SHINE

Arturo Sandoval
Cabas • Celia Cruz
Ednita Nazario • Enrique Iglesias
Fernando Ortega • Franco De Vita
Gilberto Santa Rosa • Grupo Limite
Grupo Mania • Jennifer Pena
Joan Sebastian • Jose Manuel Figueroa
Los Temerarios • Los Tigres Del Norte
Mana • Marc Anthony • MDO
Monchy & Alexandra • Puerto Rican Power
Raulin Rodriguez • Ricardo Montaner
Rudy Perez • Salvador • Sin Bandera
The Katinas • Vico-C
Victor Manuelle

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Songwriters On Their Songs: 2003's Award Finalists

What a versatile bunch, these finalists for the 2003 Songwriter of the Year award. Colombian Estefano charted 10 tracks, performed by Alexandre Pires, Patricia Manterola, Jerry Rivera, Gisselle and Thalia. Two of those, "Tú y Yo" and "No Me Enseñaste," written for Thalia, peaked at No. 1. Another Colombian, Juanes, made the chart with three tracks, including "A Dios le Pido," from his album Un Día Normal. Cuban Rudy Pérez had two No.1s—Jennifer Peña's "El Dolor de tu Presencia" and Jaci Velázquez's "Como Se Cura una Herida" (co-written with Jorge Luis Piloto) among eight charted tracks. And Franco de Vita garnered a No.1 with "Y Tú Te Vas," written for Chayanne, and also charted with "Cómo Decirte No," from his album Segundas Partes También Buenas. These are the stories behind their songs.

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

Continued on page LM-26

EMI's Big Year

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

-L.C.

2003 Award Finalists

By Leila Cobo

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

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

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

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

Las Ketchup

(7) The Spanish trio of sisters who dubbed themselves Las Ketchup in honor of their father, flamenco artist El Tomate, gave us what was probably the most-played Latin track in the world in 2002. "Aserejé" was No. 1 in 22 countries around the world, including the U.S., where it topped the Billboard Hot Latin Tracks chart for four weeks. But Las Ketchup's eponymous debut had more than one good track to its name, enough to take it to No. 1 on the Top Latin Albums chart for five weeks and No. 1 on the Latin Pop Albums chart for 12 weeks.

Pilar Montenegro

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

Continued on page LM-10

Las Ketchup

Pilar Montenegro

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BMG U.S. LATIN congratulates their nominees to the Billboard Latin Music Awards 2003

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

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

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

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

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

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

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

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

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Armando Manzanero

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

A n oft-repeated line among record executives is that the secret of success lies not in the artist—or the promotion, or the exposure—but simply in the song. If that is indeed the case, Mexican composer Armando Manzanero has reached heights most other artists can only touch in their dreams. For his are the songs that have taken scores of acts—from LUCHO Gatica to Luis Miguel—to the pinnacle of their popularity. Beyond that, however, Manzanero's songs—over 400 of them—are a virtual soundtrack of Latin American romanticism, from 1950—when he penned his first composition—to the present day, where he continues to write and perform unabated. Manzanero's timeless songs, including "Somos Novios" (known among English speakers as "It's Impossible"), "Esta Tarde Vi Llover," "Adoro," "Voy a Apagar La Luz" and "Te Extraño," and his continued relevance as a pianist, composer, arranger, producer and performer, make him the recipient of Billboard's 2003 Hall of Fame Award, for his outstanding and timeless artistic merit.

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

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

Manzanero would eventually

Continued on page LM-32

seven Latin Grammy nominations, but little in the way of sales and virtually nothing in the way of airplay. In 2002, things changed drastically. Buoyed by a strong marketing campaign and a strong single—"A Dios le Pido"—Manzanero's sophomore effort, Un Dia Normal, spent 36 weeks in the top 10 of the Billboard Latin Pop Albums chart, peaking at No. 1 for one week. A decidedly sunnier album than its predecessor, it is, says Manzanero, a reflection of a state of mind. "I don't know if I'm a very good guitarist. I'm probably not," he says. "And I'm not a super singer either. What I do know is what I live. I give back in my songs. I sang and I say what I feel through music, from my point of view."
"We at Discos Musart & Balboa Records are very proud of our exclusive artist

JOAN SEBASTIAN

for his accomplishments throughout his long and versatile career."

Nominated to Billboard Latin Awards for his album "Lo Dijo El Corazon" in the Regional Mexican Album of the Year, Male Solo Artist Category.

Winner of

• Latin Grammy for best Grupero Album (2002) "Lo Dijo El Corazon" (LARAS)

• Grammy for Best Mexican /Mexican American Album of the year (2003) "Lo Dijo El Corazon" (NARAS)

Felicidades, Joan.
Te deseamos siempre lo mejor.
Tu Familia,
Alejandro Sanz

Special Q&A session with the gifted writer/singer is expected to be a Conference highlight.

MIAMI—A couple of years ago, during an interview following the release of his album El Alma Al Aire in 2000, Alejandro Sanz said, “It’s a complex album, yes, but I want to give something to music. I don’t want to only sell many albums at any price. I think music has to be taken care of, and the best situation is when you’re successful and you have something to give.”

Sanz has made a career of writing and performing exquisite material that manages to have worldwide mass appeal. It’s a tricky combination and one that Sanz has navigated successfully with zero compromise for nearly a decade, amassing sales of more than 18 million albums worldwide. Moreover, the singer/songwriter/guitarist has managed to do so by becoming a star in his native Spain and then crossing over into the U.S. and Latin markets with a degree of success that hadn’t been seen from a Spanish act in the past two decades, much less from one whose sound is rooted in flamenco, as Sanz’s is.

Take the aforementioned El Alma Al Aire, which, despite its complexities, managed to sell 200,000 copies in Spain alone on its first day in stores, according to Sanz’s label, Warner. With that album, Sanz would go on to win four Latin Grammy awards in 2001, more than any other artist. His follow-up album, MTV Unplugged, topped Billboard’s Top Latin Album Chart for 10 consecutive weeks and is a finalist for this year’s Latin Music Awards in the Pop Album of the Year category. What has Sanz been up to since MTV Unplugged? Aside from collaborating with the likes of the Coors and Destiny’s Child (with whom he performed at the 2002 Grammy Awards), Sanz has also been writing and working with a host of Latin superstars.

Ricky Martin’s upcoming album, Almas del Silencio (Sould of Silence), takes its name from a Sanz track, and Alexandre Pires’ album Estrela Guia includes “Sólo Que Me Falta,” a track written by Sanz and Pires and performed as a duet with both artists singing and playing guitar. More importantly, Sanz is currently working on his upcoming album, which, for the first time, he’ll co-produce, along with Lulo Pérez. “One of the challenges when recording an album is to always do better,” says Sanz. “That’s why I want to fully participate in the production process.”

In what has become a tradition, the centerpiece of the Billboard Latin Music Conference will be an exclusive Q&A session with a major Latin record star who has valuable insight and information to share with attendees and who is living in a particularly creative and productive moment. As Alejandro Sanz puts the finishing touches on what may be his most ambitious project to date, he’ll take precious time off the studio to discuss his plans and trajectory before the Latin music industry in an intimate and unique setting on May 7 from 4:30-5:30 p.m. —L.C.

Alexandre Pires

(4) No Brazilian act had broken into the U.S. Spanish-language market with any large degree of success since Roberto Carlos back in the day. But Alexandre Pires, former frontman of mega-successful Brazilian band So Pra Contrariar, struck a collective chord with his distinctive baritone and soulful renditions. Three tracks from Pires’ eponymously titled debut made it onto Billboard’s Hot Latin Tracks chart during the tracking period. The first, “Usted Se Me Llevó la Vida,” remained 24 weeks on the chart, peaking at No. 5. “Necesidad” and “Es Por Amor” spent 25 weeks each, peaking at No. 5 and No. 8, respectively. “I don’t like to talk about political issues,” says Pires. “I like to talk about love, and about passion, which are universal.”

Lupillo Rivera

(4) Following his phenomenal chart success in 2001, maverick banda/ranchera singer Lupillo Rivera demonstrated lasting appeal with the album Anoríctico Carnal, which spent 17 weeks on the Regional Mexican albums chart, two of those at No. 1. Rivera’s gusto-infused cover of the classic “Te Solté La Rienda” went to No. 2 on the Regional Mexican Airplay chart and spent 13 weeks in the top 10.

CHAYANNE

(3) In the midst of an extraordinarily busy international tour, Chayanne still managed to put out a greatest-hits album in which he included a few new studio tracks. Among them was “Y Tú Te Vas,” penned by Franco de Vita, which spent 39 weeks on Hot Latin Tracks, including seven weeks at No. 1. “Y Tú Te Vas” topped the Latin Pop Airplay chart for 18 weeks. In turn, Grandes Exitos spent 45 weeks on the Top Latin Albums chart and two weeks at No. 1.

THALIA

(3) After foraying into banda, Thalía returned to pop with an album that, nevertheless, had a harder edge than previous material. “It’s not that I’m not doing pop anymore, but the tendency of everyone who worked on the album was to go toward these type of sounds [more rock-oriented], and it feels incredible,” Thalía told Billboard. Featuring a majority of tracks written or co-written by hitmaker Estefano, Thalía, the album, spent 36 weeks on the Latin Pop albums chart, six of them at No. 1.

LO TEMERARIOS

(2) How many times can...
HOT LATIN TRACK OF THE YEAR, VOCAL DUO
"La Salsa Vive"
Tito Nieves featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano, & Ismael Miranda

LATIN POP ALBUM OF THE YEAR, MALE
"MTV Unplugged" Alejandro Sanz

TOP LATIN ALBUMS ARTIST OF THE YEAR
Maná

LATIN ROCK ALBUM OF THE YEAR
"Revolución De Amor" Maná

REGIONAL MEXICAN ALBUM OF THE YEAR, NEW ARTIST
"En La Esquina" Chicos De Barrio

LATIN TOUR OF THE YEAR
Luis Miguel

WARNER MUSIC LATINA celebrates their nominations for the Billboard Latin Music Awards
you say "Temerarios"? Once for their studio album Una Lágrima No Basta, which spent 31 weeks on the Top Latin Albums chart, seven of those at No. 1; twice for their greatest-hits set, Historia Musical, which spent 34 weeks on the chart, one at No.1; three times for Poemas, Canciones y Romance Vol 2, 10 weeks on the chart; four times for Baladas Rancheras, which peaked at No.18 and spent 28 weeks on the chart; and an overwhelming five times for Joyas Vol. 2, which entered the chart for one

Frankie Vásquez and Ray de la Paz—had been in the works for a year before, conceived as "New York's answer to the Buena Vista Social Club" and featuring music that spanned four decades. Un Gran Día en el Barrio ended up spending 18 weeks on Tropical/Salsa Albums chart and peaking at No.3.

INDIA

(2) India returned to the recording studio with an album that displayed her softer side. Despite a late-year release Latin Songbird: Mi Alma y Corazón, featured pop

Panamanian rapper Edgardo Arias Franco, better known as "El General" (The General), often talks about his humble childhood, one that required him to work—as a shoeshine boy and a newspaper delivery boy—anything that would help out in the home. What El General doesn’t often talk about is how, after finding fame and fortune, he returned to his old neighborhood and, along with his old childhood friends, decided to lend a helping hand to kids that reminded him of himself at that age. His efforts, which began with scattered aid and have evolved into a foundation that funds education for over-achieving, low-income children, make him the recipient of this year’s Billboard Spirit of Hope Award. "More than anything, we want to help people who are motivated," says El General of Niños Pobres sin Frontera (Poor Children Without Borders), the foundation he created in Panama in 1994. "And, if we give them the means, there’s no reason why they should fail. We want to help them be better people in the future."

Initially established for 10 children, the foundation today pays tuition and all schooling expenses for 35 kids, provided they maintain a certain grade average. Children are selected from a list provided by Panama’s Department of Education, which identifies children who excel in their studies and tests but need financial aid. The foundation is funded entirely by proceeds from El General’s album sales and concerts, and plans call for expanding aid to 100 children this year, with help from revenues generated by a children’s TV program that El General is currently producing for Nickelodeon.

More than 20 episodes of the show, tentatively titled Wakatela’s Club Play, have been filmed, featuring Panamanian children.

"When I was little, there were always people who lent me a hand, who helped me and supported me," says El General, who was given a scholarship to study business in the U.S. "And, now that I can help, I do it gladly, because I see the results with these kids when they grow, they go on an honor roll, they belong to a soccer team and they win. They’re part of my family." Children come from different places and attend different schools. El General admits he favors kids being raised by single mothers. "When I was little, I stayed with my sister in Panama; she was a single mother, and I saw firsthand how hard things were for her," says El General.

Although the foundation’s thrust is the scholarships, it supports other programs in Panama, among them a health-care center initiative managed by El General’s father that has opened several health-care centers nationwide, and the sponsorship of various youth soccer teams. This year, plans also call for the launching of a new student-exchange program called "Conozca su País" (Know Your Country) which will allow children from certain parts of the country to experience life in other places for a given number of months at a time. Even though El General is Panama’s cultural ambassador to the U.S., he spends most of his time in his native country and recently received the keys to Panama City from the mayor, in recognition of his 17 years in the music business and for "elevating the name and stature of his hometown."

"That person is me," says El General, when asked who runs the foundation and makes the major decisions. "We have a staff, but I dedicate a lot of time to it. At a personal level, it’s a beautiful thing to do and to see how much people appreciate this. When you call these kids for the first time and tell them they have a scholarship, the joy in their faces is something no money in the world can buy."

El General was the winner of Billboard’s Latin Rap Album of the Year in 2002 for El General Is Back (Mack & Roll).
WE'D LIKE TO DO A LITTLE VICTORY DANCE
(to our songs of course)

WE'RE THRILLED TO HAVE ACHIEVED THE HONOR OF ASCAP LATIN PUBLISHER OF THE YEAR. WE Couldn'T HAVE DONE IT WITHOUT THE INSPIRATION AND TALENT OF ALL OUR WRITERS.

SONY/ATV DISCOS MUSIC PUBLISHING
'03 So Far: YEAR-TO-DATE CHARTS

The chart recaps in this Latin Music 6-pack offer a year-to-date look at the Hot Latin Tracks and Top Latin Albums categories. These recaps cover the period starting with the December 7, 2002, issue (the start of the 2003 chart year) through the April 12 issue.

Recaps for Hot Latin Tracks are compiled using gross audience impressions monitored by Nielsen Broadcast Data Systems. Recaps for Top Latin Albums are based on point-of-sale information compiled by Nielsen Soundscan. Titles receive credit for audience impressions or units sold for each week they appear on the pertinent chart. The recaps in this spotlight were compiled by Anthony Colombo with assistance from Latin chart manager Ricardo Companioni.

