Music Biz
Mergers
Lose Gloss

‘Convergence’ Flop Hurts Values

BY BRIAN GARRITY

Should some of the world’s biggest music companies change hands in the coming weeks or months, don’t expect to hear much carnival barking about “convergence.”

The term was spawned in the fever of the tech-stock boom to justify such multi-billion dollar deals as the AOL-Time Warner merger.

But the notion that convergence—the marriage of content with distribution—could maximize the profitability of media companies turned out to be as illusory as the tech-boom itself.

“Convergence was a dream of investment bankers” (Continued on page 69)

Ricky Still Packs
Star Sales Punch

BY LEILA COBO

MIAMI—Ricky Martin has recaptured the peak of the Top Latin Albums chart with the best week ever for a Spanish-language album in the U.S.

Almas del Silencio, released May 20 in the U.S. by Sony Discos, enjoyed a first-week sales total of more than 65,000 copies, according to Nielsen SoundScan. The previous record-holder was Luis Miguel’s Romances, which opened with 57,000 copies in 1997.

Almas del Silencio is Martin’s first Spanish-language studio set since his global break—(Continued on page 83)
We look forward to a mutually rewarding relationship with the recording industry and artist community as we work together to build the future of online music with the new Napster®.
### Top of the News
5 Listen.com offers CD burns for 79 cents each through its Rhapsody subscription service.
6 Last-ditch efforts to revise media ownership limits are made in anticipation of the Federal Communication Commission's June 2 vote.

### Arts & Music
13 The Beat: Elvis Costello promises "something quite different" on his upcoming Deutsche Grammophon project.

19 Touring: Pearl Jam's 2003 tour continues to yield strong ticket sales.
21 RBG: De Passe Entertainment chairman/CEO Suzanne de Passe gives Billboard her take on the music business.

23 Words & Deeds: This Is Now!!!, Craig-G's D&D Records debut, is his first set in 12 years.
32 Latin Notas: Carlos Santana's "Hoy Es Adios" takes him another step closer to a possible all-Spanish album.
35 Beat Box: Teamed as M.I.X., PK Productions and Pasionate Marketing provide various services for labels and artists.
37 Country: Rounder Records credits Rhonda Vincent's work ethic for the strong start of her new disc, One Step Ahead.

### QUOTE OF THE WEEK
"Many of today's artists just don't kill me, I don't see an overabundance of real artistry."
Suzanne de Passe

### ARTIST & COMPANY INDEX
(Significant mentions in the news)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Page(s)</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexandre Pires</td>
<td>18</td>
<td>Amazon.com Inc.</td>
</tr>
<tr>
<td>Carlos Santana</td>
<td>32</td>
<td>AOL Time Warner Inc.</td>
</tr>
<tr>
<td>Christopher O' Riley</td>
<td>16</td>
<td>Apple Computer Inc.</td>
</tr>
<tr>
<td>Craig G</td>
<td>23</td>
<td>Arista Records</td>
</tr>
<tr>
<td>Damien Rice</td>
<td>14</td>
<td>ATP Recordings</td>
</tr>
<tr>
<td>Dave Gahan</td>
<td>16</td>
<td>Barely Breaking Even Records (BBE)</td>
</tr>
<tr>
<td>Deftones</td>
<td>71</td>
<td>Binney &amp; Smith Inc.</td>
</tr>
<tr>
<td>Dixie Chicks</td>
<td>37</td>
<td>Blink Digital</td>
</tr>
<tr>
<td>Ebony Williams</td>
<td>67</td>
<td>Clear Channel Entertainment Inc.</td>
</tr>
<tr>
<td>Elvis Costello</td>
<td>13</td>
<td>De Passe Entertainment Inc.</td>
</tr>
<tr>
<td>Isley Brothers</td>
<td>27</td>
<td>Flexplay Technologies Inc.</td>
</tr>
<tr>
<td>Jewel</td>
<td>13, 71</td>
<td>Hastings Entertainment Inc.</td>
</tr>
<tr>
<td>June Carter Cash</td>
<td>61</td>
<td>Ipso Insight</td>
</tr>
<tr>
<td>Kelly Clarkson</td>
<td>10, 46, 71</td>
<td>Leiber &amp; Stoller Music Publishing</td>
</tr>
<tr>
<td>Magic Band</td>
<td>44</td>
<td>Madacy Entertainment Group Inc.</td>
</tr>
<tr>
<td>Martin Quintero</td>
<td>35</td>
<td>Metro-Goldwyn-Mayer Inc. (MGM)</td>
</tr>
<tr>
<td>Mike City</td>
<td>21</td>
<td>Microsoft Corp.</td>
</tr>
<tr>
<td>Morgan</td>
<td>65</td>
<td>MTV Networks Europe</td>
</tr>
<tr>
<td>Pearl Jam</td>
<td>19</td>
<td>Napster Records</td>
</tr>
<tr>
<td>Pink</td>
<td>18</td>
<td>RealNetworks Inc.</td>
</tr>
<tr>
<td>Reign Man</td>
<td>23</td>
<td>Rixio Inc.</td>
</tr>
<tr>
<td>Rhonda Vincent</td>
<td>37</td>
<td>Sirius Satellite Radio Inc.</td>
</tr>
<tr>
<td>Ricky Martin</td>
<td>1</td>
<td>Sony Music Entertainment Inc.</td>
</tr>
<tr>
<td>Sertab</td>
<td>6</td>
<td>Tower Records Corp.</td>
</tr>
<tr>
<td>Shemekia Copeland</td>
<td>6</td>
<td>Twentieth Century Fox Home Entertainment Inc.</td>
</tr>
<tr>
<td>Stain</td>
<td>71</td>
<td>Universal One-stop</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>19</td>
<td>Virgin Entertainment Group Inc. (VEG)</td>
</tr>
<tr>
<td>XM Satellite Radio Holdings Inc.</td>
<td>82</td>
<td></td>
</tr>
</tbody>
</table>

### Features
6 Market Watch
10 Executive Turntable
20 Boxscore
40 Reviews & Previews
64 Hits of the World
68 Classifieds
71 Between the Bullets
85 Update
86 The Billboard BackBeat

### Programming
70 Tuned In—Radio: Stations continue to deliberate the influence of independent promoters on radio.

### Videos
60 TREASURE PLANET | DVD Sales
60 THE HOT CHICK | DVD Sales
60 PILATES FOR DUMMIES | DVD Sales
60 SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS | DVD Sales
60 50 CENT: THE NEW BREED | DVD Sales
60 WWE: NO WAY OUT 2003 | DVD Sales
60 WATCH ME IF YOU CAN | DVD Sales
60 WATCH ME IF YOU CAN | DVD Sales

### Billboard 2003 – Volume 115, No. 23
JUNE 7, 2003

### Billboard \( \text{NO. 1 ON THE CHARTS} \)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>STAIND</td>
<td>14 Shades Of Gray</td>
</tr>
<tr>
<td>ALISON KRAUSS + UNION STATION</td>
<td>Live</td>
</tr>
<tr>
<td>ETTA JAMES</td>
<td>Let's Roll</td>
</tr>
<tr>
<td>STACIE ORRICO</td>
<td>Stacie Orrico</td>
</tr>
<tr>
<td>JO DEE MESSINA</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Queen as a Fish: The Third Season</td>
</tr>
<tr>
<td>VICKIE WINANS</td>
<td>Bringing It All Together</td>
</tr>
<tr>
<td>REVIS</td>
<td>Places For Breathing</td>
</tr>
<tr>
<td>ALKALINE TRIO</td>
<td>Good Mourning</td>
</tr>
<tr>
<td>NORAH JONES</td>
<td>Come Away With Me</td>
</tr>
<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>Legend</td>
</tr>
<tr>
<td>RICKY MARTIN</td>
<td>All Or Nothing</td>
</tr>
<tr>
<td>DAVID BANNER</td>
<td>Mississippi: The Album</td>
</tr>
<tr>
<td>SEAN PAUL</td>
<td>Dance It Off</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Band It Like Beckham</td>
</tr>
</tbody>
</table>

### Unpublished

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>ALBUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDREA BOCELLI</td>
<td>Sentimiento</td>
</tr>
<tr>
<td>JOSH GROBAN</td>
<td>Josh Groban</td>
</tr>
<tr>
<td>DIANA KRALL</td>
<td>Live In Paris</td>
</tr>
<tr>
<td>NORAH JONES</td>
<td>Come Away With Me</td>
</tr>
<tr>
<td>KIDZ BOP KIDS</td>
<td>KIDZ Bop 3</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
The music industry's most important R&B Hip-Hop event of the year

NEW ARTIST SHOWCASES
AURN SALUTE TO THE FINALIST RECEPTION
UP CLOSE N' PERSONAL SUPERSTAR INTERVIEW
BMI URBAN AWARDS SHOW (invitation only)
LIVING LEGENDS DINNER an unprecedented event honoring the legends of R&B Hip-Hop
RADIO COVERAGE IN OVER 12 KEY MARKETS VIA AURN
OVER 700 ATTENDEES including Artists, Managers, Agents Filmmakers, Internet Companies, Journalists, DJs, Producers Publishing, Label Executives and more!
PROVOCATIVE PANEL SESSIONS covering the industry's current trends, issues and challenges. Topics include:
ARTIST & MONEY MANAGEMENT, MARKETING DEAL MAKING, INDIE VS. MAJOR LABELS, CROSSOVER, EMERGING TRENDS

DON'T MISS AURN'S NATIONAL RADIO COVERAGE OF THE AWARDS SHOW!

STAY TUNED FOR THIS YEAR'S LINEUP.

NOW AT ITS NEW LARGER HOME . . .
THE JACKIE GLEASON THEATER!

REGISTRATION & GROUP DISCOUNTS
Kelly Peppers 646.654.4643, kpeppers@billboard.com

AWARDS SHOW & PERFORMANCES
Michele Jacangelo 646.654.4660, bbevents@billboard.com

SPONSORSHIPS
Cebele Marquez 646.654.4648, cmarquez@billboard.com

AMERICAN URBAN RADIO NETWORK
Andy Anderson 212.883.2117, aanderson@aurn.com

HOTEL
The Roney Palace 305.604.1000
Make your reservations before 7/13
To receive discounted room rate of $55.91

NEW FOR 2003 . . .

THE LIVING LEGENDS FOUNDATION MENTORING SESSION
A session designed to escalate the professional development of artists, writers and producers. This exciting session will allow participants one on one access to the best in the music industry.

BROADCASTING FROM THE CONFERENCE
AURN's entertainment shows, USA Music Magazine with Host JOHN MONDS, Hollywood Live with TANYA HART and Superfans Survey.

PLUS . . .
AURN will conduct a six-week National Radio Promotion that will bring lucky listeners and their guests to the Conference and Awards show.

www.americanradiohistory.com
Listen Offers 79-Cent Songs

BY BRIAN GARRITY

NEW YORK—In the first salvo aimed at Apple's iTunes Music Store, listen.com is lowering the price it charges for burnable tracks.

Those who subscribe to the company's Rhapsody music service will now pay 79 cents per track when burning songs to a CD. Previously, CD burn costs 99 cents. Rhapsody offers unlimited access to on-demand streaming music for $9.95 per month.

The price cut follows a six-week trial conducted by Listen and distribution partner Lycos in February and March, in which burnable tracks were sold for 49 cents.

Listen reports that there was a "dramatic increase in sign-up rates" for Rhapsody throughout the course of the promotion. Burning activity increased by more than 300% during the period.

Listen CEO Sean Ryan says the company concluded from its 49-cent burning trial that consumers are looking to buy CDs for less than $10.

The company is also using the feature as a selling point against pay-per-download services like Apple's.

"This is an advantage of subscription services over a la carte," Ryan says.

Subscription services can charge a lower price for CD burns because their revenue streams are diverse. These models for selling music—which have been in existence for more than a year—have come under fire in the wake of the iTunes launch.

Some music industry executives are questioning whether the slow growth of operations like MusicNet, Pressplay, and Rhapsody indicates that consumers are not willing to pay for access to music on a conditional basis.

In response, operators of such businesses are seeking ways to drum up consumer interest in their monthly-fee-based offerings.

Ryan points out that while subscriptions may not end up attracting the same mass of consumer traffic that pay-per-download services will, they will attract a more active, and perhaps more valuable, music-burning segment.

Listen reports that Rhapsody users are consuming 250 to 300 songs per month through on-demand streaming, in addition to burning select tracks.

He says the Rhapsody model is a much more compelling option for heavy music consumers because such consumption rates in an à la carte environment are cost-prohibitive.

Rhapsody's distribution partners like RealNetworks are expected to play up that fact in marketing the service.

"All-you-can-listen is a proven model," says Dan Sheaner, VP of marketing at RealNetworks.

RealNetworks—which has an agreement in place to acquire listen.com—added Rhapsody to its RealOne suite of content services May 28. RealNetworks has also offered the MusicNet subscription service.

Listen and other companies are still looking to get into the à la carte download business as well.

Subscription services, along with a host of leading media and technology brands, are planning to roll out their iTunes-hit with a Windows-compatible version of iTunes hits the market, possibly later this year.

But just how competitive the pricing environment is remains to be seen.

Ryan says that a 79-cent price point would not necessarily work with an iTunes-style business model.

Ryan says Listen is considering launching a pay-per-download service in the near future that in a business model where no subscription is required before buying downloads, the cost per track will likely be more expensive.

Digital-music executives predict that downloading pricing, instead of being a fixed cost, will ultimately be based on the nature of the track, whether it is a hit, and how long it has been in the marketplace.

And it will all be determined by whether the track is being sold through a subscription service.

Ryan says, "This is not a one-size-fits-all market."

###

**Goldberg**

Downsized Artemis Begins a New Era

BY ED CHRISTIAN

NEW YORK—Artemis Records' recent move to Koch Distribution appears to have given the 4-year-old independent label a new lease on life.

But some wonder how long Artemis can carry on, as label founder and CEO Danny Goldberg looks for new investors to fund his quest to build an indie powerhouse.

Since opening its doors in 1999, Artemis has generated more than $100 million in business, according to the April 15 press release announcing the Koch deal. That would make it one of the most successful indie start-ups of the past decade, in terms of revenue.

But that has stopped rumors that New York-based Artemis has been in trouble since the exit earlier this year of the company's prime investor, C&P Capital Partners.

The speculation was further fueled by indications that the company has run up substantial losses. In March, Artemis laid off nearly half its staff. Then, its most successful act, Kittie, and the band's producer sued the label, claiming they are owed $1 million in royalties.

Goldberg declines to comment on the Kittie lawsuit and dismisses speculation about the company's financial uncertainty. He concedes that C&P is no longer an active investor in Artemis, but he notes that Michael Chambers, a principal in C&P Capital Part

(Continued on page 94)

**Lawrie**

Two Latin Labels Get New Leaders

Sony Music Forms New Latin Division

BY LEILA COBO

MIAMI—In the midst of two high-profile executive exits in the Latin music world, Sony Music International (SMI) announced the creation of Sony Music Norte, a new Latin Music division that will be led by CEO and COO, and Central American operations.

The departures of Oscar Llord as chairman of Sony Discos and Rafael Gil, who is retiring as president/CEO of BMI Recordings Latin, mark the end of two highly influential and often confrontational leaders.

Kevin Lawrie, formerly president of Sony Music Mexico, was named as president of Sony Music Norte, effective June 1.

He replaces Llord who had steered both companies, SMI and Sony Latin for a decade prior. He replaced Frank Welzer, chairman/CEO of Latin America for SMI.

Llord is a mercurial who often bent the rules and took artistic and business—liberal positions that won him both praise and criticism during his seven-year tenure at Sony Discos.

That Lawrie would succeed Llord had been widely speculated within the industry for months. But Sony steadfastly denied rumors that Llord was leaving or that Lawrie was coming in.

Still, the announcement that Artemis and Koch had sold it to Koch had raised questions that Koch would look to cut the label's costs. That Koch has had a reputation for its cost-cutting approach in Mexico—possibly a major move, leaving Koch's corporate board and central office.

Lawrie's recent signings failed to perform well on the charts.

But Sony Discos' showing remained singularly strong, thanks to the presence of such established acts as Shakti, Chayanne, and Marc Anthony. With whom Llord had not signed but had helped develop in this market.

In tropical music, Llord signed veterans Indiya and Brenda K. Sturr. At the end of the year, Sony Discos emerged as Billboard's (Continued on page 60)
UPFRONT

Sertab Wins Eurovision Contest

BY FRED BRONSON

RIGA, Latvia—Turkey's winning entry in the Eurovision Song Contest, "Everyway That I Can" by Sertab, is off to a jet-propelled start, thanks to advances in work by the staff at Sony Music.

"Three weeks before Eurovision, countries all over Europe were committed," says Nanu Lambin, London-based VP of A&R. "When we heard the track and saw the video, we were ready to go. We knew that if the song had been the record to move faster, but it was not a sudden shock. Everything was ready.

The single was released in most European countries just two days after claiming victory at the song contest, held at Skonto Hall in the Latvian capital. France and Australia have scheduled June 9 as the single's release date, and dates are pending for the U.K., Argentina, Mexico, and Colombia.

"Everyway That I Can" is Turkey's first winning song in 25 attempts. It was written by its performer, Sertab Erener, and Demir Demirkan, and was produced by Ozer Tesaloglu. Tesaloglu's biggest international hit is "Simanik" by Turkish male pop singer Tarkan.

"We wanted a song with ethnic flavor that would appeal to Western listeners," says Melih Ayrgum, managing director of Sony Music Entertainment Turkey.

In The News

- The WB TV network is aiming for new music series Pepsi Smash to become the largest U.S. music series for top 40 acts. The one-hour show—which premieres July 16 and will air at 9 p.m. ET Wednesdays—features live performances and a music countdown. Pepsi is the show's primary sponsor. It is the first time in years that a U.S. broadcast TV network has committed to a weeknight prime-time music series featuring top mainstream acts. Veteran TV producer Joel Gallen of Tenth Planet Productions will executive produce (Billboard, April 19). Sources say that Beyond Knolw and Eavescence are among those in talks to appear on the show.
- A California bill that would make it a "fiduciary duty" for record labels to accurately calculate royalty earnings owed to artists living in the state passed the Senate May 29 by a 22-15 vote. Authored by Sen. Kevin Murray, D-Del-Cuter Hill, bill No. 1046 now goes to the Assembly, where it must be voted on by September.

Supporting Sertab on stage in Riija were two dancers from Germany and one from Austria. "We said the music and choreography should represent East meets West," Ayrgum adds.

Erener will be promoting the single throughout Europe as early as next week. She is scheduled for an appearance on the German edition of TV show Top of the Pops. She also has a scheduled June 6 visit to Radio Stockholms P5—one of the first stations in Europe to add the song, according to its music director, Robert Jonsson.

"It's a good song that reminds me of the Tarkan hit," explains Jonsson, noting that he added Sertab to the playlist a week before the contest after hearing the song on a Eurovision CD released by CMC/EMI in Denmark.

Erener, who was born in Istanbul, released her debut album in 1992. Three more albums have followed. She recorded the "One More Cup of Coffee" for a Bob Dylan tribute album, and Dylan liked her version so much he included it in the soundtrack of soon-to-be-released movie Masked and Anonymous.

A collection of Erener's songs will be released in Europe at the end of June, featuring songs in English and Turkish, according to Lambin. Eurovision runner-up "Sanomi" by Belgium's Urban Trad could also see a Pan-European release. The roots-band folk group's second album, which includes its Eurovision entry, was sent to all Universal Music managing directors in Europe after the contest, according to Bert Van Roy, product manager for Universal Music Belgium.

FCC Plans For Loosening Limits Likely To Proceed

BY BILL HOLLAND

WASHINGTON, D.C.—Opponents predict the plan to further relax media ownership regulations will go forward in a June 2 vote, but they are confident that they've brought public attention to the issue.

Despite the expected 3-2 vote by the Republican-led Federal Communications Commission (FCC), opponents say they've created citizen concern that media controlled by big corporations could stultify diversity.

The changes, proposed by FCC chairman Michael Powell, will allow newspapers to acquire TV and radio stations in their markets, raise the broadcast networks' national audience cap from 35% of a market to 45%, and increase the number of cities in which one company can own multiple TV stations.

Democratic commissioners Michael Copps and Jonathan Adelstein held a roundtable discussion of the issue May 26 at FCC headquarters.

Representatives from 27 opposition groups across the political spectrum attended, ranging from the National Rifle Assn. (NRA) to the American Federation of Radio and Television Artists. Powell and two Republican commissioners were invited but did not show.

"If you like what happened to radio, then you see what's coming down the pipe for radio, TV, and newspapers." Within a two-week time period, a year-long grassroots effort by liberal public interest groups to stop deregulation has suddenly become front-page news.

This is mainly a result of the added voices of conservative organizations such as the NRA, which has staged an all-out effort to oppose the rule change. Those groups are concerned that deregulation will reduce the amount of conservative viewpoints on the air.

Sources within the FCC tell Billboard that months before the NRA joined the call, liberal public interest groups had pushed the FCC to back away from plans to lift radio ownership caps from eight stations in a market to 10.

The FCC says it has received more than 500,000 comments from the public in recent weeks regarding this issue. By early May, the FCC's Web site had received more than 9,000 comments from unaffiliated individuals, all but 11 opposing rule changes (Billboard, May 24).

"When's the last time the FCC received half a million complaints?" Copps asks. "Until it threatened to undermine media protections, most people didn't even know what the FCC was.

The headlines follow calls from legislators on both sides of the aisle for the FCC to hold off on rule changes until there is further study of the possible ramifications of changes. Common Cause and MoveOn.org launched a $250,000 opposition press campaign last week, placing ads in the major dailies on May 28.

Handys Announced

BY CHRIS MORRIS

Vocalist Shemekia Copeland led the field at the 2003 W.C. Handy Blues Awards, collecting three trophies during the May 21 ceremony at Memphis' Orpheum Theatre.

Copeland's Alligator album Talking to Strangers was named blues album of the year and contemporary blues album of the year, and the singer was named contemporary female artist of the year.

Two blues vets scored multiple wins. Solomon Burke's Let's Get Up (Fat Possum/Atlantic) took soul blues album of the year honors, and the R&B singer was tapped as soul male artist of the year. Charlie Musselwhite was named contemporary male artist of the year and blues instrumentalist (harmonica).

B.B. King repeated as blues entertainer of the year. Hale Magic Slim & the Teardrops scored as blues band of the year. The Handys are presented by the nonprofit, Memphis-based Blues Foundation. They are voted on by more than 13,000 international blues fans. A complete list of winners is available at billboard.com/bb/awards/index.jsp.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
<th>2002</th>
<th>2003</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>257,228,000</td>
<td>234,876,000</td>
<td>&lt;8.7%</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>251,435,000</td>
<td>231,164,000</td>
<td>&lt;8.1%</td>
<td></td>
</tr>
</tbody>
</table>

YEAR-TO-DATE UNIT SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>CD</th>
<th>Cassette</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>237,101,000</td>
<td>13,721,000</td>
<td>613,000</td>
</tr>
<tr>
<td>2003</td>
<td>222,746,000</td>
<td>7,685,000</td>
<td>733,000</td>
</tr>
</tbody>
</table>

OVERALL UNIT SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>This Week</th>
<th>Last Week</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>10,628,000</td>
<td>9,811,000</td>
<td>&lt;9.0%</td>
</tr>
<tr>
<td>2003</td>
<td>11,684,000</td>
<td>11,480,000</td>
<td>&lt;2.8%</td>
</tr>
</tbody>
</table>

ALBUM SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>This Week</th>
<th>Last Week</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>10,431,000</td>
<td>9,636,000</td>
<td>&lt;9.2%</td>
</tr>
<tr>
<td>2003</td>
<td>11,480,000</td>
<td>11,240,000</td>
<td>&lt;2.8%</td>
</tr>
</tbody>
</table>

SINGLES SALES

<table>
<thead>
<tr>
<th>Year</th>
<th>This Week</th>
<th>Last Week</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002</td>
<td>197,000</td>
<td>219,000</td>
<td>&lt;10.6%</td>
</tr>
<tr>
<td>2003</td>
<td>196,000</td>
<td>192,000</td>
<td>&lt;2.6%</td>
</tr>
</tbody>
</table>

YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION

<table>
<thead>
<tr>
<th>Region</th>
<th>2002</th>
<th>2003</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Northeast</td>
<td>12,469,000</td>
<td>12,114,000</td>
<td>&lt;3.0%</td>
</tr>
<tr>
<td>Middle Atlantic</td>
<td>31,353,000</td>
<td>29,078,000</td>
<td>&lt;7.4%</td>
</tr>
<tr>
<td>East North Central</td>
<td>35,784,000</td>
<td>33,316,000</td>
<td>&lt;7.4%</td>
</tr>
<tr>
<td>West North Central</td>
<td>14,703,000</td>
<td>13,897,000</td>
<td>&lt;5.5%</td>
</tr>
<tr>
<td>South Atlantic</td>
<td>45,481,000</td>
<td>42,528,000</td>
<td>&lt;5.6%</td>
</tr>
<tr>
<td>South Central</td>
<td>35,429,000</td>
<td>32,867,000</td>
<td>&lt;7.2%</td>
</tr>
<tr>
<td>Mountain</td>
<td>17,589,000</td>
<td>16,800,000</td>
<td>&lt;5.7%</td>
</tr>
<tr>
<td>Pacific</td>
<td>44,273,000</td>
<td>44,747,000</td>
<td>&lt;&lt;.2%</td>
</tr>
</tbody>
</table>

Compiled from national sample of retail sales and rack sales reports collected, compiled, and produced by Nielsen SoundScan
The New CD in stores June 10th
The Harem 120-city World Tour begins in the fall.
Home of Black Music’s Legends for more than 60 years...

www.americanradiohistory.com
‘dol’ DVD Pushed Back

BY BILL KIPNIS

LOS ANGELES—A six-week window between a film’s theatrical debut and its home video release may be too ambitious.

According to Billboard sister publication The Hollywood Reporter, Twentieth Century Fox Studios has dropped its plans to use a six-week window for From Justin to Kelly after a group of theatrical exhibitors said they would not play the film if that time frame was followed.

The romantic comedy, featuring American Idol first-season stars Kelly Clarkson and Justin Guarini, is now expected on video in early September. The film opens June 13 in theaters.

A Twentieth Century Fox Home Entertainment representative tells Billboard that an official release date for the video had not been set. The company does not choose video release dates prior to the film’s theatrical debut.

The Fox representative also says that it would not be surprised if theatrical exhibitors were upset over a six-week video window. Exhibitors were concerned that they would not reap maximum benefits from heightened consumer interest in the American Idol TV series, The Hollywood Reporter says.

Additional dates for the show ended May 21 (Billboard, May 31). According to a number of studios and retailers, the studios need to maximize marketing dollars has led to shrinking windows (Billboard, May 3).

Home videos have traditionally come out six to eight months after a theatrical opening, though a three- to five-month window is fast becoming the norm as theatrical runs are also becoming shorter.

The proposed six-week window may have been difficult to execute. Studios have expressed concern over the ability to create extra features for the DVD window, which includes more than 500 minutes of content, including 30 minutes of new scenes.

Additionally, retailers have said that creating appropriate marketing campaigns in a shorter time frame is more challenging.

But video divisions are more likely to benefit from the afterglow of the theatrical marketing campaign the sooner the title makes it to stores.

MTV Buys Into Game One

BY GORDON MASSON

LONDON—MTV Networks Europe’s aggressive expansion plans are taking the group outside of pure music TV.

The broadcaster has purchased a 50% stake in Paris-based videogames channel Game One through a partnership with French media company Atari.

A 24-hour, local-language channel devoted to games, Game One is distributed to 3.5 million homes on all cable and satellite platforms in France. Financial details of the deal were not disclosed.

MTV hopes to leverage Game One’s niche audience expertise to create opportunities for co-production and cross-promotion.

Game One, meanwhile, will tap into MTV’s global network to fuel its expansion ambitions.

Simon Guild, COO of MTV Networks Europe, tells Billboard that Game One “is at break-even today. We want to get our music team in to work closely with them and hopefully generate a slightly better business environment.

Guild says the next step will be to expand Game One’s reach into other territories around Europe, perhaps as early as this year.

Universal One-Stop Liquidates

BY ED CHRISTMAN

NEW YORK—Universal One-Stop, which filed April 10 for Chapter 11 protection, has announced its intention to liquidate.

Harold Lipsius, Universal One-Stop owner and founder, says he abandoned his hope to reorganize under Chapter 11 protection when Universal Music & Video Distribution (UMVD) refused to sell the company product, under a 546-G arrangement.

“Time killed us, because we couldn’t operate with only four major labels,” Lipsius says.

UMVD could not be reached for comment. But as a result of the difficult times that the music industry is experiencing, the company has become conservative in its approach to selling one-stops.

According to Michael Bloom, a partner in the Philadelphia-based law firm of Morgan, Lewis & Bockius, who represents the majors, “The debtor announced it will file a liquidating plan, perhaps as early as June 13, which will include payment to Wachovia, the return of inventory to majors, and recovery from accounts receivables, which hopefully will provide payment to other creditors.”

Wachovia provided Universal One-Stop with a revolving credit facility, which was said to be drawn down about $1 million at the time of the filing.

At that time, Universal One-Stop inventory was considered to be about $6 million. Wachovia and the majors’ loans are secured by Universal One-Stop assets, with the bank being the senior lender.

Universal, which opened its doors in 1955 as an independent company, currently has about 69 employees. All will lose their jobs as a result of the closure of the company.

Popular Artists Will Cover Porter In Biopic

BY CARLA HAY

NEW YORK—Now that the Academy Award-winning mega-hit Chicago has ignited a comeback for movie musicals, several hit artists are getting in on the action.

The Cole Porter biographical musical Just One of Those Things is one way.

The MGM movie will feature Sheryl Crow, Elvis Costello, Alanis Morissette, Diana Krall, Natalie Cole, Robbie Williams, and Vivian Green singing and dancing to the music of Porter while re-creating scenes from his life.

The film’s director, Irwin Winkler, says, “A whole new audience will be exposed to this music because of these artists.”

The confirmed musical numbers are: Crow (“Begin the Beguine”), Costello (“Let’s Misbehave”), Morissette (“Let’s Do It, Let’s Fall in Love”), Krall (“I’ll Get a Kick Out of You” and “Just One of Those Things”), Cole (“Everytime We Say Goodbye”), Williams (“It’s De-Lovely”), and Green (“Love for Sale”).

Just One of Those Things producer Rob Cowan says that initially, the movie was not a musical, “but it evolved into one because of all the musical numbers. We wanted hip, contemporary artists to make this film more accessible.”