Hot Latin Tracks Artists

1. **JUANES** (3) Surco/Universal Latino
2. **RICARDO ARJONA** (2) Sony Discos
3. **INTOCABLE** (2) EMI Latin
4. **CONJUNTO PRIMAVERA** (2) Fonovisa
5. **ENRIQUE IGLESIAS** (3) Universal Latino
6. **INDIA** (1) Sony Discos
7. **OLGA TANON** (1) Warner Latina
8. **SHAKIRA** (1) Sony Discos
9. **SIN BANDERA** (3) Sony Discos
10. **THALIA** (2) EMI Latin

Hot Latin Tracks

- **TAÑÓN**—Warner Latina
- **QUE ME QUESDES TU**—Shakira—Sony Discos
- **QUIZAS**—Enrique Iglesias—Universal Latino
- **ES POR TI**—JUANES—Surco/Universal Latino
- **AYI PAPACITO (UY! DADDY)**—Univision
- **NO ESTAS**—Area 305—RPE/Univision
- **DE UNO Y DE TODOS LOS MODOS**—Palomo—Disa
- **A DIOS LE PIDO**—JUANES—Surco/Universal Latino
- **UNA VEZ MAS**—Conjunto Primavera
- **ENTRA EN MI VIDA**—Sin Bandera—Sony Discos
- **NO ME ENSEÑASTE**—Thalia—EMI Latin
- **CORAZON CHIQUITO**—Adolfo Urias
- **CUANDO ME MIRAS ASÍ**—Cristian—Ariola/BMG Latin
- **DONDE ESTARA MI PRIMAVERA**—Marco Antonio Solis
- **ERES MI RELIGION**—Maná—Warner Latina
- **EL DOLOR DE TU PRESENCIA**—Olga

Hot Latin Tracks Imprint

1. **SONY DISCOS** (24)
2. **FONOVISA** (14)
3. **EMI LATIN** (12)
4. **UNIVERSAL LATINO** (9)
5. **WARNER LATINA** (8)

Hot Latin Tracks Labels

1. **SONY DISCOS** (29)
2. **FONOVISA** (29)
3. **EMI LATIN** (15)
4. **WARNER LATINA** (11)
5. **EMI LATIN** (12)

Hot Latin Tracks Artists

1. **INTOCABLE** (4) EMI Latin
2. **SHAKIRA** (1) Sony Discos
3. **LAS KETCHUP** (1) Shaketown/Columbia/Sony Discos
4. **JUANES** (1) Surco/Universal Latino

Top Latin Album Imprints

1. **SONY DISCOS** (27)
2. **EMI LATIN** (23)
3. **FONOVISA** (23)
4. **UNIVERSAL LATINO** (18)
5. **WARNER LATINA** (5)

Top Latin Album Labels

1. **UG** (56)
2. **SONY DISCOS** (34)
3. **EMI LATIN** (24)
4. **UNIVERSAL LATINO** (11)
5. **WARNER LATINA** (13)

Top Latin Album Distributors

1. **UNIVERSAL** (73)
2. **SONY** (34)
3. **EMI** (24)
4. **WEA** (17)
5. **BMG** (16)
6. **INDEPENDENT** (15)
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label
marketing
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Solís Re-Ups, Movies Wise Up

After being courted by other labels, Mexican star Marco Antonio Solís has renewed his contract with his longtime label, Fonovisa Records. The contract was described as a "long-term commitment on both sides" by Univision Music Group president/CEO José Behar. Solís, who was the longtime lead singer of Los Bukis—arguably Mexico's best-known romantic group—later embarked on a successful solo career that led to a string of gold-certified albums. Aside from his reach in the regional Mexican market, his previous two albums also crossed him over into the Latin pop market with great success. Solís' next album on Fonovisa is due this month. Co-produced by Solís and Homero Patrón, it is described by Behar as a more "popular" album. "It's a ranchero album, but an international ranchero album," he says. "It's a great follow-up to [previous album] Más de Mi Alma." Hollywood producers seem to be—finally—looking at Latin themes and Latin music in substantial amounts. 2003 kicked off with news of Frida winning an Oscar for the eminently Mexican score from composer Elliot Goldenthal. The soundtrack to the film also includes tracks by multiple Mexican composers. Now, a new feature film in production, Sueños (Dreams), is also looking toward Mexico for its music. Set in Los Angeles but also featuring scenes in Mexico, the soundtrack will feature a "very broad range of Mexican music," according to music supervisor Howard Paar. Also in the works is Dúo Dancing 2, also known as Havana Nights, whose music will veer from alternative to traditional, with a more Cuban focus. Currently on screens is Chasing Papi, whose Sony Discos soundtrack features singles by Jaci Velásquez, Fat Joe (with Huey Dunbar), El General and Shalim. "Soundtracks have historically been great vehicles for great exposure and platforms for artists' careers," says Sony Discos chairman Oscar Llord. For Velásquez in particular, he adds, "She's a Sony Discos artist, and she has an acting role. I really felt this soundtrack could be a real platform to bring additional attention to Jaci as a recording artist." Panamanian mix-master and producer Rodney Clark, alias El Chombo, is dropping the fourth edition of his compilation series Canciones de la Cripta IV (Tales from the Crypt IV), released early this year on his indie label NRG Music. Shunning big-label backing, Clark is digging into his pockets to promote the disc in the U.S. and Latin America, while in Europe he is teaming up with Barcelona-based label Metropol Records. Clark scored big in 2001 with the Latin club favorite "El Gato Volador" (The Flying Cat), a song with ludicrous lyrics set against a muscular Spanish reggae beat. After promoting the disc in Europe in... Continued on page LM-22
¿Quién se llevará este premio?

Disfruta Heineken® Responsablemente.
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<td>BMI Latin Awards (invitation only)</td>
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<td>BillboardLive BMG US Latin Pre-Conference Showcase with performances by</td>
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<td>Roselyn Sanchez, Litzy, Manolin featuring Tego Calderon</td>
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<td>Roselyn Sanchez, Litzy, Manolin featuring Tego Calderon</td>
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<td>8:00pm - 10:00pm</td>
<td>SONY DISCOS SHOWCASE with performances by</td>
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<td>BALBOA RECORDS presents a live performance by AXE' BAHIA</td>
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<td>Cotillion Ballroom</td>
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WEDNESDAY, MAY 7

1:30pm - 3:00pm
LUNCH BREAK

3:00pm - 4:15pm
ASCAP DEMO LISTENING PANEL
ASCAP presents a unique panel featuring Latin music recording artists of various genres who will listen to and evaluate demos submitted by songwriters in attendance. The panel provides songwriters with a great opportunity to present their songs and get first-hand feedback from recording artists. All songwriters, regardless of affiliation, are welcome to bring their demos.

PANELISTS: Franco de Vita, Universal Jorge Villamizar, Warner Music Latin Other panelists to be announced.

4:30pm - 5:30pm
THE BILLBOARD Q&A WITH ALEJANDRO SANZ
Conducted by Billboard Latin Music Editor LEILA COBO
PRESENTED BY HEINEKEN

After the stunning success of his MTV Unplugged, winner of multiple Grammy awards, Spain's premier artist, Alejandro Sanz, is in Miami working on his upcoming studio album, the follow-up to his stunning El Alma al Aire. Sanz, who is firmly established as one of the top-selling Spanish-language artists in the world, hasn't given any interviews in the past year. In this exclusive Q&A, Sanz will talk about the many facets of his career, including his creative process and his work with a host of artists, from The Coors to Ricky Martin and Alejandro Pires.

5:30pm - 6:30pm
HEINEKEN HAPPY HOUR

6:30pm - 8:00pm
ASCAP ACOUSTIC SHOWCASE
Featured songwriters:

8:00pm - 10:00pm
BILLBOARD BASH
The first annual Billboard Bash featuring pre-awards presentation and performances by Billboard Latin Music Awards finalists.

CO-SPONSORED BY VISA

HOSTED BY
JORGE BERNAL ROSANNA TAVAREZ

2003 FINALISTS PERFORMERS

ALIXANDRE PIRES
AREA 305
HECTOR Y TITO

THURSDAY, MAY 8

10:00am - 2:00pm
COACHING
BillboardLive

10:30am - 11:45am
TOURING
BillboardLive

12:00pm - 1:30pm SIMULTANEOUS PANELS

RAP/REGGAETON
BillboardLive
A discussion with artists, promoters, radio programmers and label heads on the hottest Latin trend.

PANELISTS:
Oscar Cortez (DJ Kazzanova), Latino Mix WCAA N.Y.
Sofia De la Cruz, VI Music
Yolanda Foster, mun2 TV
Magic Juan, Flia Records
Don Omar, VI Music
Anthony Perez, Perfect Image Film & Video Production
Robi Rosa, Phantom Vox

SCHEDULE TO APPEAR

A.B. Quintanilla y Los Kumbia Kings
Albina • Bacilos • David Bisbal
Chayanne • Robi Draco Rosa
El General • Hector Y Tito
Julio Iglesias Jr. • Intocable • La Onda LImite • Armando Manzanero
Ricky Martin • Pilar Montenegro
Tito Nieves • Alexandre Pires
Eros Ramazotti • Gilberto Santa Rosa
AND MANY MORE!!!!

11:00am
AWARDS SHOW AFTER-PARTY
Hosted by AmericanAirlines

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SCHEDULE & PARTICIPANTS SUBJECT TO CHANGE

AWARDS SHOW PRODUCED & BROADCAST BY

BMM
SONY DISCOS
BMG U.S. LATIN
BONGOS

THE MIAMI ARENA

DOORS OPEN 6:00PM • DOORS CLOSE 7:15PM • SHOW STARTS 7:30PM

BILLBOARD LATIN MUSIC AWARDS

BACALOS (US)

FUMY

Y
March, Clark passed through South Florida to meet with clubland DJs, whom he sees as "the key" to heating up his first promo track, "El Celular" (The Cellular Phone). "You get the DJs, you get to the people. You get to the people, you sell records," Clark says. He says he picked "El Celular" among the 25 tracks on his CD, because he figured it was something people could relate to. "Everybody has one," he says. Clark demonstrates his mixing skills by looping the William Tell Overture (the cellar phone-ring version) around a reggaeton beat in crafty fashion. Vocals are provided by DJ Black, one of 10 artists showcased on his production.

Clark says Metropol, primarily a techno label, will pay promo costs, including a video, for the European market. "Metropol has so much faith in reggaeton music that they want to take it mainstream," he says. He says native Europeans haven't been turned on to the sound yet, but he believes that, because of its familiar reggae roots, more non-Latins there can relate to it. "They don't know how to dance salsa, and they can break their hips trying to dance merengue, so why not reggaeton?"

Next time you think of Roselyn Sánchez, in addition to bringing up visions of films such as Chasing Pops or Rush Hour 2, you might also start thinking about Sade, in Spanish. "She's been a big influence on me," says Sánchez, who lends Sade-like vocals over loops and Puerto Rican rhythms for what will be her debut album, due out this summer. Sánchez, better known for her acting and dance skills, has been signed to a joint-venture, three-album deal by BMG U.S. Latin, which will distribute and market the albums produced by Tres Erre, the company she's created with producers Raymond Castellón and Roy Tabaré. Singing, she says, is not a spur-of-the-moment decision. "When I left Puerto Rico when I was 21 years old and moved to New York to study, my main desire was singing," says Sánchez, who recorded first in Spanish but doesn't shun the idea of eventually crossing over into English.

"We're thinking about it as world music," she says. "We wanted to record Latin soul—something that we could take to places like Germany and have people request it."

It's no coincidence that singer/songwriter Soraya titled her debut album on EMI Soraya, even though it's her fourth studio recording. "I'm starting my life again, and starting at EMI is a new beginning," she says. Literally, it is. Soraya, the album, is the singer's first studio recording since she was diagnosed with breast cancer nearly three years ago. Fully recovered, she sat down to write the songs for her disc, which is being released this week. "I wanted to make a balanced record," says Soraya, who also produced. "I didn't want to make a cancer-survivor record. Some songs come directly from my life, but the others, I tried to take little snippets of what happens around me, and the songwriter comes out."

SESAC Latina has upped its roster of songwriters with the newly announced signing of Spanish songwriter/producer Alejandro Jaén. Erika Ender, Alan Trigo and Rodolfo González as its newest members. The new affiliations will no doubt raise the organization's visibility in the pop and regional Mexican markets. Jaén, in particular, is one of the most widely recognized singer/songwriters in Latin pop and tropical music. Alan Trigo most recently co-authored the Palomo hit "No Me Conoces Aún," while Rodolfo González is a member of the new regional Mexican group La Onda. SESAC has also picked up in exclusivity the catalog of Degollado Publishing, the company owned by brothers Sergio and Lupe Degollado of Control and La Onda fame.

― L.C.

Karl Ross, Howell Llewellyn and Marcelo Fernandez Bitar contributed to this column.
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DE LA MUSICA LATINA

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A series of new singles slated for summer release on Sony Discos will premiere on Spanish-language radio stations across the country as part of a Pepsi ad campaign titled “Pepsi Música.” The campaign, which is part of the broad-based, cross-marketing pact inked between Sony Music Entertainment and Pepsi-Cola North America last year, gives the soft-drink firm a two-week exclusivity window in which to spotlight a track prior to it being serviced to radio for promotion. The Pepsi spots, which are now planned to run for three weeks per single, will air between May and September on approximately 65 stations in 24 markets and will feature portions of 12 singles in all genres. “What this does is expose my new single for three weeks in a very broad radio campaign across the nation,” says Jorge Meléndez, executive VP Sony Discos, “so that when I release my single, and after the given time period before the station goes to research, I have more chances of that researching higher than I would have normally.”

Factoría Autor (FA), the non-profit label of Spain’s authors and publishers society SGAE, has launched its own national distribution network to help new artists and announced distribution deals with Cuban and Brazilian labels in what amounts to an FA relaunch one year after it was founded. FA, which also has offices in Mexico, is in the midst of releasing nearly a dozen CDs, including the seventh album by leading Cuban new trova artist Carlos Valera, which features guest spots from Bonnie Raitt and Los Van Van. Another new Cuban act, Gran Clan Teun-tor, which includes ex members of P18 and Mano Negra, has an album called Generación Total that was to be released on FA May 6. “We plan to work as a kind of talent scout for SGAE, which, after all, is the house of authors,” says FA director Luis Francisco García. “Our distribution network has selected 17 of SGAE’s agents to act as salesmen, and any label that wants our help can have it.”

In what may be a first-ever experiment, a Bible publisher, a Christian book publisher and a Christian music distributor have joined forces to spur awareness and sales of Latin Christian product nationwide. The three-force campaign, dubbed “Su Mundo Latino” (Your Latin World), joins Bible publisher Broadman & Holman, book publisher Editorial Unilit and music distributor Word Distribution in an unprecedented effort that seeks to open or expand the presence of Spanish-language music, books and Bibles in Christian bookstores throughout the U.S. by providing retailers with the know-how and the product to reach the Hispanic buyer. “This initiative is exciting, in that it marks the first time that three major CBA companies have ever joined forces to support retailers in targeting the nation’s largest minority,” says Greg Fitz, Word’s VP of marketing. According to Luis Fernández, director of Latin America/Caribbean sales for Word.

Promotores Unidos Felicita A Billboard Por Apoyar Y Reconocer A Nuestro Talento.

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Argentine production company RGB Entertainment has not only hit pay dirt with boy group Mambrú and girl group Bandana, the acts generated from their smash version of TV series Popstars, but is also behind what's fast becoming a massive merchandising industry built around the two groups. Most recently, RGB opened up a retail store, located next door to the Gran Rex Theater in Buenos Aires, that sells to the thousands who flock to see Mambrú and Bandana shows, last year, Bandana performed 74 sold-out shows at Gran Rex, a record in the theater's history. In addition to providing unique features—fans can digitally pose with their favorite Mambrú or Popstars member for pictures, for example—the RGB store stocks all Bandana and Mambrú paraphernalia, including posters, bandanas (of course), videos and, naturally, CDs. For labels who have lost shunned merchandising, RGB's numbers are attracting attention. So far, for example, 11 million trading-card envelopes alone have been sold. As for Bandana, the group, with total record sales of both their albums topping 350,000 (a miracle in Argentina's current economy), is readying its first feature film, due out this summer.

—L.C.

Karl Ross, Howell Llewellyn and Marcelo Fernandez Bitar contributed to this column.

WOLVES
Continued from page LM-8

do with giving continuity, genre-wise, to "Te Veo Venir Soledad." Later, we thought about making the song more radio-friendly, and we wrote the Latin pop version. In the end, I think we did both things. The lyrics happened to me. Thank God I realized in time. It's one of the few times I wrote what's happening to me. It was very strange. I normally don't do that. I write from memories or things that have happened to others. But, no doubt, unconsciously, there's a lot of me in the songs.

Rudy Perez

"El Dolor de Tu Presenta"' (32 weeks on the chart; eight at No. 1). "Once a song is a hit, it can be a hit a decade, two decades later. This song was a big hit for Ednita Nazario in 1986 or 1987. The funny thing about it, throughout the hassles and the production, and the World Cup thing and getting the record out, we forgot to mention it to Jennifer. So she gets to a lot of record stations, and she was told, 'Did you know that song was done by Ednita?' And she had no idea. And that just goes to show you: If a song was a hit, even if the new generations don't know it was a hit, it can be a hit again. 'El Dolor de Tu Presenta'' is a great example of how a song has no time or place. Except for having done a cumbia version, the song is exactly as it was. Lyrical, it's something anyone can identify with, where two girls meet the guy at the same time, but one gets the guy and the other is played with. It was actually a story of a girlfriend we knew, a friend of the family's. And she was going through that."
No sólo mirando arriba verás las estrellas.

"Tú y Yo" and "No Me Enseñaste" (from the album Thalia. Both peaked at No. 1). "I got into the project through the back door. They told me to begin writing, but I never thought we would have so many tracks on the album. They told me they wanted fresh, aggressive things, a new sound, and I started to try to get her out of what she’d done before, make her more aggressive and contemporary. And we started writing song after song, putting together the backbone of the album, which I didn’t expect."

"A Dios Le Pido"; (42 weeks on the chart, peaked at No. 2). "My vision of life changed a bit [between his sophomore album Un Dia Normal and his darker, eponymously titled debut]. Because I never imagined that what happened [seven Latin Grammy nominations] could happen. It’s like having a dream. And life is very beautiful, and one has to take advantage. I’m a super-depressive person. For example, not having my mom, my family near me, is a difficult thing. But, instead of getting sad, I get happy. And I want to write a song that says, "I love, I love," damn it! "A Dios le Pido" is born from my prayers. I’m a big believer. And, every time I write a song, I’m thinking of my own life. For me, an album is a book; it’s a diary of my life."
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SHOWCASE
Continued from page LM-6

MANOLIN
Cuban singer/songwriter Manolín has long been known as "El Médico de la Salsa" (The Salsa Doctor). But salsa is not part of the recipe for his eponymously titled BMG U.S. Latin debut, wherein Manolín shows a softer face: that of the more introspective singer/songwriter. Manolín is featured at the BMG showcase.

FERNANDO OSORIO
Singer-songwriter Fernando Osorio is regarded as one of the most versatile of a new generation of Latin composers. Most recently recognized for the Celia Cruz hit "La Negra Tiene Tumbao," Osorio has also written for the likes of Cristian Castro, Marc Anthony, Frankie Negron and Huay Dunbar. The Colombian-born, Venezuelan-raised Osorio, who now lives in Miami, has also recorded two solo albums; his latest, 2000's Con Palabras, was released on Warner and nominated for a Latin Grammy.

ROSELYN SANCHEZ
There's more to singer/actress Roselyn Sánchez—known for her feature roles in films like Chasing Papi and Rush Hour 2—than meets the eye. This summer, Sánchez is releasing her debut album on BMG U.S. Latin, a mix of Sade-like vocals with loops and Puerto Rican rhythms. The disc was produced by Tres Erre, the company Sánchez created with producers Raymond Castellón and Roy Tabarec.
American Airlines se enorgullece en patrocinar los Premios Billboard de la Música Latina 2003.

Para conocer más sobre American, visítanos en la Internet en AA.com o llama al 1-800-633-3711.
play for dozens of stars, including Pedro Vargas. In 1959, he also released his first album as a soloist, performing his own material. But, to this day, he says, that was never his intent. "Really, I hardly ever wrote for myself, because I never thought I'd be an interpreter," he says. "Even now, I can't believe it. I wrote songs for everyone. And I don't write them with a specific interpreter in mind. Anyone can sing them.

Although many songwriters refuse to name favorite songs, deeming them all their children, Manzanero has no such qualms. "My favorites are 'Contigo Aprendí' and 'Te Extraño,'" he says. "They are songs I've carried with me for many years. " 'Contigo Aprendí' was one of four Manzanero songs that singer Luis Miguel recorded as part of 1997's Romances, the phenomenally successful album that revived worldwide interest in romantic Latin repertoire.

Manzanero, who was musical director of that disc, co-produced the following album, Segundos Romances, and again lent several of his songs to Luis Miguel. To date, Manzanero says, "I give him the songs, and he chooses what he wants to record." Surprisingly, for such a prolific composer, Manzanero's breadth of activity goes well beyond his writing. His recent recordings include two enormously successful albums of duets, on which he paired up with a host of Latin acts—including Alejandro Sanz, Olga Tañón, Café Quijano and Lucero—to perform new arrangements of his own songs. As a performer, he constantly tours the U.S., Europe and Latin America as a soloist.

"But what I prefer above all things is composing," he says. "Because I do it at home, I give it to the person, and that's it. It's something I do when the feeling arises."

His co-writing experiences have been scarce, limited to working with greats he admires, such as Juan Carlos Calderón and Manuel Alejandro. And he doesn't discard the possibility of one day working on a musical, if he comes across the right libretto. But, really, he says, "The only thing left for me to do is stop working." -L.C.
¡FELICIDADES!
A TODOS LOS FINALISTAS DEL PREMIO BILLBOARD A LA MÚSICA LATINA

DE PARTE DE EL TIGRE TONY" Y TODO US AMIGOS DE KELLOGG'S
After negotiations that lasted almost an entire year, Chile's TV channel Mega finally beat competing networks TVN and Canal 13 in landing a deal with production company Endemol, the creators of Operación Triunfo. The extraordinarily successful music/reality show, which became a social and musical phenomenon in Spain in 2001, has already been exported to Mexico, Brazil and Argentina. This Chilean version will debut in the second half of the year, Spain's Operación Triunfo, whose winner will get a record deal with Universal Music.

The fourth edition of Mexico's "Vive Latino" (Live Latin) festival will take place at Mexico City's Foro Sol on May 11. As in prior years, ska, reggae, rock and heavy-metal bands from Mexico, Spain and South America will share the stage in what's known as a cultural-exchange event. Confirmed bands at press time include Café Tacuba, Molotov, El Gran Silencio, Panteón Rococó, Jumbo, Vicentico, Los Tetaz, Batalia Lafourcade, Kinky, Resorte and Eksa-p.

Warner Music Latina and the Telemundo network are working together on an upcoming teen series that will feature a Warner Music Latina soundtrack. Appropriately titled Los Teens, it's directed toward that segment of the market, and its soundtrack will feature Warner acts "Lo Que No Fue Será" (What Wasn't Will Be), a new track performed by Miami rock band Volumen Cero with Jodie—one of the show's cast members—will be the show's theme. Also featured will be Bacilos, who perform at a party scene to air in the last episode. "We're gearing it up to using our newer artists on the show," says Harry Fox, VP of sales and marketing for the label, who says a TV campaign on the album will run with the show. "I think it's what young Latinos are like in the States today," says Fox, referring to the show's content. "You have a second and third generation, and you have to cater to that culture or you'll lose them to mainstream TV."

After a three-year stint in New York, the Latin Alternative Music Conference (LAMC) is traveling cross-country to Los Angeles for this year's edition. The Fourth Annual LAMC will take place Aug. 14-16 at the Beverly Hilton Hotel in Beverly Hills, but will also host events in other major U.S. Latin markets in the months leading up to the conference. Highlights include two nights of free concerts at Grand Performances @ The California Plaza, the L.A. Banda Elástica Awards ceremony at Universal Amphitheater, an LAMC Indie Night Show-Down at the Knitting Factory, an Acoustic Writers' Showcase at the Highlands, an LAMC showcase at the Palace and a closing-night party.

Karl Ross, Howell Lellevlyn and Marcelo Fernandez Bitar contributed to this column.

Post-Popstars platinum: Argentina's Mambrú

with Edu Comunicaciones as associate producers. RGB, the creators of Argentine TV music reality show Popstars (that gave birth to multi-platinum pop acts Bandana and Mambrú) are now searching for male and female solo singers. Their new show, called Escuela a la Fama (Stairway to Fame), drew more than 10,000 aspiring singers to the castings, with a grand total of 18 selected for the show, which debuted in March on network Canal 13. In a style similar to American Idol, contestants will be eliminated through votes cast by judges and viewers. The winner will record albums for Sony Music, BMG and EMI. The show is competing with the Argentine version of Vicentico, Los Tetaz, Batalia Lafourcade, Kinky, Resorte and Eksa-p.
EL MAYOR EVENTO ARTÍSTICO DEL AÑO
LOS PREMIOS BILLBOARD DE LA MÚSICA LATINA

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Thalia
Chayanne
Alexandre Pires
Límite
Intocable
Pilar Montenegro
Gilberto Santa Rosa
A. B. Quintanilla III
and Kumbia Kings
Eros Ramazotti
David Bisbal

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Artist's Choice Series Gets Traditional Retail Distribution

BY WES ORSHOSKI

With the latest title in its Artist's Choice series, Starbucks-owned Hear Music has taken its longtime mission of promoting the discovery of music to a much larger arena: traditional retail channels. It is a move that could ultimately see the label/record chain blossom into more of a standard record company.

The album, Rolling Stones: Artist's Choice—Music That Matters to Them, is a collection of 16 songs hand-picked by the band's four members. Issued March 25, the CD includes tracks from some of their favorite acts (Shy & The Family Stone, Sade), as well as the band's early influences (Muddy Waters, Earl Bostic), and includes comments from the Stones on each of their selections. (Each member contributed four picks.)

While the title is the fourth Artist's Choice disc—following mix CDs Yo-Yo Ma, Ray Charles, and Lucinda Williams, all issued last year—it is the first to be available outside of Starbucks (Hear is the exclusive supplier of CDs and in-store programming for the coffee merchant) and the first to be distributed by a major label, EMI Music Publishing.

Shortly after the Ma disc—the first title in the collection—was issued, it became the quickest-selling Hear compilation ever at Starbucks, with the exception of its Christmas titles. While that album reached gold status in a matter of months, the Hear's main music lover's record store. Instead of featuring only rack upon rack of CDs, Hear stores include such attractions as listening stations featuring the favorite albums of artists such as Elvis Costello and Steve Earle. When it was merely a catalog/magazine, Hear would publish such titles; the Artist's Choice CD series is simply an extension of both. MacKinnon notes that the series "is a way of getting major artists, or legendary artists—whether our customers really trust—to, in a sense, endorse what we're doing and get into the project themselves."

When pairing such talent as emerging Irish singer/songwriter Damien Rice with established tunemeisters such as David Gray on other compilations (such various-artist titles as Inspired: Jazz From the Soul and Ground: Avto to Reduce Hunger, sold at Hear stores since 1999)—or when including such artists in the in-store programming—MacKinnon says Hear's 13-person staff understands it is often introducing the 22 million people Starbucks consumers come to music they would normally miss. He also notes that many Starbucks consumers have not visited a record store in some time.

Considering that influence, as well as the inroads in the major label and traditional-retail realms made through the Artist's Choice series, MacKinnon says Hear (which Starbucks purchased in 1999) is poised to expand its vision.

"A goal of ours is to get to the place where we have—I still hesitate to call it a retail outlet—but a nontraditional way of helping [lesser-known, underexposed] music get out there. I think we can do it. We're building toward that," he says, observing that "one version of that is emerging singer/songwriter, another could be a lot of the great, sort of established artists who may not believe they have any fans, but believe they have an established fan base."

In the meantime, the company is planning a few major changes for its retail outlets. "We're working on a concept that is the next evolution in the Hear Music store, which we call the 'music-coffeehouse,' which would have a large listening bar and live performance space. It's sort of a hybrid of the coffeehouse and the best parts of the Hear Music retail experience."

That plan involves the Santa Monica store—on the city's Third Street Promenade—getting a face lift this summer. "It's prototyping some of the ideas," MacKinnon says. "It's not the ultimate execution of what we're going to do, but it's the first step. It will have a large listening bar that will have some really cool digital music stuff in it that isn't fully solidified yet, and then it will be integrating a Starbucks in there as well."

Rap Snacks Help Nurture Hip-Hop Audience

Cross-Marketing Plan Has Featured Such Artists As Master P And Baby On Potato Chip Bags

BY RASHAUN HALL

If the best way to a music fan's heart (and wallet) is through their stomach, then James Lindsay may be on to something. As the founder and CEO of Rap Snacks, a hip-inspired snack food company, Lindsay has brought together the worlds of potato chips and music in a new and interesting way.

Lindsay started the Philadelphia-based entity in 2011. He wanted to give urban snack lovers an alternative.

"There was a void in the marketplace that no one wanted to fill," he says. "I wanted to create an option for young inner-city kids in the snack food marketplace. I wanted to give them something they could relate to and see themselves in."

Lindsay began using rap artists on his bags 2½ years ago. "I was running [independent label] Exit 7A Records, which released Poor Righteous Teachers," he says. "The bag I had in mind initially featured a character called MC Potato, [putting rappers on the bags] was a great idea, because it took advantage of reaching the same audience."

Lindsay is now Universal senior VP of marketing Jackie Rhinehart through a mutual friend. She shared his idea with Rhinehart, who thought the cross-marketing opportunity would be a good one for the label, so they struck a deal.

With Universal's involvement, Rap Snacks' sales doubled, according to Lindsay, who declined to discuss specific figures.

"We wanted to use it in the initial trial run when we were establishing Universal Records," Rhinehart says. "With a million [packages sold] per month, [Rap Snacks] offered an additional visibility greater than we could have afforded. That's a great deal more than we could have done with flyers and stickers. It re-established a presence of mind with our consumers, especially our teens in urban areas."

"Initially, Universal picked the artists featured on the bags, and we went from there," Lindsay notes. "The artists loved it. They had a point-of-purchase display in stores where their fans were. Many began using the bags as collectibles."

Rhinehart agrees. They liked the notion of having [their faces on the bags], We used [Rap Snacks] for those artists who were primarily up-and-coming. We have also used it to refresh a campaign of artists with new releases. But we don't do them once the artist is of a magnitude that it could be a paid endorsement."

Rap Snacks features such established and new Universal artists as Baby, Lil' Romeo, Magic, Master P, and Pastor Troy, among others.

Ten different snack brands—including Cheese Nacho, Honey Dew Cheese Curds, and Platinum Bar-B-Que chips—are currently available. They are sold in small, local stores in cities across the country. No major supermarkets currently carry the products, but that may soon change.

Lindsay says he plans to launch a new snack and a bigger product size than the current 1-ounce bag. And he says he has a new distribution deal in the works that will put Rap Snacks in 30,000 new locations this fall. "That's the next step," he says. "We've built the demand, and now we want people to have more of it and use it."

While Universal and Rap Snacks have gone separate ways—the parting was amicable; Universal artists are still featured—Lindsay is talking to other labels about using their acts.

"Rap music is influencing the purchase of a lot of product right now," Lindsay says of using hip-hop to market his product. "It's all about going after the consumer in an aggressive way."
Koch Increases Its Kids’ Product
Company Ups Its Market Share With Strawberry Shortcake, Wiggles Items

BY CATHERINE APPLEFIELD OLSON

With freshly inked deals to distribute audio lines for hot children’s properties the Wiggles and Strawberry Shortcake, indie Koch Entertainment plans to at least double its market share in a business sector many majors have been moving away from (see related story, page 78).

“The kids’ market is an area we feel we can continue to grow, where we are not competitive with the majors but complementary,” Koch president Bob Frank says. “There aren’t that many children’s records that sell more than 100,000-150,000 units, and a lot of the majors are getting out of the business because they can’t justify the infrastructure to support those kinds of sales. But for us, those are big numbers.”

Koch struck big with its first foray into the kids’ market: 1999’s Pokémon: 2 B.A. Master, which has sold more than three million copies worldwide, according to Frank. Last year, the company released a Bob the Builder compilation as a result of a deal with the BBC. During the past few weeks, Koch has quietly deepened its relationship with Richardson, Texas-based Hit Entertainment—from which it acquired North American distribution rights for the Barney catalog and future Barney product last fall—to include a deal for the Wiggles. At the same time, Koch broadened an existing partnership with another licensor, Los Angeles-based DIC Entertainment, to provide all audio components for the relaunch of the Strawberry Shortcake franchise.

Australian quartet the Wiggles are a staple on cable channel Playhouse Disney’s lineup. Their album Yummy Yummy is No. 9 on this issue’s Top Kid Audio chart after 64 weeks. Two new Wiggles albums—Wiggle Bay and a holiday compilation—and a new Barney’s greatest-hits CD are due this spring and summer, respectively. According to Frank, a catalog CD relaunch of all eight Barney and the Wiggles titles will begin this summer.

“We have had tremendous success with the Wiggles since launching the group in the U.S. and Canada barely four years ago,” Hit Entertainment VP of sales and marketing Debbie Ries says. She labels Koch as a key ingredient in Hit’s plans to broaden the Wiggles franchise in the future.

The DIC partnership will result in a holiday-themed Strawberry Shortcake album arriving in October to tie in with a complementary video release. Koch has distributed the market with its own audio product from DIC’s Madeleine and Sailor Moon children’s lines.

“We’ve had success with Koch in the past, so it was natural to turn to them for Strawberry Shortcake, because they are like our children’s label,” says DIC senior VP of home entertainment Carol Lee, who anticipates that Strawberry Shortcake merchandise sales will exceed $4 million during the first year. “As we develop new properties, we will turn to Koch first. They understand the kids’ audio market, which is a tricky one.”

Lee notes that Strawberry Shortcake videos, which are distributed by Fox Video, are laden with music. “Every price point to the key to the title song, and when there is a lot of music in a video, that usually translates well to album sales.”

In this issue, video titles Meet Strawberry Shortcake and Sing for Strawberry Shortcake are Nos. 4 and 6, respectively, on the Top Kid Video chart after six weeks.

“With Strawberry Shortcake, we are trying to tie in as much as we can with other licensing partners,” Frank says. A partnership with Toys “R” Us has been cemented. “One thing we’ve learned with children’s [product] is the importance of pricing and positioning. The $17.98 price point just does not work for kids’ product.” Frank says Koch children’s CDs will carry a suggested retail price of $9.98, and that “the core audience is around $9.98, but kids’ audio already exists.”

The Hit properties get a mixed report at Whereshouse Entertainment, its wholesale恭喜机构, and Fun 2. Said children’s audio for Whereshouse, says, “Barney is not selling like it used to for us, but the Wiggles are one of our hottest kids’ properties.”

Ries says the company brought in the Wiggles audio product a little more than a year ago and recently broadened the selection of titles it carries.


Why, indeed. Well, Kansas City, Missouri-based Harvest thinks it has created a distribution model that will work, if only for one reason: The labels it represents have the ability to get paid with the touch of a Website button.

Harvest president Joe Comparato says with a laugh, “Our initial slogan was, ‘Distribution that pays.’”

During the ‘90s, Comparato, a musician/producer, set up a distribution company for NRK, a new-venture Kansas City firm that held the catalog of ‘80s R CR band Shoot, and Harvest (which is privately held by four partners, including Comparato) took over its catalog.

“I had a lot of specific ideas about how to make independent distribution better,” Comparato says. “I designed the technological system we built in-house.”

Thus, allindies.com, the Web-based heart of Harvest’s distribution activities, was born.

Currently, Harvest represents 580 titles by a plethora of regional independent labels and acts. Half of those are sold at brick-and-mortar accounts. Sales are handled by Brownlee, a Chicago-based sales manager, and the partners in TNT Media Group, an indie sales outfit based in Tampa, Fl., and Minneapolis.

The other titles are available via various retail Web sites, such as Best Buy and Barnes & Noble.

Each label affiliate has its own page on the allindies.com site, and each page has a link to the label’s home Web site. With a few key strokes, companies can customize publicity and marketing information on their page; research individual store buyers, the stores they represent, and shipments to their locations; or request returns.

Perhaps most significantly, the labels can instantly check up-to-the-minute sales levels. If Harvest has been paid, the money available is posted on the site. The label can request direct payment or can allocate money to pay for charge-backs from the distributor.