Cowan adds that as many as four more numbers will be filled by different artists. “They include the scenes for the songs ‘I Love You,’ ‘What Is This Thing Called Love,’ and ‘Wake Up and Dream,’ ” he says.

The movie will star Oscar winner Kevin Kline as Porter and Ashley Judd as his wife, Linda. Kline and Judd sing and dance in the film and duet on “In the Still of the Night.”

 MGM Music executive Vivian Garfonda praised the Cole Porter estate; Porter’s music-publishing administrator, Warner/Chappell; and the artists for their cooperation.

Sony Music Soundtrax, the record company behind the Chicago movie soundtrack, will release the soundtrack to Just One of Those Things. Both it and the film are due in 2004. The soundtrack will consist entirely of Porter’s songs, according to the soundtrack’s creators.

Sony Music Soundtrax president Glen Brunman says, “Just One of Those Things is similar to Chicago in that the musical performances are so seamless in this movie.”

Executive Turntable

RECORD COMPANIES: Frances Georgeson is promoted to senior VP of international marketing for Arista Records in New York. She was VP of international marketing.

Michael Swartz is named director of production for Shout! Factory in Los Angeles. She was director of production for Rykodisc.

John McDonald is named head of sales for Artemis Records in New York. He was manager of retail marketing for Koch Entertainment Distribution.

PUBLISHING: Brentwood-Benson Music Publishing promotes Shawn Hibbs, previously VP of sales, to VP of sales and marketing; Rob Collins, previously manager of sales and customer service, to director of marketing; Marvin Copus, previously team leader/outbound sales representative, to training supervisor; Joel Shoemake, previously team leader/outbound sales representative, to manager of sales and customer service; Maury Davis, previously outbound sales representative, to manager of sales and customer service; Helen Stivy, previously inbound sales representative, to outbound sales representative; Helen Stivy, previously inbound sales representative, to outbound sales representative.
ATTENTION!

RECORD LABELS • ARTISTS • PUBLISHERS

GET PAID EVERY TIME ONE OF YOUR MUSIC VIDEOS IS PLAYED, EXPOSE YOUR MUSIC VIDEOS TO MILLIONS OF MUSIC LOVERS, AND DRAMATICALLY INCREASE CD AND RELATED MERCHANDISE SALES.

Simply license your music videos for use on the revolutionary Barden Entertainment digital video jukebox and begin reaping the benefits

Barden Entertainment, Inc.

WWW.BARDENENTERTAINMENT.COM

Call John Goci at (734) 946-4001 ext. 13
or licensing@bardenent.com
JAPAN

Japan, the world’s second largest music market, continues to thrive. Billboard travels abroad to report on the power players behind Japan’s recent top hits, licensing and key record labels hitting high notes. Don’t miss your opportunity to advertise in Billboard’s Japan spotlight!

issue date: july 5 • ad close: june 10
Aki Kaneko 323.525.2299 •akaneko@billboard.com

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

Over 3,000 listings from more than 18 countries include: record company executives, music publishers, wholesalers and distributors, US Latin music radio stations, artists, managers, agents and much more! Advertise and reach all segments of the Latin music community all year long!

issue date: aug 6
ad close: june 18
Jeff Serrette 646.654.4697
jserrette@billboard.com

SNOOP DOGG 10TH ANNIVERSARY

Ain’t nuthin’ but a Snoop thang as Billboard celebrates the enormous success of Snoop Dogg on his ten year anniversary. We look back at the past decade and report on what lies ahead, including such ventures as his own film company and clothing line. Enter the DOGG house and reserve your ad today!

issue date: july 12
ad close: june 17
Johnna Johnson 646.654.4707
jjohnson@billboard.com

EUROPEAN QUARTERLY #2

Our second European Quarterly looks at Spain and the major record companies link's to the Latin music market. We report on European songwriting, music publishing, market statistics and regional artist-development priorities from the major and leading indie music companies. Reserve your ticket for this important international spotlight!

issue date: july 5
ad close: june 10
Christine Chinetti: 44.207.420.6067
ccinetti@eu.billboard.com

UPCOMING SPECIALS

LATIN 6 PACK #4 - issue date: July 19 • ad close: June 23
TOURING QUARTERLY #3 - issue date: July 26 • ad close: June 30
SBS 20TH ANNIVERSARY - issue date: July 26 • ad close: June 30
ASIA PACIFIC QUARTERLY #3 - issue date: Aug 2 • ad close: July 8
PLUG-IN - issue date: Aug 2 • ad close: July 8
KISS 30TH ANNIVERSARY - issue date: Aug 9 • ad close: July 15

New York 646.654.4696
Los Angeles 323.525.2307
Nashville 615.321.4297
London 44.207.420.6067
Jewel Just Having Fun These Days
After Three Serious Sets, Singer Embraces Pop, Plays Up Sexuality

BY CHUCK TAYLOR

It took three albums for Jewel to convince us that she’s an earnest woman with a message and a guitar. Now, forget about it.

With the June 3 release of her 0304, this girl just wants to have fun. The 14-song Atlantic Records set finds the heady singer/songwriter relinking her folk/pop tools to explore electronic beats and up tempo melodies, taking her out of coffee houses and onto the dance floor. “I’ve always been considered a very serious artist,” says Jewel, 28. “This is my pop culture record. The world is complicated and hard, and people want to be able to lose themselves in the rhythm. People want to feel young and sexy and smart, and like things are OK—inculding me. That is the only image I had writing these songs. This is a happy record.”

Jewel called on Lester Mendez—who has worked with Shakira, Santana, and Enrique Iglesias—to collaborate through the process of songwriting, arranging, and producing the album. “I’d always thought electronic music was cold and pat and not very creative,” she says. Yet she decided to try the remix treatment on “Serve the Ego,” a single from her previous This Way.

The end result not only resonated personally but lifted Jewel to No. 1 on the Billboard Hot Dance Club Play chart. “I found a way to use beats that suits me,” she says. “Now, I see that it’s like being a painter who says they will never use red or yellow. Why limit yourself that way?” She adds, “I intend to work with Lester for the rest of my life. I can’t tell you how powerful a musician he is.”

Jewel also wanted the songwriting process in a way that was novel for her: “Usually, when it’s time to make an album, I compile songs from my catalog; I’ve always had a lot in stock. This is the first time I’ve written a record from beginning to end, really exploring where current culture is heading.”

As a result, Jewel—who signed with EMI Music Publishing at the beginning of May—and Mendez recorded and mixed the record in a rapid-fire eight weeks.

First single “Intuition” gives listeners a clear indication of Jewel’s new stylistic gleam. The song opens with an acco- dion and ralley like a gypsy carni- val, with an army of marching beats and creamy layers of harmo- ny coming from behind.

GETTING SEXIER

The videoclip, directed by Marc Klasfeld, prompted an even bigger surprise: Jewel playing up her sex- uality before the camera. “It’s true, I’ve always held back: I always believe you can’t be smart and sexy at the same time,” she admits. “But at this point, people know who I am and what I stand for, so I feel like I can play with that image and offer some irony.”

That’s not to say that 0304 is shallow. As usual, Jewel layers her songwriting, allowing listeners to dig as deep as they choose to.

“If you look at it just for the beat value, then this is a fun record. But if you want to go deeper, there are as many levels of irony as you want,” Jewel says. “If you want to hear what I’ve learned about the world and what I’ve been through in my life, it’s there.”

Atlantic Records Group co-presi- dent Ron Shapiro says, “This is a young woman who has always been in command of her talent, her beauty, her intelligence, and her desire to be impactful. She’s in a unique position to take the credi- bility of a lauded singer/songwriter and show that you can be funny and provocative.”

SINGLE GOES TO RETAIL TV

The label’s initial plan of attack was to place “Intuition” at mainstream and adult top 40 radio. It is currently No. 30 on The Billboard Hot 100.

Atlantic backed the release with a commercial single May 6 and a maxi-single including dance mixes of the song and video footage May 13.

Jewel also inked a deal with Schick razors to use “Intuition” as the music for a national TV ad campaign to launch the company’s new all-in-one shaver, called Intuition. A related con- cert event was held May 10 in New York’s Central Park, where she sang the song.

In addition to a barrage of morning and night time talk-show appearances, Jewel was also on the roster at this year’s VH1 Diva Duets concert May 22.

She also continues to back a number of personal causes, including talent search Soul City Cafe, which will award the winners with opening slots on their next tour (not yet scheduled); and Higher Ground for Humanity, a foundation launched with her mother and manager, Lenecha Carroll.

But foremost—for now—let the beat be heard.

“IT always takes time to know what somebody is capable of; people have watched my learning curve since the beginning,” Jewel says. “I’ve tried as much as I can to be honest, and I’ve been lucky enough to do this job according to the morals and principles that suit me. Now, I’m ready for this album to be heard.”
Rice Follows On Rungs Of Gray’s ‘Ladder’

BY WES ORSHOSKI

Listening to emerging Irish singer/songwriter Damien Rice outline how his career has blossomed during the past year, it’s tough to deny the many similarities to David Gray and the path of his breakthrough album, White Ladder.

Not only are there peripheral similarities between Rice and Gray— their work is mostly built on an acoustic guitar, they share the same management, etc.—but the birth and growth of the newcomer’s debut, O, mirrors the fabled beginnings of White Ladder.

Both albums marked new musical approaches, new directions partially born out of each’s frustrations with the music business.

Gray, without a label for the third time in roughly as many years, retreated to his English basement and began experimenting with drum machines, beats, and loops for the first time. Career-wise, he had nothing left to lose and everything to gain.

As a member of little-known band Juniper, Rice scored a deal with PolyGram Ireland in the mid-’90s. Yet after being pressured by his management to come up with more uptempo, radio-ready singles, he left the group, disillusioned and disappointed with the experience.

A few years later, after some extensive traveling throughout Europe, Rice—also with everything to gain—returned home and began writing O. (The set is being issued June 10 in the U.S. through Ken Levitan and Jack Rovner’s new Vector Recordings label.)

The buzz on both records began in Ireland. White Ladder was a full-blown hit in Ireland and was building in the U.K. long before it neared platinum status in the U.S.

DOUBLE PLATINUM

Since its February 2002 release in Ireland, O (issued on Rice’s own DRM label and distributed by Ritz) has been certified double-platinum in that country for sales of more than 30,000 copies and it is heating up in the U.K. (After being issued last summer through 3MV, O was recently reissued in the U.K. with distribution through Warner Bros.)

While it’s true the groundwork on both albums in the U.S. can be traced to the same person: Nic Harcourt, music director at Santa Monica, Calif.-based KCRW (American Community Radio, Inc.), all that’s left to rice is to sell some 3 million or 4 million records worldwide, right?

Thanks to Harcourt, he’s off to a fine start in the U.S.:

An adventurous programmer who is always seeking new artists, Harcourt received a copy of O shortly after its Irish release from Rice’s management team, Bernadette Barrett and Rob Holden at London-based Mondo.

It was one in a pile of albums Harcourt was sifting through Sunday morning while returning e-mails. Because of the sheer number of discs he is sent, he says he usually gives the first couple of songs on each disc a listen, then moves on.

Yet, with the quiet, affecting O, he soon found himself three or four songs deep. The next day, he played it on his influential morning show, Morning Becomes Eclectic. Harcourt has been playing tracks from the album ever since.

“It just stood out from the pack,” he says. “You start to listen to the lyrics, and you realize that you’re listening to a songwriter. You’re not listening to somebody who’s making music just because they want to be on the radio or on Top of the Pops in England or something like that.”

“You’re listening to someone who is writing songs about their life and their relationships, and it just draws you in.”

Starting a year ago, Harcourt says he “pounded the crap out of O. I just fell in love with it so deeply that I wanted to share that with the world.”

After Harcourt embraced the enveloping, somber relationship songs on O, U.S. majors across the board and a number of U.S. independents soon phoned Mondo.

“[KCRW] started the whole ball rolling, really,” Barrett says. “It opened a number of doors that we had not even considered knocking on yet.”

Indeed, after his earlier experiences, the 29-year-old Rice had approached pretty much every aspect of the business side of his life with caution.

After setting up DRM, Rice was quite content to continue without a label or manager. But as buzz began building in Ireland and the U.K., he found it impossible to juggle playing and writing with management, booking, and publicity tasks.

What began with the hiring of a publicist led to his teaming with the like-minded Barrett, the KCRW airplay, and noteworthy critical enthusiasm on both sides of the Atlantic.

Thanks to KCRW, Rice played three sold-out club shows in Los Angeles in February. He stills it hard to believe, considering he had neither been to the city nor released an album in the U.S. yet: “It was nuts, nuts.”

‘BLINDING FOCUS’

The songs on O, Rice says, originate from “a complete focus, an almost blind, passionate focus on something that I didn’t quite have or
didn’t quite understand or couldn’t quite attain or hadn’t quite attained at that point.”

They’re perhaps strung together by confusion, he says. “The Blower’s Daughter,’ for example, is this obsession with somebody I just couldn’t get to communicate enough with to get to a point of understanding of what was going on . . . I don’t know if I was actually falling in love with the person or if I was just obsessed, enchanted maybe.”

Making the songs that much more moving is the potent contrast of Rice’s vocals with those of his angel-voiced singing companion, Lisa Hannigan.

Considering former RCA president Rovner’s hands-off approach to the creative side of things, Vector makes a proper licensee of O, the first album to be issued by the WEA-distributed offshoot of Vector Management.

Rovner (who was instrumental in Gray’s career while at RCA) says Holden and Rice’s U.S. booking agent, Marty Diamond, brought the artist to his attention. He pursued the deal after a show in London.

“He was an exceptional performer,” Rovner says, adding that he was drawn to Rice’s “incredible charisma, his confidence, his interpretation of the songs—even though they were different than they were on the album. He’s just an incredibly gifted performer. He takes you on a journey.”
Gahan Makes Solo Bow

BY WAYNE HOFFMAN

After more than two decades as Depeche Mode’s lead vocalist, Dave Gahan is singing a different tune: His own.

Paper Monsters, due June 2 on Reprise Records, marks Gahan’s debut as a solo artist and his first stab at songwriting.

“This is my story,” he says. “I’m finally getting to reveal who I am and what I’m about.”

Three years ago, after Depeche Mode finished touring to support Singles 86-98, Gahan’s friend, drummer Victor Indrizzo, introduced him to guitarist Knox Chandler, who has worked with the Psychedelic Furs and R.E.M. The two started writing songs together at Chandler’s home studio in New York’s East Village—a short trip from Gahan’s home in the West Village.

“It felt so natural, I don’t know why I hadn’t done it sooner,” Gahan says.

When Gahan stopped to work on Depeche Mode’s Exciter weeks later, he had already written a dozen songs.

“He’s incredibly musical,” Chandler says. “He’s not just a singer in a band.”

After Exciter was finished and the accompanying tour ended, Gahan returned to his solo project. With producer Ken Thomas (Sigur Rós) at the helm, Paper Monsters was recorded in 10 weeks last summer at New York’s Electric Lady Studios.

The songs range from such dreamy, slow tracks as “Hold On” and “Stay” to harder, darker fare like “Black & Blue Again” and the eclectic taste of the young musicians he features on the show.

Recordings of those performances began to circulate among Depeche Mode fans on the Internet, O’Riley, decided to make a complete disc of the band’s material. He crafted a thoughtful, deeply considered transcription of 15 songs that span the band’s first five albums and a live EP.

When O’Riley’s manager brought the project to the attention of Sony Classical president Peter Gell, he was quick to point out that True Love Waits is not being positioned as a typical classical recording, beginning with the compelling abstract cover art by renowned graphic designer Steve Byrarn. “It looks more like an alternative pop record than a classical re-release,” Gell says. “There are no liner notes, and it’s on our Odyssey label, which we created to serve the purposes of a record like this, where we don’t want it placed solely in classical sections of record stores.”

With the band’s approval, True Love Waits has already been promoted to Radiohead fans on Web sites and pop-music media.

Countertop bins positioned in high-traffic areas of store will ensure that fans flocking to buy Radiohead’s own hotly anticipated Hail to the Thief, also out June 10, won’t miss O’Riley’s homage.

O’Riley will support the disc with a heavy schedule of live performances throughout the summer and fall, beginning with an after-hours recital June 16 at the Rainion Festival and a July 10 showcase at New York’s trend-setting Joe’s Pub.

Although he is aware that classical purists might view his new offering as a bid for crossover success, O’Riley points out that the project is actually part of a practice nearly as old as classical music itself.

“When Mozart or Beethoven would sit down at a dinner party, they would improvise on popular music of the day. Liszt took folk melodies and turned them into grand romantic pieces. It’s important to note that there’s a real tradition, a pre-commercial tradition, to this kind of activity.”
Linkin Park, Room 5 Crash Into U.K. Charts

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

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

NEW FEATURES INCLUDE:

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

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

FINE TUNING: A daily preview of must-see televised music programs and appearances.
PIRES EXTENDS GLOBAL REACH

**Brazilian Star’s Risky Solo Career Continues To Pay Off**

**BY LEILA COBO**

The rise and rise of Alexandre Pires can be seen as a case study of many things: breaking a new act in the U.S. Latin market. Successfully crossing over a Brazilian, Portuguese-speaking singer into the Spanish-language Latin market. Having a black Latin artist achieve great success by singing ballads, as opposed to tropical or dance music. The second of those three accomplishments has not been achieved since Brazilian Roberto Carlos took the Latin world by storm in the 1970s. The third bears no recollection in recent memory.

The 27-year-old guy, and I do what I like—which is making music,” the soft-spoken Pires says of his sophomore Spanish effort, *Estrella Guía* (Guiding Star). The CD was released March 18 on BMG U.S. Latin.

“My parents are musicians; my mother sings, my father is a drummer. Today, I have the opportunity to do all these things,” he continues. “My mom says, ‘I can’t believe my son performs in Mexico!’ It’s a reason for pride and love.”

Such sentiments might seem a bit mushy if these achievements were not so unusual.

Prior to the release of his Spanish-language debut in 2000, Pires was a Superstar in native Brazil as the lead singer of So Pra Contrariar. BMG U.S. Latin managing director Adrian Posse says the group sold 13 million albums during Pires’ tenure. So Pra Contrariar is also the 35th highest-selling act in the history of BMG worldwide.

**TAKING A SOLO RISK**

That Pires would choose to leave such an exalted musical place to pursue a solo career in a different language and a different territory is rare in itself.

Successful Brazilian artists can—and often do—make a profitable living simply by selling and touring domestically. They seldom have the time or inclination to deeply mine other markets.

Pires not only made the effort, but he succeeded: His self-titled debut album was a finalist in the best new artist category at last year’s Billboard Latin Music Awards.

This year, Pires was Billboard’s Hot Latin Tracks artist of the year, thanks to three singles from that album.

Now, Anima is No. 24 on the Billboard Top Latin Albums chart after eight weeks. BMG hopes to improve that position with increased radio promotion.

Pires’ foray into the Latin market was not initially planned, according to his manager, Joca Ribeiro. But Pires caught the eye of several key people when he performed at the World Music Awards in Monaco in 1998.

Although a handful of Brazilian acts have attempted to launch careers abroad, they seldom dedicate the time necessary to find true success.

“Many acts don’t leave Brazil not so much because of money,” he says. “But because it’s such a big country and touring takes so much time.”

Ribeiro says, “Brazilian acts are used to being treated like stars, and they don’t want to start again. Yes, Alexandre made less money by spending time promoting abroad. But it was like a bet he made with himself.”

That followed sales of 3 million copies of a So Pra Contrariar album in Brazil.

Following that performance, Pires was asked to record the song “Santo Santo” with Gloria Estefan, which would become a resounding hit. He also recorded one track in Spanish in a BMG homage to the late José Alfredo Jiménez.

More important, as an experiment, his So Pra Contrariar album was re-released with three tracks in Spanish. (The other So Pra Contrariar albums are all Portuguese-language.) According to Ribeiro, the newly edited disc sold 600,000 copies outside of Brazil.

“From that point on, everyone in BMG thought Alexandre could be successful as a soloist—outside of Brazil and singing in Spanish,” Ribeiro says. “But once Pires began recording in Spanish as a soloist, his band in Brazil grew to a halt.”

His brother Fernando was appointed lead singer of the group, enabling Pires to pursue his career abroad.

**MAKING A KEY DECISION**

Ribeiro asserts that Pires’ departure from So Pra Contrariar was crucial in establishing him as an international solo star.

Although a handful of Brazilian acts have attempted to launch careers abroad, they seldom dedicate the time necessary to find true success.

“Many acts don’t leave Brazil not so much because of money,” he says. “But because it’s such a big country and touring takes so much time.”

Ribeiro says, “Brazilian acts are used to being treated like stars, and they don’t want to start again. Yes, Alexandre made less money by spending time promoting abroad. But it was like a bet he made with himself.”

That followed sales of 3 million copies of a So Pra Contrariar album in Brazil.

Following that performance, Pires was asked to record the song “Santo Santo” with Gloria Estefan, which would become a resounding hit. He also recorded one track in Spanish in a BMG homage to the late José Alfredo Jiménez.

More important, as an experiment, his So Pra Contrariar album was re-released with three tracks in Spanish. (The other So Pra Contrariar albums are all Portuguese-language.) According to Ribeiro, the newly edited disc sold 600,000 copies outside of Brazil.

“From that point on, everyone in BMG thought Alexandre could be successful as a soloist—outside of Brazil and singing in Spanish,” Ribeiro says. “But once Pires began recording in Spanish as a soloist, his band in Brazil grew to a halt.”

His brother Fernando was appointed lead singer of the group, enabling Pires to pursue his career abroad.

**BUILDING SALES EXPECTATIONS**

BMG’s Posse believes that it was essential to pick a radio single that could capitalize on Pires’ previous success.

“We came from great hits, and we had to repeat that,” he says. “There aren’t many artists like Pires, who are real musicians and who sing with an uncommon degree of feeling.”

Posse adds that he expects to top the 2-million sales mark with *Estrela Guía* by spring.

According to Ribeiro, the newly edited disc sold 600,000 copies outside of Brazil.

“From that point on, everyone in BMG thought Alexandre could be successful as a soloist—outside of Brazil and singing in Spanish,” Ribeiro says. “But once Pires began recording in Spanish as a soloist, his band in Brazil grew to a halt.”

His brother Fernando was appointed lead singer of the group, enabling Pires to pursue his career abroad.

**GOING FULL THROTTLE**

The makers of the film Charlie’s Angels: Full Throttle had the same challenge facing anyone working on a sequel project: How do you try to top the original?

For the Charlie’s Angels: Full Throttle soundtrack (due June 24 on Columbia Records/Sony Music Soundtracks), the answer was to bring back familiar hits, put a new twist on some of them, and offer a new song as the lead single from an artist who personifies the female empowerment message of Charlie’s Angels.

Pink was a top choice early on in the selection process. Sony Music Soundtracks president Glen Brunman says, “She’s proved herself as a recording artist who can do many things really well.”

With Pink’s versatility in mind, the soundtrack makers decided to ask her to record a song that was a musical departure, for her: the electronically tinged song “Feel Good Time,” featuring William Orbit.

As the first single from Charlie’s Angels: Full Throttle, “Feel Good Time” was a hit, taking Trick Pony’s “Independent Women Part One”—the first single from the 2000 Charlie’s Angels soundtrack—to the top of the Billboard Hot 100 for 11 weeks and remains the group’s biggest hit.

“Pink was the perfect artist for this movie because she’s a high-profile, popular artist and her approach perfectly matches the audience for this film,” Columbia senior VP of marketing/Throttle poporn West Coast Peter Fletcher says. “Although the film is being marketed to males and females, the core audience is primarily female.”

Charlie’s Angels: Full Throttle opens June 24 in U.S. theaters. The film features returning stars Cameron Diaz, Drew Barrymore (who is also one of the film’s producers) and Lucy Liu as the high-action detective trio. Pink has a cameo in the film during a motocross scene.

In addition to the Pink single, another highlight of the soundtrack is David Bowie’s new version of his 1974 song “Rebel Rebel.” Brunman says, “We were interested in creating a new version of one of his classics, and David Bowie really liked the idea of recording the new version of ‘Rebel Rebel’ just for this soundtrack.”

Also giving a new take on a 1970s song are Nickelback and featured artist Joe Rock, who do a cover version of Elton John’s 1973 hit “Saturday Night’s Alright for Fighting.”

Another soundtrack highlight is a new song, "Na Angels... the Flyin," by featuring The Neptunes producer/N.E.R.D. member Pharrell Williams.

Other tracks on the album include Donna Summer’s “Last Dance,” M.C. Hammer’s “U Can’t Touch This,” and the Beach Boys’ “Surf’s Up.”

Jack White of the White Stripes is the uncredited lead vocalist on Electric 6’s “Danger! High Voltage,” another of the soundtrack’s songs.

The soundtrack will be cross-promoted with the film in several areas. The record label has teamed with the film studio to host Charlie’s Angels: Full Throttle parties in several markets, with music from the soundtrack playing at the parties. Radio stations will hold contests for admission to the parties.

Sony Ericsson will make music available from the film on its phones. There will also be cross-promotions with Nestle/Coca-Cola to promote the film and soundtrack.

On the Internet, several partnered Web sites will provide links with information on how to buy the soundtrack.

Those sites include those for YM magazine, Entertainment Tonight, Woman's Day, and Elle.

“We have a special promotion with Best Buy, with CDs and t-shirts, to be sold at Kodak/Best Buy locations for in-store play.”

In addition, moviemakers who see the film will get special Charlie’s Angels: Full Throttle popcorn bags that will have postcards with information on the soundtrack and film.

**BROADWAY SOUNDTRACKS**

*Nine:* The Musical (2003 Broadway Revival Cast) will be released June 17 by Columbia Records. The musical is nominated for eight Tony Awards (Billboard, May 24). Nine has been extended on Broadway through September.

As a May 14 Tony nominees reception in New York, nine-star Antonio Banderas said of the extension, “I don’t think I have anything to do with the Tonys. It has to do with the pleasure of doing theater in the conditions in which I’m doing it now, with the people I have surrounding me. And with the audience standing up every night, it’s a beautiful experience.”

Amour, which had a limited run on Broadway last year, will get a soundtrack featuring the original cast. The album will be released in July on Sh-K-Boom Records.
LOS ANGELES—Undeterred by a fan walk-out at its U.S. bow, the Pearl Jam 2003 tour is on a near sell-out streak. Wrapping up its 22-date first leg May 3 at the Bryce Jordan Center in State College, Penn., the 18 Pearl Jam shows reported to Billboard Boxscore grossed an average of $434,050. Over-al attendance clocked in at 80% of venues’ total capacity, averaging 11,974 per concert.

Creative Artists Agency booked the tour. Clear Channel Entertainment (CCE) promoted most of the dates. "I absolutely want them back," says John Scheck, booking manager for Denver’s Pepsi Center. That was the venue where about two dozen people reportedly left in protest after vocalist Eddie Vedder’s theatrics with a mask of President George W. Bush.

Scheck says no one asked for refunds at the April 1 show, which grossed $463,866. He believes it was "a non-event—much ado about nothing." Like Scheck, Pearl Jam manager Kelly Curtis waved away the Denver incident.

"I think the band likes to engage people in talking and reacting and spooking out—not everyone agrees with them, but I think they are fine with that," Curtis says.

Though the Garden shows were filled well before the April incident, Joel Peresman—senior VP of Radio City Entertainment, a division of Madison Square Garden—is confident that onsales for his July shows would still have produced a solid sellout business after the incident.

Reviews in local papers have been glowing. Many say that a winning factor is that the shows often run two to three hours in length. Others note that no two set lists are alike. Curtis estimates that about every fifth or sixth show includes "Bush-leaguer," the song in which Vedder speaks out against the current presidential administration. At gigs at the AmSouth Amphitheater in Nashville and Nassau Coliseum in Uniondale, N.Y., Vedder wore a Bush mask during the charged song, "It will stand out as one of the hottest shows of the year," Kevin Uffled, director of the Ste. Charles/Champaign, Ill., says of the April 23 sold-out Pearl Jam concert there. He admits to being concerned about possible fallout from the anti-Bush remarks but says, "Everything went off without a hitch." Dan Kemer, a CCE promoter who worked the sold-out April 25 show at the Garden in Cleveland, got a kick out of Pearl Jam covering "Son of a Recluse" by local act the Dead Boys.

"They played tribute to some Cleveland band. It was great. It’s nice to see Eddie and the guys out on-stage and just out on the road," Kemer says. "I think fans are just hungry to see them live." In March, New York’s Madison Square Garden sold out its July 8–9, 20,000-seat capacity shows in one day. The San Diego Sports Arena and Alltel Arena in North Little Rock, Ark., are anticipating sellouts at respective June 5 and June 10 concerts.

"This is a terrific band that hasn’t played the venue in a long time," Peresman says. "I thought the ticket price was low [$35-$40 on average] . . . but there would have been no more resistance if they had gone up significantly in price.

Regarding its relatively low ticket pricing, Curtis explains, "[Pearl Jam] has always held that tradition—it means a lot to them. We’ve been told a million times how much more money we could be making. But that has never been an issue for them."

Pearl Jam last toured the U.S. in support of its album Binaural, and several markets have not seen the band in a while. It has not played the Garden since 1998. It notched its first appearance at the First Union Center in Philadelphia April 28, a sellout that drew 15,259 people and grossed $553,002. Another first-time play is its June 15 stop at the Fargodome in Fargo, N.D.

There were some soft spots on the tour. The April 5 show at Verizon Wireless Amphitheater in Selma, Texas, sold 12,219 of the available 20,000 seats. And 9,392 arrived April 16 for the Verizon Wireless Amphitheater show in Charlotte, N.C., which is a little less than half of its 18,800 capacity.

But for the most part, "kind of like Jimmy Buffett, no matter what album goes out, they still sell tickets," says Sean Saadeh, director of booking and marketing at the San Diego Sports Arena. "It’s affordable. A lot of their fol-lowings is now 30–something—they can afford expensive prices. So [the band] really is fan-friendly."

Projections for the next 30-date leg, which began May 28 at the Adams Center in Missoula, Mont., and ends July 14 at the PNC Center in Holmdel, N.J., are for more packed arenas and amphitheaters in primary and secondary cities.

To answer pent-up demand, Pearl Jam beheaded the second leg with more dates. It added a third Philadelphia market show July 6 at the Tweeter Center in Camden, N.J., a third Boston market show July 11 at the Tweeter Center in Mansfield, Mass., and more visits to venues like Hersheypark Stadium in Hershey, Penn., July 12.