One thing that’s related is that single’s detailed store-by-store information about stock levels and sell-through, the Allindies database is useful not only for the labels but also for the retailers: “Every retailer realizes that this regional product is valuable,” the problem is just the logistics of managing it.”

Some fairly well-known names have gravitated to Harvest: As well as Shooting Star, the company handles albums by ex-Beach Boy Al Jardine and former Ides of March and Survivor kingpin Jim Peterik.

It also works with many major Allindies catalog, Peterik says, “I could have made the record [World Stage] for Sony, but it would have been lost, totally lost, and who needs that?”

Comparato says that a mix of relatively unknown regional quantities and established performers holds the key to the future of Harvest and Allindies.

“We have bands that make the CDs in their basements,” he says. “And we’re starting to track those major-label acts who want to release their own music.”

QUICK HITS: Paste Records, the new Atlanta-based label offset of American-oriented magazine Paste, has signed an exclusive North American distribution deal with the Telegraph Co., the label group handled by Innovative Distribution Network. The imprint will make its bow with the Aug. 5 release of Custom/Critical, an album by former Vigilantes of Love frontman Bill Mallonee ... Prog-rock label Magna Carta in New York has formed a new imprint, Magmatude. The Alternative Distribution Allianc distributed imprint will be devoted to jam bands, “new groove,” and funk. Magnatude kicks off May 13 with One Nation Under a Groove, a collection of Parliament-Funkadelic material reworked by a top-notch get-down ensemble that includes guitarist Phil Upchurch, bassist Melvin Gibbs, drummer Clyde Stubblefield, saxophonist Skerik, and mixer DJ Logic.
Deal making. Tower Records appears to be gambling that it can clean up its balance sheet once and for all, one way or another.

In stating that it will delay an interest payment due on its debentures, the chain seems to be setting up a debt-to-equity swap offer for bondholders that would likely be attractive to them only if Tower puts itself up for sale.

In an April 29 8-K filing with the Securities and Exchange Commission, Tower says it will take advantage of a 30-day grace period to make a $5.2 million interest payment—due May 1, on its $110 million in debentures—which matures in May 2005.

Tower appears to be able to make the interest payment with ease. On Jan. 31, its revolving credit facility showed it had borrowed $37.5 million, leaving availability at $62.5 million. It also had $84.6 million in cash.

Its cash availability has improved dramatically, thanks to two years of intensive restructuring that has already seen it sell off its Japanese chain and obtain a new revolving credit facility. Tower ownership is currently split: Founder Russ Solomon holds nearly 60% of it, almost 33% is held by a trust for his two sons David and Michael (the latter serving as chairman), and 2% is for the grandchildren.

Some might contend that Tower needs to use the threat of Chapter 11 as a way to gain concessions from bondholders. After all, Tower's 8-K filing notes that non-payment of the interest would trigger default to bondholders and to the banks providing the chain's revolving credit facility.

Others suggest that most of the bondholders would agree to such a swap unless it provided them with liquidity in the form of a potential sale of the chain. Likewise, Tower would probably not be saleable unless its balance sheet was cleaned up.

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A long time coming, DVD-A adopters are finally in sight of the format’s big payoff.

BY CHRISTOPHER WALSH

For so many producers, engineers, artists, hardware manufacturers and record labels, the fruits of much hard labor may finally be at hand. Almost three years after its official launch and more than six years beyond the introduction of its video-based counterpart, DVD-Audio, a next-generation consumer-playback format offering 24-bit/96kHz resolution and 5.1-channel surround sound, appears headed into the mainstream.

In the spring of 2003, the above-named participants feel the format has reached critical mass. They have numbers to support this contention—four majors and dozens of indies are or will soon be producing titles, currently around 500 and climbing—and there is an abundant and growing selection of DVD-Audio players, at a broad spectrum of price points, capable of reading the highest-resolution layer encoded on each disc. Furthermore, DVD-Audio discs play in the 50 million-plus already-installed DVD-Video player base, by virtue of the Dolby or DTS layer also encoded on the discs. Add the widely popular home-theater phenomenon and the introduction, this fall, of the DVD-Audio system as a standard feature in certain 2004-model automobiles, and the format is poised for mainstream success.

NO LIMITS ON CONTENT, QUALITY

DVD-A is not your father’s consumer-playback format. It looks like a CD, but looks can be deceiving. On that very similar-looking disc is almost seven times the data capacity of the CD, allowing content creators a format that, finally, delivers what they envision and produce in the studio. Consumers have taken to DVD-Video like no other format in consumer-electronics history, wild about the crystal-clear digital picture and 5.1-channel surround sound. VHS never looked so good, and the resulting explosion in home-theater products, at a lower cost, is music to the ears of electronics manufacturers and retailers.

DVD-Audio is poised to exploit this massive installed base of home theaters, appealing to the serious music fan—which isn’t to mean the audiophile exclusively—with features the CD, let alone cassette, cannot deliver. Reversing the video-to-audio ratio of information encoded on a DVD-Video, DVD-Audio delivers 24-bit, 96kHz audio on the same disc in enveloping, engulfing 5.1-channel surround sound. Should the content creator prefer stereo, the DVD-A can deliver an astonishing 192kHz sampling rate, a realism leaving its predecessor in the distant past.

I think the biggest benefit is surround sound,” says Los Angeles–based mastering engineer Stephen Mar cusen. “It’s like flipping a switch when you play the difference between stereo and surround for people. I do that quite a bit, too, because I sit in a room where I can. People walk in and see the five speakers and say, ‘Can I hear that?’ The only thing I walk away with every time is that people are just blown away by 5.1.”

DVD-Audio is even more than advanced resolution and surround sound. The 4.7 gigabyte disc has room for all kinds of additional graphical content, such as liner notes, discographies, biographies, still photos, interviews and even music videos. While many lamented losing the space for art or photography on the 13x12-inch LP jacket, DVD-Audio far surpasses that format’s ability to convey added content, allowing a multimedia package in which sound, picture and video converge. With capacity to present a kind of coffee-table book come to life, DVD-Audio’s limits exist solely in the minds of its creators.

Like DVD-Video, the burgeoning DVD-Audio format has brought increased demand to the production industry, offsetting, in part, declining CD sales and creating a demand for authoring services. For studios, mix engineers and mastering engineers with the necessary equipment and skills, there are good times in store.

Members of the DVD Entertainment Group (DEG), a consortium of consumer-electronics manufacturers, record labels and film studios, as well as authoring, compression, replicating and packaging companies, are understandably bullish on the future of DVD-A, citing a wealth of evidence to support their optimism. “The DVD-Audio format is actively supported by many companies,” says Yale Fujita, VP technology, Matsushita Media & Entertainment Business Development Unit. “We, as a group, started joint...
Inside a Hummer: Panasonic’s DVD-A demo

Hardware’s Leading Role
Continuing to make its mark at retail, DVD-Audio has more players available than ever before.
BY STEVE TRAIMAN

If DVD-Audio is to make a significant mark this year at retail, the DVD Entertainment Group (DEG) will have to play an active role, similar to what the Compact Disc Group did 20 years ago for the launch and rapid adoption of the CD. Representing leading consumer-electronics manufacturers and major music companies, the DEG is a partnership platform for hardware and content providers to market all forms of music on DVD, including DVD-A.

"With 1 million dedicated DVD-Audio players in the U.S. market as of early this year, the stage is ripe for music companies to release and market an increasing array of DVD-A titles," says Amy Jo Donner, DEG executive director. "Under our umbrella, music companies and hardware manufacturers are working together to market DVD-A to music enthusiasts and DVD lovers alike."

For Dolby Labs, senior manager Craig Eggers acknowledges that only the millions-plus "dedicated" DVD-A players that can "read" the MLP (Meredith LossLess Packing) layer, technology licensed from Dolby Labs—which delivers the highest sample rate—can play back the highest-resolution DVD-A.

"However," Eggers emphasizes, "about 50 million DVD-Video players and 25 million PlayStation 2 and Microsoft Xbox game consoles in the U.S. will play virtually all DVD-Audio titles with sound reproduction of significantly higher quality than the same CD album. Once anyone hears true DVD-A in a surround-sound environment in the home or in a car, it’s hard to go back to a stereo CD."

Dolby’s DVD-A sampler is being used by more retailers and also by the rapidly expanding number of hardware suppliers.

AUTO IS KEY ARENA
John Beig, Warner Strategic Marketing senior VP, DEG chairman and head of the DVD-Audio hardware sub-group, says, "The real arena for DVD-Audio is auto manufacturers, where the domestic 'big three' [GM, Ford and Daimler-Chrysler] have had repeated demos and are considering the new sound as standard equipment in some high-end 2004 models."

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Pictures simulated
POISED FOR SUCCESS
Continued from page 47

promotional efforts last summer by holding seminars in New York, L.A. and London.

“We’ve got a lot of momentum,” agrees John Trickett, chairman and CEO of the 5.1 Entertainment Group, a leader in DVD-Audio production. “The

GET THE WORD OUT
It’s been a long time coming, to be frank. At DVD-Video’s introduction, anticipation was levered in the audio-production industry, and many recording studios invested in infrastructure while engineers absorbed whatever they could about multichannel mixing. Like the collective psychosis of the dot-com era with which it coalesced, though, expectations of DVD-Audio’s breakthrough to the mainstream were, initially, unrealistic. One holiday season after another passed, with DVD-A lurking under consumers’ radar.

That will change, its proponents assert, as the word gets out, through the continued efforts of the DEG’s membership. David DeGrosso, a tireless advocate of the format from Digital Theater Systems (DTS), states, “To spread the word to a wider audience, DTS is currently placing several print ads promoting the Frank Zappa title [Halloween] recorded live in New York City, 1978] in music collectors’ magazines, organizing direct media interviews with our most popular artists and mixing engineers, arranging for several artist appearances and in-store promotions at high-visibility retail locations, producing a 10-song DVD-A sampler disc that will be widely distributed for retail demonstrations, and broadening our audience by producing contemporary stars, including Insane Clown Posse and Everclear.”

“We’re going to have signage in the stores for consumers so they understand where this is,” says Donna Beadle, spokesperson for the 548-strong Best Buy chain, “and some educational pieces in our inserts in the upcoming months. We feel that once consumers

Both new and catalog releases. Approximately 500 titles—and counting—are now available.

GREATER COMMITMENT
Among the many companies now releasing DVD-Audio titles, none has demonstrated a greater commitment to the format than the 5.1 Entertainment Group, through its Silverline, Imagine, Electrooptix and Mystere labels. Since the release of the first commercial DVD-A title, Swinging’ for the Fences, by Big Phat Band (Silverline) in 2000, Silverline and 5.1 Entertainment’s other labels have developed and released music representing all genres spanning many decades. Through an agreement with Sanctuary Records, 5.1 is also licensing content to remix in sur-

From top: 5.1’s Trickett, AIX’s Waldrip

last six months have really proved to be a watershed time for the format. As an industry, we hit the critical mass of content being out in the marketplace, with a combination of day-and-date with current artists, and also catalog. That’s triggered a couple of things. One, there’s been a significant interest at retail. Two, we have a lot of interest from the hardware manufacturers. There’s a number of coalitions working currently where it’s really unprecedented, the level of cooper-

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SOFTWARE SCOOP

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releases also cover a great breadth of both genre and era. Beethoven’s Symphonies Nos. 1–9 live in glorious 24-bit, 96kHz 5.1-channel surround sound on six discs, all featuring the Berliner Staatskapelle conducted by Daniel Barenboim. So does Alanis Morissette’s Unleashed Ring Swet, Barenaked Ladies Morose, Missy Elliot’s Miss E., So Adjective and Eric Clapton’s Royal & His collaboration with B.B. King, Riding With The King.

WMG has also remixed and presented on the DVD-Audio format classics such as Neil Young’s Harvest, George Benson’s Breezin’, L.A. Woman by the Doors and, under the supervision of surround-sound enthusiast Mickey Hart, the Grateful Dead’s American Beauty and Workingman’s Dead. A list of current and upcoming releases can be found at www.dvdaudiopreview.com.

MORE SUPPORTERS

DTS Entertainment has also been a leader in multichannel audio, through its motion-picture, home theater, car audio, PC and game-console products. DTS has licensed many recordings for surround-sound remix and presentation on DVD-Audio, with recent releases such as Prince Sells, But What’s Buying by Megadeth, Innie Clown Posee’s The Wrath: Shangri-La and Queen’s A Night at the Opera, and on May 20 will add Everclear’s So Much for the Afterglow to the mix.

AIX Records is another fervent supporter of the format, offering releases of classical, jazz and other genres created from new recordings, offering a degree of fidelity audiophiles find dazzling. AIX, notes president and chief engineer Mark Waldrep, also packs bonus content on its two-sided DVD-Audio/Video discs, including interviews, photo galleries and session footage. Truly the stuff of convergence. Check www.aixrecords.com for current and upcoming releases.

Four of the five majors are now backing DVD-Audio. BMG has announced its next four titles: the 14-times platinum Supernatural and its follow-up, Shannah, by Santana, and Surfacing and Mirrosahl by Sarah McLachlan. BMG’s first foray into DVD-Audio came with another platinum release, Elvis: 30 #1 Hits. Most recently, the Universal Music Group announced a commitment to DVD-Audio, scheduling 20 to be announced titles for the second half of 2003, comprised of both current and catalog recordings. As with nearly all existing DVD-Audios, look for plenty of bonus content on these discs, too.

Outside of the majors and the 5.1 Entertainment Group, a host of audiophile labels are, not surprisingly, firmly behind the format, among them Chesky, Hi-Res Music, Telarc, Classic Records, American Gramophone, Hode and Image Entertainment. To hear high-resolution, surround-sound mixes of artists as diverse as Beethoven and Joe Henry, the Moscow State Symphony Orches-tra and Swag, Bob Mould and Bach. If these releases haven’t made it to retail yet, surf the Web for these boutique labels’ new and existing titles.

And, speaking of surfing, EMI will follow Pet Sounds with the Beach Boys’ Smarter’s Up, along with Bonnie Raitt’s 1989 masterpiece, Nick of Time—this is in addition to already-released DVD-Audios of Al Green’s Greatest Hits, R.E.M.’s Document, the Band’s Music From Big Pink and Crowded House, among others. As the number of titles approaches 1,000—a milestone that may be reached this year—there is surely something for everyone on this remarkable format.

Can there be a better environment in which to listen to DVD-Audio than the car? Being captive in a small space has never been so good, if that space is equipped with a DVD-A player and 5.1-channel speaker array. Elliot Scheiner, a leading surround-sound mix engineer, has lent his name and know-how to Panasonic, which will introduce the result as a factory-installed, standard feature in a high-end car manufacturer’s 2004 model in September. “It’s exactly what we needed so people don’t have to think about it,” says Scheiner. “It’s included in the price, and it’s amazing sounding.”

Included in the price of a DVD-Audio—which many labels have cut to that of a CD—is enough value to keep anyone happy. “DVD-A works on many fronts,” summarizes a Warner Music Group spokesperson, the first major to support the format. “First of all, it offers a superior listening experience with advanced resolution, multichannel audio. Second, DVD-Audio can include such features as video footage, still images and photos, lyrics and Web links. Third, Warner Music Group DVD-A discs will play Dolby Digital sound on existing DVD-Audio players, and therefore consumers are not required to purchase new hardware to enjoy the benefits of the format.”
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In addition to the trio of mobile demos, about 30 other true DVD-Audio models due later this year were demonstrated by some 17 vendors, with prices ranging from about $150 to $8,000. A growing number are “universal” models. All prices are MSRP (manufacturer’s suggested retail price), except where noted.

JVC, Panasonic and Pioneer previewed the broadest array of DVD-A products. JVC has four tabletop DVD-A models: XV-S600SL and XV-S600BA single-disc players at $299.95, and two 7-disc carousel units with play and exchange, XV-SA900SL and XV-SA900BK, both $349.95. There’s also the JVC DVD-A Home Theater in a Box (HT1B), DP-T700DV, at $770, with a 7-disc progressive scan changer, AV control receiver and a five-speaker surround sound built-in amplifier; the fans have the DVD-LX9 Palm DVD-Video playback and offers this technology to other high-end and mid-range audio manufacturers. For the mass market, Yeon has its first DVD-A models, the DVB318 player at $990, a step-up from the DVB317 at $150.

A number of smaller manufacturers with excellent reputations for home AV products are adding new DVD-A models, all with progressive scan video output. Included are the Adcom GDV-850 with a DVD-A high-res server and multi-channel playback, the Arcam DVA-DV81, an upgrade of the DVA-DV81plus, the world’s first 625p progressive scan region two-DVD platform; the Aspire Digital AD-6900, and the CyberHome DVD 395/425.

Lafayette Electronics has the LFDV960 ultra slim player, and its LFDV957 DVD home-theater system includes an AM/FM digital tuner and built-in amplifier; the McIntosh Laboratory MVP851 has high-res 54Hz 12-bit video processing, 192kHz 24-bit audio decoding and multi-channel audio playback, including DVD-A and Meridian’s 800 DVD-A player is claimed as the world’s first to support HDMI, with VE11 (DVI) and VE12 (HDMI) upgrade cards, each $1,290.

Noting that the Warner Music Group (WMG) is a leading supplier of DVD-A titles, Beug emphasizes, “Another priority is to get the other [major] labels to come out with more new and catalog releases.” He welcomed the recent commitment from the Warner Music Group to an ongoing DVD-A program worldwide, starting with 20 U.S. releases in the second half of 2003. He acknowledges that WMG is working on some possible “razor and blades” promotions for later this year, pointing to the success of Warner Home Video’s DVD Video campaigns several years ago with major hardware vendors and retail chains, offering a free DVD and discount coupon books with a specific player purchase. Panasonic and Pioneer have tested a few such programs, but an industry-wide promotion is seen as a vital part of a major education campaign.
REPRESENTING THE BEST MUSIC HAS TO OFFER...

PAST, PRESENT, AND FUTURE

Surround yourself with DVD-Audio

Nine Landmark titles from EMI Classics

www.americanradiohistory.com
HOME VIDEO

‘Cheers’, ‘Frasier’ Come To DVD

BY JILL KINIPS

LOS ANGELES—At a time when TV series on DVD are consistently racking up strong sales, Paramount Home Entertainment expects that consumers will flock to the four-disc sets of "Cheers: The Complete First Season" and "Frasier: The Complete First Season," which arrive May 20 for $49.99 each.

The DVD set of The Simpsons: The Complete First Season sold more than 1 million units in 2001 (Billboard, June 22, 2002), according to Nielsen SoundScan Inc. All rights reserved. 50 Cent

The DVD set of The Simpsons: The Complete First Season sold more than 1 million units in 2001 (Billboard, June 22, 2002), according to Nielsen SoundScan Inc. All rights reserved.

Because of "Cheers" and "Frasier"'s impressive critical acclaim—the series have won a combined 55 Emmy Awards and nine Golden Globe Awards—Paramount has high expectations. Its senior VP of marketing, Michael Arkin, says, "These are two of the most-beloved series in the past 20 years. We have consistently gotten emails and letters asking when these two franchises are coming to DVD."

Retailers are also expressing interest in the projects. Cynthia Lin, spokeswoman for the Brisbane, Calif.-based walmart.com, expects that both sets "will be strong releases, given the popularity of the shows."

The "Cheers" collection includes such extras as a new interview with series star Ted Danson (who played the character of Sam Malone), three featurettes, and a trivia game.

Danson says he loves the first season "is now available in another form. The show meant so much to me and he continues to mean so much in my life."

"He believes that one of the main reasons the series became such a quick hit with fans and stayed challenging for its cast because it focused on 'comedy that comes out of human sadness. Sam Malone is somebody who is wonderfully full of himself and behaves like he's God's gift to mankind, and yet he is a wonderfully sad and lonely man."

"Cheers alum” Kelsey Grammar, who played the character of Dr. Frasier Crane, into the successful series "Frasier." The first season is presented on the DVD set along with such extras as a pilot-episode commentary by executive producer/creator Peter Casey and David Lee, "a "Making of" feature, and a production design featurette."

Paramount will promote both projects with advertisements on TV Land, Nickelodeon, E!, and Lifetime, as well as in People, TV Guide, and American Profile. 
HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN)

DRUMLINE

MIYAZAKI'S SPIRITED AWAY

INSPECTOR GADGET 2

THE TRANSPORTER

MIYAZAKI'S SPIRITED AWAY

MAID IN MANHATTAN (WIDESCREEN)

FAMILY GUY VOLUME ONE

THE WILD THORNBERRY'S MOVIE

TOY STORY 2

JACKASS: THE MOVIE (WIDESCREEN)

JACKASS: THE MOVIE (PAN & SCAN)

FRIDAY AFTER NEXT

RED DRAGON (WIDESCREEN)

CASTLE IN THE SKY

WHO FRAMED ROGER RABBIT?

RED DRAGON (COLLECTORS EDITION)

MY BIG FAT GREEK WEDDING

GERI'S GAME OF LOVE (WIDESCREEN)

KIKI'S DELIVERY SERVICE

SPY KIDS 2: THE ISLAND OF LOST DREAMS

GHOST SHIP (WIDESCREEN)

DRAGONBALL GT: BABY'S AFFLATION

SWEET HOME ALABAMA

HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)

THE MATRIX

THE EMPEROR'S NEW GROOVE

THE FOX AND THE HOUND

DRAGONBALL GT: BABY'S INCUBATION

PAID IN FULL

THE RING (WIDESCREEN)

GHOST SHIP (PAN & SCAN)

Lilo & Stitch

JONAH-A VEGGIE TALE MOVIE

AS GOOD AS IT GETS

NEW TUNES: #1 SWING WATER MILL

BARNEY'S READ WITH ME DANCE WITH ME

TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT

ARTISAN HOME ENTERTAINMENT

WALT DISNEY HOME ENTERTAINMENT/ BUENA VISTA HOME ENTERTAINMENT

WARNER HOME VIDEO

FUNIMATION

WALT DISNEY HOME ENTERTAINMENT/ BUENA VISTA HOME ENTERTAINMENT

UNIVERSAL STUDIOS HOME VIDEO

RED TOUCHSTONE HOME VIDEO /BUENA VISTA HOME ENTERTAINMENT

PARAMOUNT HOME ENTERTAINMENT

FOX

HOMED AOLABAMA

ANIMATED

FROM MASTERPIECE ENTERTAINMENT

NAME: ANIMATED

UPC: 6274

RATING: PG

VIDEO SCAN:

DIR: ANIMATED

WR: ANIMATED

WALT DISNEY HOME ENTERTAINMENT/ BUENA VISTA HOME ENTERTAINMENT

WHO FRAMED ROGER RABBIT?

WHO FRAMED ROGER RABBIT?

WHO FRAMED ROGER RABBIT?

FRIDAY AFTER NEXT

FRIDAY AFTER NEXT

FRIDAY AFTER NEXT

JACKASS: THE MOVIE

JACKASS: THE MOVIE

HARRY POTTER AND THE CHAMBER OF SECRETS

THE TRANSPORTER

HARRY POTTER AND THE CHAMBER OF SECRETS

THE TRANSPORTER

HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN)

DRAGONBALL GT: BABY'S AFFLATION

SPY KIDS 2: THE ISLAND OF LOST DREAMS

THE RING

8 MILE

HARRY POTTER AND THE CHAMBER OF SECRETS

THE TRANSPORTER

HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN)

THE RING

8 MILE

www.billboard.com

www.americanradiohistory.com
As its name suggests, DVD Labs has emerged as a leader in the evolution of DVD-Audio discs. At the high-resolution, surround-sound, left-channel format begins to show signs of mainstream adoption (see story, page 1, and spotlight, page 47), the Cambridge, Mass., mastering, encoding, and authoring facility is positioned to capitalize on the expertise and experience of its engineers.

With 10 years’ experience as an engineer at New York’s Hit Factory Studios and several more at digital media production tools provider Sonic Solutions, DVD Labs founder Roger Talkov has long been on the leading edge of audio production. “When we put [DVD Labs] together three or four years ago,” he says, “I was at Sonic Solutions, creating DVD-Audio discs. Because of our love for audio, that was one of the things we focused on here, along with DVD-Video. We really put our foot forward from the beginning.”

Providing a range of production services from its inception, DVD Labs has worked on more than 20% of currently available DVD-A titles, with clients including Telarc, Warner Europe, and Digital Theater Systems (DTS). The latter’s label arm, DTS Entertainment, has employed DVD Labs for the authoring of new and upcoming DVD-A releases by Insane Clown Posse and Everclear.

“We’re doing all of our DVD-Audio titles on the Sonic DVD-Audio Creator tool,” DVD Labs engineer Paul Angelli says, referring to the first full-specification DVD-A authoring tool, introduced in 2001 and incorporating core technology from Matsushita Electric Industrial Company. “Right among engineers attending the recent National Assn. of Broadcasters convention, suggesting a banner year for the DVD-A format, and, by extension, surround sound. “People were saying they were up and running in surround at home and asking about the tools for themselves,” he recalls. “I think there are two things going on. It’s not just the higher-ups at the labels who want to push new product in order to sell stuff, but the artists and engineers down in the trenches now are doing surround, and I think that’s going to create really good momentum from both sides.”

“With all these home-theater-in-a-box products,” Talkov adds, “surround sound is going to be ubiquitous by the end of 2003, 2004. Now that the [authoring] tools have really matured, it’s not that hard to make a disc anymore. Now, record companies have got to jump in and do something good; same-day release stuff that they’re doing on CD. And we need a little more hardware out in the field.”

“We’re watching this and comparing it to the way DVD-Video started out,” Talkov says. “I’m hoping we’re going to follow the same curve.”

SONIC SORCERY: In a market in which real-estate costs are stratospheric and a music business in which budgets and rosters are getting leaner, the survival of a small business is a formidable task. The myriad challenges of competition, equipment selection and maintenance, overhead, and rates weigh heavily on most studio owners, now more than ever. This is the New York recording industry.

One long-standing Manhattan studio, Sorcerer Sound, has defied much conventional wisdom to survive a music industry in crisis and the trauma inflicted on New York by September 11.

Forgoing an emphasis on cutting-edge, brand-conscious equipment, the two-studio facility is designed, built, and repaired in-house. An emphasis on acoustics—the quality of sound without electronic enhancement, or based on the characteristics of a room, for example—has also attracted clients for whom these things still matter.

One such client, Norah Jones, exemplifies the passion owner Alan Fierstein brings to the facility. Formerly of acoustical consulting firm Acoustilog as well as Sorcerer, Fierstein likens Jones’ multiple Grammy Award-winning Come Away With Me, to the simplicity and quality of the facility in which it was primarily recorded.

“People have tremendous creative capabilities,” Fierstein says, “and you’re somewhere—be it by being mesmerized by the technology instead of getting back to the true meaning of what music and entertainment is about. I think we have great sound, great piano, and great equipment that is very simple and that has very few stages of amplification for a very clean sound. We built some of the equipment that recorded Come Away With Me; but, aside from a different sound character, by far the majority of the fact that it’s popular is because of her appeal as an artist.”

Survival is easier for Fierstein, given that he owns the Mercer Street building in which Sorcerer and Acoustilog are housed. Building and maintaining the recording equipment minimizes lease and repair payments. “I thought it might make sense to offer something unique, like custom equipment, among other unique things,” he remarks. “That’s worked out well by being right for a number of people. Also, we specialize in having acoustic sounds, which means we’re not constantly buying the latest synthesizer. I personally hate synthesizers, in terms of the way they’ve displaced actual musicians.”

But Sorcerer engineer Tim Conklin says Sept. 11 worsened an already difficult market. “It’s generally dead in January, because all the Christmas records are out,” he says. “But after Sept. 11, business nearly dried up completely until May 2002. ‘I was really struggling. Things are popping back a bit, but, in a whole different way. The work I’ve had for the last year has been a lot more under-ground work. I’m not getting a lot of big albums, which may be avoiding downtown. I’m doing plenty of jazz and small bands, and some commercials. But the big album projects seem to be uptown or in California.”

In a contracting music industry, musicians’ livelihoods are diminished, if not endangered. That climate, conspiring with the ever-greater studio home phenomenon, has produced great change and uncertainty in the recording business. The conditions are such that rumors arise, and many studio owners—at least in New York—wonder aloud if they should continue. Fierstein says, “Recording studios are trying desperately to hold on to their elite mystique of being the only place where you can successfully record an album.”

“I could rent these studios out to other studios or to whomever—they don’t have to be studios—and make as much money as we make from operating the studio,” he continues. “But there are drawbacks to that, one of which is I have people who have been with me for 20 years. And we’ve got a reputation that was hard-earned, and everything I’ve built here is work of art. If it was torn apart, or not used, it would be a little sad.”
EMI/CMC In Joint Venture With EBU
Deal Sets Up The Release Of Eurovision Song Contest-Exclusive Material

BY CHARLES FERRO

COPENHAGEN—EMI Music Denmark, through its subsidiary CMC, has cut a co-operative joint-venture deal with the European Broadcasting Union (EBU) to release "recorded material produced in conjunction with the Eurovision Song Contest (ESC) and other EBU events." The partnership will result in the release of albums of exclusive live material taped at the contest, according to CMC managing director Benny Bach: "It's an exclusive joint-venture for the release of music and videodvds from international concerts arranged under the auspices of the EBU.

CMC EMI and the EBU will jointly release a compilation of all 26 songs to be featured May 15 in this year's song contest, with the songs licensed from their copyright owners. These will usually be the writer/composer, but in some cases they will be the local EMI member. The EBU has 48 full members, mostly state-owned broadcasters. EMI affiliates will distribute the album in Europe. EMI/CMC will have exclusive rights to release albums and videodvds from any major show that will be broadcast via EBU on a European level. EBU TV director Bjørn Erichsen says the first platform of the contract could be three projects: the ESC, the Junior ESC to be launched in November in Copenhagen), and the 50th anniversary of the ESC in 2005.

The 48th annual contest will be held May 24 in Riga, Latvia, and will be carried live by 38 EBU broadcasters; 26 of these countries are represented in the contest. Bach says the sales target of the ESC compilation will be more than 500,000 units. From 2000 to 2002, BMG released ESC compilations.

The EBU plans to give the contest a face lift and what Erichsen calls a "whole new format" in 2004. Currently, time constraints make it impossible for all 38 EBU members to participate in the contest, so some countries are sidelined for a year on the basis of their ranking in the previous song contest. Time differences across Europe also pose problems for live broadcasts.

Erichsen says, "From next year, we'll have qualifying rounds (involving all 34 members) on Friday evening and the final on Saturday, so it will be a Eurovision Song Contest Weekend." Each side, "This is the first time the EBU has made a long-term agreement. It's something like a deal label." The terms of the contract or how profits will be distributed were not disclosed, but he says the contract will continue for several years "with options dependent upon performance."

Erichsen says, "I chose EMI because we've been looking for a partner in the record industry. EMI was very forthcoming. It's the only one of the five majors that is not part of a larger media company that would have other media interests."

The second project in the joint venture will be the release of the Eurovision albums on the first Junior ESC. The idea of having a song contest for children aged 8-15 was born in Denmark three years ago, and the first local contest was held a year later. Last year it was expanded to include the other Nordic countries, and it will become an EBU event at the November kickoff. All 38 participating EBU members will be eligible to submit an entry for the Junior ESC.

Each side, "The deal also includes plans for other event-oriented projects, TV projects that can be EBU-coordinated broadcasts and later released on record or dvds."

CMC has hired Briton Gary Enfield as a project manager to research and evaluate potential concepts.

EMI plans to co-produce projects with its members' better acts, "but at the end of the day, the most important thing is the cooperation with EMI is obvious."

One project for the medium term will be an event to mark the ESL's 50th anniversary. A CMC/EBU album will likely be included, while other conceptual products linked to the celebration are still in development.

Impala Implores EU To Defend 'Culture'

BY LEO CENDROWICZ

BRUSSELS—The music industry is lobbying the European Union hard to ensure that the concept of culture is enshrined in the forthcoming EU constitution.

Independent music sector group Impala has written to the head of the special commission on the new constitution appealing for culture to be clearly defined in the areas where the EU can take action.

The convention is being driven by former French President Valéry Giscard d'Estaing, who hopes to consolidate the EU's existing treaties and its 80,000 pages of law into a single text.

Article 15 of the current draft says that among the areas for support—alongside employment, industry, and education—is culture. Impala said this reference is essential, because the EU is "the defender of cultural diversity, as well as the promoter of a sound and competitive European creative industry."

The letter—signed by the European Film Companies Alliance—says the European music and film industries combined represent a 21 billion euro ($32.2 billion) business and more than 1.5 million jobs. It says the EU already regulates cultural industries when it comes to issues like copyright, international trade, and antitrust regulation.

"At a multilateral and international level, the European Union negotiates trade liberalization in sectors and has launched initiatives to promote cultural relations with third countries," the letter said. "In all these fields, an increased European added value is potentially needed. The future treaty must provide relevant tools to meet the challenges and opportunities faced by cultural industries."

Impala chairman Michel Lamont said that culture is often forgotten in the debate about Europe, overshadowed by issues like monetary union and trade policy. "Culture provides a powerful tool to reinforce solidarity and understanding between people both within the EU and between the EU and third countries," Lamont said. "International politics sadly remind us of the urgency of developing a European project in the field of cultural exchanges."

The issue has some support from the European Commission, the EU's executive: EU culture commissioner Yvonne Hedegaard said putting culture in the constitution would not imply any new competence. However, she said culture should not be listed among other subjects as an area of support, but that a separate article on "Education, Training, Youth, Culture and Sport" is needed. The cultural reference of this article, she says, should uphold national and regional diversity and media pluralism.

The push comes as the European Parliament—the EU's elected assembly—will bestow a public hearing in Brussels on the culture industries, reminding the lack of investment and support for European music and movies. This meeting, chaired by former French prime minister Michel Rocard, revealed the results of a survey of some 200 lobbyists and representatives showing that EU consumers generally prefer foreign cultural goods to European products.