The band is also playing several indoor dates. "They’re trying to eventually hit everywhere [and] they really love the arenas. It’s more intimate," Curtis says. "Last time they toured, they did more sheds. But they wanted to mix things up.

Beyond a probable fall performance at annual Bay Area charity show the Bridge School Benefit, Curtis says no more dates will be scheduled for 2003. The summer tour will be capped off with three Mexico City shows July 17, 18 and 19.

He predicts that the band will then return to the studio to record and tour the U.S., Europe, and/or Asia with the new material beginning in 2004. Pearl Jam has fulfilled its contract with longtime label home Epic (Billboard, Nov. 2, 2002) and is weighing its options as a free agent.

Fans are showing a decreasing appetite for Pearl Jam’s album releases, which makes the band’s 2003 road results that much more impressive.

Tom, Pearl Jam’s 1991 debut, sold 9.1 million copies, according to Nielsen SoundScan, compared with 457,000 copies of 2002’s Riot Act.

Live CDs recorded during each 2003 show in Australia, Japan, and the U.S. seem to be selling well, considering they are only accessible on the Internet. By early May, 60,000 CDs from the 37 concerts that made up the overseas and first U.S. leg had been purchased.

Pearl Jam Satisfies Pent-Up Demand With Tour

ACM Win Helps Keith’s Ticket Sales

BY RAY WADDELL

NASHVILLE—Already off to a career touring year, Toby Keith can only pick up momentum with his new Academy of Country Music (ACM) entertainer of the year trophy.

Keith has been out all year, but he resumes in earnest with his Shock ‘N Yall tour, beginning June 15 in Dearborn, Mich. The tour is sponsored by Ford as part of its launch of the new 2004 F-150 pickup truck. Blake Shelton supports on all dates.

“We’ve been selling really well already, but I think winning the entertainer of the year award will have a good impact,” T.K. Kimbrell, Keith’s manager, says. “I think it will do nothing but increase our ticket-selling power. We just put some hard-ticket fair dates on sale, and they’re kicking ass.”

Keith has already grossed more than $10 million and sold 253,297 tickets from 28 shows reported to Billboard Boxscore. In 2002, Keith grossed $213.1 million, putting him in 19th place among all touring artists.

Keith is faring well in a banner year for country. Kenny Chesney is off to a career-best year, and Dixie Chicks, Tim McGraw, Brooks & Dunn, Alan Jackson, and George Strait are also turning in solid numbers. As many as nine country artists could end up among the top 25 touring acts in what is shaping up as a record-grossing year for the genre.

Meanwhile, Keith is banking in the glow. “From now on when they introduce Toby, it’s as this year’s ACM entertainer of the year, which is a great accomplishment that sure won’t hurt,” Kimbrell admits.

Keith works the road hard until Christmas. Then, after a break, he will tour through March 2004, Kimbrell says. A new album on DreamWorks is due this fall. “Our tickets are selling faster than ever, and we’re looking forward to touring as entertainer of the year,” Kimbrell says.

Keith is booked by Curt Motley at Monterey Peninsula Artists.

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUPT

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Tour</th>
<th>Estimated Fee</th>
<th>Leverage</th>
</tr>
</thead>
</table>
| Monster energy drink | Hansen Beverage Co. | Vans Warped tour, June-August, 45 stops | $225,000 | Looking to gain on-premise accounts, Monster will host promotions in nightclubs, giving local bands the chance to appear on the tour. Monster will also give away monster drink the tour’s battle of the bands competition. Replaces Pepsi-Cola North America’s AMP Energy Drink from Mountain Dew.
| Thaartak | Univeral Home & Personal Care | Michelle Branch tour, May-June, 12 stops | $157,000 | Running online sweepstakes offering trips to New York, where winners receive shopping spree, hair makeovers, tickets to a Broadway show, and a meeting with Brandi, using the sweep to compile a database of prospect names, e-mail addresses, and product preferences. Running sweepstakes with Monster promoting offers, meet-and-greet, and product samples. Providing stylist for Brandi.
| Xbox | Lollapalooza tour, July-August, 30 stops | $500,000 | Will run on-site promo offering fans the chance to play band members in video game competitions. Will use on-site tools for sampling and testing the multimedia functionality of the Xbox operating platform.

Compiled by William Chope, senior editor, IEG Sponsorship Report

BILBOARD JUNE 7, 2003

www.billboard.com
MORE ACCESS: A year after a debut that saw a Rolling Stones pre-sale swamp the system, Clear Channel Entertainment’s (CCE) GetAccess program has worked out the bugs and added to its features.

“We’ve come a long way in a year,” says Mike Stacy, CCE senior VP of consumer marketing/GetAccess director. “The program is much different from last year at this time.”

GetAccess could not have bowled with a more high-profile, in-demand tour than the Stones. For a $60 membership fee, fans could purchase two tickets to the Licks tour prior to general on-sale. Since several shows were at smaller-than-usual venues, including four rare theater gigs on the first leg, a sense of urgency caused CEE to be overwhelmed by the influx (Billboard, May 25, 2002).

Now, things have settled down considerably, and GetAccess has turned its focus toward value-added features. A member kit includes perks like four show vouchers, free lawn-chair rental at amphitheaters, buy-one-get-one-free coupons for concessions, and VIP access.

“If the consumer goes online, there are more offers, like a free subscription to Blender, and access to other Clear Channel events, like motorsports, as well as presale opportunities,” Stacy explains. “We’ve made it much more than a presale program today. We’ve harmonized the assets of Clear Channel Entertainment and brought them together to offer value to our customers. The kit alone is valued at $150.”

All of this helps CEE counter critics who assert that GetAccess is basically charging people for the right to buy a ticket.

“We’ve partnered with companies that provide discounts to theme parks and lift tickets; this is a more value-driven program,” Stacy says. “This is a lot more than just the presale. The presale is important, but we have much more to offer.”

Stacy says current GetAccess treats one event at 72,000. He expects a big upsurge when new programs with Best Buy and eBay are rolled out in the coming weeks.

UNIVERSALLY BUSY: Universal City, Calif.’s Universal Amphitheatre juggled three elite events over the course of 10 days: the May 14 world premiere of the Jim Carrey film Bruce Almighty, the two-day American Idol finals May 20 and 21, and the May 23 showcase of Ricky Martin’s latest album,育as del Silencio.

Buonicore executives are treating the workload, including a five-day-long load-in for the American Idol production, as business as usual. “Today, you’re tired, ” Emily Simonitch, House of Blues (HOB) Concerts senior VP of special markets, admitted. “But we would love to come in Saturday [a dark night] and just continue with getting a big show in.

Real fees at Universal are the same whether the show takes days to set up or the concert average of six to eight hours. Because of its deluxe design, 10 hours were block-out to Martin’s concert, which was staged for 6,000 Hispanic Broadcasting Corp. radio listeners who had won tickets.

“There isn’t a member of the staff that doesn’t treat one event different from the next,” says Jill Przelenski, HOB Concerts director of special events. “Every event is treated with first-class professionalism.”

Przelenski says coordinating all the news operations covering American Idol, including 5 a.m. interviews with Studdard and runner-up Clay Aiken, was unexpectedly tricky.

“However, it’s nothing that we’re not accustomed to dealing with. You’re always going to have surprises,” Simonitch says. “That can happen when you plan a birthday [party].”

Additional reporting by Susanne Hall in Las Vegas.
NOW IS THE TIME: Freestyle aficionado Craig-G recently made his DJD Records debut with his latest release, This Is Now. Craig-G was formerly signed to Atlantic. This Is Now is his first album in 12 years.

“I feel like I have something to prove,” the rapper says. “People know about my freestyle battling, but I’m 30 years old and can still do a good album. That’s what motivated me to focus on the craft part of it. While I wasn’t making records, I really experienced life—and that makes for the best songwriting.”

Released May 20, the set features fellow veteran artists Mr. Cheeks, Large Professor, and labelmate Krumb Snatcha. The production team includes DJ Premier, Rockwild, and the Alchemist, among others.

Craig-G also worked behind the scenes on the motion picture 8 Mile. The rapper either co-wrote or co-produced all the freestyles for the MCs that Eminem’s character battled in the film.

ENTER THE REIGN: Reign Man (aka Robert Evans) was crowned the champion of MTV’s inaugural MC Battle (Words & Deeds, Billboard, March 1). The Philadelphia native won $25,000, a Def Jam recording contract, an opening-act slot on the upcoming Def Jam Vendetta summer tour, and an appearance as a character in Def Jam’s upcoming film Def Jam Vendetta 2.

“To be honest, I wasn’t sure if I had the chance to win,” Reign Man admits. “I thought I could make it to the final eight, that would be great by itself. But I got to the final battle, laid it all out there, and won. I still can’t believe it!”

MTV’s MC Battle was initially slated as the kickoff to this year’s Hip-Hop Week, the network’s annual celebration of the culture. However, the New York City Police Department requested the event’s postponement because of possible overcrowding in front of the network’s Times Square studio (Words & Deeds, Billboard, April 26).

HERE & THERE: Pras (aka Prakazrel Michel) is getting into the label biz. The former Fugees is currently shopping a deal for his Guerrilla Entertainment.

Pras, who serves as senior executive of creative, founded the company with Guerrilla Entertainment executives Richard Kromka, Jean Bibeau, and Stephanie Bibeau. The label will launch with Pras’ solo set, which is still in the works. His current buzz single, “One for My Niggas,” features Sheek of Tha Loc, who recently signed with Universal (Words & Deeds, Billboard, May 24).

The Youngbloodz has pacted with So Def/Arista. The Atlanta-based hip-hop duo of Sean Paul and J-Bo was previously signed directly to Arista. The pair’s second album, Drankin’ Panties, bows July 29.

The power of hip-hop strikes again. The term “bling bling” will soon be last summer into the Oxford English Dictionary.

Madd Records is making moves. First up is the forthcoming release of 2K4’s Geto Blazin’ (July 29). Now comes word that the label has signed Sadat X of Brand Nubian fame and former Terror Squad member Triple Seis. In fact, Triple Seis is featured on the 2K4 album cut “Siu Shi Berma.”

Congrats to Lil Jon & the East Side Boyz. The group’s sophomore set, Kings of Crunk (TVT), was certified Gold by the Recording Industry Assn. of America. The group’s current single, “Get Low,” features TVT labelmates the Ying Yang Twins.

IN REMEMBRANCE: Condolences to the family and friends of Slick Rick, Ca., rapper Camouflage (aka Jason Johnson). The 21-year-old was fatally shot May 19 outside his recording studio.

His third album, Keepin’ It Real, was completed at the point. He died June 2 of at age 38 on the Top R&B/Hip-Hop Albums chart.

---

**Billboard**

**Hot R&B/Hip-Hop Airplay**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weekly Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Love You</td>
<td>Ja Rule</td>
<td>Jovian</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Excuse Me Miss</td>
<td>Nelly</td>
<td>Universal</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Like A Pimp</td>
<td>50 Cent ft. Mase</td>
<td>Virgin</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>Break It Off</td>
<td>The Notorious B.I.G. ft. ODB</td>
<td>Def Jam</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>The Jump Off</td>
<td>Whitney Houston ft. Stevie Wonder</td>
<td>Arista</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>I Will Always Love You</td>
<td>D.D.T.</td>
<td>Virgin</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>Step Daddy</td>
<td>Al B. Sure</td>
<td>Tommy Boy</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Love Train</td>
<td>Ashford &amp; Simpson</td>
<td>Elektra</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>Right Here</td>
<td>Aaliyah ft. Flex</td>
<td>Jet</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Act All Fool</td>
<td>Mary J. Blige ft. Diddy</td>
<td>Uptown</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Mist You</td>
<td>Freddie Gibbs</td>
<td>Interscope</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td>I’ll Never Leave</td>
<td>Mase</td>
<td>LaFace</td>
<td>37</td>
</tr>
<tr>
<td></td>
<td>Emotional Rollercoaster</td>
<td>Aaliyah ft. Diddy</td>
<td>J Records</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>Still Ballin’</td>
<td>Jadakiss ft. Diddy</td>
<td>Bad Boy</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>In Love With Cha</td>
<td>Flavor</td>
<td>Def Jam</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Flipside</td>
<td>Da Brat</td>
<td>Warner Bros</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td><strong>Stylistically</strong></td>
<td>Future</td>
<td>Interscope</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>How You Want That</td>
<td>Xzibit ft. DJ Fresh</td>
<td>EMI/Bigcap</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>If I Can’t</td>
<td>Jay-Z</td>
<td>Roc-A-Fella</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>Like You</td>
<td>Mann</td>
<td>Atlantic</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Until You</td>
<td>Alicia Keys</td>
<td>Columbia</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Don’t Leave Me This Way</td>
<td>Cee-Lo</td>
<td>Note 29 Entertainment</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Breaktyme</td>
<td>The LOX</td>
<td>Interscope</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>I Wanna Know</td>
<td>Da Brat</td>
<td>Warner Bros</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Girl Got It</td>
<td>Xzibit</td>
<td>EMI/Bigcap</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>I Can</td>
<td>D.O.V.</td>
<td>Virgin</td>
<td>24</td>
</tr>
</tbody>
</table>

---

**Billboard**

**Hot R&B/Hip-Hop Singles Sales**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weekly Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excuse Me Miss</td>
<td>Nelly</td>
<td>Universal</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>I’m Doin’ It</td>
<td>50 Cent ft. Mase</td>
<td>Virgin</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>Break It Off</td>
<td>The Notorious B.I.G. ft. ODB</td>
<td>Def Jam</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>The Jump Off</td>
<td>Whitney Houston ft. Stevie Wonder</td>
<td>Arista</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>I Will Always Love You</td>
<td>D.D.T.</td>
<td>Virgin</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>Step Daddy</td>
<td>Al B. Sure</td>
<td>Tommy Boy</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Love Train</td>
<td>Ashford &amp; Simpson</td>
<td>Elektra</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Right Here</td>
<td>Aaliyah ft. Flex</td>
<td>Jet</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>Act All Fool</td>
<td>Mary J. Blige ft. Diddy</td>
<td>Uptown</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>Mist You</td>
<td>Freddie Gibbs</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>I’ll Never Leave</td>
<td>Mase</td>
<td>LaFace</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>Emotional Rollercoaster</td>
<td>Aaliyah ft. Diddy</td>
<td>J Records</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>Still Ballin’</td>
<td>Jadakiss ft. Diddy</td>
<td>Bad Boy</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>In Love With Cha</td>
<td>Flavor</td>
<td>Def Jam</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Flipside</td>
<td>Da Brat</td>
<td>Warner Bros</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td><strong>Stylistically</strong></td>
<td>Future</td>
<td>Interscope</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>How You Want That</td>
<td>Xzibit ft. DJ Fresh</td>
<td>EMI/Bigcap</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>If I Can’t</td>
<td>Jay-Z</td>
<td>Roc-A-Fella</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Like You</td>
<td>Mann</td>
<td>Atlantic</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>Until You</td>
<td>Alicia Keys</td>
<td>Columbia</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>Don’t Leave Me This Way</td>
<td>Cee-Lo</td>
<td>Note 29 Entertainment</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Breaktyme</td>
<td>The LOX</td>
<td>Interscope</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>I Wanna Know</td>
<td>Da Brat</td>
<td>Warner Bros</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>Girl Got It</td>
<td>Xzibit</td>
<td>EMI/Bigcap</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>I Can</td>
<td>D.O.V.</td>
<td>Virgin</td>
<td>43</td>
</tr>
</tbody>
</table>

---

**Billboard**

**Hot R&B/Hip-Hop Songs**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weekly Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Excuse Me Miss</td>
<td>Nelly</td>
<td>Universal</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>I’m Doin’ It</td>
<td>50 Cent ft. Mase</td>
<td>Virgin</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>Break It Off</td>
<td>The Notorious B.I.G. ft. ODB</td>
<td>Def Jam</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>The Jump Off</td>
<td>Whitney Houston ft. Stevie Wonder</td>
<td>Arista</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>I Will Always Love You</td>
<td>D.D.T.</td>
<td>Virgin</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>Step Daddy</td>
<td>Al B. Sure</td>
<td>Tommy Boy</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Love Train</td>
<td>Ashford &amp; Simpson</td>
<td>Elektra</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Right Here</td>
<td>Aaliyah ft. Flex</td>
<td>Jet</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>Act All Fool</td>
<td>Mary J. Blige ft. Diddy</td>
<td>Uptown</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>Mist You</td>
<td>Freddie Gibbs</td>
<td>Interscope</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>I’ll Never Leave</td>
<td>Mase</td>
<td>LaFace</td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>Emotional Rollercoaster</td>
<td>Aaliyah ft. Diddy</td>
<td>J Records</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>Still Ballin’</td>
<td>Jadakiss ft. Diddy</td>
<td>Bad Boy</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>In Love With Cha</td>
<td>Flavor</td>
<td>Def Jam</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Flipside</td>
<td>Da Brat</td>
<td>Warner Bros</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td><strong>Stylistically</strong></td>
<td>Future</td>
<td>Interscope</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>How You Want That</td>
<td>Xzibit ft. DJ Fresh</td>
<td>EMI/Bigcap</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>If I Can’t</td>
<td>Jay-Z</td>
<td>Roc-A-Fella</td>
<td>47</td>
</tr>
<tr>
<td></td>
<td>Like You</td>
<td>Mann</td>
<td>Atlantic</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>Until You</td>
<td>Alicia Keys</td>
<td>Columbia</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>Don’t Leave Me This Way</td>
<td>Cee-Lo</td>
<td>Note 29 Entertainment</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Breaktyme</td>
<td>The LOX</td>
<td>Interscope</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>I Wanna Know</td>
<td>Da Brat</td>
<td>Warner Bros</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>Girl Got It</td>
<td>Xzibit</td>
<td>EMI/Bigcap</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>I Can</td>
<td>D.O.V.</td>
<td>Virgin</td>
<td>43</td>
</tr>
</tbody>
</table>
Composer of American Classics such as Lush Life, Satin Doll, and Take The A Train.

In the tradition of great American songwriters and composers, DreamWorks Music Publishing honors our African-American writers for their enduring accomplishments as we celebrate Black Music Month.

Derek Bramble
Craig Brockman
Louis "Buster" Brown III
Ray Cham
Michael Chesser
The Platinum Brothers
Charmelle Cofield
Adam Gibbs
The Platinum Brothers
William "Rakim" Griffin
Chauncey "Chauncey Black" Hannibal
Darryl Anthony Hawes
Taura "Aura" Jackson
Tim Kelley
Tim & Bob
Nastacia "Nazz" Kendall
Sunny Levine
Wanya Morris
Scott "Shavoni" Parker
Buster & Shavoni
Kowan Paul
Bob Robinson
Tim & Bob
Dedrick "Mack 10" Rolison
Brenda Russell
Joshua Thompson
The labels have had prior critical success with compilations. The album is the fourth joint venture between the two labels: DJ Jazzy Jeff, DJ Spinn na, and King Britt have all released compilations on BBE/Rapster.


“The success of Peter’s A&R work required a stronger and better label network than the one he had with previous distributor Plastik,” explains Horst Weidenmueller, CEO of the K7 and Rapster labels. “We decided it would make the most sense for BBE to license their priority artists’ albums to Rapster Records and [for us to] take care of the international exploitation of his great records.”

Adarkwah says, “I had this idea to do compilations with prominent DJs. The first one was compiled by Bob Jones, a veteran DJ in London, and it featured cross-sections of music from the 80s right up to 1996, when the album was released. We sold them out of the back of my car... Eventually, people began to get in touch with me expressing an interest in the label.

“It’s all about giving people a platform to be more creative with their releases,” he adds. “I don’t have to sell a million records; I can sell 10,000 records, and make money. It would be great to sell more records, but if I don’t, it doesn’t mean that other records won’t come out [on the label].” I can put out a soundtrack or an album of British DJs without having anyone tell me what to do and what not to do.”

This freedom has attracted artists like DJ Jazzy Jeff, The Philadelphia native, whose The Magnificent was released in 2002 on BBE/Rapster, met Adarkwah 3½ years ago.

“I might have been one of the first people he came to about doing the Beat Generation series, but I was just scooped,” DJ Jazzy Jeff says. “Someone giving you that much creative freedom is a little daunting. I hadn’t tapped that deeply into my creative juices in a long time. When Jay Dee did his, he set a precedent. He covered so many areas on [the album] that it made everyone feel comfortable going there. Now, when each person goes into his record, he’s trying to be bigger and deeper into his creativity. It’s a shame that there aren’t more avenues in the music industry where you can do that.”

According to DJ Jazzy Jeff, that creativity is what fans like about BBE and the Beat Generation series.

“I know at least 100 people that like the same type of stuff that I like,” DJ Jazzy Jeff says. “And I’m sure they know 100 people, so you don’t always have to have millions and millions to make a record. What Peter has been able to do is focus on those people. He knows the type of music that’s out there, and he’s not necessarily trying to sell to the masses. He’s gaining a larger and larger following because he is catering to the people that get sick and tired of the way things are. A&M and it’s done.”

BBE’s second artist album offering will be a set by Philadelphia-based MC Baby Blak. While the label is looking into doing more artist albums, it has not stopped producing compilations. It will release compilations from Pete Rock and veteran string arranger/former MFSL member Larry Gold this fall.
In our 2003 salute to Black Music Month, Billboard spotlights a founding principle of this time-honored annual observance: heritage. The theme courses its way through diverse stories about black music's various genres. Newfound—and overdue—recognition of veteran R&B musicians is the premise behind "Respecting Your Elders." Second-generation artists carrying on their familial legacy is the focus of "Family Affair." Meanwhile, gospel's enduring ties are explored in our piece on catalog titles. Also on tap: a look at jazz's crossover partnership with urban-AC radio and what's ahead on the reggae horizon.

—Gail Mitchell, R&B Editor

Funds, Funk Brothers And Foundations: Respecting Your Elders

BY GAIL MITCHELL

It only took 40 years, but the Funk Brothers finally took home not one—but two—Grammy Awards at this year's 45th annual ceremony. Better than that, however, the 12-piece instrumental locomotion behind Motown's musical engine has earned something even more valuable: respect.

That's something many veteran R&B artists and musicians lament not receiving of late, given the popularity of contemporary hip-hop's youthful practitioners. But, thanks to Artisan's documentary Standing in the Shadows of Motown—chronicling the Funk Brothers' smooth, rhythm-filled oldies rock odyssey—the collective is finally receiving its props. As are other "old school" artists.

Premiering in November 2002, Standing has spun off a Hip-O/Motown soundtrack (which netted Grammys for Best Traditional R&B Vocal Performance ["What's Going On"] with Chaka Khan] and Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media), a two-disc special edition DVD released April 22 and the Brothers' first national tour in April.

Guests on the 10-city sweep include Joan Osborne, Maxi Priest, Darlene Love and Bootsy Collins.

"From obscurity to the music, from the movie to the accolades and the tour...the sky's the limit," says percussionist Jack Ashford. One of six remaining Funk Brothers, he'd been doing security work in Memphis before Standing made its mark. "We thought we'd turned the corner, that we wouldn't play anymore. The hardest part for me wasn't getting mode. You wouldn't have thought it was the first time the crew had played together in years, especially as you watched young and old dance and sing along with guests Gerald Levert, Terence Mark, Reginald Babbitt and the other Brothers. It was watching reunions take place all over the room. I thought, 'Someone should be filming this.'"

In fact, according to film co-producer, journalist Roger Friedman, the idea for the project was sparked by the Rhythm & Blues Foundation's 1999 annual Pioneer Awards.

"I was sitting in the press room on the afternoon of the awards," recalls Friedman. "Dee Dee Warwick [Dionne's sister] came in and literally grew wide-eyed when she spotted Garret Mims [1963's No. 1 R&B hit "Cry Baby"]. I was watching reunions take place all over the room. I thought, 'Someone should be filming this.'"

It's a good thing someone did. Because, as it turns out, the Brothers were looking to do a reunion. And what better way to do it than with their own story.

Interestingly, the Brothers didn't officially go on tour until May, but in the meantime, they started getting interest from agencies, writers and directors. Joe Babbitt and the Brothers' manager, D.A. Ashford, both eventually came to a decision: work with Enex/Steven Friedman, the man behind the documentary. Friedman was chosen to direct the Brothers' story, which was taken home not only for "Standing in the Shadows of Motown," but also for "The Best Is Yet to Come.

But it's not just the Brothers who are receiving respect. "SECOND GENERATION ARTISTS CARRYING ON THEIR FAMILIAL LEGACY."

Many parents hope their children will follow in their footsteps and enter their respective family businesses. But many musicians don't feel that way. Still, many sons and daughters of famous musicians have followed in their musical footsteps—with a variety of different results.

Legendary artists like Nat "King" Cole, Marvin Gaye, Donny Hathaway, Nina Simone and Bob Marley, among others, have had all children who have gone into the music business. More recently, rappers like Master P, Benzino and Big Pun have all had their offspring follow in their footsteps. So, what does it mean to be a second-generation artist?

For Novel, who will release his eponymous R&B debut this summer, music runs in the family. He's the son of writer/producer/Motown A&R chief Mickey Stevenson and grandson of Solomon Burke. "My mom used to teach my sisters how to sing, and I would act like I didn't want to do it," says Novel. "I was trying to be rebellious, but at the same time, I would be watching. After while, it just came to me. At 13, I did my first track on a [Korg] O1W keyboard." "My family knew I was into music, but I just did it and kept it to myself," he adds. "It took some time to get everything right. When I would finish a track, I would go back and show it to them. My dad would show me some stuff, so I would learn from him, but, before I came out to L.A., I moved back and forth a lot. So, before I got into music real tough, I had to send him a demo. That's when he really started getting interested in it." Shawanna, daughter of blues legend and Billboard Century Award winner Buddy Guy, decided to make her mark in a different genre of music than her father.

Family Affair

BY RASHAUN HALL

Many parents hope their children will follow in their footsteps and enter their respective family businesses. But many musicians don't feel that way. Still, many sons and daughters of famous musicians have followed in their musical footsteps—with a variety of different results.

Second-generation artists carrying on their familial legacy is the focus of "Family Affair." Meanwhile, gospel's enduring ties are explored in our piece on catalog titles. Also on tap: a look at jazz's crossover partnership with urban-AC radio and what's ahead on the reggae horizon.

Ten years ago, when I first told him I was interested in it, it wasn't as big as it is now. We weren't getting much acceptance as were we now. A lot of the older people, who weren't tuned in to hip-hop, felt like it was just a fad. He thought rap was going to go in and go out. A lot of people thought that. It wasn't that he was against it; he just didn't think it was going to last. Now that he's seen everything that I've done and all the accomplishments that I've made, he's behind me.

With a musical lineage that goes back two generations, Novel could have easily relied on the family name to jump start his career. However, he chose to go it on his own and even creating the stage name Novel. "Novel is a name I got when I was living on the outskirts of Philadelphia, the young singer of the moniker. I was in this rap group, and I had this really huge lyric book. It was the size of a family photo album. I would write rhymes in it like stories. This kid said to me, 'Yo, you should write a book or a novel.' And that stuck with me."

"Like I said, I always rebelled," Novel adds. "He wasn't like my mom or my grandfather handed anything down to me. I had to get it on my own. My dad is a real tough kind of guy. He did everything on his own. So, I would make tracks, and I would let them know what I was doing, but I had to send my dad a demo. So, it wasn't like anything was handed down to me." Like Novel, Shawanna chose to make a name for herself. "There are a lot of stereotypes about the children of stars," notes Shawanna. "They either never make it, or get strung out on drugs, or they do make it but are following right in the footsteps of their parents. I wanted to break that norm. I'm following in his footsteps, but I'm doing my own thing."

"It's funny, because the blues industry is totally different from the rap industry," she adds. "He learned a lot about the rap side of the industry from my experiences, rather than telling me what I should and shouldn't do. The production of an album is different. I had to explain to him: 'We're not..."
Reggae To The Rescue: Hot Release Slate For Summer

BY KWAKU

No season is better suited to the rhythm of reggae than the summer, and the months ahead will bring a wealth of releases from leading U.S. reggae labels.

VP Records, in its joint venture with Atlantic Records, has seen platinum-plus sales for Sean Paul's "Dutty Rock," the first million-seller from a Jamaican reggae artist that Shaggy's 2000 set Hotshot. But the reggae-specialty label based in the other Jamaica—the one in Queens, N.Y.—isn't resting on its laurels.

Rapper formerly known as Nate Dogg of the late P.D.Q. & B., now officially reading himself as Da Slope, is gearing up for his second solo album, "Live Again," which benefited from a crossover flavor that helped Dragonfly break into the Billboard R&B chart.

However, many urban stations are finding that a quick fix of contemporary jazz can expand their audience, making for a mix that can draw in listeners with tastes lean toward jazz, classical soul and R&B.

Radio support for Triple-A stations, which helped Snow drop into the Billboard 200 last month.

Greensleeves lately has been concentrating on compilations. Its summer releases include "Reggae, Ragga, Ragga" and "Egyptian," which are the next in the Greensleeves Rhythm Album series. However, the label also has a much-anticipated late-summer album due from Vybz Kartel. A much-touted dancehall DJ, Kartel has boosted his profile with tracks on several releases in the Rhythm Album series.

Tanty Records owner Kelvin R. Johnson, who records under the Dub Funk Assemble (DFA) moniker, says late-summer release plans include the internationally sourced "Roots of Dub Funk 3: Dub Adventure compilation and the vinyl-only release of DFAs Black City Dread.

Jet Star opens the summer with a trio of June releases: "By Appointment from Gregory Isaacs, Heart Is Willing from Freddie McGregor and Against the Grain from Lloyd Brown. We are very happy with these," says Jet Star head of sales Tony Berry. "We've been receiving some very good feedback, especially considering they are all reggae—instead of dancehall—records."

BY STEVEN GRAYBOW

More and more often, it is possible that those smooth, melodic saxophone lines and quiet-storm rhythms emanating from the radio are not coming from a smooth jazz station. As radio stations serving the urban community vie for the attention and loyalty of upper-demographic listeners, many urban adult stations are finding that a quick fix of contemporary jazz can expand their audience, making for a mix that can draw in listeners with tastes lean toward jazz, classical soul and R&B.

"Urban-adult stations are realizing that smooth jazz radio has gained a lot of their market, and they want to get that back," explains Cliff Gorov, president of the All That Jazz radio-consulting firm. "It is not too much of a stretch for them to play a smooth-jazz artist, and doing so can expand the station's audience."

SAME CD, DIFFERENT CUTS

While the stations may be sharing artists, they are not necessarily playing the same songs—even when programming music from the same CD. As contemporary-jazz artists find their way onto urban-adult playlists, the trend has been for the latter to pick a song that features a vocalist, while smooth-jazz stations might be programming an instrumental track from the same release. Still, this does not necessarily mean that the urban station is programming a track that has less of a jazz feel.