TV Show Triumphs In Spain's Singles Market

BY HOWELL LWELELYN

MADRID—The all-conquering, cd-driven TV talent show Operación Triunfo (OT) has jumped-started Spain's normally dormant singles market. One year ago, it was receiving praise for resuscitating annual album sales figures; since late 2002, sales revenue in policy has seen OT and Barcelona-based indie label Vale Music transforming the singles charts.

From December through April, the Spanish music industry-endorsed singles chart has been dominated by Vale Music, which has rights to all OT material. In the week ending April 13, for example, all 15 singles on the weekly listing (currently compiled by Media Control for labels body APVVE) were from Vale Music.

The reason for Vale's success lies in a change of tactics adopted by the TV show. In OT's first season (2001-2002), all 16 finalists had a guaranteed album contract, but no OT singles were released. However, in the 2002-2003 run, which ended in March, album contracts were offered to the top three finalists, plus any other contestant who shipped more than 200,000 singles (quadruple-platinum).

Fans raced to buy singles, but the TV show had locked up three or four copies—to help their favorite performer. Two of those contestants—Miguel Nández and Tony Santoses—have sold 200,000 copies each to date, and a third is close.

Vale claims to have shipped nearly 2 million units since it began selling OT singles in December. This marks a dramatic shift in Spain, where according to the International Federation of the Phonographic Industry, only 2.4 million singles were sold at retail during the whole of 2002. Prior to the OT rush, the last singles to go gold (25,000 units shipped) were U2's "Beautiful Day" and "No Cambiar" by Tamara, in 2000. There were only two gold singles in 1999 and none in 2001 or 2002.

"Our objective is not only to sell four singles but to revive the singles market in Spain," Vale Music president Ricardo Campoy says. "In other European countries, like France and England, the singles market is important, but this hasn't been so in Spain. So success has been easy, because it's a small market." Campoy says Vale plans to expand its initiative by releasing singles from all its new release albums, not only OT-linked titles. But the Vale Music phenomenon predates the current singles fever. The company claims it had a 21.04% market share in 2002, putting it behind leader Universal Spain, which had a 21.38% share. It reported a turnover in 2002 of $111 million and shipments of 10 million units across all formats.

OT has also altered the A&R and publishing landscape, because contest participants record cover versions. Warner-Chappell Music Spain managing director Alvaro de Torres, who says the show has benefited all publishers in Spain with strong catalog, notes: "In recent years, professional authors and composers had disappeared in Spain. But OT is changing authors without their [own] repertoire, so now the A&R is looking for professional songwriter."
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**New Release**

**New Entry**

**Re-Entry**

**Hits of the World is compiled by Billboard/London.**

**NEW = New Entry**

**RE = Re-Entry**
Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

**THE NETHERLANDS**

**SWEDEN**

**NEW ZEALAND**

**DENMARK**

**PORTUGAL**

**ARGENTINA**

**COMMON CURRENCY**

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

**EDMIS CHARTS 05/20**

1. **SINGLES**
   - ANYONE ELSE (STUPID MISTAKE) - Chris Rock
   - KICKING YOUR OUT - Howard Stern
   - THERE'S A LOT OF LOVING GOING ON - Whitney Houston
   - BLU HOS MEG - Da La Di
   - HURRY UP FROM SPACE - Black Eyed Peas

2. **ALBUMS**
   - MADONNA - American Life
   - NIKKI/NO HUMAN BEINGS
   - LINKIN PARK - Hybrid Theory
   - WISH - Dave Grohl
   - SCOOTER - The Colour Blue Experience (ECD)

**EDMIS CHARTS 05/21**

1. **SINGLES**
   - ANYONE ELSE (STUPID MISTAKE) - Chris Rock
   - KICKING YOUR OUT - Howard Stern
   - THERE'S A LOT OF LOVING GOING ON - Whitney Houston
   - BLU HOS MEG - Da La Di
   - HURRY UP FROM SPACE - Black Eyed Peas

2. **ALBUMS**
   - MADONNA - American Life
   - NIKKI/NO HUMAN BEINGS
   - LINKIN PARK - Hybrid Theory
   - WISH - Dave Grohl
   - SCOOTER - The Colour Blue Experience (ECD)

**EDMIS CHARTS 05/22**

1. **SINGLES**
   - ANYONE ELSE (STUPID MISTAKE) - Chris Rock
   - KICKING YOUR OUT - Howard Stern
   - THERE'S A LOT OF LOVING GOING ON - Whitney Houston
   - BLU HOS MEG - Da La Di
   - HURRY UP FROM SPACE - Black Eyed Peas

2. **ALBUMS**
   - MADONNA - American Life
   - NIKKI/NO HUMAN BEINGS
   - LINKIN PARK - Hybrid Theory
   - WISH - Dave Grohl
   - SCOOTER - The Colour Blue Experience (ECD)

**EDMIS CHARTS 05/23**

1. **SINGLES**
   - ANYONE ELSE (STUPID MISTAKE) - Chris Rock
   - KICKING YOUR OUT - Howard Stern
   - THERE'S A LOT OF LOVING GOING ON - Whitney Houston
   - BLU HOS MEG - Da La Di
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   - LINKIN PARK - Hybrid Theory
   - WISH - Dave Grohl
   - SCOOTER - The Colour Blue Experience (ECD)

**GLOBAL MUSIC PULSE™**

**SE丢失E SEEKING FAME: Fame, a duo consisting of Magnus Backlund and Jessica Andersson, will represent Sweden with “Give Me Your Love” May 24 at the annual Eurovision Song Contest in Riga, Latvia. The country was responsible for the most famous victory in Eurovision’s 48-year history, when ABBA won the 1974 contest with “Waterloo.” Signed to Skara’s label Mama Records by owner Bert Karlsson, Fame formed in the wake of 12-week T4 TV program Fame Factory. Through public voting, Backlund beat Andersson to win top honors on the show; but before the series was taped, the pair had vowed to work together, whatever the outcome. Karlsson had the same idea when he saw the duo perform together on a cruise ship. “During the summer, we will have our own show, with songs we performed on Fame Factory, as well as songs from our first album,” Backlund says. The album will be released at the end of this month and will include the Eurovision entry and other originals. “The last six months have been magic,” Backlund says. “We’ve been humbled by it.”

**GIVING A DRAM: Falkirk, Scotland-based band Arab Strap has earned a reputation for brutally honest lyricism and enchanting melody. With the act’s new album title—Monday at the Hag and Pint—featuring a fictitious bar, it has re-created with its incendiary blend of string-led tunes and uncompromising lyrics. Released April 28 via U.K. independent Chemikal Underground, Monday at the Hag and Pint features everything from sampled bagpipes to mournful trumpets. Band members Aidan Moffat and Malcolm Middleton are joined by such fellow Scottish musicians as Barry Burns (from Mogwai and Belle and Sebastian). The band is currently on an extensive tour of the U.S. in support of the new set, “Playing at the Fillmore tonight, which is pretty mad,” Middleton reported on the band’s Web site. “I’m glad Jerry Garcia isn’t around to see me playing an acoustic guitar there.”**

**NEW LABEL, NEW SOUND: Changing record labels signaled a new start for Finnish band the Rasmus, which recorded its first album for Warner Music Finland when its members were 15. After three albums with the label, the Rasmus moved to Playground Music Scandinavia, and with it the group moved away from edgy, nervous funk to a Bon Jovi-style, laid-back, melodic sound. The new approach is evident on Dead Letters., which rocks far more than the 2001 set, Into. “We’ve spent a lot of time away on tour, and relationships easily suffer during that time. Those feelings are reflected in the lyrics, which are like personal letters to friends,” singer Lauri Ylönen says. The Rasmus’ international campaign has also stepped up a gear, with single “In the Shadows” rising to No. 12 on the Swedish singles charts. In Finland, both Into and Dead Letters entered the album charts at No. 1, as did both albums’ respective lead singles, “F-F-Falling” and “In the Shadows.”**

**FOOTNOTES:**

**WHEN YOU LIVE life IN THE USA, JPN, and AUS, you can be a part of the music industry.**
SARS Hits Retail, Touring

Continued from page 4

were also canceled. "We first started seeing some hesi-
tancy and concern about going into Asia about six weeks ago, right in the middle of the [Iraq] war frenzy," says Robert Tulipan, CEO of Traffic Control Group, an international travel logistics firm with offices in New York and Lon-
don that assists in the global tour- ing of sports and entertainment groups.

In Hong Kong, the effect of SARS was primarily manifested in the mas-
tive number of cancellation memos stuck on notice boards at ticket outlets. Shows that were expected to be huge, sold-out blockbusters—such as gigs fea-
turing Hong Kong best-sell-
ing artists Alan Tam and Hacken Lee—have been postponed, as were the appearances of such international stars as the Rolling Stones, Moby, Santana, and David Gray.

Those cancellations have also hit local music retailers, which had antici-
pated soaring sales of foreign artists’ reissues. The original concert sched-
ule [should have] attracted a group of consumers seeking to buy albums right after the events," says May Wong, administrative manager of record chain Hong Kong Records.

Ironically, the outbreak galvanized sales for big retail outlets. While peo-
ple would normally buy cheaper CDs in the less salubrious areas of Hong Kong, the fear of catching SARS in crowded, polluted environments is driving people to shopping malls and bigger, better-ventilated shops.

Fortunately, the gloom caused by SARS do not seem to extend to Japan, the world’s No. 2 music market, where the government has imposed quarantine rules on anyone that has visited the worst-affected SARS areas.

"Life in Tokyo. My mom’s a nurse there, and I’m more worried about going home than I am going to Japan," Sum 41’s Deryck Whibley says of the band’s upcoming Japanese tour.

Until April 29, Tokyo was on the World Health Organization’s list of SARS hot zones, along with Hong Kong, Beijing, and the Chinese provinces of Guan-gzhou and Shan-
xi.

Toronto’s removal from that list was welcomed by Canada’s music industry, largely based in Toronto. In the six days the city was labeled a no-go zone, the damage was significant. Several acts, including Billy Joel & Elton John, Steve Aoki, and Michelle Branch—canceled shows in Toronto, while Kelly Clarkson and Lisa Marie Presley both shelved promotional visits.

"The misinformation out there was astonishing," says Toronto-based Don Simpson, executive VP at the House of Blues Canada. "We had inquiries every day from people [internationally], asking if they should come here. Mean-
while, we’re busy here, and we’re still selling and going to hockey games."

EMI Music Canada president Deane Cameron says, "I had four meetings canceled, including one with people from Montreal. It was just ridiculous."

But even as Toronto comes off the danger list, the situation in Asia is far from over.

In China, government authorities canceled all clubs, theaters, cinemas, karaoke clubs, and Internet cafés closed until further notice in an effort to contain SARS.

"China is going to be chaos for the next two months," Ruther-
ford observes, while Denekamp notes that be-
cause the Ministry of Cul-
ture is closed, Sony cannot ob-
tain the "pah" required for per-
missions required for any new releases in China.

The Chinese government also shortened the week-
end May 1 holiday to only two days, meaning that not only is regular business curtailed, but the crisis comes in one of the biggest weeks of the year. Local media is also feeling the pinch. "All of our Beijing shows for April and May were canceled even before the venues were ordered closed, so this doesn’t really change things," Kaiser Kuo, guitarist of the Beijing metal band Spring & Autumn, tells Billboard.

"SARS has effectively destroyed the economy for the live performer," com-
ments Christian Virant, a Beijing-based local musician. And Virant notes the impact is not limited to China. "A number of my scheduled European performances in the late winter are under threat as promoters worry that the psychological impact of featuring performers from China." Elsewhere, Recording Industry Assn. of Singapore CEO Edward Neubronner says: "It’s hard to put a number on it [here], but retail sales are slow, as people have been staying at home."

Rutherford notes, "SARS has already started to be affected." He cites SARS as taking 10%-20% off the top of sales and predicts the same for May.

Sony Music Indonesia: Malaysia managing director, Saratho Harin, reports, "Retail [in general] is down 25% in Indonesia [for the first quarter]: SARS is one of the reasons."

Recording Industry Assn. of Malaysia chairman Darvin Chin comments: "The airlines and hotel business have dropped by 20%. It should be similar for the music industry."

Warner Music Malaysia marketing director Adrian Lim says that SARS has not affected work attendance but adds, "People in Malaysia are staying at home while artists are canceling their performances in the region."

Meanwhile, Taiwan’s government has issued a compulsory 10-day quarantine for arrivals from selected SARS-affected areas. The move prompted the postponement of the annual Taiwan-based Golden Melody Awards for Chinese-language music, as well as the cancellation of MTV Tai-
wan’s Music Festival.

MTV Taiwan GM Simon Ho says: "We canceled because foreign artists can’t confirm their schedule for early June." Ho says the cancellation could cost MTV up to 10 million Taiwan new dollars ($287,000).

Looking at the Taiwan situation, Rutherford says: "From next month on, they will go into the ‘stay-at-home’ mode. Taiwan is a market we’re going to be watching pretty nervously over the next two months."

For Asia as a whole, Denekamp con-
cludes that the SARS effect “will be short-lived, but it will disrupt normal life until at least the end of July.”

Reporting by Steve McClure in Tokyo, Laura LeBlanc in Toronto, Ray Wad-
dell in Nashville; Stephen Schwankert on Beijing shows; Adrian Lim in Singapore; Steven Culpan in Sydney; Catherine Russell in Toronto; Ray Deane in London.

French record shipments (all by 3.5% in unit terms during the first three months of 2003, compared with the same period in 2002, according to labels body SNEP. The market also dropped in value terms by 6.8% to 285
milllion euros ($314 million). Singles sales increased by 4.2% to 8.6 million units and TV videos sold, by 10.1% to 27.7 million units. SNEP noted in a statement that France has succumbed to the global downturn, adding that the drop coincides with current growth in broadband Internet subscriptions in France.

JAMES MARTIN

David Jank, managing director of Universal Music International (UMI) in Russia, has added responsibility for the major’s licensees in Eastern Europe (Billboard Bulletin, April 17). Newly reporting to Jank are affi-
liates in Bulgaria, Estonia, Latvia, Lithuania, Ukraine, Romania, Serbia, Slovenia, and Croatia, as well as UMI’s exclusive licensees in Iceland, Malta, and Gibraltar. Jank, who is based in Moscow, reports to UMI presi-
dent/COO John Kennedy. A native of Ohio, in 1996 Jank joined Poly-
gram (now Universal Music Russia), the territory’s first affiliate of a West-
ern record company. He was promoted to managing director in 1999.

LARS BRANDLE

New Zealand’s largest commercial broadcaster is to con-
vert its loss-making TV channel TV4 into a music channel. CanWest New Zealand, a subsidiary of Win-
ning, a Manilla headquartered media giant CanWest Global Communications Corp., operates TV3 and TV4 ra-
onationally, as well as some of the country’s biggest radio networks. But TV4 has consistently lost money since its launch in 1997 and recently recorded a loss of 56.9 million New Zealand dollars ($38.4 million) in the last financial year. Until now, TV4 has target-
ed an urban-based, 15- to 39-year-old demographic with such shows as Buffy 

Vampire Slayer. It will relaunch in October as a music channel target-
ing 15- to 29-year-olds. It will broadcast music programming from 4 p.m. to midnight Monday through Thursday and 4 p.m. to 1 a.m. Friday through Sunday. Out of this, a dedicated music programming block will continue to feature music news, video clips, and other advertising-led programming. No details have been given about the type of programming it will carry.

JOHN FERGUSON

BMG Ricordi has signed a nonexclusive agreement to provide videoclips to Bertelsmann-owned Italian music entertainment company TJ Net for use on mobile phones. Under the agree-
ment, Rome-based TJ Net will offer clips by such BMG Ricordi artists as Luca Carboni, Gigi D’A-
lessio, and Samuele Bersani on its digital platform for mobile phone operators, which will make the clips available for purchase. The agree-
ment follows a test period last year. BMG Ricordi business development director Andrea Rosi, formerly COO of Italian digital music-service company Vimitin, says, "We are broadening the scope of our business. This agreement opens a new channel for the on-demand exploitation of our content."

MARK WÖRDEN

BMG Australia product is to be distributed by Entertainment Distributors Co. (EDC) effective Sept. 1. The news follows the announcement of the planned closure of BFM, the Sydney-based BMG/Festival Mushroom warehouse and distribution facility (Billboard, Feb. 21). EDC, a joint venture among Sony, EMI, and Warner Music, was established in 1984.

CHRISTIE ELIEZER

Mike Stock, who—as part of U.K. production team Stock Aitken Water-
man—helmed hits for Kylie Minogue, Jason Donovan, Rick Astley, and other artists in the late 80s and early 90s, will launch Better the Devil Records in June. The label, named after Minogue’s 1990 U.K. No. 2 hit “Better the Devil You Know,” will be distributed in the U.K. by Virgin. Its first release, novelty single "Fast Food Song" by Fast Food Rock-
ers, is due June 2.

PAUL SEXTON

Chadmusic.com

Rob Appel, founder and CEO of Au-
stralia’s Chaos Group, is leading a man-
agement buyout of the e-commerce company’s music operations. Under terms to be approved by shareholders, Appel, who also has acquired rights to the Chaos name, Web sites chaossmusic.com and chaos-
dvd.com, the Gaslight Music retail outlet, and DVD label assets. The deal is valued at $1.9 million Australian ($1.17 million). In 1999, ChaosMu-
sic—as it was then known—floated on the Australian Stock Exchange, valued at $40 million (A$24 million). After the sale, Appel and current Chaos CFO Greg Murray would exit to run the new company. Chaos Group, meanwhile, would focus on data management.