"They might be looking to specifically add something to the station with a jazz feel," says Gorov, "so the choice of song might be based on the programmer's perception that the song will draw in the same audience that listens to a smooth-jazz station."

Sometimes, however, a strong melody can be enough to capture the listener's attention, says WHUR PD David Dickinson, whose playlist includes approximately one contemporary-jazz artist an hour. "The listener needs a good hook to grab on to," says Dickinson, who names George Duke as an artist who is frequently heard on his station. "It doesn't necessarily have to be a vocal song, either. Some classic jazz songs, like Miles Davis' "So What," have no words, but the strong hook is there."

When choosing songs, Dickinson says he "looks for something that is understandable for our listeners, many of whom are not necessarily jazz fans. Jazz can be a complicated form of music, but it can be done in a way that the general public can digest. When it is, I will certainly consider playing it on the station."

Heads Up president Dave Love notes that there are difficulties inherent in a jazz label working records to urban-adult radio, particularly in the maneuver department. R&B labels will often meet one-on-one with radio programmers or bring their street teams to the station to do promotions. "We don't have those resources," says Love. "So the most we can do is to call the stations to promote our records." However, there is a bonus when labels manage to get the additional airplay. Love says that having an artist played on urban-adult radio "can significantly impact sales."

NO FABRICATIONS

To work bassist Gerald Veasley's "Velvet" to urban-adult radio, Love chose a song that has both a featured vocalist and a sentimental connection to older R&B listeners, a cover of Curtis Mayfield's "Let's Do It Again," sung by neo-soul singer Jaguar Wright. A different, instrumental track was taken to contemporary-jazz radio. Love says that "urban-adult stations steer away from instrumentals, while smooth jazz stations loved 'Let's Do It Again' but said they couldn't play it."

"The adult audiences love the older, 70s-influenced soul sound that is often heard in smooth jazz," says Veasley. "There is a small segment of older R&B fans who have embraced hip-hop, but a lot of them want to hear great singers and songs that relate back to the great era of soul music. These days, there are many ways that technology can be used to manufacture music, but classic soul music has nothing to do with fabrications. When people hear something that has that older sound, they hear a kind of honesty and authenticity that instantly attracts them. It doesn't matter if it is called R&B or smooth jazz; it just sounds like good music."
POIN T OF GRA CE
ENTERTAINMENT DISTRIBUTION

The TOP African American Christian Distributor in the United States

The MAJOR ALTERNATIVE

Declaration of Independence from PGE. We at Point of Grace are pleased to declare our independence from other distributors and announce that we are free to pursue our vision and goals without their approval.

Thanks to our recent partnership with FaithWorks/NBN Fulfillment Services, we now have a major distribution network and system equivalent to that of a major distributor. This means we can now choose which big chains, one-stops, major Christian Bookstores and online retailers to work with. No longer must we beg the majors or any other distributor to handle our national sales and distribution. In other words, we are totally independent!

Now you will see more of PGE’s distributed Labels and Artists products in more major retail chains, Christian Bookstores and national one-stops. We are also actively reaching out to up-start Christian labels and established labels seeking a major distribution system that offers them the opportunity to prove their product can make it to the “next level.”

This includes Christian Rap, Traditional Black Gospel, Contemporary Black Gospel, Urban/R&B Gospel and cutting-edge gospel music that can move between 10,000-25,000 units.

If this fits your company, please call us toll-free at 877-447-2233 or email us at info@pgedist.com.
Gospel Catalog: A Wealth Of Reissued Oldies Testifies To The Market’s Enduring Value

BY LISA COLLINS

In black music, the word "legacy" is synonymous with gospel. Since the term was coined by Thomas A. Dorsey (dubbed "the father of gospel" in the early '30s), gospel has been a genre whose consumers have not just thrived on its history but fueled its market value. You can see it, hear it and feel it on a wealth of repackaged gospel goldies that—after having taken a backseat to the phenomenal success of contemporary gospel—have begun to flood the marketplace feeding a steady (if not rising) consumer demand. There has been a label getting in on the act.

From pioneering labels like Savoy Records to mainstream newcomers like MCA (the owner of the prewar Aristocrat and Modern labels), executives are scouring their vaults and dusting off some of the more classic titles to repackag and reissue compilations that are generally in the high-profit margin range.

Verity's Gospel Great series, which last month released its eleventh installment, The Praise and Worship Songs of Yolanda Adams, has scanned more than 450,000 units since debuting in 1998. Then there is the New York City-based label's top-selling WOW Gospel series, which—with upward of 3 million units sold annually over the last six years—has been one of the label's biggest sellers. "It's found money," says Larry Blackwell, director of national gospel sales for the Zomba Label Group. "The key titles still sell."

For labels like Malaco/Savoy and a recently resurrected Light Records, catalog titles not only sell but also have become the backbone of their industry clout and the springboard for continued viability.

ART AND BUSINESS VALUE

With 50 years of titles spanning such gospel greats as Clara Ward, James Cleveland, the Caravans, Inez Andrews, Dorothy Love Coates, Alex Bradford, Dorothy Norwood, Rosetta Tharpe and even Thomas Dorsey singing "Precious Lord," gospel insiders rank the Savoy's catalog as the industry's most valued. "From an artistic—as well as a business—perspective, we were the only game in town for so many years that, historically, it's all there," Savoy executive director Milton Biggah says. "We are the label that started the era of live recordings, with James Cleveland's "Peace Be Still." Every name in the gospel music industry—in one way or another—is in our catalog, even the newer names like Donnie McClurkin, Kirk Franklin, Yolanda Adams and Daryl Coley."

We will put out an album on the Mississippi Mass Choir or Dorothy Norwood, and those albums will sell in excess of 70,000 to 80,000 units in the general marketplace. We can make our catalog available on TV and sell 250,000 units, and we know, from our sales, that more than just black people are buying it. In fact, our biggest volume sales come from those who either don't know where to buy the music or don't want to seek it out, but they sure call. We have more gospel TV specials than anything else, and our biggest product is catalog.

Classic compilations are also what drives sales at Light Records, whose catalog—featuring vintage Andrew Crouch, Commissioned, the Winans, and the Hawkins family—is ranked No. 2. "We launched our Gold Classic Line—eight new titles per month, focusing on in catalog, earlier this year, and, because of the repackaging, we've gotten better positioning in the stores and attracted younger consumers, and that's driving sales," explains Michelle Duffie, the label's marketing director.

Targeted campaigns get mixed results from radio artists, though promotions like Light Records' "Take Me Back Tuesdays" have served to juice up play. And, while God's World owner Larry Robinson only sees a spike in sales when he puts it on sale, catalog is what keeps Lee Johnson, owner of two thriving, Chicago-based New Gospel Sound retail outlets, in the black.

"People aren't as familiar with the new stuff," Johnson says, "but the old names and titles they know. Now, the labels are beginning to put it out because they're finding it works." Big-ticket items include James Cleveland, Shirley Caesar, Mahalia Jackson and the Mighty Clouds of Joy.

TIMELESS SOUNDS

"New artists retail higher, and there might be just one song on the CD you really want to hear," Johnson continues. "That's why people still go to Radio and Records and buy up hearing gospel played—are going for the tried and tested favorites. They can get two or three for the price of one. You know I'm not going to be stuck with it. Some of the labels don't even want the new stuff back when it doesn't sell."

"That old music will never die," says gospel recording great Albertina Walker, whose health prevents her from taking advantage of all the offers for concert bookings that have come her way. "Contemporary music is great, but it's the message, the feeling of traditional gospel, that moves you."

The general marketplace. We can make our catalog available on TV and sell 250,000 units, and we know, from our sales, that more than just black people are buying it. In fact, our biggest volume sales come from those who either don't know where to buy the music or don't want to seek it out, but they sure call. We have more gospel TV specials than anything else, and our biggest product is catalog.

Classic compilations are also what drives sales at Light Records, whose catalog—featuring vintage Andrew Crouch, Commissioned, the Winans, and the Hawkins family—is ranked No. 2. "We launched our Gold Classic Line—eight new titles per month, focusing on in catalog, earlier this year, and, because of the repackaging, we've gotten better positioning in the stores and attracted younger consumers, and that's driving sales," explains Michelle Duffie, the label's marketing director.

Respect

Continued from page 27

of sales profits to the Fund, based on a set formula. The Fund then distributes these monies to eligible musicians every August, supplementing the scale wages musicians earn during the recording sessions. Payment for a covered work is entitled even if the recording is never released.

"Because of their nomadic nature, everyday session players fall through the cracks," says Steele, who has helmed the Fund for three years. "The Funk Brothers is an example of session players who contributed to the very essence of the best recorded music in the world. Unfortunately, since they weren't royalty artists, they didn't necessarily get the recognition or credit. That's why this Fund is important."

OUTREACH EFFORTS

Among the artists who have benefited from the Fund is veteran drummer-for-hire Earl Palmer (Little Richard, Sam Cooke, Frank Sinatra, Harry Charles). "They got players in my database who have been in the business since the '60s," says Steele. "We do all sorts of outreach to find musicians. A perfect example is Bootsy Collins' brother, Phelps 'Catfish' Collins. We actually located him during a screening we did for Standing in the Shadows of Motown. He was owed a ton of money."

That's not to say younger artists aren't part of this mix. "Every session musician is more than just respect. They've earned it," says Steele. "But, too many times now, it's the younger players who don't know the ropes, accepting one-time payments or buyouts, waiving rights to pensions. We're here to represent people who are the backbone of all these great acts. It all ties back into respect." That's something several heritage acts are bank- ing on as they continue to indulge their musical muse. This circle includes the 50-years-and-counting Isley Brothers, whose new DreamWorks album, Body Kiss, debuted at No. 1 on the Billboard 200 last month. Then there's George Duke, whose "Guess You're Not the One" (from his Face Music on EMI Records) is climbing the adult R& B charts.

Earth, Wind & Fire's aptly titled The Promise on Kalimba Records/RED is the veteran group's first new studio album in 10 years. The old school is back and strong as ever. As EWF founding member Maurice White emphasizes, "We've still got a few more records in us."

Family

Continued from page 27

going in there with hands. We're going in there with machines, key- boards and Pro Tools." He wasn't used to recording big live bands in live with the whole band, and they do their thing. So I learned the live acoustic side from him, and he learned the studio and production side from me. We got to give each other tips."

That said, Shawanna does credit her father with being one of her cre- ative inspirations. "I have taken a lot from him in the way he writes his music," she says. "Honestly, it's very natural. The blues has always been a way of our people expressing themselves. Whether you're down, up, missing someone or in love, it's expression. The audience appreciates someone who can get up on stage and express that, because that's what they wanted to say but couldn't get it up there and spell it out like. My music is a lot like that. I don't write with a theme. It's whatever the music makes me feel. I know I get that from him, because that's how he writes."

SOME FOR MOM

Novel, who credits his mother for his voice and his father for his pro- duction prowess, sees his family as his inspiration to keep its musical tradition alive. "I have to keep it going, especially for my mother, because she never really taught me a break yet," he explains. "So, I'm try- ing to do it for her. When I get my deal going through and blowing up, I'm going to bring her on out."

As the child of a musician, Shawanna has been swamped by the most valuable lessons she learned was the many ups and downs of the music industry. "My father took me there and exposed me to the industry. My father is, to me, my music teacher," she says. "I got to see not just the indus- try and all the glitter and gold, but also to see it from a family per- spective. From coming home off the road, the ups and downs of finances. That really helped me make my decision, for sure. Before I even came into this, I was asking myself if I was sure that I wanted to do this, because I saw the time away from the family that he had to do and the late nights. The biggest part was the amount of time he spent away from the family."

Like any proud parent or grand- parent, Solomon Burke beams when he talks about his grandson's success. "To see his video for the first time was great," says Burke. "I remember how it was when we first watched Michael Jackson's 'Thriller.' That was the same way we were when we first saw his video. We had a very early age. It was one of the greatest thrills of my life."
To perform.
To create without limits.
To get paid.

The music business can be a tough fight, but you have a powerful heavyweight in your corner. Count on SESAC to protect and serve your right to succeed.

For more information about SESAC, the world's most innovative performing rights company, visit our website at www.sesac.com or call 212-586-3450.
TV Talent Triumphs In Argentina

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—The wild and unexpected success of the 2003 Spanish TV talent show Operación Triunfo set high goals for the many versions that have since circled the globe. And while not all of these spinoffs have been successful—notably Mexico’s—the most recent, in Argentina, has enjoyed an auspicious start.

Operación Triunfo debuted March 30 there on national network Telefe, with a soaring 22-point rating (2.25 million viewers).

Like other versions of Operación Triunfo, the format consists of an “academy” where participants live and are coached on music and performance by a series of teachers.

Key players in that project include Universal Music and Warner Music. They will release albums by the four finalists when the show ends in July. However, they have already begun to release what will ultimately be a series of six compilations featuring highlights from the weekly Sunday-night TV show. Contestants sing cover versions of popular songs.

Both companies also have the option to ink another eight finalists, even though they have been eliminated by the votes of the audience, a jury, their teachers, and the contestants themselves.

The popularity of the program seems to be growing each week. Fans gather every Sunday night in the neighborhoods of the two contestants that face elimination. More than 22,000 people turned out in the faraway state of Chaco to support their contestant, Fernando, May 18.

Coca-Cola sponsors the Argentine edition of Operación Triunfo. The school where the contestants practice is dubbed Academia Coca-Cola, and bottles of the soft drink are always visible on-screen.

Coca-Cola has also been involved in the releases of the albums, launching a nationwide promotion where by three Coke bottle caps and 4 pesos ($1.50) can be exchanged for a compilation CD.

The first compilation of 14 songs sold 120,000 units (triple-platinum) after its April 29 release. Similar figures are expected for the remaining five albums that have not yet been released. All will be distributed only in supermarkets and other food stores.

Universal Music Argentina managing director Diego Villanueva says, “The TV ratings are fantastic, and the quality of the artists is awesome. But we decided to only release six compilations—instead of repeating the weekly release formula that worked so well in Spain—because of the economic crisis.”

Jose Luis Lombardo, marketing director of Warner Music Argentina, said the TV show is even more popular than the soccer games that are the traditional leaders of Sunday-night TV.

The first step in the making of Operación Triunfo was the lengthy national casting process. Eighteen contestants were chosen out of thousands of applicants. Only six of the finalists are from Buenos Aires; the others come from all over the country, including one girl from Uruguay.

Scenes from the academy are shown Monday through Friday, three times a day. Viewers watch the contestants rehearse Latin hits as well as local folk and rock songs and international hits by such acts as Queen, 4 Non Blondes, and Avril Lavigne.

The voting scheme for the weekly elimination is simple. The jury chooses four to eliminate, but the teachers spare one and the finalists spare another.

One of the remaining two is eliminated. The contestant with the least elimination votes after the phone poll gains immunity from elimination for the following week.

The program ends in July, when the four winners will be announced. Their albums will be released almost immediately.

The recording costs are absorbed by the TV program, with production courtesy of two jury members: Pablo Ramirez and Oscar Medel. Original material is already being written.

Rumors suggest that concerts will follow the show’s conclusion and that they will be held at a soccer stadium. But the impetus for recording “Hoy Es Años,” Santa says, was simply the song. “It was so beautiful.”

And whether it does well may not have any bearing at all on what the 66-year-old Santana decides to do next. There are three possibilities, he says. One is the release of a jazz-oriented CD recorded with Wayne Shorter. A second is an instrumental CD.

“And of course,” he says, “the next [regular] CD, which will probably be whatever God wants it to be; all-women or all-Spanish.”

RICKY’S REASONS: And while we’re on the subject, why did Ricky Martin decide to record an all-Spanish album?

“I did this album because I wanted to,” Martin says. “I looked back at my life, and I said, ‘what am I doing?’ After a minute, I don’t need to prove anything to anyone. If in 10 years someone writes the book on music history, I’ll have a good chapter. So, relax, Ricky. You’ve been doing well. If you want to, you can do and forget about sales and things like that.”

“I need to return to my language for obvious reasons. Maybe it’s a romantic decision. But at the same time, there’s an industry to support [in Latin America] that’s completely collapsed.”

CERTIFICATION CHANGE: In yet another Latin American nod to the effects of piracy, Colombia—one of the strongest markets in Latin America—has reduced the number of units needed to garner a gold or platinum record. Colombia’s Asincol, the Record Producers (Asincol), backed by the country’s record labels, has agreed to award a gold record for sales of 10,000 units, down from 15,000, and a platinum record for sales of 25,000, down from 30,000.

Asincol president Orlando Parra says that record sales in Colombia have declined alarmingly because of the economy, piracy, and Internet downloading: “Any act that sells more than 10,000 copies in Colombia is now regarded as extraordinary.”

FOR THE RECORD: The Christian market sales data quoted in a story about Exploit 2003 in the May 31 issue is culled by ChristianScan, a joint venture between Nielsen SoundScan and the Christian Music Trade Association. ChristianScan data is utilized not only for Top Gospel Albums and Top Contemporary Christian, but for all Billboard sales charts, with the exception of the R&B/Hip-Hop sales lists.

Additional reporting by Gustavo Gomez in Colombia.
| Position | Title | Artist | Label | Airplay | Radio Tracks | PRK | P.E.
|----------|-------|--------|-------|---------|-------------|-----|-----
| 31       | TAL VEZ | Ricky Martin | Universal | 27,769 | 8,064 | 11,000 | 31
| 32       | PARA QUE LA VIDA | Enrique Iglesias | Universal | 14,755 | 6,387 | 8,368 | 32
| 33       | AMAME | Alexandre Puebla | BMG | 10,688 | 6,387 | 4,301 | 33
| 34       | MARISPA TRAKHONINA | Manu | Sony | 8,386 | 5,157 | 3,229 | 34
| 35       | NO HACE FALTA UN HOMBRE | Jaci Velázquez | Sony | 7,166 | 4,610 | 2,556 | 35
| 36       | ME FALTA VALOR | Pepe Aguilar | Sony | 6,704 | 3,943 | 2,761 | 36
| 37       | UNA VEZ MAS | Contrafama Promusica | Sony | 5,776 | 3,193 | 1,983 | 37
| 38       | ALUCINADO | Tierno Ferro | Sony | 5,092 | 2,731 | 1,640 | 38
| 39       | EL SINVERGÜENZA | Los Tocanes De Tierra | Sony | 4,858 | 2,579 | 1,590 | 39
| 40       | ASI VIEJO TÚ AMOR | Thalia | Sony | 4,496 | 2,345 | 1,356 | 40
| 41       | TU AMOR O TU DESPRESCIO | Marco Antonio Solís | Sony | 4,437 | 2,345 | 1,315 | 41
| 42       | DE UNO Y DE TODOS LOS MODOS | Palito | Sony | 4,098 | 2,154 | 1,244 | 42
| 43       | SI TE DIERON | Gilberto Santa Rosa | Sony | 3,950 | 2,074 | 1,184 | 43
| 44       | ENTRE EL DELIRIO Y LA LOCURA | Jennifer Peña | Sony | 3,508 | 1,874 | 1,084 | 44
| 45       | FOTOGRAFÍA | Joanes Feating Nelly Fortado | Sony | 3,226 | 1,613 | 934 | 45
| 46       | DAME | Ricardo Arjona | Sony | 3,158 | 1,583 | 894 | 46
| 47       | POR AMOR | Jen Secada | Sony | 3,100 | 1,574 | 875 | 47
| 48       | MUY A TU MANERA | Intocable | Sony | 2,978 | 1,493 | 793 | 48
| 49       | LOS DEMAS | Alex O' Loughlin | Sony | 2,850 | 1,405 | 706 | 49
| 50       | QUEDATE CALLADA | Jorge Lan Cabreira | Sony | 2,721 | 1,315 | 618 | 50
| 51       | CALEI | Brian | Sony | 2,588 | 1,259 | 561 | 51
| 52       | ACA ENTRE NOS | Banda El Recodo | Sony | 2,461 | 1,177 | 478 | 52
| 53       | KILOMETROS | Modern Times | Sony | 2,345 | 1,097 | 389 | 53
| 54       | SI TE DIJeron | Gilberto Santa Rosa | Sony | 2,287 | 1,053 | 354 | 54
| 55       | ENTRE EL DELIRIO Y LA LOCURA | Jennifer Peña | Sony | 2,253 | 1,032 | 341 | 55
| 56       | FOTOGRAFÍA | Joanes Feating Nelly Fortado | Sony | 2,205 | 1,002 | 322 | 56
| 57       | DAME | Ricardo Arjona | Sony | 2,158 | 983 | 293 | 57
| 58       | LO QUE YO TU CUENTO | Jose Feliciano | Sony | 2,100 | 945 | 274 | 58
| 59       | Y COMO QUIERES QUE TE QUIERA | Felder | Sony | 2,043 | 907 | 255 | 59
| 60       | HAY ES ADIOS | Santina Featuring Alejandro | Sony | 1,995 | 869 | 237 | 60
| 61       | HERIDA MORTAL | Jerry River | Sony | 1,947 | 831 | 219 | 61
| 62       | PEQUENA Y FRAGIL | Control | Sony | 1,899 | 793 | 191 | 62
| 63       | MI TIERCO | A.B. Gonzalez | Sony | 1,851 | 755 | 171 | 63
| 64       | NO TENG DINERO | A.B. Guinatilla & King Kings | Sony | 1,803 | 717 | 151 | 64
| 65       | ENTREGA TOTAL | Pablo Montero | Sony | 1,755 | 679 | 131 | 65
| 66       | TRAICION | Daniel Calix | Sony | 1,707 | 641 | 111 | 66
| 67       | TE VAS AMOR | El Coyote Y Su Banda Santa Fe | Sony | 1,659 | 605 | 91 | 67
| 68       | EL TONTO QUE NO SE OLVIDO | Victor Manuel | Sony | 1,611 | 569 | 71 | 68
| 69       | BAILA CASANOVA | Paulina Rubio | Sony | 1,563 | 531 | 61 | 69
| 70       | VETE YA | Valentín Elizalde | Sony | 1,515 | 493 | 41 | 70
| 71       | EN CERRO Y ALMA | MIHITO Y SU DISENGUE | Sony | 1,467 | 455 | 31 | 71
| 72       | SERAN SUS OJOS | Adolfo Urías Y Su Banda Norteño | Sony | 1,419 | 417 | 27 | 72
| 73       | SO PODRAS | Olga Tanon | Sony | 1,371 | 379 | 19 | 73
| 74       | SOY ASI | G.R. Y SU BANDA | Sony | 1,323 | 341 | 15 | 74
| 75       | COMO OLVIDARTE | Contempra | Sony | 1,275 | 303 | 11 | 75
| 76       | QUE PENA | Graciela Beltrán | Sony | 1,227 | 265 | 9 | 76
| 77       | MARIA CHUCHENA (MARIA SUSANA) | Rosario y Su Banda | Sony | 1,179 | 227 | 7 | 77
| 78       | AMERICAN LUX | American Lux | Sony | 1,131 | 190 | 5 | 78

**Latin Pop Airplay**

**Tropical/Salsa Airplay**

**Regional Mexican Airplay**

---

This is a partial scan of the Billboard Hot Latin Tracks chart from June 2003. The chart includes various genres such as Latin pop, tropical, salsa, and regional Mexican music. The positions are ranked based on airplay data and are subject to change. The chart is published by Billboard magazine and is a reliable source for tracking the popularity of Latin music in the United States.
Los Tucanes: Drugs, Music, Lawsuits

BY HOWELL LLEWELLYN

HAVANA—A strong display of multigenre Cuban music at the seventh Cubadisco trade fair May 14-18 offset the disappointment of a low turnout from guest country Germany at the festival. All of that inspires me, and I try to pay attention to our audience, which asks us for this type of stuff.

Do you think that, as many say, the public is idolizing drug traffickers and drug trafficking?

I think that as an entertainer, you shouldn’t judge. You only repeat what’s been published. I’m not pro or con. I only try to entertain my audience. But these people have opened schools, have provided electricity, have helped people in the fields. So I try to mention this without turning them into heroes.

Do you see different markets opening up to your music?

Very much. Areas like Michigan, the Carolinas. We were in Boston, where there’s a lot of South and Central Americans but hardly any Mexicans. Yet they’re still passionate about corridos. Every once in a while, you’ll find one or two Americans or African-Americans. But mostly, it’s Mexicans, or children of Mexican parents.

Would you agree that the popularity of regional Mexican music in general is on the rise?

Yes. Corridos, for example, are now hugely popular. Before, they used to be regional, heard only in parts of Sinaloa. But the corrido has grown, especially among people who used to say that it was music for drunks. That was painful to me. But now I’m proud that what sells the most is our genre. We’re trying to conserve our culture and our norteno music.

What’s happening with the lawsuit filed against Los Tucanes by Joel Higuera? (Higuera, formerly accourdiant for Los Tucanes, filed a lawsuit one year ago alleging fraud and breach of fiduciary duty, among other things.) That’s in the hands of our attorneys. We tried to resolve that in the best possible way. And we’re not fighting. We simply want to defend ourselves. I think it’s a foolish move on my cousin’s part—my cousin, because we grew up together. I always thought we were the model band. We’re working well with our new band members. And if we owe him something, we’ll pay him. But we’ll pay him what’s fair.

LEILA COBO

6 Questions

Los Tucanes de Tijuana have made a name for themselves as a versatile band that alternates among romantic music, dance music, and corridos, while remaining within the regional Mexican genre. It has become one of the best-selling bands in the market and has been nominated for Grammy Awards. On the eve of the release of the act’s newest corrido album, Inpe- rio, on Universal Music Latino, lead singer/composer Mario Quintero talked to Billboard.

Does the fact that a lot of corridos don’t get airplay affect you? No. Corridos have never had a lot of airplay. It’s not a problem.

What kind of stories do you use for your corridos? I take the most relevant news [from] TV. History that’s become news—for example, the escape of notorious Mex-icans from El Chapo Guzman. All of that inspires me, and I try to pay attention to our audience, which asks us for this type of stuff.

Cubadisco Showcases Multiple Genres

FOR THE past 10 years, Cotto has been providing the same service to Latin and hip-hop artists, including India and the Notorious B.I.G. These days, Cotto’s career is tak- ing a turn. His remixing schedule is at an all-time high. In this issue, he has three songs on the Hot Dance Music/Club Play chart: Lisa Stansfield’s “All Around the World,” Jung Featuring Hope’s “You Mean the World to Me” (which he also co-produced), and Anasta- cia’s “Love Is a Crime,” which recently toppled the chart.

Recently completed remixes include Wayne Wonder’s “No Letting Go,” Pink Featuring William Orbit’s “Feel Good Time” (from the Charli- e’s Angels: Full Throttle soundtrack) is next on his plate. For a long time, people associ- ated me only with Latin house music,” Cotto says. Of course, this could be because of his decade-long association with such Spanish-language radio sta- tions as WSQK and WCAA, both in New York.

For the past year, Cotto, along with his radio partner Johnny Famolari, has been hosting four weekly mix shows on WCAA. They consist of two lunch-hour jams and two nighttime programs.

“Since I’ve been doing my best to break out of what people expect from me,” Cotto says.

He began this process last year with his restructurings of Tweet’s “Oops (Oh My)” and “Boogie 2nite.” Cotto acknowledges that these two mixes opened many doors, including that of Hosh Currel, VP of A&R at J Records. He hired Cotto to remix the Stansfield track.

“I loved his ‘Oops’ remix,” Gure- li says. “He took a soulful track and remixed it with a harder edge. And he did this without losing the in- tegrituty of the original track.”

Reflecting on his musical jour- ney, Cotto says all the years of work- ing with other artists has kept him grounded and realistic. “It’s also taught me to rely on my own beliefs and instincts”—which isn’t always an easy thing to do in this industry. Cotto is managed by James Folise of Third Millennium Enter- tainment in Brooklyn, N.Y.


In the years since, the hotel and its festive nightclub, Les Caves du Roy, has attracted an international crowd of stars, from Brigitte Bardot and Mick Jagger to George Michael and Sean “P. Diddy” Combs.

Now, to celebrate its 36th birth- day, the Mediterranean resort issue its first compilation, Hotel Byblos “Saint-Tropez is a cool mix of vintage and recently released tracks.”

Disc one, subtitled Dinner at Baguier (for the hotel’s new restaurant), was compiled by Jean- Yves Leloup and features a groovy mix of cocktail-ready tracks, including Nicola Conte’s “Bossa Per Due” and Arling & Cameron’s “Weekend.”

Disc two, mixed by DJ Jack E., is subtitled Live at Les Caves du Roy. Here, sunny, soulful peak-hour club jams like Kathy Brown’s “Happy People” and Sharam’s “Presentations to James Douglas” “Out of Your Mind” are spotlighted.