CHRISTIE ELIEZER

ExecutiveTurntable

RECORD COMPANIES: Catherine Leung is named GM of new media at Universal Music Southeast Asia, based in Hong Kong. She was COO at Hong Kong-based wireless content company I-Cont-
tent Technology.

Thomas Hedstrom is named regional division CEO of EMI Recorded Music Continental Europe, based in London. He was Universal Music International VP of Eastern Europe.

Christophe Lameignere is named managing director of BMG France, based in Paris. He was managing director of Zom-
ba France.

Sophie Zanettacci is named managing director of Epic Group France, based in Paris. She was managing director of V2 France.

Paula Naera Scheher is named international ex-
ploration manager of Sony Music Spain. She was managing director of the International division of the Phono-
graphic Industry affiliate in Chile.

www.billboard.com
Greek Execs Applaud Arion Awards
Increased Industry Involvement Gives Boost To Second Annual Event

BY MARIA PARAVANTES

ATHENS—Greek label execs have declared the second annual Arion Greek Music Awards a genuine success, with organizers suggesting that increases from last year in the number of artists attending the April 21 event—and of industry insiders voting—prove that the show is establishing itself within the music business as well as with TV viewers.

The Arion Awards, jointly organized by the local office of the International Federation of the Phonographic Industry (IFPI) and national commercial TV channel Mega, were broadcast live from the Fever Club by Mega and local commercial AC radio stations Sterea and Stbasi.

The five-hour show was attended by an audience of 2,000 industry representatives and celebrities, plus 1,000 members of the public, who had won tickets through media competitions. According to Mega, more than 1.5 million viewers in Greece—roughly the same as in 2002—plus satellite viewers in the U.S. and Australia watched the show. During the telecast, the second anti-plagistry messages from IFPI Greece were aired in each break for commercials.

The majority of the awards, covering the period of Jan. 1, 2002, to Dec. 31, 2002, were decided via votes cast by last year’s winners and a panel of music industry and media professionals. One, for best videoclip, was voted for by the public.

Last year, there was general disappointment from the industry and public alike at the low number of artists attending the awards in person, either to collect awards or to perform that night. IFPI GM Ion Stamboulis says there was a notable increase in the number of artists attending the event this year. In addition, he says, the number of panel members that voted rose by more than 27%. Stamboulis says, “The outcome this year was much better.”

Sony Greece vocalist Antonis Remos stole the show, walking away with six awards, including singer and—for his Kandia Mue, Mie, Angulos set—album of the year. Remos helped Sony Greece collect the lion’s share of the 28 awards, with an overall 13.

Universal Greece collected six awards as well, including three for pop/singer-songwriter Mihalis Hadjipapas. The label’s Mariana Pieridi won best new artist. “We have our dynamic in place and are happy to see Universal’s fresh faces being rewarded,” Universal Greece managing director Costas Bourmanas says. “It’s about time all trends in Greek music are represented.”

Other key category winners included multiple nominee Natasta Theodoridou (Son), who took home Arions for best laika artist and best modern laika artist; Minos EMI balladeer Yannis Kotsoros (best “art song” album); and Sony superstar Anna Vissi (singer of the year). Virgin Greece pop/rock act Ble, which performed live at the event, won the best pop group award, while Universal’s international Greek star Nana Mouskouri collected the lifetime achievement award.

Eighteen-month-old independent label Heaven also fared well, with its pop diva Despina Vandi picking up awards for female singer and top-selling album of the year for Geiz (which has shipped more than 170,000 double-CDs). “The show was much better than last year’s,” Heaven Music managing director George Levendis says. “It’s finally time indices were given the attention they deserve. They have a lot to offer.”

A key element at the show was genre-mixing. One highlight was pop idol Sakis Rouvas, laika singer Remos, and Mouskouri sharing the mike to perform a double-voice, double-brass music back into the foreground,” Sony Music Greece managing director Dimitris Yeremitsis says. “After all, this is supposed to be all about music.”

Awards

BY STEVEN PATRICK

KUALA LUMPUR, Malay sia—The 10th annual Malaysian music industry’s Ar Home In The U.S.

BY CHRISTIE ELIEZER

MELBOURNE, Australia—During seven visits to the U.S. in three years, Australian folk-pop act the Waifs has built a sizable following on the college and festival circuit. But the band’s current run is its most high-profile, thanks to the patronage of none other than Bob Dylan.

The trio has been opening for Dylan on his current jaunt around the seas [for the first time] in February 2002. We met some fantastic people who said they liked what we did. Six months later, we were on the main stage of a festival in Canada before 20,000 people,” said lead vocalist and keyboard player Alfie Shaikz (left) and percussionist Nick Weekes (right). In Australia, the Waifs and labelmates the John Butler Trio (the acts jointly own much music) distributed here by MGM Distribution) are the indie success stories of the past two years. After initial support from college radio and national youth network Triple J in 1997, the Waifs’ 2002 single “London Still” crossed over to mainstream radio in Australia. In February, Up All Night debuted on the Australian Record Industry Ass’n (ARIA) sales chart at No. 3; the album has shipped 60,000 units to date, according to the label. That same month, the John Butler Trio’s live double album debuted on the ARIA chart at No. 6. The act has shipped 180,000 units across three albums here—remarkable figures for an indie group.

The John Butler Trio began introducing its fiery bluegrass-rock to the U.S. market in September 2001 and has since completed five North American tours. It is booked in the U.S. by Monterrey, Calif.-based Monterey Peninsula Artist Rights. The U.S. release of its triple album in April 2002 through Warner/Reprise’s previous U.S. distribution deal with BMG resulted in scattered college airplay. The act, fronted by San Diego-born guitarist John Butler, returns to the U.S. West Coast for a month in June, before opening for Michael Franti’s Spearhead in Europe. Recent shows have included New York, Los Angeles, and Austin (at the South by Southwest Music Conference) have sparked major-label interest, according to Stevens, who also manages the act.

But exactly when the two fiercely independent groups will respond to major-label interest remains to be seen. Stevens, who describes the band’s current act is always on the back foot when it comes to having the power to influence radio and get a TV profile. That’s the quantum leap Jarah is looking at over the next two years.”
WEA CORP. (DIVISION OF WARNER MUSIC GROUP)
VP, FINANCIAL PLANNING (Home Office - NY)

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Please direct all inquiries and resumes to:
recruitment@altw.com.

P2P Court Victory May Not Last
Continued from page 4

decision. The ruling, he writes on his Web site, “is testimony to good lawyering.”

Others say Wilson followed the Ninth Circuit’s ruling in the 2001 Napster case too literally in his opinion. That court found Napster guilty of contributory copyright infringement because it employed a central server and could have nabd alleged offenders.

In this case, Wilson found a distinction between the way Napster and the others operate: Grokster and Morpheus employ decentralized servers. “When users search for and initiate transfers of files using the Grokster client,” Wilson wrote, “they do so without any information being transmitted to or through any computers owned or controlled by Grokster.”

Lessig thinks the difference is significant. He writes, “The key to the [court’s] decision is the difference between the architecture of Napster and the architecture of Morpheus.”

Peter Jaszi, a copyright professor at American University, says, “The Napster ruling says that control is the standard. If you can’t control it, you’re not an infringer.”

Wilson’s ruling says the industry should go after individual infringers. That underscores the April 24 ruling in Washington, D.C., District Court that says Internet service provider Verizon must provide the name and address of one of its Internet service subscribers after the RIAA claimed the subscriber was pirating copyrighted material.

Also found that the defendants were similar to VCR manufacturers cited in the 1984 Sony Betamax case. That ruling found that the sale of copy equipment “does not constitute contributory infringement if the product is capable of substantial non-infringing uses.”

Music attorney Jay Rosenthal, who counseled for the Recording Artists’ Coalition, says Wilson’s ruling is “tortured legal analysis. He’s also essentially asking Congress to write a variation of a ‘drug paraphernalia’ law. Because now you can’t go after the guys who make bongs, so you go after the user.”

Jaszi says he is worried that a compromise between the two sides, “those that want something for nothing and those who want to control everything,” will not find a “middle ground for years.”

Rosenthal adds, “Somebody on that Ninth Circuit has got to figure out what a Betamax machine that can make a limited amount of copies is totally different from a computer program that allows people to make a million copies in a moment and distribute them.”
BY MARGO WHITMIRE

LOS ANGELES—Film composer Hans Zimmer was honored with ASCAP's 18th Annual Film and Television Music Awards' highest honor April 30 at the Beverly Hilton Hotel. Along with producer/director James L. Brooks and producer and DreamWorks co-founder Jeffrey Katzenberg, the Henry Mancini Award for lifetime achievement was presented to Zimmer by ASCAP president/chairman Marilyn Bergman, who was the evening's host.

Zimmer—an Oscar-, Golden Globe-, and Grammy Award-winning composer—was honored for his two-plus decades of contributions to film and TV. Colleagues from his production company, Media Ventures, and longtime collaborator and director Ridley Scott were in attendance.

Zimmer's box-office-hit credits include Gladiator, Driving Miss Daisy, Hannibal, Rain Man, Mission Impossible II, The Lion King, The Prince of Egypt, As Good As It Gets, and Pearl Harbor. He was also honored with the box-office film award for Black Hawk Down, The Ring, and, along with collaborator Bryan Adams, Spirit: Stallion of the Cimarron.

Past recipients of the Henry Mancini Award include James Newton Howard, Quincy Jones, Michael Legrand, Johnny Mandel, Randy Newman, and last year's honoree, Alan Silvestri.

For the second consecutive year, composer John Debney was honored for his scores in three feature films: The Scorpion King, Snow Dogs, and Spy Kids 2. The top box-office film category.

Academy Award winner Howard Shore was honored in the same category for The Lord of the Rings: The Two Towers and Panic Room. Composer Russ Landau took home the most awards of the night. He was honored in the most-performed underscore category and the top TV series category for the three most recent Survivor installments and the series Fear Factor.

Also honored in the top TV series category was John Rzeznik of Goo Goo Dolls for his theme from Good Morning, Miami.

Lonnie Jordan of funk/soul group War and barndate Gerald Goldenstein were recognized in the same category for the classic hit used as the George Lopez theme, "Low Rider.

Ken Jordan of the Crystal Method was also awarded during the gala for his Third Watch theme.

Other awards were for most-performed songs from motion pictures and most-performed themes.

Attending the awards were such industry luminaries as songwriter and Academy of Motion Pictures music governor Alan Bergman, Ginny Mancini, American Dreams creator/producer Jonathan Prince, and last year's ASCAP Foundation Lifetime Achievement honoree, Van Alexander.

Winners in the most-performed themes, underscores, and song categories are determined by the number of performance credits throughout the year, from Oct. 1 through Sept. 30. Nielsen ratings determine top TV series winners, and box-office receipts determine top box-office film winners during the Jan. 1-Dec. 31 survey year.

A complete list of winners follows.

Henry Mancini Award: Hans Zimmer.


Most-performed themes: Dan Foliat, Steven Kaplan, Branford Marsalis, Howard Shore, Michael Skloff.

Most-performed underscores: Jack Allocco, Denis Hannigan, David Kurtz, Russ Landau, Mark Snow.

Most-performed songs from motion pictures: "Can't Fight the Moonlight" from Coyote Ugly, written by Diane Warren and published by Reel Songs; "Good Morning, Beautiful," from Angel Eyes, written by Todd Cerney and Zachary Lyle and published by Mighty Moe Music, Life of the Record Music, and的过程者International: "Number 1" from Training Day, written by Nelly and Wale; "Wally" Yaghnam and published by BMG Songs and Famous Music; "Where Are You Going," from Mr. Deeds, written by Dave Matthews and published by Colden Grey.

Zimmer, Landau, Debney, Shore Scoop Top ASCAP Film And TV Music Awards

BY MARGO WHITMIRE

Henry Mancini Award: Hans Zimmer.


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...
WAY OF LIFE: Madonna racks up her third-largest sales week in Nielsen SoundScan's 12-year history, as American Life becomes only the fifth album of her career to reach No. 1 on The Billboard 200. Yet the first two reporters from the consumer press who called me about this accomplishment seem fixated on wondering why this title didn't have as large an opening week as her Music did in 2001.

Welcome to life in the music biz, circa 2003, when even a chart-topping album seems to fetch more skepticism than praise.

Not here. Not in a week when a 20-year veteran can outsell the No. 2 album by almost 100,000 copies. In this office, we still view a chart-topping album as a big deal, even if it leads by the slimmest of margins. Madonna rolls 241,000 units this time, a SoundScan total she has only exceeded with the first-week sums of Music in 2000 (420,000) and Ray of Light in 1998 (371,000). Neither sold more than 241,000 in any other week, nor did any of the other five albums that she released in the past dozen years.

An April 29 appearance on Dateline may help soften the second-week erosion that big albums typically experience and give American Life a shot at holding the No. 1 slot. The closest competitor this week is raper 50 Cent, who rings 142,000 with his former chart-topper (down 31%).

With industry-wide volume dropping 18% from Easter week's pace, last issue's chart champ, American Idol winner Kelly Clarkson, has a second-week evaporation of 55% (No. 3, 134,000). Sliding even more is 50 Cent's DVD/CD combo, down 69% from its opening total (No. 10, 76,000).

With the transition from holiday traffic, we've lightened the bullet criteria on our sales charts. On The Billboard 200, for example, we honor any gain while also rewarding albums with dips of 15% or less.

FIRST SINCE: The Warner Bros. label only had two No. 1s on The Billboard 200 in all of last year. With Madonna's chart-topping start, the house that Bugs built has two in a month, following the recent two-week reign of Linkin Park, now No. 4.

Perhaps more significantly, with Cher bulleting 10-5 and Fleetwood Mac at No. 8, Warner Bros. has four albums in the top 10.
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<tr>
<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td>Madonna</td>
<td>New#1</td>
<td>American Life</td>
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<td>Get Rich Or Die Tryna'</td>
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<td>Kelly Clarkson</td>
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<td>5</td>
</tr>
<tr>
<td>162</td>
<td>Phrenology</td>
<td>The Roots</td>
<td>Warner Bros. / Sony</td>
<td>51</td>
<td>5</td>
</tr>
<tr>
<td>163</td>
<td>What A Girl Wants</td>
<td>Soundtrack</td>
<td>Motown / Sony / Columbia</td>
<td>51</td>
<td>5</td>
</tr>
<tr>
<td>164</td>
<td>Holy Culture</td>
<td>The Cross Movement</td>
<td>MCA / Due South</td>
<td>51</td>
<td>5</td>
</tr>
<tr>
<td>165</td>
<td>Live</td>
<td>Alison Krauss + Union Station</td>
<td>Warner Bros. / Sony</td>
<td>51</td>
<td>5</td>
</tr>
<tr>
<td>166</td>
<td>Drunk Enough To Dance</td>
<td>Bowling For Soup</td>
<td>Warner Bros. / Sony</td>
<td>51</td>
<td>5</td>
</tr>
<tr>
<td>167</td>
<td>Does This Look Infected?</td>
<td>Sum 41</td>
<td>Hollywood Records / Sony / Columbia</td>
<td>51</td>
<td>5</td>
</tr>
<tr>
<td>168</td>
<td>Holy Culture</td>
<td>The Cross Movement</td>
<td>MCA / Due South</td>
<td>51</td>
<td>5</td>
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<tr>
<td>169</td>
<td>Live</td>
<td>Alison Krauss + Union Station</td>
<td>Warner Bros. / Sony</td>
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<td>170</td>
<td>Drunk Enough To Dance</td>
<td>Bowling For Soup</td>
<td>Warner Bros. / Sony</td>
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<td>Holy Culture</td>
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<td>175</td>
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<tr>
<td>176</td>
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### Billboard Top Contemporary Christian Albums

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<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Sales</th>
<th>Certification</th>
<th>Peak Position</th>
<th>Previous Week</th>
<th>Weeks At Number 1</th>
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<tr>
<td>1</td>
<td>DONNIE MCCLURKIN</td>
<td>ANY GIVEN DAY</td>
<td>KINCY 1089</td>
<td>CD+MP3</td>
<td>1,444</td>
<td>Gold</td>
<td>1</td>
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<td>1</td>
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<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>THE CROSS MOVEMENT</td>
<td>BEYOND</td>
<td>CD+MP3</td>
<td>730</td>
<td>Gold</td>
<td>2</td>
<td>2</td>
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<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>HOLD ON AND WALK</td>
<td>BEYOND</td>
<td>CD+MP3</td>
<td>415</td>
<td>Gold</td>
<td>3</td>
<td>3</td>
<td>3</td>
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<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>THE HOUSE OF REBIRTH</td>
<td>BEYOND</td>
<td>CD+MP3</td>
<td>178</td>
<td>Gold</td>
<td>4</td>
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<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>THE GOSPEL EXPERIENCE</td>
<td>BEYOND</td>
<td>CD+MP3</td>
<td>166</td>
<td>Gold</td>
<td>5</td>
<td>5</td>
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</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>Birthing The Next Generation</td>
<td>BEYOND</td>
<td>CD+MP3</td>
<td>158</td>
<td>Gold</td>
<td>6</td>
<td>6</td>
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<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>The Best Of 2003</td>
<td>BEYOND</td>
<td>CD+MP3</td>
<td>143</td>
<td>Gold</td>
<td>7</td>
<td>7</td>
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<td>8</td>
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<td>BEYOND</td>
<td>CD+MP3</td>
<td>131</td>
<td>Gold</td>
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<tr>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td>THE ESSENTIAL DAVID MCCARTHY</td>
<td>BEYOND</td>
<td>CD+MP3</td>
<td>120</td>
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<td>9</td>
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<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>THE ESSENTIAL JOHN GAYDEN</td>
<td>BEYOND</td>
<td>CD+MP3</td>
<td>117</td>
<td>Gold</td>
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### Billboard Top Gospel Albums

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<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Sales</th>
<th>Certification</th>
<th>Peak Position</th>
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<td>10</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

### Billboard Top Gospel Albums

- Nielsen SoundScan (Sales data compiled by Nielsen SoundScan)
- Mediabase (Radio airplay data)
- RIAA (Certification data)
- Billboard (Chart rankings)

**Notes:**
- Sales, certification, and airplay data are compiled and reported by Nielsen SoundScan, Mediabase, and Billboard, respectively.
- Certification data is provided by the Recording Industry Association of America (RIAA).
- Radio airplay data is collected and reported by Mediabase.
- Certified Gold, Platinum, and Diamond albums are indicated by the certification symbols: Gold (500,000 units), Platinum (1,000,000 units), and Diamond (2,000,000 units) respectively.
- The charts are updated weekly and reflect the current best-selling albums in their respective genres.