Hotel Byblos Saint-Tropez is available from Les Caves du Roy/BMG France, which is distributed in the U.S. by Musicrama.
### June 2003 Billboard Hot Dance Music Club Play

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROCK YOUR BODY (REMIXES)</td>
<td>Junior Timberlake</td>
<td>MAE MUSIC</td>
</tr>
<tr>
<td>2</td>
<td>AMERICAN LIFE (REMIXES)</td>
<td>Madonna</td>
<td>WEA</td>
</tr>
<tr>
<td>3</td>
<td>IF THAT'S LOVE (REMIXES)</td>
<td>Jennifer Lopez</td>
<td>Maybach Records</td>
</tr>
<tr>
<td>4</td>
<td>THAT MAN (DANCE MIXES)</td>
<td>Whitney Houston</td>
<td>EMI</td>
</tr>
<tr>
<td>5</td>
<td>IF YOU'RE NOT THE ONE (METRO, PASSENGER, MANTISE, S. LAWRENCE MIXES)</td>
<td>Sire Records</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>SEDUCE ME NOW</td>
<td>Sisqo</td>
<td>JIVE</td>
</tr>
<tr>
<td>7</td>
<td>DUST WAY</td>
<td>Pepe Aguilar</td>
<td>JIVE</td>
</tr>
<tr>
<td>11</td>
<td>STUCK IN A GROOVE</td>
<td>Puretose</td>
<td>EPS</td>
</tr>
<tr>
<td>14</td>
<td>RELIGHT MY FIRE</td>
<td>Marti Featuring Labelleto Holloway</td>
<td>RCA</td>
</tr>
<tr>
<td>16</td>
<td>NOT GONNA GET US (D. AUDE, R. MOREL, &amp; L. TEE MIXES)</td>
<td>Intergroove</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>HEAVENLY LIGHT</td>
<td>Davin Tallman</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>19</td>
<td>GETAWAY</td>
<td>Becky Baeling</td>
<td>ATV</td>
</tr>
<tr>
<td>20</td>
<td>NEVER (PAST TENSE)</td>
<td>The Roc Featuring Tina Arena</td>
<td>DANCEFLOOR</td>
</tr>
<tr>
<td>21</td>
<td>I AM READY</td>
<td>Shaggy</td>
<td>Virgin</td>
</tr>
<tr>
<td>22</td>
<td>I'LL BE THERE</td>
<td>Kool &amp; the Gang</td>
<td>JIVE</td>
</tr>
<tr>
<td>23</td>
<td>ELEPHANTS</td>
<td>Trishna &amp; Unik</td>
<td>ATV</td>
</tr>
<tr>
<td>24</td>
<td>LOVE IS A CRIME</td>
<td>Anastasia</td>
<td>WE A TRIP</td>
</tr>
<tr>
<td>26</td>
<td>NOTHING BUT YOU WASTED</td>
<td>Paul Van Dyke Featuring Hemstock &amp; Jennings</td>
<td>SONY DISCOS</td>
</tr>
<tr>
<td>29</td>
<td>PEOPLE ARE PEOPLE</td>
<td>30 Dirty Juickees</td>
<td>CBS</td>
</tr>
<tr>
<td>31</td>
<td>MONTANA</td>
<td>Venus Hum</td>
<td>JIVE</td>
</tr>
<tr>
<td>34</td>
<td>THE 15TH</td>
<td>Fischerspooner</td>
<td>MUTE</td>
</tr>
<tr>
<td>36</td>
<td>EASY</td>
<td>Groove Armada</td>
<td>JIVE</td>
</tr>
<tr>
<td>38</td>
<td>RAINY DAY</td>
<td>Renée Stotik</td>
<td>ELEPHANTS</td>
</tr>
</tbody>
</table>

### June 2003 Billboard Dance Singles Sales

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IF YOU'RE NOT THE ONE (REMIXES)</td>
<td>Daniel Bedingfield</td>
<td>JIVE</td>
</tr>
<tr>
<td>2</td>
<td>THROUGH THE RAIN (HECTOR MACQUYLE REMIX)</td>
<td>Marvin &amp; Carrs</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>AMERICAN LIFE (REMIXES)</td>
<td>Madonna</td>
<td>WEA</td>
</tr>
<tr>
<td>4</td>
<td>INTRODUCTION (REMIXES)</td>
<td>Jewel</td>
<td>SPANISH</td>
</tr>
<tr>
<td>5</td>
<td>BEWARE OF THE BOYS (MUNDIANI TO BACH KE)</td>
<td>Pabaji MC</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>I WANT MY ISLAND GIRL</td>
<td>Darrell Labrado</td>
<td>DANCEFLOOR</td>
</tr>
<tr>
<td>5</td>
<td>CRY ME A RIVER (DIRTY VEGAS, J. PIAZZA, &amp; B. HAMEL MIXES)</td>
<td>Jinji &amp; Tiak</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>WALKING ON THIN ICE (REMIXES)</td>
<td>Ova</td>
<td>EPIC</td>
</tr>
<tr>
<td>8</td>
<td>NOTHING BUT YOU WASTED</td>
<td>Paul Van Dyke Featuring Hemstock &amp; Jennings</td>
<td>SONY DISCOS</td>
</tr>
<tr>
<td>9</td>
<td>NEVER (PAST TENSE)</td>
<td>The Roc Featuring Tina Arena</td>
<td>DANCEFLOOR</td>
</tr>
<tr>
<td>10</td>
<td>EMOTIONAL ROLLERCOASTER (REMIXES)</td>
<td>Vivian Green</td>
<td>SONY DISCOS</td>
</tr>
<tr>
<td>11</td>
<td>DIE ANOTHER DAY (REMIXES)</td>
<td>Madonna</td>
<td>MAE MUSIC</td>
</tr>
<tr>
<td>12</td>
<td>AGAIN</td>
<td>Fantasy</td>
<td>DANCEFLOOR</td>
</tr>
<tr>
<td>13</td>
<td>MAKE ME SMILE (COME UP AND SEE ME)</td>
<td>Erasure</td>
<td>SONY DISCOS</td>
</tr>
<tr>
<td>14</td>
<td>ALONE</td>
<td>Jennifer Lopez</td>
<td>MUTE</td>
</tr>
<tr>
<td>15</td>
<td>SOMNAMBULIST (REMIXES)</td>
<td>BT</td>
<td>SONY DISCOS</td>
</tr>
<tr>
<td>16</td>
<td>IN YOUR LIFE (REMIXES)</td>
<td>Cher</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>17</td>
<td>MURDER ON THE DANCEFLOOR (REMIXES)</td>
<td>Sophie Ellis Bextor</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>SOME LOVIN'</td>
<td>Mlake vs. Kristy W.</td>
<td>Epic</td>
</tr>
<tr>
<td>19</td>
<td>ALIVE (THUNDERPUSS REMIX)</td>
<td>Jennifer Lopez</td>
<td>SONY DISCOS</td>
</tr>
<tr>
<td>20</td>
<td>THRIVE (IT THAT JAMES DANCING MIX)</td>
<td>Newsboys</td>
<td>ELEPHANTS</td>
</tr>
</tbody>
</table>

### June 2003 Billboard Top Electronic Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sounds Of The 90's</td>
<td>Above &amp; Beyond</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>2</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>3</td>
<td>Titus</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>4</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>5</td>
<td>Love Child</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>6</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>7</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>8</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>9</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>10</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>11</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>12</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>13</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>14</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>15</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>16</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>17</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>18</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>19</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
<tr>
<td>20</td>
<td>DJ Irie</td>
<td>Various Artists</td>
<td>ELEPHANTS</td>
</tr>
</tbody>
</table>

- #1 with the greatest sales gain this week.
- Soundtrack includes bonus disc.
- Various Artists are ranked according to the retail price of individual albums sold. When two or more artists share the same retail price, the ranking is determined by their sales volume.
- Charts reflect sales from Billboard's SoundScan retail-sales database, which measures sales from physical CDs, MP3 downloads, and music videos distributed by label to retailers such as Walmart, Target, and Amazon. Sales from streaming sources are not included.
- The term "sales" refers to the number of units sold, unless otherwise noted.
- The term "remix" refers to a version of a previously released song,
- All prices are based on Nielsen SoundScan's retail price data, which includes sales from all retailers, regardless of the format in which the music is sold.

Visit www.americanradiohistory.com for more music charts and related content.
Vincent Exceeds Expected Sales To Keep ‘One Step Ahead’

BY JIM BESSMAN

Buoyed by her biggest ever album debut, bluegrass artist Rhonda Vincent is also buoyant over the opportunities that are opening up for her alongside the release of One Step Ahead.

According to Vincent, the album—which Rounder issued April 29—doubled anticipated first-week sales. It has sold 12,000 copies to date, according to Nielsen SoundScan. It is No. 5 on the Billboard Top Bluegrass Albums chart this issue.

It used to be for bluegrass that there was a wall that you couldn’t go beyond, but now those doors are opening for us,” she notes.

“The Internet is the greatest contributor. You can go online and listen to authentic acoustic music 24 hours a day, and people are following up by coming to concerts.”

But Rounder sales and marketing VP Sheri Sands says Vincent herself deserves much of the credit for One Step Ahead’s impressive start.

“We had a strong setup out of the box at retail, and we’ll continue it through the fall,” says Sands, who further states that ‘it’s work ethic’ which includes performing 300 concert dates per year—as contributing to the success.

Pre-album release roadwork also involved retail promotion.

“She went to Borders [Books & Music] headquarters in early April and performed for the office staff, and we’re looking to have her and her hand do in-store performances with numerous retailers during the summer,” Sands continues. But she also singles out early CMT exposure for bringing Vincent to “a whole new audience.”

The video for first single “You Can’t Take It With You When You Go,” which was lensed in Big Sur, Calif., was added into medium rotation on CMT. “That, combined with upcoming TV appearances and press, will put her at a much higher sales level,” Sands says.

Rounder has a TV advertising campaign on the network to buttress the video play. Meanwhile, the single is being worked both at Americana and country radio stations.

“We’re following airplay as it develops in each market,” Sands says. “Our plan is to work her core audience with traditional bluegrass marketing, and she’s continuing to do the major bluegrass festivals. But her touring includes more major cities as well as the secondary markets that she’s already done, so the goal is to grow her audience.”

FLORIDA POWER

The self-managed Vincent notes that she has been booked through Creative Artists Agency since last July—another one of those opportunities that wouldn’t have happened without the explosion in acoustic music.”

Another key benefit is her tour sponsorship by venerable Grand Ole Opry sponsor Martha White flour company.

“We did the Martha White jingle from the ‘50s on the last album [‘The Storm Still Rages’],” says Vincent, a BMI-affiliated writer with Sally Mountain Publishing. “Then me and co-writer and award-winning bluegrass broadcaster Terry Hendrlik were discussing how baking techniques had changed since then, so we wrote a new song reflecting that.”

The Martha White Song” closes One Step Ahead. The album derives its title from One Step Ahead of the Blues,” another co-write with Hendrlik that features Alison Krauss on back-up vocals.

Other noteworthy cuts include the gospel classic “Walking My Lord up Calvary Hill,” recorded as a tribute to bluegrass pioneer Wilma Lee Cooper. (Vincent also paid tribute to Cooper on her last album with “Each Season Changes You.”) Also of note is the instrumental “Frankie Belle,” in which Vincent’s virtuosic mandolin playing matches that of the tune’s composer, fiddler prodigy Molly Cherrypop.

“Cutting-edge Bluegrass”

“It’s a cutting-edge bluegrass album in the sense that it’s still traditional, but it deals with modern themes,” says Kenny Flye, Handleman’s product manager for country and bluegrass. He notes that the disc well serves the rackjobber’s strategy in servicing the adult demographic.

“Bluegrass seems to be the hot taste for that adult demo right now, and we’re taking advantage of it wherever we can.” Flye says. “It’s got a lot of little marketing drivers that will keep it going strong.”

Rounder has additional marketing drivers of its own for retailers, including a featured-artist campaign—violinist and an Americana program with Hastings. A new-release program is being targeted at the Coalition of Independent Music Stores in June, and Sands reports “dashboard-side support” from amazon.com through a past-buyer mailing.

“We’re also concentrating on truck stops because of favorable press on it, especially album reviews in ‘The Red Line,’” says Sands, adding that the label is tying in with major truck stop supplier B&B Sales.

Vincent, however, looks like anything but a truck stop queen on the One Step Ahead cover shot, which shows the glam-garde artist crossing a busy New York street, mandolin in hand.

“An unorthdox for bluegrass,” she says, falling back on her album title. “We’re trying to be one step ahead and show that acoustic music can be hip and cool and change the stereotype image of overalls and missing teeth and a piece of straw in your mouth.”

BY JIM BESSMAN

Most viewers, including awards show presenter Vince Gill, interpreted the story as an expulsive aimed at Keith. After opening the envelope that revealed Keith had won the night’s biggest award—entertainer of the year—Gill quipped, “I think his name was on someone’s shirt tonight.”

For WXTU Philadelphia assistant PD/music director Cadillac Jack, Maines’ shirt was the show’s only disappointment. “With all the patriotism in the air that night, it was a downer and completely unnecessary,” he says. I was disappointed with them yet again.”

“If you think it’s safe to add the Chicks back into rotation,” KZKX Lincoln, Neb., PD Brian Jennings says. “Oh, Natalie, why do you make it so hard to love you?”

KSCS Dallas assistant PD/music director Chris Huff calls the albums show a “perfect opportunity for the Chicks to showcase their music, and unfortunately it’s now all overshadowed by four letters. No one’s talking about the song they performed. They’re talking about the four letters Natalie chose to wear on her shirt. How anyone could believe such an act would be a prudent move is totally beyond me.”

KXTE Brownsville, Texas, PD Jo-Corda says. “I was hoping that sometime soon we would be able to put this Dixie Chicks thing behind us. Unfortunately, the can of worms has just been reopened. I know a lot of KTEX listeners were as a move, but now there’s been a national display against one of the more popular performers in our format [Maines] might as well have taken another jab at Bush.”

Dr. Bruce Nelson Stratton, PD of KFTX Corpus Christi, Texas, calls Maines’ toast, “KNIX Phoenix music director Gwen Foster is “disgusted with certain artists who just cannot see that the world doesn’t revolve around them and their pettiness all the time.”

“I think it was most disastrous for a national TV audience,” WTTR Greensboro, N.C., PD Bill Dotson says. “This is giving country music a black eye. For God’s sake, let it go.”

The spat between Maines and Keith goes back to his single “Courtesy of the Red, White and Blue (The Angry American),” which Maines criticized in the media last year. Keith responded with public comments that Maines wasn’t in his league as a songwriter. In his concerts, Keith has been showing on big screens behind the stage the doctorated photo of Maines and Sadam Hussein that began circulating on the Internet a few months ago after Maines criticized Bush.

“This format is no stranger to squabbles among its children,” Huff says. “But we move on. Nothing is to be gained by burning it into a game of public one-upmanship on one of the few nights of the year where our format enjoys such broad national exposure.”

ON THE ROW: In news first broken in Billboard Bulletin May 2, Mark Wright has officially been named executive VP of Sony Music Nashville, reporting to new company president John Grady. Wright previously was executive VP of A&R at MCA Nashville.

ARTIST NEWS: Gene Watson has signed with Intersound Records, a division of Nashville-based Compan- Dixon Music Group. His first album for the label is due in September. Since charting his first single, “Bad Water,” on the Billboard Hot Country Singles & Tracks chart in 1975, Watson has gone on to score 21 top 10 singles, including the No. 1 hit “Fourteen Carat Mind” in 1981. He most recently recorded for Red Hill Records.

Guitarist Eddie Perez joins the recently re-formed Mavericks. The group is recording an album for Sanc- tuary Records, due in September (Bill- board, March 29). Perez previously played lead guitar with Kim Richey, Jim Lauderdale, and Gary Allan.
JUNE 7, 2003

TOP COUNTRY ALBUMS™

Artist | Title | Peak Position | This Week | Last Week |
--- | --- | --- | --- | --- |
JO DEE MESSINA | Greatest Hits | 1 | 1 | 1 |

GREATEST GAINER

1 | TOBY KEITH | Unleashed | 40 | 1 |
2 | LARRY WARREN | Have You Forgotten? | 41 | 1 |
3 | SHANIA TWAIN | Ugly | 51 | 3 |
4 | DIXIE CHICKS | Home | 53 | 8 |
5 | CHUCK BERRY | No Shoo, No Shoo, No Problems | 55 | 11 |
6 | MARTINA McBRIDE | Greatest Hits | 56 | 1 |
7 | RASCAL FLATTS | Mutt | 57 | 1 |
8 | TIM McGRAW | Tim McGraw And The Dancehall Doctors | 59 | 2 |
9 | JOHNNY CASH | American IV: The Man Comes Around | 3 | 3 |
10 | KEITH URBAN | Golden Road | 3 | 3 |

Catalog Albums

1 | RON MCNAMARA | Goldsboro | 3 | 3 |
2 | RANDY TRAVIS | Rise And Shine | 8 | 8 |
3 | JEFF RICHARDS | Rainbow Man | 14 | 14 |
4 | GEORGE STRAIT | For The Last Time: Live From The Astrodome | 2 | 2 |
5 | JOE NICHOLS | Man With A Memory | 9 | 9 |
6 | ALISON KRAUSS | Live | 9 | 9 |
7 | FAITH HILL | Cry | 1 | 1 |
8 | BILLY GILMAN | Music Through Heartstrings: Songs Based On The Poems Of Mattie J. Stepanek | 15 | 15 |
9 | WILLIE NELSON | The Essential Willie Nelson | 24 | 24 |
10 | GEORGE JONES | The Greatest Stories Ever Told | 26 | 26 |

PACESETTER

1 | LONESTAR | I'm Already There | 1 | 1 |
2 | GEORGE STRAIT | The Best Of George Strait 20th Century Masters The Millennium Collection | 5 | 5 |
3 | ALABAMA | In The Mood: The Love Songs | 4 | 4 |
4 | TERRI CLARK | Pain To Kill | 5 | 5 |
5 | MARTY FIELDS | Chrome | 4 | 4 |
6 | RODNEY CARRINGTON | Nut Sack | 14 | 14 |
7 | VINCE GILL | Next Big Thing | 4 | 4 |
8 | BUCK OWENS | The Dreamer | 12 | 12 |

Greatest Hits

1 | NICKLE CREEK | This Side | 2 | 2 |
2 | CEDRU T. JUDD | A Six Pack Of Judi (EP) | 19 | 19 |
3 | GARY ALLAN | Alright Guy | 4 | 4 |
4 | TOBY KEITH | Roll My Chain | 1 | 1 |
5 | MARK WILLS | Certified Heart (EP) | 16 | 16 |
6 | VARIOUS ARTISTS | It'll Come To You... The Songs Of John Hiatt | 29 | 29 |
7 | RICKY SKAGGS & KENTUCKY THUNDER | Live At The Charleston Music Hall | 32 | 32 |
8 | ALISON KRAUSS | Union Station | 3 | 3 |
9 | RHONDA VINCENT | One Step Ahead | 30 | 30 |
10 | GEORGE STRAIT | The Road Less Travelled | 1 | 1 |
11 | DEANA CARTER | I'm Just A Girl | 6 | 6 |
12 | EMERSON DRIVE | Emerson Drive (EP) | 13 | 13 |
13 | LEANN RIMES | Twisted Angel | 3 | 3 |
14 | WILLIE NELSON & FRIENDS | Stems & Guitars | 18 | 18 |
15 | THE OAK RIDGE BOYS | Shapes Of You (CD, EP) | 56 | 56 |
16 | TIM WILSON | Bad News Sounds Of The 70's | 5 | 5 |
17 | KELLY COFFEY | When You Lie To Me | 48 | 48 |
18 | MARCEL | You, Me And The Windshield | 48 | 48 |
19 | THICK PONY | On A Mission | 13 | 13 |
20 | VARIOUS ARTISTS | Country Gospel | 56 | 56 |
21 | VARIOUS ARTISTS | Totally Country 2 | 65 | 65 |
22 | BLAKE SHELTON | Blake Shelton | 3 | 3 |
23 | WAYLON JENNINGS | Waylon Live The Expanded Edition | 64 | 64 |
24 | PHIL VASSAR | Live (CD, EP) | 13 | 13 |
25 | ANN MURRAY | Country Crosiers | 4 | 4 |
26 | VARIOUS ARTISTS | Best Of Country | 63 | 63 |
27 | BILLY RAY CYRUS | The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection | 59 | 59 |
28 | VARIOUS ARTISTS | The Voices Of Broadway Sing The Best Of Disney | 51 | 51 |
29 | LINDA RONSTADT | The Very Best Of Linda Ronstadt | 19 | 19 |
30 | GARTH BROOKS | Scarecrow | 1 | 1 |
31 | CHARLIE ROBISON | Me | 51 | 51 |
32 | JOHNNY CASH | The Essential Johnny Cash | 29 | 29 |
33 | VARIOUS ARTISTS | Lost Highway | 47 | 47 |
34 | BEREING STRAIT | Bering Strait | 7 | 7 |

Greatest Hits Catalog Albums

1 | ALAN JACKSON | Greatest Hits Collection | 396 | 396 |
2 | HANK WILLIAMS | 20 Of Hank Williams Greatest Hits | 450 | 450 |
3 | BOB WILLS | The Best Of Bob Wills | 249 | 249 |
4 | BILL MONROE | Blue Grass Classics | 251 | 251 |
5 | CARL PERKINS | Greatest Hits Volume 1 | 174 | 174 |
6 | JOE DURY | Greatest Hits Volume 2 | 212 | 212 |
7 | BILL WILLS | Everywhere | 251 | 251 |
8 | LEIGH NELSON | Super Hits | 300 | 300 |
9 | ROY ORBISON | American Patriot | 34 | 34 |

Sales data compiled by Nielsen SoundScan.

TOP COUNTRY SOUNDSCAN®

Artist | Title | Peak Position | This Week | Last Week |
--- | --- | --- | --- | --- |
1 | RASCAL FLATTS | Rascal Flatts | 155 | 155 |
2 | TIM MCGRAW | Tim McGraw | 6 | 6 |
3 | TIM MCGRAW | Tim McGraw | 5 | 5 |
4 | TIM MCGRAW | Tim McGraw | 4 | 4 |
5 | TIM MCGRAW | Tim McGraw | 3 | 3 |
6 | TIM MCGRAW | Tim McGraw | 2 | 2 |
7 | TIM MCGRAW | Tim McGraw | 1 | 1 |

TOP COUNTRY SOUNDBOARD®

Artist | Title | Peak Position | This Week | Last Week |
--- | --- | --- | --- | --- |
1 | RASCAL FLATTS | Rascal Flatts | 155 | 155 |
2 | TIM MCGRAW | Tim McGraw | 6 | 6 |
3 | TIM MCGRAW | Tim McGraw | 5 | 5 |
4 | TIM MCGRAW | Tim McGraw | 4 | 4 |
5 | TIM MCGRAW | Tim McGraw | 3 | 3 |
6 | TIM MCGRAW | Tim McGraw | 2 | 2 |
7 | TIM MCGRAW | Tim McGraw | 1 | 1 |

TOP COUNTRY RADIOMETER®

Artist | Title | Peak Position | This Week | Last Week |
--- | --- | --- | --- | --- |
1 | RASCAL FLATTS | Rascal Flatts | 155 | 155 |
2 | TIM MCGRAW | Tim McGraw | 6 | 6 |
3 | TIM MCGRAW | Tim McGraw | 5 | 5 |
4 | TIM MCGRAW | Tim McGraw | 4 | 4 |
5 | TIM MCGRAW | Tim McGraw | 3 | 3 |
6 | TIM MCGRAW | Tim McGraw | 2 | 2 |
7 | TIM MCGRAW | Tim McGraw | 1 | 1 |

TOP COUNTRY CDVU®

Artist | Title | Peak Position | This Week | Last Week |
--- | --- | --- | --- | --- |
1 | RASCAL FLATTS | Rascal Flatts | 155 | 155 |
2 | TIM MCGRAW | Tim McGraw | 6 | 6 |
3 | TIM MCGRAW | Tim McGraw | 5 | 5 |
4 | TIM MCGRAW | Tim McGraw | 4 | 4 |
5 | TIM MCGRAW | Tim McGraw | 3 | 3 |
6 | TIM MCGRAW | Tim McGraw | 2 | 2 |
7 | TIM MCGRAW | Tim McGraw | 1 | 1 |

TOP COUNTRY DIGITAL®

Artist | Title | Peak Position | This Week | Last Week |
--- | --- | --- | --- | --- |
1 | RASCAL FLATTS | Rascal Flatts | 155 | 155 |
2 | TIM MCGRAW | Tim McGraw | 6 | 6 |
3 | TIM MCGRAW | Tim McGraw | 5 | 5 |
4 | TIM MCGRAW | Tim McGraw | 4 | 4 |
5 | TIM MCGRAW | Tim McGraw | 3 | 3 |
6 | TIM MCGRAW | Tim McGraw | 2 | 2 |
7 | TIM MCGRAW | Tim McGraw | 1 | 1 |
14 Shades of Grey
PRODUCER: Josh Abraham
Flap/Elektro 62882
RELEASE DATE: May 20
The multi-platinum success of Staind's last set, Break the Cycle, has surely set the bar high for follow-up 14 Shades of Grey. In fact, that fans may be initially shocked upon hearing such new tunes as "How About You" and "Yesterday." Both are radio-friendly modern rock pieces—quite the opposite of the band's signature dark, throbbing sounds. These songs sound, though, especially "No Far Away," where vocalist Aaron Lewis takes a new lyrical direction by singing a message of love and forgiveness. Unfortunately, 14 Shades of Grey stumbles into its second half. Here, too many tracks sound formulaic. But the band rocks with "Blow Away" and "Fill Me Up," the latter should be sent to radio ASAP. Staind's tribute to the late Layne Staley, "Layne," is done in classic Alice in Chains style. Ultimately, 14 Shades of Grey delivers, making it a worthwhile purchase.—CLT

Kaki King
Everybody Loves You
PRODUCER: Kaki King
Veil 0302
RELEASE DATE: June 3
Kaki King is a dazzling guitarist. She's an inventive, explosive player whose technique is miles beyond her 23 years. She authored every tune on Everybody Loves You, and every number fall instrumentally is a singular journey into the sonic wonders of the acoustic guitar. Early comparisons to Michael Hedges don't capture her vibe. She's more anarchic, more rock-informed. King has the technical knack, though not yet the experience. Of Al DiMeola and the lyricism of Spanish/Spaniard Gerardo Nuñez. But the comparisons aren't meant to diminish King. She's a whole specialty player—a subway-platform virtuoso who sounds like two guitarists when she gets her groove on. Everybody Loves You is one sweet piece of work. Racked by RED.—PPV

The Swimming Pool Q's
Royal Academy of Reality
PRODUCER: Phil Hayadza/Jeff Calder/Bar/Hone 145
RELEASE DATE: May 20
It's difficult to believe that this pining album hasn't issued a new album in 14 years. The Q's return to indie-label turf (after on-and-off associations with the majors) with no loss in song or sonic quality. Core members Jeff Calder, Bob Eley, and Billie Burton receive assists from a host of guests, including one-time Q's singer-turned-solo artist Nine Richmond Burton. The pop-pilling, sometimes lightly eccentric songwriting is of uniformly high caliber, with "Light Arriving Soon," the Beatles-esque "Out of Nothing," and "The Radio in Memphis" standing out on this elegantly produced collection. There's little not to love over the course of Royal Academy's generous 70-minute running time.—CM

Betty Blowtorch
Last Call
PRODUCERS: various
FOODCHAIN 7
RELEASE DATE: May 20
"We're Betty Blowtorch and we . . . don't . . . give . . . a . . . fuck!" That shout-out at the beginning of Last Call's opening live track "Rock My World" pretty much says it all. Betty Blowtorch consists of two Hollywood chicks who knew how to rock hard 'n' sneaky with the worst of 'em. In 2001, the group was on the cusp of stardom, when lineup changes were followed by the car-crash death of singer/bassist and chick-archetype Ice Bug. Fortunately, this 24-track sortie of outtakes, demos, live performances, fan and interview clips documents the band's three-year ride. All raucous metal-punk and red-meat hard rock that invites comparisons certainly, the Betty girls were, nevertheless, distinctive—the same way muttonchop cuts like "Party Till Ya Puke," "Shut Up and Fuck," and the anti-anthem "Hell on Wheels" prove it. Occasionally, too, they are completely brazen, this is true rock-n-roll in its purest import.—AZ

DANCE/ELECTRONIC

John Mellencamp
Trouble No More
PRODUCER: John Mellencamp
Canada CR 90133
RELEASE DATE: June 3
For whatever reason, many wrote John Mellencamp off a good decade ago, as his enormous '80s success began to subside. Yet after so many abandoned him, Mellencamp cranked out album after album that, without fail, included a hit or two, however minor. Mellencamp's latest, DANCE Naked. With this thoroughly pleasing covers set, it becomes readily apparent that Mellencamp is determined to much more than he has been paid. By covering the likes of Robert Johnson and Hoagy Carmichael, Mel lencamp oddly seems more vital than he has in years. He completely owns the dirt-floor blues cuts "Stones in My Pavement" (Johnson) and "Death Letter" (Son House). Soundchecking classic and contemporary, the cuts "Shear..." Deal..." Fall in a hat in waiting. Re...classic: Mellencamp's first step toward winning back all of us who've gone astray, whether he intended to or not.—WO

New in town:
The car-crash death of singer/bassist and chick-archetype Ice Bug. Fortunately, this 24-track sortie of outtakes, demos, live performances, fan and interview clips documents the band's three-year ride. All raucous metal-punk and red-meat hard rock that invites comparisons certainly, the Betty girls were, nevertheless, distinctive—the same way muttonchop cuts like "Party Till Ya Puke," "Shut Up and Fuck," and the anti-anthem "Hell on Wheels" prove it. Occasionally, too, they are completely brazen, this is true rock-n-roll in its purest import.—AZ

R&B/HIP-HOP

SOUNDTRACK
2 Fast 2 Furious
PRODUCERS: various
Def Jam South 7348
RELEASE DATE: May 27
Def Jam South slips into the driver's seat for the soundtrack to 2 Fast 2 Furious. Ludacris, Def Jam South's transplant into Billboard's hip-hop/rac ing film's stars, kicks things into high gear with lead single "Act a Fool." Like many of his previous hits, this is a hard-core song, a combination of witty lyrics, an ultra-catchy hook, and a muscular baseline. Although much of the set has a Southern feel, the East Coast is well-represented by Fat Joe and red-hot newcomer Joe Budden. Budden's "Jump It Up," which is already making noise on the charts, fits the high-octane set. For R&B fans, Tyrese, another one of the film's actors, and Ludacris for the infectious "Pick Up the Phone." An adrenaline rush from beginning to end, the 2 Fast 2 Furious soundtrack is an ap paren t complement to the film.—RH

DWELE
Subject
PRODUCERS: various
Virgin 89019
RELEASE DATE: May 20
For those schooled in commercial R&B, here's a new subject to study. (Continued on next page)
Newcomer Dwele already has a national hit under his belt. His guest stint last year on Slum Village’s “Tainted Love” (No. 3) helped lift the Hot R&B/Hip-Hop Singles & Tracks chart. Now, the Detroit native comes into his own on this solo debut.

Dwele’s content and talky style subtly powers the album’s momentum, especially on such tracks as the sparkling midtempo single “Find a Way.” While his lyrics may not fall under the category of Marvin Gaye or Luther Vandross, Dwele makes his message stick through distinctive phrasing and timing. The way his interpretive tenor weaves in, around, and through the soulful melodies stays with you long after the last note has sounded. So do the lyrically rich songs, especially the standard-in-the-making ballad “Kick Off of You.” Here’s to hoping Dwele’s subject becomes a core course.—CM

COUNTRY

**JEFF BATES**

Rainbow Man

**PRODUCERS:** Kenny Beard, Scott Hendricks, Dave Malloy

**RELEASE DATE:** May 20

RCA newcomer Jeff Bates has done some livin’, and it shows in both his muscular baritone and his strong songwriting. From such hoisterous midtempo as “Country Enough” and “Lovin’ Like That” to such soulful, well-rendered ballads as debut single “The Love Song” and powerful, Twitty-esque cuts like “Your Lonely Time” shows his voice is just as good off like a veteran. He is that rare singer that sounds familiar on first listen, a trait that serves him well on the cool-as-hell “My Mississippi,” work- ing man swamp-rocker “Already Spent,” and the powerful title cut, a heartfelt bid that’s too real to be fic- tional. ‘Mr. America’ as late as the whiskey- song thon in “My Inlaws Are Outlaws” and the tender “The Wings of Mama’s Pride” wrap up one of the year’s best country albums.—RW

LATIN

**LA OREJA DE VANO GOGH**

Los Ustedes Mientras Te Hacias La Dormida

**PRODUCERS:** La Oreja de Van Gogh, Nigel Walser

**Sony Discos L A K 20451**

**RELEASE DATE:** April 29

La Oreja de Van Gogh’s third album (the one often overlooked and decisive in a band’s career) takes over the charts slowly. Initially, there’s the familiar Oreja sound, a mix of feel-good pop and acoustic and electronic ele- ments—all anchored by Anna Mon- tero’s distinctive vocals, both girly and seductive. It’s almost too familiar, too safe in content and delivery. But the single “Puedes Contra Mimigo” is lovely enough, and yet, didn’t we hear this last year? But as the album progresses, La Oreja expands into both acoustic, electronic, and styli- stic territories. Highlights are the blues-inspired “El Bando” and “El Bando” Monotono to show vocal grit, and the final “Histo- ria de Un Sueño,” a haunting yet uplifting take on a visit from the dead. Following this song, remain tuned for the instrumental bonus track.—LC

WORLD

SERART

**SERART PRODUCERS:** Serj Tankian, Arto Tumbaycyan

Serj Tankian

**RELEASE DATE:** May 20

Serj Tankian, frontman of nin-metal band System of a Down, takes a hard- left turn into avant-global electron-funk with this Arto Tumbaycyan collabora- tion. Tumbaycyan is a Turkish-born musician who has played with Night Ark, Al DiMeola, and new-age pioneer Paul Winter. He sings in an imagin- ative supralingua dialect and is as likely to beat on your trash can as play the many exotic Middle Eastern stringed and per- cussion instruments he has at his com- mand. Tankian places those sounds in a fractured mix of electronic jungle grooves, eclectic samples, metal guitar stabs, and shattered rhythm structures. Across this often blasted landscape, Tumbaycyan calls out in poignantly yearning (“Love Is the Peace”) and shouts lunatic rants (“Cinema”). The political polemics of System of a Down remain, but Tankian casts them in a toy-like, childlike fashion that’s given visual reign in a psychadelic, 14-minute bonus DVD.—ID

BLUES

**BOB MARGOLIN**

All-Star Blues Jam

**PRODUCER:** Bob Margolin

**FATSO 85579**

**RELEASE DATE:** May 27

Muddy Waters Band vet Bob Margolin learned the Chicago blues from the master in the 20 years since Waters’ passing. Margolin has done his bit to keep the art form alive. For this ses- sion, Margolin pulled together Finetop Perkins, Mookie Brill, Hubert Sumlin, Carey Bell, and Willie “Big Eyes” Smith. The tunes they cut are memo- rable, beginning with Finetop’s impassioned performance of Robert Johnson’s “Little Black Angel,” a song he used to play behind Robert Nighthawk. Mar- golin’s guitar work on the 20 songs is sub- vlime. His chops are so sweet at this point that he’s got absolutely nothing to prove when he picks up his axe. Just plan and the groove appears. From the acoustic blues “Last Time” to the classic shuffle “One Day You’re Gonna Get Lucky,” All-Star Blues Jam amounts to one of the top records of the year in the genre.—PVV

JAZZ

**THE JOHN SCOFIELD BAND**

Up All Night

**PRODUCERS:** John Scofield, Joe Ferla, Avi Bortnick, Jason Olaine

**Verve 445 065 506**

**RELEASE DATE:** May 20

The last time John Scofield pulled his band into the studio to cut an album, the result was a funk-jazz monster Ubajam, which earned a Grammy Award nomination. Now, Scofield has a bandmate—Bortnick, Andy Hess, and Adam Deitch —return with Up All Night, another terrifically imaginative jazz trip. Funk rhythms are the Scofield signature, and the last track on the CD, “Every Night Is Ladies Night,” dips into that jazz-funk groove. The majority of the tunes, however, have a more edgy feel. And there’s a fair amount of electronics involved, mainly from samples and sig- nal processing. “Philosophy,” the open- ing track, builds on swampy samples and sizz- ling, distorted guitars. “Thikathali” cooks in an Afrobeat groove, while “Like a River” and “The Mercies” of Scofield’s most pensive, lyrical, extended solo on the album.—PVV

REAL VIGOUSS

**MILES DAVIS**

In Person Friday Night at the Black- hawk, Complete

**REISSUE PRODUCERS:** Michael Cuscuna, Bob Thiele

**Columbia/Legacy 87097**

**RELEASE DATE:** May 20

Continuing its exhaustive Miles Davis archiving, Columbia/Legacy drops this two-CD set—along with In Person Saturday Night at the Blackhawk, Complete—devoted to an April 1961 performance at the Blackhawk, San Fran- cisco club. Captured here between the pensive Kind of Blue and Sketches sessions and just before the debut of his great ’60s quintet, the trumpeter returns to his hard-bop roots. Davis is partnered in the front line with rough-hewn tenorist Hank Mobley; the rhythm section— pianist Wynton Kelly, bassist Paul Chambers, and drummer Jimmy Cobb—cooks hot and funky. The re- issue reinstates the original performance order, restores previously edited numbers, and removes the 12-inchers. It’s a bonanza for Davis connoisseurs and tough stuff for unreconstructed pop addicts.—CM

NINA SIMONE

Four Women: The Phillips Recordings

**REISSUE PRODUCER:** Bryan Koniarz

**Verve 445 065 021**

**RELEASE DATE:** May 20

This elegantly packaged, four-CD boxed set pays handsome tribute to the singer/pianist, who died April 21 in 1984. Four Women brings together seven albums—recorded between 1966 and 1970 for Phillips Records—that lifted the artist’s commercial profile and expanded her artistry. Of the four albums, Sings, Zen and classical, mimetic is revealed here: jazz, pop, blues, folk, R&B, and gospel are all seamlessly essayed across 75 tracks. Several career-making numbers are included, including “I Put a Spell on You,” “Trouble in Mind,” “Nobody Knows When You’re Down and Out,” and the affecting title cut. Even when the arrangements sound dated or overstated, Simone’s nerve and intrinsibility shine through. The thrill of her sonorous voice and the luster of her interpretive skills remain undimmed. This classy hamm- er makes a fitting farewell to Artie Schuff- Kahn essay. Complementing this col- lection is Nina Simone—Live at Ronnie Scott’s (Music Video Distributors, due June 3); this DVD spotlights a Nov. 17, 1985, performance at jazz club Ronnie Scott’s London.—CM

STEVE EARLE & THE DUKES, May 16

Kool Records

Having released six studio albums and a B-sides collection since his re- covery from a drug-riddled downward spiral, Steve Earle seems to be making up lost for ten years. He’s also working hard to establish a reputation as a politically opinionated artist. Earle’s latest Artemis album, Jerusalem, pulls no punches on his views of American foreign policy in the Middle East. With that in mind, the acts’ start of his two-hour, 36-song set on May 16 in Toronto shouldn’t have come as much of a surprise. The intensity and rabid pace with which he did this was another story. Backed by a stellar supporting cast in the Dukes, a fit-looking Earle opened with “America V. 6.0 (The Best We Can Do).” Changing one lyric to, “Let’s blow up Iraq or Iran or Afghan- istan or Syria,” the singer was in the spirit for the evening, steamrolling through the early portion of the show with songs from the new album. Making lit- tle small talk in his between-song ban-

ter, Earle spoke of his opposition to the U.S. government. “Paranoia is defined as ‘fear based on reality,’” he said. “So, my definition of paranoia and my government’s are poles apart.”

Earle made it somewhat of a family affair as son Justin took lead guitar for “Ashes to Ashes” and brother Patrick Earle added percussion on “Conspiracy Theory.” From there, the band rolled out a series of crowd favorites for most of the next hour. For most musicians, such signature songs as “Guantanamo,” “Copperhead Road,” or “Some- day” would be left for the encore, or at least the homestretch. But as Earle’s catalog grows, it appears the amount of crowd-pleasers does as well.

Guitarist Eric Ambel and longtime bassist Kelly Looney shared duties during the poignant death-row narrative “Billy Austin” and the toe-tapping blues of “Mystery Train Part II” from Earle’s comeback record Train A Comin’. Opening act Garrison Starr provided harmony vocals for the pretty “I Remember You.”

Although Earle’s performance numbers, earl- ier Earle would describe as “songs about girls” meshed nicely with social and political material from the set’s first single, “Why Can’t I?” The song sounded uncharacteristically roman- tic, even sappy.

“Dean Wareham,” as well as the other Phair staples she performed (“Spermo- va,” “Johnny Feelgood,” and “Divorce Song”), the singer seemed her usual provocatively sultry—SEF.
LUTHER VANDROSS Dance With My Father (4:08)
PRODUCER: Luther Vandross
WRITERS: L. Vandross, R. Marx
PUBLISHERS: Uncle Ronnie's/EMI April/Chi-By, ASCAP
J Records 21126 (CD promos)
Before suffering his stroke nearly two years ago, Luther Vandross was referring to “Dance With My Father” as his career song. J Records is proceeding with plans to release its accompanying album, his 15th, June 10. The fact that the evocative ballad is so explicitly sentimental and reflective makes it all the more of an emotional journey, as Luther implores God to bring his daddy back to give him one last dance with his mom. "I won't let you go..." is a song with Richard Marx, who has yet to come up with a melody that does anything comparable to the tender manner in which Luther's production is appropriately subtle, with just a piano and quiet beat carrying the tender prayer to its peak. It's hard to hear "Father" without feeling great sadness for Vandross; but on its own, this is indeed a moment of glory for the timeless artist.—CT

COUNTRY

DARLENE SELIGERAY Kay (3:35)
PRODUCER: Greg Cole
WRITER: M. Mills
PUBLISHER: Johnny Bielenstock Music, BMI/Audium 61518 (CD promos)
This is one of the best cuts from Darlene Selligeray's outstanding album, That's Why I Sing This Way. Extremely under-rated, Selligeray is one of country's format's finest traditional voices. This is a younger whose talent should place him in the company of George Jones, Merle Haggard, and other legends, as he can provoke a tear with the best of them. Here, he puts to evocative baritone to excellent use on a finely crafted song that originally peaked at No. 9 for John Wesley Ryles in 1968. It's great to see Selligeray revive this worthy song about a guy who brings his girlfriend to Nashville to pursue her music. While she climbs the charts, he's enduring myriad experiences as a Nashville cab driver: "Kay, I'm livin' yet I'm dyin', staring out at Music City from your cab." The lyric describes the cast of characters that passes through his cab from an unabashed mother rushing to the doctor to a rowdy drunk dissing his singing girlfriend to a young man whose love is dying in the hospital. It's one of country's memorable classics. As a bonus, this single is going out with an additional track, "Old Violin," Selligeray's take on the Johnny Paycheck chestnut. Paycheck joins him on the tune for what would become his last performance. Potent stuff.—DEP

AC

THE EAGLES Hole in the World (4:18)
PRODUCERS: the eagles, Bill Szymczyk
WRITERS: the Eagles
PUBLISHERS: not listed
Eagles Recording Co. 001 (CD promos)
With Fleetwood Mac, the Isley Brothers, and Cher all riding the upper reaches of The Billboard 200, it appears many adults are retreating to another time and place for their musical needs. Perfect timing, then, for the return of the mighty Eagles, with a song that will evoke memories of such evergreen '70s classics as "Take It To The Limit" and "Lying Eyes," thanks to its easygoing pop-country feel. With Don Henley on lead vocals and his companions handling prominent harmonies, the Eagles sound like time has stood still. "Hole in the World" will appear on the band's new album, which is still in progress. Fans can hear it throughout the summer during the group's elaborate Farewell Tour.—CT

THE RECREAT

Touchstone/Spyglass 29124
RELEASE DATE: May 27
A CIA agent masters the art of espionage in an invisible training program at the Farm, a top secret facility that is the center of this DVD's special features. "Spy School: Inside the CIA Training Program" takes viewers into the reality of officer training and relates it to sections of the movie. Real-life CIA agent Chase Brandon discusses how recruits are chosen and what specific skills they are taught. He reveals that the most difficult skill for CIA agents to master is the manipulation of people, which is the cornerstone of his job. Viewers will find out more background information by listening to the audio commentary with director Roger Donaldson and lead actor Colin Farrell. For example, the film was originally going to be called "The Farm," and photos of Farrell's character, whose love scenes are real photos of the actor as a child with his father. Look out for the cocktail party scene in the deleted scene section; it used several times to explain points in the "Spy School" extra. Perfect for those interested in the intricacies of deceit and trickery.—JK

WHAT ABOUT ME

Epic/DVD EDD02036
RELEASE DATE: May 20
Rachel Amodeo's What About Me is as much a bohemian time capsule as it is film art. A gritty story about one woman's decay on the streets of New York's Lower East Side, it features a small pantheon of co-created edgy-dwellers: legendary guitarist and junkie Johnny Thunders, the similarly dissipated and departed Dee Dee Ramone (the ex-York Dolls bandmate Jerry Nolan, beat poet and Kerouac associate Gregory Corso, and East Village leg- end Rockets Reaglare. Thunders provided much of the soundtrack, including his heart-piercing ballad "Don't Put Your Arms Around a Memory." The DVD's two short, dialogue-free films by Amodeo, both perfectly mirroring the silent genre. "Real in Peace" depicts a deceased woman haunting the sister who violated her oath, while "Pierre Paolo" is an introspective biographical shot of Amodeo in her home town of Terre- racce, Italy. What About Me is a 90-minute ride through America's nether-culture in which art foreshadows life.—AZ

CONTRIBUTORS: Deborah Evans Price, Rashaun Hall, Jill Kimpi, Chuck Taylor, Adrian Zupp. SPOTLIGHTS: Reviews derived by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (+): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10031) or the editors in the appropriate categories.
How U.S. Downloaders Would Obtain Music

A new study by market research firm Ipsos Insight finds that consumer interest in paying for digital music is growing. In a breakdown of how the downloading population in the U.S. wants to obtain music, those surveyed who were willing to pay for digital files expressed a preference for pay-per-download services like Apple’s iTunes Music store.

Simulated Market Scenario #1
With Peer-to-Peer (P2P) Service

- Pay-per-download option 19.2%
- Subscription services 8.2%
- Peer-to-peer service 47.9%

Simulated Market Scenario #2
With No Peer-to-Peer (P2P) Service

- Pay-per-download option 37.6%
- Subscription services 13.0%
- Traditional retailer/E-tailer 48.8%

Source: Ipsos Insight

Hastings Posts Loss, Higher Sales

BY MATTHEW BENZ
and BRIAN GARRITY

Hastings Entertainment posted both higher sales and a net loss for its fiscal first quarter, which ended April 30.

Its net loss was $1.1 million on 9 cents per diluted share. Of that amount, $500,000 was the result of a new standard of accounting for consideration received from vendors. Adoption of the same standard recently led Trans World Entertainment to restate its annual results, changing them from a profit to a net loss (Billboard Bulletin, April 30).

Amarillo, Texas-based Hastings had a profit of $569,000, or 5 cents per share, in the same period last year.

Revenue during the quarter rose 3.5% to $236.5 million, comparable-store sales (comps) of music dipped 11.8%.

The company attributes the dip in music comps to a decline of approximately 10% in units shipped by the music industry during the first three months of the calendar year and the continuing growth of online and physical music piracy.

Hastings’ overall rise in revenue was primarily the result of an increase in comparable-store revenue for rental video, which was up 9.5%. The number of stores in operation also increased. As of April 30, Hastings had 146 stores, compared with 141 as of the same date last year.

Overall merchandise comp-store sales were basically flat at 0.1% for fiscal first-quarter 2003 when compared with fiscal first-quarter 2002. Comparable-store sales for books were also down 5.4%.

“We also believe that the war in Iraq and general economic conditions contributed to our lower-than-planned merchandise comps,” Hastings president/CEO John Marmaduke said in a statement.

Hastings attributes the increase in rental video comps to a better release schedule. Titles released during the fiscal first quarter of 2003 had significantly stronger box-office revenue than video titles released during the fiscal first quarter of 2002, which resulted in higher rental transactions.

Video games remained the fastest-growing product category on a percentage basis. Gross revenue increased 98.2% for the first three months of fiscal 2003 compared with the first three months of fiscal 2002.

“Despite videogame industry groups releasing disappointing sales for the first three calendar months of 2003, the focus on our ‘3-Across’ layout for new and remodeled stores allows us to position ourselves for gamers to turn to Hastings as their complete source for games and entertainment,” Marmaduke said.

DVD sales also continued to increase during the first quarter of fiscal 2003. Gross revenue for the quarter was up 47.2% from the same quarter one year ago. In addition, Hastings reports DVD sales increased 56.3% for the three months ended April 30, compared with the same period in 2002.

As a percentage of total revenue, gross profit decreased slightly to 32.9% for the first quarter of fiscal 2003 compared with 33.3% for the first quarter of fiscal 2002. The company said it saw the drop was a result of an increase in freight expense, which was $1.4 million higher than the first quarter of fiscal 2002. But Hastings said freight expense was in line with its internal projections.

Selling, general, and administrative expenses for the quarter ended April 30 increased $2.4 million to $39.6 million, or 33.4% of total revenue—up from $36.6 million, or 32.4% of total revenue for the quarter in the same time frame last year.

A 5.1% increase in advertising costs during the first three months of fiscal 2003 partially drove the rise in costs. Expenses associated with the remodeling and expansion of supermarkets also fueled higher costs.

The chain said it will open five superstores in 2003 and will continue to remodel existing stores. So far this year, Hastings has closed one superstore (Billboard, May 3).

If You Sell It, They Will Buy

Ipsos Insight Reports Consumers Willing To Pay For Digital Music

BY CATHERINE APPLEFELD OLSON

Although the unauthorized sharing of music titles continues to spiral in the U.S., indicators are growing that digital music consumers are increasingly more open to paying for music downloads—especially if the service meets their expectations.

Surprisingly, users aged 12 to 17, the youngest and most rapidly growing segment of online consumers, may be the most willing to embrace a pay service, particularly if that service follows a pay-per-download model, according to a new study.

The findings by Ipsos Insight, a global market research firm, complement the successful launch of Apple’s new iTunes Music Store, which reported more than 1 million paid downloads in its first week.

“For the longest time, the industry has questioned whether there was a way to make money selling music online, especially in light of P2P [peer-to-peer] services,” says Matt Kleinschmit, a director with Ipsos in Minneapolis. "Apple is the first real success in a true market sense.

Despite industry efforts to quell file sharing over P2P networks, half of U.S. teens and one-fifth of all consumers aged 12 and older report having downloaded a music file from a file-sharing service. This makes a total of 61 million people according to Ipsos’ latest Tempo quarterly digital music study.

So why would anyone opt to pay for a music service?

“The primary drivers of any online commerce are selection, convenience, flexibility, and price,” Kleinschmit says. "With a legit service, you don’t have to worry about viruses or problems with incomplete downloads. There’s a growing hassle factor for people who use P2P networks."

Indeed, according to the Tempo data, “older” U.S. consumers—ages 25 and older—registered a decrease in their downloading activities between April 2002 and December 2002. Conversely, the 12- to 17-year-old and 18- to 24-year-old populations showed substantial increases.

What’s especially encouraging is that our research suggests that teenagers have increased willingness to pay for online music,” Kleinschmit says. “This group has grown up accustomed to having online music, so it is not as much of a shock to get something for free. They are becoming realistic in their approach to online music; it’s a viable channel if the result is worth paying for.”

Ipsos reports, however, that the majority of U.S. consumers do not believe that file sharing by using a P2P network is hurting music artists.

In a recent survey, only one in five downloaders aged 12 and older agreed that free downloading and file trading negatively affects artists.

To determine consumer preferences in downloading, Ipsos presented three options, which basically mimicked the then-current offerings of Pressplay, MusicNet, and Rhapsody.

Researchers also offered an option of an la carte service, priced at 99 cents per download, as well as the options of obtaining music using a P2P network or a traditional retail channel.

More than one-quarter, or 27%, of current downloaders surveyed indicated a preference for a service. Of that group, more than two to one—19% compared with 8%—said they would prefer a pay-per-download model.

"Ultimately, the real question is what effect the adoption of a la carte downloads is going to have on overall revenue for industry," Kleinschmit says. "In the short term, I think they will cannibalize album sales to a degree. But in the long term, they will increase the options [for] a wider range of people who might not have known about the album at all."
Classical Goes Virtual

London Symphony Orchestra Scores Latest ‘Tomb Raider’ Videogame

BY STEVE TRAIMAN

Original music from name acts is playing a larger role in the booming videogame industry, but pop, rock, and hip-hop performers aren’t the only ones profiting from the trend. Classical orchestras and composers are also getting in on the act.

Sony Computer Entertainment America marketing a multimillion-dollar joint ad/promotional campaign for the PS2 version of the new Tomb Raider game.

The promotion will include four spots by Skip Films for TV and the company’s first in-theater trailer that will highlight the game and the London Symphony Orchestra’s music.

Eidos is hoping to sustain momentum in a franchise that has enjoyed significant success both with gamers and movie-goers.

According to Eidos, the Lara Croft Tomb Raider games, which comprise five titles, have sold more than 28 million copies worldwide. The series is one of the best-selling lines in gaming history.

Lara Croft also holds the mark as the top-grossing female character based on a videogame to date. The 2001 release, Lara Croft: tomb Raider, topped $131 million in U.S. box office sales for Paramount.

Total worldwide gross is more than $500 million, including initial home video releases, according to Paramount Home Entertainment publicity VP Martin Blythe.

Bardo Pond, the game will carry a specially created trailer for the Paramount sequel, and in return, all movie ads will also plug the game.

Most cross-promotional plans are in the works for the anticipated DVD and video version this holiday season.

Major pre-sell programs are set up with the two leading game retailers and several other chains.

Electronics Boutique has an exclusive DVD with movie footage, TV commercials, a “making-of” documentary featuring the Paramount movie trailer, and Lara Croft ads for the Tomb Raider games going back to 1996.

Gamestop stores, formerly Babage’s and Software Etc., have exclusive Lara Croft bobble heads, and Target is offering a free movie ticket worth up to $10 with each purchase.

“We hope to emulate the success of Activision for its Spider-Man games and Electronic Arts for the Harry Potter releases,” Baldwin adds.

Licensed merchandise—everything from calendars to comic books to novelizations—is another key component of the marketing blitz.

Warner Bros. Consumer Products is set up as licensing agent in Spain, Italy, Germany, South America, and Central America.

“Although we had to take an extra six months to be sure the games were ‘just right,’ Baldwin adds, ‘we expect that Lara Croft will dominate the [games] sector in store-at retail to kick off the summer.’”
In an effort to build awareness of the new Crayola line, Madacy is launching a national media campaign, including print, radio, TV, and online ads.

The label has also designed custom Crayola merchandisers for retailers, including a 24-count floor-standing/sidekick display, a 12-count counter display, and a 16-count floor display, as well as bin-divider cards and clip strips.

Gardner adds that the company is also producing custom packages for some retail accounts, such as carry bags and blister packs.

Retailers already signed to carry the Crayola audio line include Walmart, Kmart, Borders Books & Music, Trans World, and Burlington Coat Factory.

Madacy is also targeting such alternative retailers as drug and grocery stores and military PXs.

"Brand awareness of Crayola is so high that it’s been no problem placing the product at retail," Gardner says. "We’re working with individual retailers on their internal co-op programs."

Madacy executives say that their Crayola audio line also stands to benefit from Binney & Smith’s 100th-anniversary promotions for Crayola.

A 40-foot Greyhound bus promoting Crayola has been traveling the country since February (and will continue through October) on the Crayola Art-rageous tour, hitting 26 major markets.

"We’re looking to have the bus play our audio, and we’re also looking to put it on their Web site," Gardner says.

Other festivities include a name-that-crayon contest and a joint program with Kraft Foods, which is also celebrating its 100th anniversary.

---

Retail Track

DISTINCT FLAVOR OF THEIR STORES, thanks to having locally tailored inventories. Also, they say the system will improve the chain’s in-stock status.

"We will never be a cookie-cutter retailer," says Taylor, senior VP of merchandising and marketing for VEG North America, said in a statement. "This system will allow us to quickly pick up on regional trends and tastes through communication with our knowledgeable field teams. We will continue to offer a unique product profile in every single Megastore.

The system uses sales history and other programmed parameters to suggest an order for specific titles, which are reviewed by the chain’s central replenishment team. According to internal VEG documents, each store will continue to have input regarding product being bought through the centralized replenishment system. Local store personnel can request additions to the parameter range for their stores, as well as bump up orders that the system generates.

To help keep the localized flavor, store staff will also retain discretionary control over some of each store’s merchandising space. More important, Virgin says the system will enable local buyers to spend more time on the floor using their product knowledge to generate incremental sales.

Virgin is assembling a central replenishment team in its home office. It has hired Scott Leibow as senior replenishment manager; replenishment analyst Sherrin Brown and associate replenishment analyst Mark Hoder, formerly the southern California classical regional inventory coordinator; and Chris Fargis, formerly the Times Square store music shift manager.

Virgin began using centralized buying on new releases for most of the chain about a year ago. Its A-stores, like the two locations in New York, the one in Chicago, and the one in Orlando, Fla., continue to buy new releases locally but will switch to centralized purchasing by year’s end.

In its latest initiative, Virgin is following in the footsteps of Tower Records, which went to a centralized automated replenishment system last year (Billboard, April 27 and Sept. 28, 2002). Major-label sources say the Virgin rollout is going more smoothly, because the chain "has the luxury of doing it more strategically."

Tower, on the other hand, had to implement its centralized replenishment system under the pressure of an overall company restructuring. The savings were quickly needed — and successfully achieved — to stave off what could have been a Chapter 11 filing.

TOWER TIDBIT: In an unrelated development, sources say that Tower Records is making a change in its finance department. According to sources, DeVaughn Seaseon, formerly Tower Records senior VP/CEO, is returning to the chain. He is replacing Jim Bain, the man who succeeded him. Seaseon originally left the chain because of health reasons.

Bain says, "The entire Tower team has accomplished a great deal over the past few years, including improving the company’s cost structure and dramatically cutting debt."

He says he is proud of his role in the restructuring and wishes the Tower staff "all the best as they clear the final hurdle in this turnaround process."

The chain is negotiating with bondholders to restructure its $110 million in outstanding debentures. If those negotiations are successful, the bondholders would convert the Tower bonds to equity or possibly some combination of equity and new notes.

As part of those negotiations, Tower delayed an interest payment that was due May 1. If the negotiations are not completed by June 1, look for Tower to ask for a further delay in that payment.

---

Madacy Adds Color To Audio

BY MOIRA MCCORMICK

Madacy Kids has signed a deal with the parent company of Crayola crayons to produce a line of Crayola-branded audio titles.

The pact is the latest in a series of agreements the Toronto-based label (distributed by Madacy Entertainment Group) has entered into with other companies looking to extend their brands into the music business.

Madacy Entertainment also recently signed audio licensing deals with Life magazine and the painter Thomas Kinkade.

“Our company as a whole is always looking to add licenses,” says Sandy Gardner, VP of sales and marketing for Madacy Kids. “Consumers have learned to look on their hands, so offering product with brand recognition really helps them [make efficient purchasing decisions].”

The licensing partnership with Binney & Smith, maker of Crayola crayons, links the label with one of the longest-standing and most recognizable children’s brand names.

Crayola celebrates its 100th anniversary this year. It has 85% penetration in houses with children and does $500 million per year in sales, according to Gardner.

“Crayola is a unique and strong brand with multi-generational appeal: Great-grandparents colored with them, all the way down to the current youngest generation,” Gardner says. “Crayola stands for quality and creativity.”

Gardner says the link between Madacy and Crayola is part of an effort to transform Crayola from an art brand to a lifestyle brand.

Additional Crayola-branded products are rolling out now, including apparel, books, room decorations, games, gift baskets, and bath accessories.

The inaugural Madacy Crayola audio release, Crayola Music Box, slated May 27.

The two-CD set comprises 49 classic children’s songs, plus the leadoff track, an original called “Color My World Crayola.” It also contains a lyrics book, a 50-page coloring book whose illustrations are tied into the songs’ themes, and a pack of eight crayons. It has a list price of $9.98 ($14.98 in Canada).

Four more single-CD Crayola releases are due July 8: Animal Songs, Sing Along Songs, Storybook Favorites, and Toddler Songs. The titles carry a $5.98 list price. A pair of Christmas CDs will street in August, titled Christmas Magic and Kids’ Christmas Favorites.

All tracks are sung by the Countdown Kids, child vocalists featured on previous Madacy albums.

“Those are kids who sound like kids,” Gardner says. “Not like grown women trying to sound like children.”

www.americanradiohistory.com
PREMIUM RADIO: Microsoft’s MSN service has launched a premium version of its radio service.

The feature, which bowed quietly the week of May 12, offers access to 250 commercial-free radio channels for an annual subscription of $29.99. Other features of MSN Radio Plus include improved audio quality and the ability to use Microsoft “sounds alike” technology, which enables subscribers to find recommendations about similar artists.

The company also continues to offer a free radio service that includes advertising and more limited features.

MSN group product manager Lisa Gurry says the premium radio venture marks MSN's first foray into subscription offerings.

She says other music-related subscription music features are in the works. Additional details were not disclosed.

BRIAN GARRITY

In other Microsoft-related news, amazon.com will begin using the company’s Windows Media 9 technology for streaming song samples.

Windows Media 9 enables high-speed online streaming and effectively eliminates buffering delays for broadband Web users.

BRIAN GARRITY

BEGGARS’ CHOICES: Beggars Group is licensing its content to listen.com and Emusic.

Listen is offering Beggars Group music through its Rhapsody subscription service. Material by Bauhaus, the Prodigy, Badly Drawn Boy, and others will initially be available for streaming only; CD burning will be offered in the coming months.

Rhapsody, which has tracks from all five majors and 150 indie labels, offers unlimited streams for $9.95 per month. Burns cost 99 cents per track.

Beggars has a similar deal with EMusic’s download subscription service. EMusic offers unlimited MP3 files for $9.99-$14.99 per month, depending on the duration of the subscription. The service has material from 900 independent labels.