**Additional Information:**
- The charts are based on sales, radio airplay, and streaming metrics.
- The certification symbols reflect the number of units sold or played.
- The peak positions indicate the highest position achieved by a title on the chart.
Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems Radio Top Tracks service. 16 main-stem rock stations; 89 modern rock stations; 8 Adult contemporary stations and 8 Adult Top 40 stations are electronically monitored 24 hours a day. A top 40 tracks is compiled from a national sample of Nielsen's Top 40. Adult Pop Tracks are electronically monitored 24 hours a day; only a top 38 tracks are compiled based on increase in audience impressions. On the remaining detection based chart, tracks with increases in detections over the previous week are backlisted regardless of chart movement. Airplay information is gleaned from the chart for more than 20 weeks but generally not before a track's 14th or 15th week. All data is on a rolling basis. 

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### 2003 Billboard Hot 100 Airplay Weekly Chart

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Song Name</th>
<th>Label</th>
<th>環</th>
<th>Pop</th>
<th>R&amp;B/Rap</th>
<th>Country</th>
<th>Latin</th>
<th>Indie</th>
</tr>
</thead>
</table>

**Note:** The chart is generated using the Billboard Hot 100 Airplay rankings for the week ending May 10, 2003. The data includes songs that were highly played on radio across the United States. The chart is a snapshot of the most popular songs at the time and reflects the radio airplay trends of the era.
SOUND GEEK PRODUCT

Indeed, an emphasis on the format's audio quality in early marketing initiatives led many consumers and merchants to view DVD-A as a sound geek's product, requiring a special piece of equipment for playback.

But the players can provide access to such bonus content as lyrics, photo galleries, and videoclips, plus 5.1 digital surround sound common to most home theater systems.

That's news to much of the consumer and retail community, the backers of DVD-A concede.

But one important thing DVD-A does not do—yet not yet—is work in most CD players.

Hybrid technology that would allow DVD-A discs to play on CD-devices—a development that some supporters consider the "Holy Grail" for consumers—

is in the works. But this step is proving slow and troublesome, and it remains unclear when just a hybrid DVD-A will become available.

Meanwhile, rival format Super Audio CD (SACD)—championed by Sony Music Entertainment and Universal Music Group (UMG)—is in the market with an exciting group of artists and quietly making inroads in stores.

Their releases include the likes of the Rolling Stones, the Police, and Pink Floyd. Those titles play in CD players and SACD players, although the later is required to decode the discs' advanced resolution and surround-sound mix. The SACD offerings are also displayed alongside normal CDs.

"Hybrid SACD was always a part and parcel of the SACD format," says David Kawakami, director of Sony's Super Audio Project.

Fueling that thinking, at least in part, were Sony's marketing concerns, he says. "The hybrid disc allows you to piggyback, onto your ongoing CD-based businesses, a new format which you ride out into the marketplace in a fairly seamless fashion."

DVD-A has no such advantage, and backers of the format agree that getting over compatibility issues with CD players may hamper the effectiveness of DVD-A marketing in the near term. Still, they say that now is the time to step up experimentation with the format.

LABEL SUPPORT

In March, UMG became the fourth major to announce its support for the technology; the industry leader will release about 20 titles in the second half of the year.

He adds, "The consumer also has to know that DVD-A has basically the same concept as DVD-V: You get a really high-quality experience, you get all these bonus features, and you get surround sound."

To that end, DVD-A's backers are pushing education.

They are sponsoring the placement of 500 kiosks that enable consumers to experience the format at such retailers as Tower Records, Virgin Megastores, Sam Goody, and Circuit City.

They are also distributing multi-label sampler discs that are bundled for free with home theater systems. They are also stickerizing initiatives on DVD-A titles by 25% to $17.98.

"Having DVD-A priced at the same price as the CD is really important," 5.1 Entertainment Group chairman/CEO John Trickett says. "Ultimately what this is about is bringing value back to the consumer. When one looks at a CD, you have a disc with almost a value of nothing, because you can get it for free. We have to give the consumer reasons want to buy albums."

But before DVD-A can win over consumers, the format must capture the hearts and minds of retail. "All the elements are there, but the potential has not been realized yet," Best Buy senior VP of music/trend merchandising says.

"I think what I see moving forward is a bias toward DVD-A, while we continue to explore and play with both sets of technologies."

He adds, "A lot of it—in terms of our business—will depend on how the installed base of equipment evolves. Home theater and car stereos are going to be a significant driver of penetration. If all of those ship with DVD-A capability but not SACD, it'll dramatically influence decision-making.

Paul Bishow, VP of marketing for new formats at UMG's elabs, says the consumer is the ultimate arbiter.

"As a content provider, we've made it clear that SACD is an approved format for us, and that's apparent in the number of releases at the same time, it's the consumer that will decide."

Additional reporting by Christopher Waldorf.

Metropolitan Talent Relaunches

On the international front, Hybrid will release a record from Irish artist Sinbar Furey through a joint venture with Irish label Rough Diamond. This will be the first in a series of traditional Irish music releases under the Rough Diamond/Hybrid banner in America through a partnership with Ossie Kilkenny and his daughter Daria.

A final factor in the plan fell into place when the U.S. District Court for the District of New Jersey ordered that Clear Channel Entertainment could not interfere with Scher's ability to promote concerts. This opened the door for the promotion veteran's re-entry into the concert business (Billboard, March 29).

Scher entered the music business through the concert promotion world, founding Metropolitan Entertainment Group in the 1970s and promoting such high-profile events as Woodstock '94 and the Family Values and Furthur tours.

Scher does not expect to promote 300-plus shows a year, as he once did, but national tours are on the horizon, as are one-offs and regional stints. "We're going to work pretty exclusively with artists, managers, and agents that take a long-term view," he says. "We'll do anything for artists we believe in, and there are plenty of managers and agents out there that have a lot more to offer than they've been able to in a consolidated music industry."

Key personnel appointments have been implemented, although the company mostly eschews traditional titles. "We're still looking at titles," Best Buy exec Chuck Blizer says. "We're thrilled about the marketing and promotion; Craig Burton, another A&M alum and most recently director of music ad sales at MTV2, will focus on sales operations; and Hybrid veteran Joe Augustine and former Universal A&R director Tom Lewis will head Hybrid's A&R efforts."

"This artist management division will be led by Doug Thaler with Brigitte Nolan, Julie Steeg, and Kristen Hill. The division currently represents Art Garfunkel, Bob Weir and his band Ratdog, Vertical Horizon, and Nine Days. Our latest signing is the Wallflowers' Kristin".

"With anything we sell, we try to purchase something for our company and try to get as much value for our money as possible, because we know we can't sell it in the long run. We also know that if they don't sell platinum the first time out, they might not get a chance to make a second record."

"With us, if they sell 25,000 records, they can do a second record, tour, and work on other creative projects. Over the next few months, our signings will be quite surprising, including some established artists who feel their careers have stalled at the majors."

Metropolitan Talent is bankrolled by Scher, Calero, and independent investors.
Apple’s Steve Jobs Says iTunes Music Store Can Be Profitable

BY MELINDA NEWMAN

SAN FRANCISCO—Apple Computer chief executive Steve Jobs’ latest innovation, the iTunes Music Store, neatly brings together two of his favorite things: technology and music. Jobs discussed his company’s new cradle-to-grave solution for legal music downloading with Billboard April 28 at Apple’s product launch here.

You started counting the labels about 18 months ago. What was the main point of discussion?

The Napster experiment, as we can call it, I think proved that the Internet was the perfect distribution medium for music. But it was illegal. But if the legal services that popped up afterwards have been really anemic. They’ve offered very narrow personal-use rights. You can’t burn most songs on a CD, can’t put songs on an MP3 player.

So I knew if we could make a great music store, it would have to offer broad personal-use rights. That’s what the discussion was over. They want to distribute their music, they want to sell more music. But it was over those broad personal-use rights. It was convincing them that the songs were going to be on Kazaa; there was nothing they could do to stop that except compete. [We told them] that we could help them compete and that we were going to build a store to do that.

How did you develop the rule that allows someone to make only 10 copies of a disc without altering the playlist?

We thought about a lot. We own a lot of intellectual property. We get upset when people steal our stuff, too. So we tal- ked about how to make it possible for people to build 1,000 copies and go out and listen. We figured most people will never make 10 copies of a playlist burned on a CD. [To make more copies], you can go in and change the order of the songs. You don’t have to change much, but there has to be human intervention.

What are your plans for adding more music?

We’ve focused very little on those big music companies because they have most of the music. But there’s a zillion independent music companies—some [are] quite good ones, and some have great current artists; some have old stuff. We have to talk to a lot of independent music companies and get their music on our site.

Can you ever make money selling songs for 99 cents?

It’s possible. It could be today.

Can you explain how that would work?

We’re in business to do really great stuff, and that’s our most important goal. But No. 2 is to make a profit so we can keep doing goal No. 1. So we want to make a profit from this. Of course, we’ll make money if we sell computers and if we sell iPods, but we’d like to make a lit- tle bit of money off this music store as well so we can keep investing in it, and I believe we will.

Do you see yourself as a partner of the music business in this endeavor?

The most important thing we can do is show a way out of this difficult situation that every- one is in. The record companies are in a diffi- cult situation because people want to buy their music online, but there’s no real way to do it, so they steal it. Users are in a bad situation because most of them don’t want to steal music online, but there’s no other way to get it that’s any good. So we want to find a middle way, a middle path out of this, and I think we’ve done that. Now we really have to execute it.

The rumor was that you had landed the Beatles, who have not allowed their music to be online before. How is that proceeding?

Oh, I think we’re moving in that direction. We’re actually talking to them, and I think they all really like Apple. I think give it some time, it will happen.

What about the Rolling Stones?

I think that will happen too. Mick Jagger got [the music store] instantly.

Why are the prices different on the cost of a full album? Most are $9.99, others are more, but it doesn’t seem totally depend- ent on the number of tracks.

The albums hinged on what the music companies charge us. Some albums we don’t have all the songs yet, so we’ll fill in the albums; there will be more tomor- row than today. We got the Doors last week, and we didn’t have time to add them, so the entire Doors catalog will go in next week.

How did you woo artists directly for this project?

We met with a lot of artists personally. What’s really great is most of them use Macs and they all have iPods; they all trusted us and we did something good. I think they like what Apple stands for; they know we have a creative sensibility. Most of these guys are really smart. They know what’s going on. Just landing the Eagles was huge. We showed them what we had. Don [Hen- ley] saw it.

What role does Apple’s music store play in the music industry overall?

I think this is going to go down in history as the first really great online music system, and I think it has the potential to really make a lot of people fall in love with music again. That’s what it’s all about.
Beverly Wilshire Hotel, Los Angeles (by invitation only).
May 20, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).
May 22, VH1 Divas Duets, MGM Grand Arena, Las Vegas. 215-258-8000.
May 22, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.
May 29, Kiss Goodbye to Breast Cancer Benefit Concert, sponsored by the Avon Foundation, La Zona Rosa, Austin. 718-522-7171.

JUNE

June 3, 36th Annual International Fan Club Organization (IFCO) Fun Fest Show, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-8956.
June 5, 2003 Atlanta Heroes Awards, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 212-249-9881.
June 5-8, 32nd Annual Fan Fair, various venues. Nashville. 866-336-3247.
June 8, Neil Bogart Memorial Fund Raquet Rumble Tennis Tournament, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.
June 10, ASCAP Rhythm & Soul Awards, Hammerstein Ballroom, New York (by invitation only).
June 12-13, 34th Annual Songwriters Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York. 212-431-5237.

JULY


AUGUST

Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).
Aug. 9-10, 19th Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Dallas. 615-289-7071.

Submit items for LifeLines and Events Calendar to Hargro Whitmer at Billboard, 5055 Westfield Blvd., Los Angeles. Calif. 90103 at or much more at billboard.com.

vvu business publications
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**BUSY SIGNAL:** With "Get Busy" (VP/Atlantic) displacing "In Da Club" at No. 1 on The Billboard Hot 100, Sean Paul is the sixth consecutive act to be in pole position for the first time, following Kelly Clarkson, Eminem, B2K, LL Cool J, and 50 Cent. Eight of the past nine No. 1 titles have been by artists having the first chart-toppers of their career. Ashanti and Nelly are the other first-timers.

"Get Busy" also provides the VP label with its first No. 1 hit. Of the past 16 songs to reach the summit, eight have been on labels going to No. 1 for the first time. These debutants include J, Roadrunner, Murder Inc., Fo' Reel, Shady, T.U.G., G-Unit, and VP.

"Get Busy" marks the first No. 1 on the Hot 100 for Atlantic since the week of July 22, 2000, when "Bent" by Matchbox Twenty had a single frame on top. "Get Busy" also achieves top ink on Hot 100 Airplay. There, it is the first Atlantic single to reach No. 1 since June 1999, when "Have You Ever?" by Brandy went all the way.

Paul made his debut on the Hot 100 one year and one week ago, when "Gimme the Light" entered at No. 97. The single had enough heat to rise to No. 7 the week of Dec. 7. With "Get Busy" at the top, Paul is the fourth Jamaican-born artist in the rock era to lead the list. Chart Bond reader Larry Cohen of Trumbull, Conn., notes that Carl Douglas ("Kung Fu Fighting"), Ini Kamoze ("Here Comes the Hotstepper"), and Shaggy ("It Wasn't Me," "Angel") are fellow Jamaicans who have topped the Hot 100.

**LIFE AS WE KNOW IT:** Madonna collects the fifth chart-topping album of her career. American Life is her first No. 1 set since Music dominated The Billboard 200 the week of Oct. 7, 2000. A second volume of greatest hits peaked at No. 7 the week of Dec. 1, 2001. Madonna’s other previous No. 1 albums are Like a Virgin, True Blue, and Like a Prayer.

**HARD ACT TO FOLLOW:** The No. 1 song 40 years ago this week was the Hot 100 was "I Will Follow Him" by a singer who was 15 years and one month old. That made Little Peggy March the youngest female singer to reach the pinnacle of the pop singles chart. Before March, the record-holder was Brenda Lee, who was 15 years and eight months old when "I'm Sorry" went to No. 1 in 1960.

Four decades after "I Will Follow Him" was No. 1, March remains the youngest female singer to achieve pole position on the Hot 100. Her crown was almost taken away in 1995, when Monica—who was 14 years and eight months old—went to No. 2 with "Don't Take It Personal (Just One of Dem Days)."


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**St. Jude’s: 40 Years Strong**

Josh Groban, center, was among a multitude of celebrities who participated in St. Jude Children's Research Hospital's Shower of Stars 40th-anniversary celebration April 26 in Memphis. The day-long event included tours of the hospital—pictured here—and research center, briefings by St. Jude's scientists, and an executive discussion led by the event co-chairs, followed by a Memphis-style barbecue dinner and the Shower of Stars evening concert gala at the Cannon Center for Performing Arts.

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**Hey, Ricky!**

Ricky Martin marked his musical return with a special appearance April 27 at Montreal’s Bell Center. Martin’s new single, "Tal Vez," popped in at No. 1 last month on the Hot Latin Tracks chart.

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**Fund For All**

Motown Records veteran and de Posse Entertainment chairman/CEO Suzanne de Pasco was recently presented with the Los Angeles Urban League's highest honor, the Whitney M. Young Jr. Award. Celebrating its 30th anniversary, the event helps raise funds for various league programs and equal-rights advocacy activities. On hand for the Century Plaza Hotel gala were, from left, Los Angeles Urban League president John W. Mack, Stevie Wonder, de Pasco, and award presenter and Motown founder Berry Gordy.
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