BRIAN GARRITY

(REPRINT) NEWS: Microsoft has unveiled an accessory to its Xbox videogame system that enables users to import music and photo files from a PC. The $39.99 Xbox Music Mixer will be available this fall. Users can transfer audio files and digital photos to create personal and karaoke playlists, customized soundtracks, and special visual effects that can be viewed on a TV screen.

ERIK GRIEVENKAMP

THE ‘QUEST IS CALLING: Sony Music’s mobile products division, which focuses on the cell-phone market, is offering ring tones of music from the score of the EverQuest videogame.

The Web-based fantasy game is a property of sister division Sony Online Entertainment.

The ring tones are available for $1.99 each to U.S. subscribers of AT&T Wireless, Sprint PCS, T-Mobile, and Cingular Wireless who have ring-tone-capable handsets.

BRIAN GARRITY

FANS ARE ‘THANKFUL:’ More than 25% of the fans who purchased Kelly Clarkson’s album Thankful (RCA) have downloaded software embedded on the CD that enables them to access bonus content, technology provider Arcavista reports.

New York-based Arcavista—which makes a software application that delivers news, music, video, and other content directly to consumers’ desktops—cut a deal with RCA to include the software on the American Idol winner’s debut, which strethed April 15.

Once the software—branded The Kelly Clarkson Connection—is installed, fans can view the video to Clarkson’s hit song “A Moment Like This” directly on their desktops.

They also receive continuous information from RCA, including exclusive music and video content and advance concert information.

The application is also being used to promote the RCA soundtrack American Idol Season 2: All-Time Classic American Love Songs. Arcavista plans to include its software on other major-label releases.

BRIAN GARRITY

EXEC UPDATE: As expected, Roxio has named Mike Bbel president/COO of its Napster division, reporting to Roxio chairman/CEO Chris Gorog.

Bebel had been president/CEO of Pressplay, which the software maker recently acquired.

In addition, Roxio COO Tom Shea becomes president/COO of the Santa Clara, Calif.-based company’s software division. He also reports to Gorog.

Roxio stock slumped 12.5% May 22 to $6.35, after the company forecast lower sales of its CD-burning software and other products in the current quarter.

Roxio also reported a net loss for the year ended March 31 of $9.9 million, or 51 cents per share, as revenue fell 16% to $120.4 million.

Last year, the company had a profit of $2.3 million, or 14 cents per share.

MATTHEW BENZ

EXPANDING TIES: Loudeye will handle digital fulfillment and distribution for EMI through the major’s 20 retail partners in Europe. Terms of the multi-year deal were not disclosed. Seattle-based Loudeye has a similar arrangement with EMI in the U.S.

Loudeye president/CEO Jeff Cavnins says the relationship could be expanded to other parts of the world later this year.

MATTHEW BENZ

Happy Anniversary to everyone at Norwalk Distributors.

For 20 years, you’ve not missed a beat.

From all your friends at Sony Music Distribution and the entire Sony Music Family.
A FAMILY-OWNED SUCCESS

Long since its very first sale of a 75-cent record, Norwalk Distributors has spent the past 20 years growing into the industry's third-largest one-stop, now with revenue of $85 million a year.

By Ed Christman

After 20 years in existence and coming off its biggest revenue year ever, Norwalk Distributors knows the most important ingredient to its success and longevity is its relationship with independent retailers.

With a customer base comprised almost solely of independent merchants, Kim Campbell, VP of the family-owned business in Anaheim, Calif., says, "It is very important to us that we do the best we can for our customers. We want them to survive, because we feel that they are the link that will keep the industry going. They are very on top of music and very adamant about what they carry."

She notes that Norwalk has more than 1,500 customers and mentions that she has personally talked to more than 1,000 of them. With the industry going through tough times, things might be better if the major labels followed her lead and paid closer attention to the independents.

Norwalk is Your Buddy

"The industry regularly issues albums that only have two good songs, and yet they expect people to pay $18 for them," Campbell says. "That approach works if you are expecting an act to have the longevity of two weeks. Instead of doing this, labels should look at quality and price, and they should look at the independents, who are very important, and be aware that all this links together."

For its part, Norwalk has been paying attention to independents and has emerged as the third-largest one-stop in the industry. Billboard estimates, with revenues of some $85 million last year.

"Your reputation is one of the most important things. If you put your name on something, it means a lot. So [you] don't do it unless you can follow through."

—Kim Campbell, VP

One thing that has helped the company grow, concedes founder Dave Shropshall, has been the tough business environment in the music industry. A lot of the competition has fallen by the wayside, "so we benefit by it in a certain way," he notes. On the other hand, Alliance Entertainment Corp., the industry's largest one-stop, "got tremendous advantages" when its debt was forgiven by the bankruptcy court in the mid-1990s, he says.

Nevertheless, today, Norwalk's warehouse facilities take up three buildings—with a combined space of 34,000 square feet—filled with 186,000 music SKUs and 30,000 DVD SKUs. Employees now total 85.

That's a long way from the days when the family-run business first started. Norwalk Record Sales Partners, in 1963 in Norwalk, Calif. The first day that store opened, things didn't go so well. "We sold one record—a 45—for 75 cents," remembers Yvonne Shropshall, treasurer of the company. "That solitary sale didn't deter the Norwalk Record Sales Partners, Richard and Lillian Sneed and Dave and Yvonne Shropshall, the two married couples who ran that company for 20 years. (Dave and Lillian are siblings.) At its peak, the firm had five stores and a small wholesale business and regularly sold music at swap meets.

In 1993, the company split, with the Sneeds taking the retail component—which now consists of one store on Front Street in Norwalk, Calif. — and the Shropshall's taking the wholesale business and starting Norwalk Distributors. The new Norwalk operation began life in Continued on page 54
Norwalk Distributors, Inc.
1-800-877-6021  714-995-8038 FAX

+ Over 25,000 DVD SKUs!
+ Over 180,000 CD SKUs!
+ Accessories, Vinyl And More!
+ 20 Years In The One-Stop Business!
+ 41 Years In Business Overall!
+ Family Owned And Operated!

+ Excellent Fill!
+ Most Efficient Shipping!
+ P.O.P. Available!
+ Up-To-Date Weekly Mailers!
+ Outstanding Customer Service With A Knowledgeable Veteran Staff!
+ User-Friendly Web Site With B2B Links / Online Ordering / Complete Database Support

1193 Knollwood Circle, Anaheim, Ca. 92801
visit us on the web at WWW.norwalkdist.com
Norwalk Distributors has carved a unique niche for itself in the DVD-Video distribution business by focusing on catalog titles and stellar customer service. As DVDs continue to pick up steam amongst customers, the company is poised to expand its video offerings 100% and build new relationships with more studios and retailers in the coming years.

GROWING APPEAL

Norwalk’s foray into the video business began about 12 years ago, in the era of laserdiscs. Kim Campbell, the company’s VP says that 90% of its customers wanted the one-stop to begin carrying the discs at the time the format debuted. Norwalk had never distributed VHS tapes, however, because the market had already been over-saturated with one-stops.

When DVDs were introduced in 1997, Campbell says, Norwalk was “immediately on board. There were very few companies initially distributing DVDs. When studios started advertising the format on television, with a full, supportive campaign behind it, that really brought our customers to the format. Many of the laser stores we worked with transferred to DVD, and many audio stores also began carrying DVDs.”

From the outset, Norwalk’s goal was to carry as many DVD titles as possible. It built DVD relationships with major companies such as Twentieth Century Fox Home Entertainment, Buena Vista Home Entertainment and Paramount Home Entertainment, as well as with independents such as Artisan Home Entertainment, Anchor Bay Entertainment and Image Entertainment. The company currently works with more than 100 studios.

Norwalk also carries approximately 25,000 individual DVD titles and has a separate building completely devoted to its DVD stock. This is one of the factors that separates Norwalk from other distributors. As Campbell says, “We are one of the only one-stops or distributors that fully carries everything.”

By stocking a variety of DVD products, Norwalk has been able to appeal to a growing client base of independent retailers. “Our retailers can’t compete against the big boys. What they do is fill their customers’ needs in other ways,” Campbell explains. “Consumers may buy The Lion King from Best Buy or Costco, but they are going to buy catalog from other stores.”

Thus, Norwalk carries a variety of DVD categories such as horror, musicals and TV boxed sets to help position its clients in the marketplace.

KEPT WELL-STOCKED

Among the company’s best-sellers on DVD are such diverse titles as Donnie Darko (Fox), Mallrats (Universal Studios Home Video), Straw Dogs (Criterion), A Chorus Line, which Campbell says, “is a great title to have.”

Continued on page 50

Thanks Norwalk Distributors for 20 years of great One-Stop service.

Special thanks to Dave Sr. & Yvonne Shropshall along with Kim Campbell and Darrell Shropshall and everyone at Norwalk.
DEVELOPED TO DVD
Continued from page 49

Line (MGM Home Entertainment) and boxed sets of The Simpsons (Fox). Norwalk also carries top theatrical hits and Campbell says that big sells are typically in the 2,000 to 10,000 copy range.

“Our relationship with Norwalk has been very positive,” says Steve Bicksler, owner of the Pasadena, Calif.-based Penny Lane store. “Their fill has been very good, compared to a lot of other suppliers. They go pretty deep on catalog, and our customers really like the oddball movies and the independent films. We can rely on Norwalk to get these types of DVDs to us.”

For retailers, there are a number of advantages to working with Norwalk. Due to the company’s on-site stock of DVDs, retailers can receive last-minute orders quickly, since products are shipped out six days a week. “We have shipping, depending on where you are, that can go overnight,” Campbell says. “In California, we can take orders till 5 o’clock at night and still get them there the next day.”

Additionally, Norwalk keeps individual titles available, no matter how they are selling. Campbell says that even if only one copy of a title sells every six months, the company will continue to carry it in order to satisfy its customers.

The company offers multi-structured discounts to retailers as well, instead of the typical flat-rate structure of other one-stops.

Further, Norwalk sends out a weekly DVD mailer to more than 1,500 of its retail clients via e-mail or regular mail. The mailer includes a synopsis of each new film that is available, details about the project’s stars, its year of release, running time and rating.

Retailers can easily fax back an order list based on the mailer and can look at an order list online at the company’s Web site, norwalkdist.com. A special “A” list form, which includes only the expected big sellers, is also available.

Norwalk also keeps in mind upcoming holidays when stocking DVDs. For example, it was sure to have black history-oriented titles available prior to February, and also had Easter-appropriate titles available prior to that holiday.

A CONFIDENT FUTURE
Looking ahead, Campbell says that Norwalk should be doubling its DVD business and adding another building strictly to house its DVD stock. She is extremely positive about DVD’s potential because, she says, it is a much different medium than audio product. “Audio comes and goes very fast,” she says. “With a lot of these DVDs, you have a window that just stays open because it is constantly selling.”

However, she is concerned about three issues: pricing, high-definition DVD and a DVD-rental model. She sees incremental price drops from the studios as good for business, though she hopes that this will not change when a high-definition format is introduced. “I think the studios are moving in the right direction with high-definition,” Campbell notes. “I don’t think they will come into it and try to overprice them to where they are not affordable.”

For Norwalk, the fact that DVDs were introduced as day-and-date rental/sell-through products has proven invaluable. However, any changes back to the VHS policy—which saw tapes released solely as rentals first—could be problematic. “To flip flop would be tragic,” Campbell says. “That would be a huge concern to us, because we’ve never dealt with rental.”

Campbell is confident that, despite these issues, Norwalk is ready to become an even bigger player in the DVD business. “Thanks to all of our clients, our account base has grown by word-of-mouth,” she says. “People are claiming their territory with DVD niche product, which will continue to be our focus.”

Norwalk Distributors 20th Anniversary

CONGRATULATIONS
NORWALK DISTRIBUTORS
ON YOUR
20TH ANNIVERSARY!

ALTERNATIVE DISTRIBUTORS ALLIANCE AWA
"So You Say It's Your Birthday"

NORWALK DISTRIBUTORS, INC.

Congratulations On 20 Years Of Success

EMI Music Marketing From Our Family To Yours
Retailers Sing Their Praise

Norwalk's personal touch has established close relationships with many indies.

With the consolidation of the one-stop sector leaving many an independent searching for new suppliers, some indies feel they have found a partner in Norwalk Distributors.

Jim Stephens, the owner of Record Alley, a 25-year-old store in Palm Desert, Calif., reports that he had been buying from Pacific Coast One-Stop forever, until its liquidation in 2001. "The transition was seamless; [Norwalk] offered the same personal, friendly, owner-operated business," Stephens says. "I have been down there, and they treat you good; they make you feel like you are part of the family."

Stephens adds that his salesperson is likely to go into Norwalk's warehouse and look around—something that rarely happens at other one-stops nowadays—if there is a problem finding a title. "They are not so corporate and are more personal," he says. "You don't get a lot of that anymore." He also says the company is helpful with advertising funds and adds that their pricing is better than most.

Record Roundup owner Bob Schecker similarly found Norwalk after stops elsewhere. "We had gone to Pacific Coast, but they went under, so we went to Valley [Media], and then they went under," he reports. "Finally, we went to Norwalk and found that their prices were much better than Valley and the same as Pac Coast. They offer really good service, they have good fill [on orders], they back order, and I have a very knowledgeable service rep."

For Pat Evans, owner of the 21-year-old World Records in Bakersfield, Calif., it was loyalty to his salesman at Pacific Coast that led him to Norwalk. "Dave Holtye is my mentor. When I opened my store, he sold me my inventory, and he came in and sat on the floor and helped me alphabetize it," he says. Holtye convinced Evans that Norwalk was the place to go, and, when Evans started doing business with them, he found that the owners displayed the same characteristics that had won his loyalty to Holtye. Evans relates that early on he had a problem with returns credits at Norwalk—there was a discrepancy of about $850—saying, "I got on the phone, explained it to Kim [Campbell], and I could hear her typing and taking notes. Then she said, 'Done. It's taken care of.' I thought, 'Wow, she never even met me.'"

"They are very much a family-run business," Evans continues. "[Kim] is there anytime I want to talk to her. That personal touch can be the difference between success and failure in business."

Carl Lackey of Slip Disc CDs in Birmingham, Ala., says he also likes his relationship with Norwalk. "The best thing is that I feel like I am not a number, that I count," he says. "Pricing is competitive. I sell a lot of indie rock and weird esoteric stuff, and I have been surprised by their fill."

Michael Vincent, who owns CD Warehouse in Springfield, Mo., explains why he uses Norwalk exclusively, after first doing business with the one-stop five years ago. "They have been instrumental in our success," Vincent says. "When we started dealing through them, our business took off. Their personal service is what helps. Our business depends on that. I have seen them work for an hour to find a CD that our customer was looking for."

Vincent says that Norwalk's deep inventory results in a "really solid fill rate." He also points out that they "stay on top of new releases and pick out stuff that we overlook."

Laurel Polson, VP of field sales for the western region of Sony Music Distribution, says Norwalk's customer service to independent stores helps the company remain competitive. "They seem to focus on strong personalized customer service," Polson notes. "I know Kim often puts product in her car and drives it somewhere on her way home."

-E.C.
Thank you!

To Our Customers:
We at Norwalk give our sincere thanks and loyalty to all the retailers that have given us support for the past twenty years. Without your friendship, we would not exist. We wish you all the success that you have given us. We look forward to another twenty years by your side.

To Our Vendors:
The family of Norwalk Distributors, Inc. would like to thank all of the vendors we have worked with over the past twenty years. Major labels/studios and independents alike in the audio and video industries have all played a role in Norwalk's success. Thank you, friends!

Norwalk Distributors, Inc.
1-800-877-6021  714-995-8038 FAX
www.norwalkdist.com
Congratulations on your 20th anniversary

You have always shown your dedication to the music industry!

From your friends at

BMG DISTRIBUTION

Family legacy: Dave and Yvonne Shropshall

Son Darrell oversees the warehouse

FAMILY-OWNED SUCCESS
Continued from page 47

Orange, Calif., in April 1983, sharing a small space—less than 1,000 square feet—in a building owned by a friend who also ran a business out of it. “I did the advertising and the mailers, and my husband took care of customers,” Yvonne Shropshall says. Soon they were joined by sons Dave, who left Norwalk in 1994, and Darrell, who serves as VP and oversees the warehouse, and daughter Kim Camp-

bell, VP, who oversees, according to her, “everything else,” including purchasing.

Of the 85 employees, close to 20 have been with the company for many years, Yvonne Shropshall reports, adding that employees are like family. And everyone is into music, Darrell Shropshall points out. In fact, some of the employees are in a band called Buddy.

“If you’re really interested in getting to know Norwalk, you should come to one of their shows; we are usually there,” he says. Indeed, the band Buddy and the company’s support for it has come to symbolize Norwalk’s relationship with its retail customers and vendors, as well as between employees, Darrell Shropshall asserts.

The company has plenty to celebrate at those shows. In addition to its best annual sales volume, Norwalk has just marked its 20th year, and its founders are celebrating their 50th wedding anniversary.

LEAN, MEAN FAMILY MACHINE

“When I think of Norwalk, I think of a ‘lean and mean family machine’,” says Laurel Poisson, VP of field sales for the western region of Sony Music Distribution. “In this current environment, it is particularly refreshing to see a family business thrive. How do they do it? The old-fashioned way: customer service,
commitment and passion have carried Norwalk for many years, and has earned them the loyalty that their customer base repeatedly acknowledges."

Michael Vincent, who owns CD Warehouse in Springfield, Mo., confirms that. "We started using Norwalk about five years ago," he says, "and now I use them exclusively. I got rid of everyone else; that's how much I love Norwalk."

At its inception, however, Norwalk had only one customer, Jazzercise Records, which it inherited from Norwalk Record Sales Partners. That company had a unique business model. Its owner, Judy Ritter, worked up dance routines to hit songs, recorded them on video and sold them to dance instructors around the country.

Initially, she had a customer base of some 300 dance instructors and built it up to 2,500. Each customer would get a package of videos and singles.

When Norwalk Record Sales Partners split up, "I stayed with my uncle [Richard Sneed] for about three more years and worked the swap meets for him. At that time, we did about 10 different swap meets," Darrell Shropshall recalls. "In the beginning, I was doing everything, from picking orders, packaging orders and doing the buying and stocking. After all, at that time, there were only five of us."

To build the business, Yvonne Shropshall says, "I just kept sending out mailers and calling people, mostly indie retailers, and built our business from that." That approach worked and the business grew, moving twice to larger spaces in the town of Orange and then moving to Anaheim in 1987 to take 10,000 square feet of space—when it had about $7 million a year in business and between 10 and 15 employees. But like others in the industry, Norwalk's growth would continue, because, as Campbell puts it, "At that time, the CD was just pulling in."

So it began expanding into the new format, while still carrying the cassette and vinyl. That is the company's philosophy: to be a full-line one-stop, carrying all titles in all configurations. But crunch time came when the majors made vinyl non-returnable. "We had been selling huge amounts of it, but, when they made it non-returnable, it became a null format," Campbell says. "That scared everybody away from it."

As Norwalk was moving out vinyl, it was bringing another big format in: laserdiscs. Movies, first in that format and then on DVD, would also help fuel the company's growth, which meant more space was needed. So Nor-
INNOVATIVE DISTRIBUTION NETWORK congratulates DISTRIBUTORS on their 20th Anniversary

We salute David, Yvonne, Kim and Darrell on their outstanding growth and success and we look forward to building on our partnership in the future.

235 Park Avenue South 5th Floor New York, NY 10003
www.idndist.com

IMAGE ENTERTAINMENT proudly congratulates NORWALK DISTRIBUTORS on 20 YEARS IN BUSINESS!

INNOSION DISTRIBUTION NETWORK

FAMILY-OWNED SUCCESS
Continued from page 55

walk took the building next door, knocking down a wall and building a mezzanine in the first building. Then it took a third building across the way, putting up an awning between the buildings. The company's complex now takes in about 34,000 square feet.

The first building houses CDs, with two hit walls holding about 50 titles each, and the rest of the warehouse is grouped by 10 major suppliers and then the independents in alphabeti-

cal order. The second building stocks DVDs, while the third holds 12-inch cassettes, some CDs, accessories and processes returns.

Inventory includes approximately 186,000 music titles and 30,000 DVD titles. Revenues break out 55% music, 45% movies.

In order to make sure inventory moves out the door, Norwalk employs a sales staff of 17, including a satellite office in Pennsauken, N.J., with three people, while the warehouse has about 50 people, reports Darrell Shropshall.

"We have four buyers: a DVD buyer, a hits buyer, a catalog buyer and I fill in for whatever else needs purchasing," he says.

While the warehouse is not automated, the company scans in all product. Its computer does all the thinking for the pickers, and orders show whether a title is available. In addition to having an extensive inventory, Norwalk allows its customers to download its database free of charge. It also has a business-to-business site, allowing customers to place orders through EDI (electronic data interchange) and track them. New release information is available through the site, as well as availability of POP (point-of-purchase) materials, and customers can access the majors to get artwork through the site. In addition, the one-stop can take modem orders and regularly e-mails its customer base, alerting them to deals and promotions.

INDIES MEAN EVERYTHING
Norwalk's overriding philosophy is the belief that "taking care of the customers is the most
important thing," Campbell states. "That's why we don't shmooze with vendors that much, because we are taking care of our customers in every aspect, whether it be pricing, POP or returns."

Consequently, the company passes on every deal offered by the majors to its customers. "If the majors offer a midline deal, we pass it on to our customers," Campbell says, adding that,

recently, a title at a developing-artist price point was raised to $18.98. "We still had product from the original deal, but we sold it at the lower price until we ran out."

"My parents taught us that a gentleman's handshake is very important, and your reputation is one of the most important things," Campbell says. That's why Dave Shropshall says he makes sure the company has never missed, or even fallen behind, in making a payment with the majors in all of Norwalk's years of doing business.

Similarly, Campbell says her parents taught her that "if you put your name on something, it means a lot. So don't do it unless you can follow through. It's the same philosophy we use with all of our customers, employees and vendors."

She believes her support of independent retail has helped Norwalk survive what the Shropshall family initially feared would be a major business setback for the company. Last year, Universal Music & Video Distribution, the largest U.S. music supplier, decided to stop selling to about 15 one-stops, including Norwalk.

"It was very traumatic," Campbell says, "but we have been able to overcome it because we work with the indie retailers as partners. In return, we got the support and loyalty of our customers. It showed how many people cared about us. It showed that we made a difference when we didn't know it."

She also acknowledges that other majors have gone out of their way to support Norwalk. While she appreciates that support, she wishes all majors would do more for the independent merchants, instead of catering so much to the discounters. "The indies make or break records; the chains sell hits," Campbell says. "And the way records become hits has a lot to do with the independent stores."

"How many times do the independents break a record, then, when the second album comes out, the majors give all the tools to the big boxes [discounters] and forget about the independents?" she asks. After helping to break the record, the independents should be getting credit on the second record, and, instead, they lose the sale to the big boxes. "I am very adamant about indies and their survival," she says. "If they go, the industry is in trouble."
As Norwalk Distributors, Inc. celebrates twenty years of service in the audio/video wholesale one-stop industry, it’s impossible to think that it all could have been accomplished without forging long-lasting relationships with everyone from vendors, to employees, to retail customers. Each and every one of them has been crucial in making us who we are today. Without any of them, we could not have come this far.

Specifically, we can not begin to express how grateful we are for the support of all of our customers. We have had one of the greatest opportunities to not only build businesses, but also friendships. We have watched customers grow with us over the years, even in changing times.

You have shown us that great service, fill and pricing do make a difference. You have shown us that when we work together, we can overcome anything.

Thank you again for all your loyalty and support. You deserve this tribute as well. Because of you... we are here.

"Norwalk is your buddy"
New Format May Perplex DVD Buyers

BY JILL KIPNIS

LOS ANGELES—Retailers predict that a new line of limited-play DVDs may find little acceptance this summer and could confuse consumers in the burgeoning DVD market.

Flexplay Technologies' EZ-Ds will be introduced in test markets in August with eight films from Buena Vista Home Entertainment. The EZ-Ds become unplayable by DVD players two days after being opened. The DVDs do not contain any extra features.

"This will allow consumers who have become disenchanted with the rental process to re-enter the marketplace," Flexplay CEO Alan Blasstein says.

There are no late fees, no returns, and discs won't be scratched.

But many retailers believe that the rental process is sound and that EZ-Ds will only confuse consumers. Some say the discs are revisiting the failed concept of DivX, limited-play DVDs that were introduced in the late 1990s. Unlike DivX, EZ-Ds play in conventional DVD players.

"If the rental process is as bad as people make it out to be, there wouldn't be tens of millions of rentals," says Zane Phak, director of video for the Torrance, Calif.-based Warehouse Entertainment chain. "Flexplay has a mountain to climb."

Indeed, the Video Software Dealers Association reports that DVDs accounted for 49% of rental revenue in first-quarter 2003, up from 26% in first-quarter 2002. Spending on DVD rentals increased 83% over first-quarter 2002 (Billboard, April 26).

EZ-Ds are expected to be carried in supermarkets and convenience stores. Many traditional video chains will need a lot of convincing to add EZ-Ds to their stock.

"We think this is a bad idea," says Karen Raskopf, spokeswoman for the Dallas-based Blockbuster chain. "Obviously, consumers like being able to purchase or rent movies."

The price point for EZ-Ds has not been disclosed, though it is expected to be slightly more than a DVD rental. The first titles include The Recruit, 25th Hour, Pride, and Signs.

EZ-Ds are not expected to jeopardize DVD's current business model, which sees new titles available for sale and rent on the same date. Buena Vista president Bob Chapell has said that EZ-D's window will begin after films are already out home video.

Blasstein says Flexplay is the concept to other major studios. A formal rollout date has not been set.
Hank Williams Musica
Emphasizes Influences

BY JIM BESSMAN

NEW YORK—Randal Myler’s account of the Broadway musical Hank Williams: Lost Highway extends the director’s artful juxtaposition of Williams’ classic country music and its pronounced blue roots.

The show—which recently moved to the bigger Little Shubert Theater following a sold-out run at the Manhattan Ensemble Theater—also depicts the fascinating personal and musical relationship between Williams and his acknowledged mentor Rufus Payne, the black street singer who was known as Tee-Tot.

In doing so, it explores the interplay between traditional country music and blues that undergirded one of the most enduring song catalogs in American popular music.

Tee-Tot appears onstage throughout the show, interacting with Williams early on during his formative years, then sitting off to the side, almost like a member of the audience.

“He doesn’t say much but serves as a sort of Greek chorus,” says Myler, who co-wrote the show with Mark Harelik. “Like he says, ‘I can’t teach you much while I talk.’

When he is not directly involved, Tee-Tot (played by Michael W. Howell) underscores the action from the fringe with humming and singing.

“From the beginning, when Hank’s a little kid and Tee-Tot teaches him to sing ‘Long Gone Lonesome Blues,’” Myler recants. “Then, after the fishing song in the second act—when Hank’s famous—he says from the stage of the Grand Ole Opry, ‘I’m going to sing a song that I learned from an old fishing buddy of mine,’ and you see Tee-Tot off to the side singing a bit of it with Hank as he listens to him on the radio.”

This theatrical contrivance works as a “tip of the hat to all the unknown black street artists that were so influential—and that the white music executives used up with recognition or compensation through the 50s and probably the 60s,” Myler says. “It’s saying, ‘This is where Hank learned.’

The device also ‘creeps into other shows,’ continues Myler, who also wrote the off-Broadway Janis Joplin musical Love, Janis. “We used snippets of worn-out records by Bessie Smith and Odetta, because they were the two Janis played as a high school kid—and Bessie was an unmarked grave until Janis bought a marker for it.”

Myler says he always has been interested in the cross-pollination of black music, especially in the segregated South. Jimmie Rodgers was another hero of mine, and he learned a lot of his singing from black railroad workers in the South. Even my [Tony Award-nominated 1999 Broadway blues historical musical If Ain’t Nothin’ but the Blues] touched a little on artists like Hank Williams and even Peggy Lee. That’s what I mean by cross-pollination.”

Myler points out that Williams swelled his hips and sang in a widely considered “race music”—sense seeped into Hank’s music right away—especially his style of guitar playing, which was very rhythmic, with a lot of blues [focusing] on blues tone.

But Petty notes that opinions vary about Tee-Tot’s influence on Wil-

lums. “I heard people say he only saw Tee-Tot maybe three or four
times, total,” he says. “But then I got stories—that have been embell-
ished—that Hank had him over for dinner, which to me is hard to believe of a Southern white family in the 30s.”

Some of Tee-Tot’s descendants actually attended a touring show of Lost Highway in Alabama. “They were very happy with his portrayal but said that he never dressed as a pauper but in a three-piece suit to be more presentable,” Petty says. “But he basically lived off the street—though he also played private functions. I can’t verify any of this, but I heard he schooled himself at the feet of New Orleans musicians and then moved back to South Alabama.”

Myler says that Tee-Tot remained “on the sidelines” throughout Wil-

lums’ life.

He used to say Tee-Tot taught him to sing and write what he knew—and he clearly did,” Myler says.

“I hear people say he stole the blues from Tee-Tot, but you can’t steal a song. “You take what’s out there, and back in the ‘30s, you learned directly from people in your neighborhood: That’s where the influence came from.”

Citing the “simplicity” of Wil-

lums’ lyrics, Myler adds that they “come out of a real point in his life. We still chunk a quarter in the roadhouse jukebox and Hank sings ‘I’m So Lonesome I Could Cry,’ because those stark lyrics are real.”

But Petty stresses that Williams was also influenced heavily by church and gospel music, as well as country and cowboy songs.

“We put the Tee-Tot character in there,” Petty says of Lost Highway, “but if you had to disprove it, maybe the 15% of Hank’s songs that were gospel and the rest was solely from Hank. The lonesomeness in his music couldn’t have been learned but could only come from within. It can be reflected as blues or gospel or any type of music, but it’s what makes him special and transcends time.”

JUNE’S `FIRE´: Yes, she was Mrs. Johnny Cash. But June Carter Cash, who died May 15, was so much more than that, both as an artist and human being.

“The most discussed thing at the funeral was that no one ever heard her say anything bad about anybody,” says Merle Kilgore, who’s particularly well-versed in the many aspects of Carter’s career. “Come to think about it, she never did.”

Kilgore, of course, co-wrote Cash’s signature hit “Ring of Fire” with Carter Cash.

The pair started writing when Carter Cash first toured with Cash in 1962. Kilgore, who would become Hank Williams Jr.’s long-time manager, was on the tour then as a singer-songwriter whose big score had come that year as co-writer with Claude King of King’s hit “Wolverton Mountain.”

She played a solo show, doing comedy and playing autobahn and [Opry legend] Uncle Dave Macon’s banjo. Kilgore says, lovingly recalling his experiences with the keeper of the Carter Family music heritage.

“There was a period when we were on the road together and wrote every day. She said that Carter Family background and a million melodies.”

Originally titled “I Love’s Ring of Fire,” the tune was first recorded in 1962 by Carter Cash’s sister Anita Carter.

“The first version had the word ‘mire’—I fell in the deepest mire,” Kilgore remembers. “Then Johnny had a thing about it when Anita needed one more song for her session, and we just knocked it right out!”

Carter cut it as a folk song, Kilgore remembers. “Then Johnny had a thing about it when Anita needed one more song for her session, and we just knocked it right out!”

Kilgore wrote “20 or so” songs with Carter Cash, including “Happy to Be With You” for Cash, “Oohin’ and Aahin’” for Rex Allen, and “Promised to John,” which Hank Snow recorded with Carter. Kilgore singles this one out.

“We wrote it in my Falcon station wagon—with no air—going to a show with Tex Ritter at Fort Polk, La.,” he says. “It was my first inkling of a strong attraction between June and John.”

Assessing his late partner’s talent, Kilgore concludes, “The first ingredient of a hit song is it’s got to sound familiar, and all the songs we wrote and recorded have that flavor,” he says. “June used to dig back and get those old Carter Family melodies and not exactly copy them, but every song is a touch of another melody—a combination, really, of favorite melodies.”

NO SOS FOR L&S: After the company’s sale of indie catalogs Trio Music Co. and Quartet Music to Windswept Classics and Japanese conglomerate Itochu (Billboard, May 17), Leiber & Stoller is still in music publishing.

President Randy Poe says, “It’s now a boutique operation representing the songs of Jerry Leiber and Mike Stoller—some of the most recognizable songs in the world of independent music publishing.” He notes that the firm retains such L&S classics as “Stand By Me,” “Yakety Yak,” “Kansas City,” Charlie Brown,” and “Jail House Rock.”

“When they decided to sell their catalog of songs, that they didn’t write, I asked attorney Jeff Sackrow, who ironically worked at Windswept prior to its sale to EMI a few years ago, to implement the transaction,” Poe continues. “He brought in John Rudolph of Music Analytics, who handled all of the financial issues. Neither of them got much sleep in the last few weeks prior to closing!”

Poe also credits the legal contributions of Loeb & Loeb law firm cochairman John Frankenheimer and Moshe Kupietzky of Suley Austin Brown & Wood as “extremely important assets” to the deal-making team.

JUNE’S `FIRE´: Yes, she was Mrs. Johnny Cash. But June Carter Cash, who died May 15, was so much more than that, both as an artist and human being.

“The most discussed thing at the funeral was that no one ever heard her say anything bad about anybody,” says Merle Kilgore, who’s particularly well-versed in the many aspects of Carter’s career. “Come to think about it, she never did.”

Kilgore, of course, co-wrote Cash’s signature hit “Ring of Fire” with Carter Cash.
by Christopher Walsh

New York—Whether the traditional recording studio can survive these days is debatable, but facilities that provide integrated video services along with audio production are most likely to stay in business. Judging by its popularity, the convergence of media offered on DVD is here to stay, regardless of the lifespan of the format itself.

DVD authoring facility BlinkDigital provides an example of the contemporary production and post-production environment, applying elements of traditional and new-media production in an entity that has authored more than 1,000 DVDs—including DVD-Audios (DVD-A)—in the music, TV, and film genres. Manager Jeff Stabenau and his staff forged a thriving new-media facility despite the demise of its original parent company, CrushDigital.

That company, a pioneering independent DVD authoring facility he founded in 1996, was reborn as Blink, now a subsidiary of the Ascent Media Group.

The unprecedented consumer acceptance of DVD—"seemed stunningly obvious," recalls Stabenau, a video editor prior to founding Crush. "I don’t feel smart about it, I just read the news like everybody else. It just seemed obvious."

"I was always interested in the computer-based applications of video and audio," Stabenau adds, "so it was a natural area of my interest, if not expertise." "I set out to create a company that split the difference between a post-production company and what I was calling a multimedia company, or a new media company. I wanted to combine the production values that you get at a real audio or video studio with the attitude and working style of a multimedia company, which is project-based."

"I saw that multimedia companies didn’t pay enough attention to quality and production value, and that high-end production companies weren’t good enough at customer service and left too much up to the client. Instead, we formed a company around project managers who become extensions of the client."

"With high-resolution audio and video, surround sound, and Dolby Digital, DTS, and MLP encoding, DVD can carry plenty of information. Presenting this high-density product in a compelling manner and with an easy-to-navigate menu is a skill for which demand continues to grow. "It’s too complicated a format to leave it up to everybody individually." Stabenau says.

In addition to such recent projects as the Homicide TV series, a Capitol Records sampler, and the DVD-A of Staind’s 14 Shades of Grey, Blink is providing DVDs that are bundled with CDs, a tactic labels are increasingly employing to add value to the latter format.

Stabenau says, "We’re doing 40, 50 DVDs a month. A lot of companies just give us their work: They’ll say, ‘We’ve got six per month, just do them.’"

"In Hollywood, the prominence of video services and left too much up to the client." Stabenau says.

Regardless of the format, BlinkDigital has forged a thriving new-media facility despite the demise of its original parent company, CrushDigital.

That company, a pioneering independent DVD authoring facility he founded in 1996, was reborn as Blink, now a subsidiary of the Ascent Media Group.

The unprecedented consumer acceptance of DVD—"seemed stunningly obvious," recalls Stabenau, a video editor prior to founding Crush. "I don’t feel smart about it, I just read the news like everybody else. It just seemed obvious."

"I was always interested in the computer-based applications of video and audio," Stabenau adds, "so it was a natural area of my interest, if not expertise." "I set out to create a company that split the difference between a post-production company and what I was calling a multimedia company, or a new media company. I wanted to combine the production values that you get at a real audio or video studio with the attitude and working style of a multimedia company, which is project-based."

"I saw that multimedia companies didn’t pay enough attention to quality and production value, and that high-end production companies weren’t good enough at customer service and left too much up to the client. Instead, we formed a company around project managers who become extensions of the client."

"With high-resolution audio and video, surround sound, and Dolby Digital, DTS, and MLP encoding, DVD can carry plenty of information. Presenting this high-density product in a compelling manner and with an easy-to-navigate menu is a skill for which demand continues to grow. "It’s too complicated a format to leave it up to everybody individually." Stabenau says.

In addition to such recent projects as the Homicide TV series, a Capitol Records sampler, and the DVD-A of Staind’s 14 Shades of Grey, Blink is providing DVDs that are bundled with CDs, a tactic labels are increasingly employing to add value to the latter format.

Stabenau says, "We’re doing 40, 50 DVDs a month. A lot of companies just give us their work: They’ll say, ‘We’ve got six per month, just do them.’"
Retailers Push Labels To Deliver On Marketing

BY LARRY LEBLANC

TORONTO—Against a backdrop of continually diminishing music sales and ever-tightened inventory control, Canadian retailers are adopting a more aggressive stance with their suppliers to ensure that labels deliver on their marketing promises for major new releases.

Retailers have begun to look beyond the launch," Warner Music Canada senior VP/managing director Steve Kane says. "If they assign a chunk of store space to you, they want to know there's something going on beyond the first week of release.

"The first question retailers now ask is: 'What's the TV campaign?' It's not 'What label is behind the TV campaign? When did TV advertising become the norm?'

Universal Music Canada president/CEO Randy Lennox says, "The level of detail in conversations with retailers has changed quite dramatically. You have to talk to them now about what an album is going to look like in six months. They know what television is 'real' and are able to target purchases to specific demographics."

Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, says, "I need to know when a record comes out that I'm going to see sales. I don't want a record sitting on our shelves for four to seven weeks before we sell anything. If I don't sell an album within the first three weeks, I'm bringing it back. I want to see some TV advertising other than [music TV channels] MuchMusic and MuchMoreMusic. Don't come with a secondary single as the first single.

"We really have to sing for our dinner, because we are competing for space that is used to be solely dedicated to music," EMI Canada president Dean Cameron says. "It does seem more and more that we are having to buy an order in."

Music specialists have traditionally based royalties on the basis of a combination of discounted dealer price, determined spends on in-house retailer and consumer marketing campaigns, and favorable rebates programs. Now, however, they are also keen to have extra information on key releases.

"It is important for labels to have a genuine belief and knowledge with certain projects," HMV Canada VP of product Jonathan Rees says. "For non-domestic releases, we look for labels to provide information on sales performances around the world. Also, we ask: 'Will the act be coming to Canada? Will it perform in more [places] than Toronto? Will it be playing to a paying audience rather than a showcase? What has been its performance at radio to date?'

Lane Orr, VP of purchasing at the A&M Sound chain—which has 22 stores in Western Canada—adds, "Even if all the ducks are in a row these days, it doesn't mean an album is going to sell."

Retailer decision-making is also greatly shaped by the use of Nielsen SoundScan sales data, introduced to Canada in 1997. This enables both label sales reps and retailers to be more accurately informed about initial purchases of music throughout the retail sector. But several label executives argue that the industry has often overblown the importance of first-day sales.

"We used to have to wait a semester for a [sales] report card," Lennox notes. "Now we only have to wait six days. Day one is still the barometer of success, but if you can prove there is depth to an album, there will be patience by retailers and radio stations."

Cameron agrees. "Not every record has to have a strong chart debut. Not every record has the same sales timetable."


Several retailers have criticized the shifting this year of certain major labels' "superstar" pricing to a $15.99 Canadian ($11.15-$11.09) dealer price.

"If [Universal Music artist] Shania Twain can be $14.49 or $14.99 Canadian, who are some artists at a dealer cost of $15.99 Canadian?" Fees asks. "Superstar pricing above $14.99 [Canadian] is inappropriate in this market."

BMG Music Canada VP of sales and marketing Don Johnston says, "Pricing is not marketing; it's easiest lever to pull. I would soon add value to my product cost than drop my price."

JASRAC Sees Collections Increase

New Revenue Streams Help Anime Annual Figures For Japanese Rights Society

BY STEVE McCLURE

TOKYO—Despite a marked fall in revenue from mechanical rights, the Japanese Society for Rights of Authors, Composers, and Publishers (JASRAC) registered a marginal increase in collections for the year ended March 31 thanks in part to healthy revenue from the expanding mobile-phone ring-tone sector.

The drop in mechanical collections reflects the ongoing decline in record sales in the world's second-largest music market. According to a report from SoundScan Japan published earlier this year (Billboard, March 8), the retail value of over-the-counter sales of recorded music in the country's music market totaled 452.4 billion yen ($3.8 billion) in 2002, down 11.8% from 2001. As a result, mechanical royalties collected by JASRAC fell 7.4% to 44.8 billion yen ($384.1 million) in 2002.

The declining trend of mechanical collections in general is inevitable," BMG Funhouse Music Publishing managing director Kazuo Murakata says. "Hopefully, this decline will continue to be covered by increased income from other areas, such as broadcasting, synchronization, ring tones, and so on."

Murakata says JASRAC should further prioritize collections from broadcasting and new music sources, but it also suggests it should lower its commission charges. Performance-right royalty collections rose 2.5% to 41.5 billion yen ($355.5 million) in 2002, helping JASRAC's total collections for the year to rise 0.7% to 106.1 billion yen ($909 million).

The latter figure included 1.7 billion yen ($14.8 million) in fees from sales of printed music, down 13.4% from 2001; 3.8 billion yen ($32.9 million) in fees from CD and video rentals, down 3.2% from 2001; and 13.2 billion yen ($113.6 million) in "compound use" income from downloadable ring tones and online karaoke service operators, up 42.2%.

Ring tones accounted for 95.6% of the latter sum. Mamoru Murakami, president of independent music publisher Nichion, says he expects royalties from "ring tones" (actual samples of music, down-loaded via mobile phones, rather than the simplified versions used as ring tones) to increase steadily and add to the "compound use" figure in future.

"This is a huge growth area in music in Japan," says Murakata. "Sony Music, which published Utada Hikaru's 'Single Entertainer,' is seeing strong revenue from downloads in both ring tones and mobile phone games. JASRAC has also seen a growth in income from downloading music, whether through mobile phones, such as ring tones, or through other than the "compound use" figure in future.

In a statement, JASRAC says that in the past year, it has stepped up its efforts to promote intellectual property protection and surveillance of copyright infringements, based on improving its cooperation with rights management bodies in Asia, international rights bodies, and the Japanese government.

Murakata also suggests that JASRAC should "increase its cooperation with Asian music copyright societies." He notes that JASRAC hopes to reach a royalty collection agreement with South Korean authors society KOMCA in the near future.

On May 21, JASRAC also unveiled the winners of its performance-related annual awards for the year ended March 31. The background music for director Hayao Miyazaki's film "Howl's Moving Castle," and "Sora no Chiwa ni Kanikakushi," written by Jo Hisaishi and published by Tokuma Shoten/Wonder City, won the JASRAC Gold Prize for garnering more copyright royalties than any other composition in Japan during the year. It is the first time the JASRAC Gold Prize has gone to an instrumental work.

Single/songwriter Utada Hikaru was awarded the JASRAC Silver Prize for the second consecutive year for her single "Traveling," released on Toshiba-EMI label Eastworld and published by EMI Music Publishing/You Three Music.

The Bronze Prize went to lyricist Jun Hashimoto and composer Robi Sagatomi for "Anna no Kata ni Nare," a song it wrote in the '90s, published by Seven Seas Music/Venus Tone. It was covered in 2002 by female vocalist Hitomi Shintani (Aved). The Foreign Work prize, awarded to the non-Japanese composition that collected the most royalties in Japan during the year, also went to Utada for her song "Hikari," which was used as the theme song for a Sony PlayStation 2 videogame. The track was considered a foreign work because its main publisher is Walt Disney Music, its Japanese sub-publisher is Yamaha Music Publishing.

www.americanradiohistory.com
### Hits of the World - June 7, 2003

#### Japan

**Singles**

1. Sakura (Dokusyo)
2. Super Lover
3. Mikansei
4. Mikey
5. Life is... Another Story
6. Koi Suru Futari
7. Kimi Ni Namae O Vondatonai
8. Sekai Ni Hitotsu Sake De No Hana
9. Shine We Are/Birth Song

**Hot Mover Singles**

1. Daisuke Kihito
2. Saigaki
3. Sector
4. Tokai No Tenshi
5. Mii Ra
6. Kana-B助手 EMT

**Albums**

1. T.A.T.A.
2. Kyoshi Mikawa
3. American Life
4. What the World Needs Now
5. I Know What You Want
6. I Love You

#### United Kingdom

**Singles**

1. Ignition
2. Rock Your Body
3. Favourite Things
4. No Good Advice
5. Not Gonna Get Us
6. Loneliness
7. The White
8. Can't Make Up My Mind
9. The Things

**Hot Mover Singles**

1. Justin Timberlake
2. The White Stripes
3. Evanesence
4. Nelly
5. I'm With You
6. The Wreckoning
7. I Can't Touch This

**Albums**

1. Andrea Berg
2. Evanesence
3. Nelly
4. I'm With You
5. The Wreckoning

#### Germany

**Singles**

1. Fur Dich
2. Heartbeat
3. Ich Kene
4. Bring Me To Life
5. Anyplace, Anytime, Anywhere
6. U Make Me Wanna
7. Chasing
8. Ganktville
9. I Can't Touch This

**Hot Mover Singles**

1. Rsek And Fall
2. Your Chance
3. Hold On Tight
4. Rock Your Body
5. I Can't Touch This
6. The Wreckoning

**Albums**

1. Andrea Berg
2. Evanesence
3. Nelly
4. I'm With You

#### France

**Singles**

1. Liberté De Penser
2. Sur Un Air Latino
3. We Will Rock You
4. Chihahua
5. Live Is Life
6. Hey Sexy Lady
7. L'Amour Est Un Soleil
8. Derniere Danse
9. Sniper
10. Unchained Melody

**Hot Mover Singles**

1. I Want
2. Your Chance
3. Hold On Tight
4. Rock Your Body

**Albums**

1. Liberté De Penser
2. Wall of Sound
3. Chihahua
4. Live Is Life

#### Canada

**Singles**

1. In Da Club
2. Picture
3. Fighter
4. Sing for the Moment
5. American Life
6. What the World Needs Now
7. I Know What You Want
8. I Love You

**Hot Mover Singles**

1. Odd Bless
2. R&B
3. Kise You
4. Beautiful
5. Pedal To The Metal

**Albums**

1. In Da Club
2. Picture
3. Fighter

#### Spain

**Singles**

1. Jaleo
2. Besame
3. Hasta El Amor
4. Ve, Prueba Y Veras
5. Trauma De Cristal
6. Quiero Ser Tu

**Hot Mover Singles**

1. Jaleo
2. R&B
3. Kise You
4. Beautiful

**Albums**

1. Jaleo
2. Besame
3. Hasta El Amor
4. Ve, Prueba Y Veras

#### Australia

**Singles**

1. Bring Me To Life
2. Rock Your Body
3. Stick
4. Beautiful
5. I Have
6. I Love You

**Hot Mover Singles**

1. Bring Me To Life
2. Rock Your Body
3. Stick
4. Beautiful

**Albums**

1. Bring Me To Life
2. Rock Your Body
3. Stick

#### Italy

**Singles**

1. Unemozione Per Sempre
2. Goccie Di Memoria
3. Chihahua
4. I Know What You Want
5. Ma Dai

**Hot Mover Singles**

1. Unemozione Per Sempre
2. Goccie Di Memoria
3. Chihahua

**Albums**

1. Unemozione Per Sempre
2. Goccie Di Memoria
3. Chihahua

---

**Notes:**

- The list includes singles and albums charted in various countries.
- Artists and songs are listed with their corresponding countries.
- The chart is compiled by Billboard London for the week ending June 7, 2003.
ITALIANS AIM TO SCORE WITH '9

BY MARK WORDEN

MILAN—The Italian record industry is hoping that 9 will be its lucky number this summer.

The May 29 release here of 9—the new album by BMG's biggest Italian artist, Eros Ramazzotti—who has long-awaited. Industry insiders hope it will boost sales in a sluggish music market. Ramazzotti himself hopes that the release will help draw people into record stores, where they will also buy other artists' albums.

The album will be released worldwide outside Italy June 2, according to BMG Ricordi international development manager Sabrina Gallone, “The project is a worldwide priority for BMG.”

The album title refers to the fact that this is Ramazzotti's ninth original studio set—though there have also been two live collections and a greatest-hits album in his 29-year career. Soccer fan Ramazzotti adds that it was too traditional for him to allocate to players who adopted the center-forward role, the player “who has to attack when the goal gets tough.”

Ricordi sources also believe the album will enliven a flat market. Paola Filiro, manager of Ricordi Music Store's Milan flagship outlet, says: “Theoretically, this should be the one to bring in customers between now and the Christmas season.

“Judging by the amount of money it is investing in promotion, BMG Ricordi believes in the Ramazzotti album. We're also pretty upbeat. Our initial order is the same for us that last one, which, after a sluggish start, went on to sell in huge numbers.”

That album, Stilelibero, was released in October 2000. According to BMG, Stilelibero has shipped 4 million units worldwide to date, and Ramazzotti has so far shipped 30 million units throughout his career.

Ramazzotti, who turns 40 in October, notes that the subject matter on the new self-penned set is “a little on the heavy side. Music has always been therapeutic for me, but I hope to be able to write about more cheerful events next time around.” The songs’ subject range from memories of his late mother to the effects of his recent divorce.

The album's preorder single, "Un emozione Per Sempre," which went to Italian radio April 25, is also tinged with tragedy. Ramazzotti originally wrote the ballad for another Ricordi artist, Alex Baroni, who recorded a demo of it in 2002 shortly before his death in a motorcycle crash.

Luca Viscardi, director of programming for national top-40 network RTI. 102.5 Hit Radio, calls the single "Eros at his best. He appears to have returned to his musical roots, not to mention his original production team. If this album doesn't sell the same numbers as in the past, then it will probably be a reflection on the state of the record industry rather than on the quality of Eros’ work."

"Un'emozione Per Sempre," which has already made airplay charts in Italy, the Benelux countries, and the Germany/Switzerland/Austria region, is a key part of the album's promotion strategy, Gallone says. Ramazzotti's personal involvement is also vital. "The campaign calendar is intense, she says. "We've started with Italy and Europe in May and June and, by end of that period, we will have visited each [Continental] European territory at least twice. In the case of France and Germany, we will have been there four times."

An equally hectic schedule is planned for Latin America in July, while the album's Italian and international tours will kick off in October. Ramazzotti says, "I’ve always invested heavily in tours, and I’m sure it’s one of the reasons for my strong sales abroad."

As always, there will be additional and Spanish versions of the album but no English-language version. Ramazzotti admits, “I find it hard to express myself in that language."

Gallone adds that "the combined total for the Spanish and Italian versions of his last album was over half-a-million units in the U.S. that may not sound like a lot for that market, but it’s still a significant figure.

Both the artist and his label are convinced that even in a shrinking market, the classic melodica pop formula is still the right one for Italian exports. Ramazzotti says, "The high sellers abroad continue to be myself, Laura Pausini, and Nek, who play a type of music that can only be found in Italy. There are also great rock artists like Vasco Rossi and Ligabue, but they don’t sell outside Italy. As the local markets tend to have their own equivalents.”

IFPI PROVIDES GUIDE TO LEGAL DOWNLOADS

BY JULIANA KORANTENG

LONDON—A new Web site launched by the International Federation of the Phonographic Industry (IFPI) provides guidance for consumers who want to legally acquire music online as downloads.

The interactive site, pro-music.org, is the latest move in the IFPI's ongoing fight against digital piracy. The site's stated aim is "Promoting and Protecting Music Online." It features a comprehensive list of more than 100 legitimate online music retailers and also outlines what is legal and illegal when accessing digital music online, with an explanation of relevant copyright laws.

IFPI chairman/CEO Jay Berman says pro-music.org is a start to critics who argue that legitimate peer-to-peer services thrive because there are not sufficient legitimate alternatives in the market.

The site's launch follows Apple Computers' recent unveiling of its iTunes Music Store, but Berman insists that "pro-music.org was in the making long before the Apple announcement."

"Because there are many legitimate services," he adds, "we felt it would be very useful to centralize them, now that there’s a critical mass. It’s our effort to publicize the legitimate services and bring to the debate some level of unification of what our case is into the complicated music-making process."

Among the other organizations supporting pro-music.org are the International Federation of the Phonographic Industry and the Global Entertainment Retailers Association of Europe.

London-based Universal Music International president Mitch Steen says the initiative suggests that the value of the site lies in educating the public about where to find authorized digital music, while discouraging it from illicit activities is vital for the music sector.

"I don’t think we should make the assumption that people know the background even at the risk of repetition, we need to let people know what the true position is," he says. "Pro-music.org can bring some specific focus for people to go somewhere and educate themselves to get legitimate music online."
Labels, Managers Team For Australian Initiative

Indigenous Nations To Benefit From Plan By Domestic Trade Bodies To Boost Profile At Retail And Radio

BY CHRISTIE ELIEZER

SYDNEY—Two domestic trade bodies have joined forces to assist artists and labels from Australia’s indigenous music community in raising their industry presence at home and overseas.

Indigenous music-makers here have long had a low profile at metropolitan retail and radio and have suffered from a lack of access to management skills, funding, and contact with taste-makers.

The Australian Independent Record Labels (AIR) and the Music Managers Forum (MMF) Australia hope to tackle some of these problems by jointly funding an “indigenous project office.”

Sydney-based Ebony Williams, a 23-year-old hip-hop singer signed to Australian indie label Mother Tongue Records, has been appointed to that role. Her job is to liaise with indigenous artists, labels, and managers scattered around the country.

“There’s a lack of knowledge in the indigenous community about funding and the type of organizations that can help [artists] get their music out there and make contacts,” Williams says. "A major problem for indigenous musicians and labels face is that they’re re-into a box of how they should sound, rather than being celebrated for their diversity, from country and reggae to R&B and hip-hop."

There are some pockets of black entrepreneurial strength. The Central Australian Aboriginal Media Assn, in Alice Springs, has a radio station, a video line and a recording studio. But insiders are aware that national organization is needed, which could publish a directory of contacts and set up a resources Web site.

Melbourne-based Songlines, an association funded by the state and commercial sectors, aims to “provide employment and training opportunities for Indigenous producers and Torres Strait Islanders’ development within the music industry.”

Earlier this year, its CEO, Grant Hansen, told Billboard that Songlines hoped to set up a “Melthon-type” label and studio (Billboard, March 1).

“Faster, Williams agrees, would be “the ultimate dream.” But, she cautions, “the logistics would make it difficult in Australia, and the funding would have to be substantial.”

AIR offers its 290 member companies access to a variety of deals, ranging from cheap CD pressing to discounted air fares, and also helps with preparing applications for funding from government departments.

The body believes indigenous labels could benefit their cause considerably by taking advantage of its expertise. "The issue is about empowering Aboriginal artists," AIR executive office Julie Owens says. AIR also has plans to organize compilations of indigenous music targeted at consumers in metropolitan markets. It will organize a presence January 2004 at the MIDEM trade fair in Cannes, France, aimed at attracting overseas deals for indigenous labels.

The few indigenous acts have enjoyed chart success in Australia—such as Yothu Yindi, singer Jimmy Little, R&B singer Christine Anu, and pop duo Shakaaya—have done so under white management.

The MMF Australia is now encouraging indigenous artist managers to join the monthly self-help seminars it holds around the country for young managers. It plans to organize such seminars in rural areas, where acts can often be 500 miles from the nearest recording studio or venue.

MMF Australia national coordinator Selena Quinell was formerly Web coordinator at AIR. She says that the MMF does best in education. [The indigenous sector] needs the education, like every artist, to build up their knowledge of how the music industry works and how they fit in on a state, national, and international level.

Williams says her previous work on such projects as the annual Survival Day concerts (a festival of Aboriginal and Torres Strait Islander music, performance, art, and culture), the opening and closing ceremonies of the Sydney 2000 Olympic Games, and with the indigenous Bangarra Dance Theatre confirms that there has established her authority presence: "Culturally, it’ll be easier for an indigenous person to discuss issues with another indigenous person."

Taiwan Remains On Watch List

BY TIM CULPAN

TAIPEI, Taiwan—Taiwan remains “one of the largest sources of pirated optical media products in the world,” according to a report released May 1. Even with significant intellectual property rights (IPR) protection, Taiwan plans to carry out “increased enforcement” of its copyright laws.

The government declared May 2001 the “Year of Intellectual Property Protection,” and has pressed the U.S. to incorporate the country into the World Trade Organization (WTO).

The U.S. government has been monitoring Taiwan’s IPR enforcement efforts since 1997 and has expressed some concern about a lack of progress.

Taiwan has made some improvements in recent years, but there are still “significant gaps” in its enforcement efforts, according to the report.

The government says it plans to increase its IPR enforcement efforts in 2002, but the report notes that these efforts have been “less than satisfactory.”

The government also plans to strengthen its enforcement efforts by targeting specific areas of concern, such as piracy of software and music.

The report notes that Taiwan has made some progress in recent years, but there are still “significant gaps” in its enforcement efforts.

The government says it plans to increase its IPR enforcement efforts in 2002, but the report notes that these efforts have been “less than satisfactory.”
INVESTORS WANTED

Amazon Rainforest Vodka Preserves and Provides each buyer with a 5,000 Sq. Ft. Preservation deed. Hottest new product at 2003 Vegas Bar & Nightclub Show. Have marketing materials/NEED INVESTORS.

Call (800) 311-8523 For business Plan www.amazon-vodka.com/ Voted Best Taste

BUY DIRECT AND SAVE!
While other people are raising their prices, we are standing down. Major label CD's, cassettes and LP's as low as 20%. Your choice from the most complete selection in the country.
For free catalog call (808) 734-1500, or write Scripia Music, Inc., P.O. Box A, Loveland, CO 80537-0020
e-mail: scriptia@comcast.net

BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE!
REAL ESTATE TO THE STARS
REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT!

Call Mark Wood - West Coast Real Estate Manager
661-270-0798 - Fax: 323-525-2395
Billboard@musician.org 1-800-223-7524
Reach all the movers & shakers every week through the pages of Billboard Magazine

INVESTORS WANTED

Las Vegas Hide-A-Way
One story custom fun house. Tight security at main中途 & 2 guest areas. 2 large, 1500 sq. ft. high ceiling rooms, pool, hot tub on the far away of exclusive LV City Club or Strip. 10 minutes with a shutter can. (808) 734-1500
mcavoy@powergrid.com

FOR SALE


REAL ESTATE

Estate Kahala Oceanfront
Built to the highest of architectural and interior design standards, a unique European style residence sits on nearly 1.3 acres. A llegar located along Kahala Avenue. The grandeur of this palatial 14,695 sq. ft. home is enhanced by an overlooking 330 ft. ocean frontage. Three bedrooms plus study, 2/2 staff wing, 150 ft. long terrace and 4 car garage. Offered at $3,000,000

Estate for Rent Diamond Head
A spectacular Diamond Head home property with panoramic ocean views. Home is built with private motor court, 3 car garages, staff quarters, and separate office wing. Gourmet kitchen, cost spa & a large entertainment area. People rent from $5,000 to $5,000.00 for short term (1-6 months) to quarterly perspective tenants. Negotiable for longer term rentals. Reference required. Please visit our website at www.ChoiReady.com for additional information.

1270 Hanakai Street, Suite 200, Honolulu, Hawaii 96818, Tel: 808-734-7771, Fax: 808-729-8870

Cold Banker

Spectacular 240+ Acre Secluded Horse Ranch
Totally private, security gate, compound nestled at the base of the Angeles National Forest. Only 90 minutes from Los Angeles by car or 25 minutes by air. This unique property includes 6 residences and a 12,000 sq. ft. building for the main home, top of the line horse facilities, 3 workshops, an aviary, a lake, a helped and much more! Deluxe asking price: $1,300,000.

Patti Kuri Balgian Realty 661-948-4737 Ext. 213

The Ultimate Resource for Touring Bands & Musicians
BILLOBB’S 19TH EDITION OF THE MUSICIAN’S GUIDE TO TOURING AND PROMOTION

Includes:
- City by city club directory
- Tape/disk services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- PLUS-Exclusive: What every artist must know about A&R!
- And much more

Only $19.95 - $18.95 overseas. (includes shipping)

Order by phone 800-745-8922 or on our website www.musiciansguide.com

Mention code TGBB when ordering!

PUBLICATIONS

HELP WANTED

MERCHANDISING COMPANY SEEKING A DEDICATED SENIOR PRODUCTION DIRECTOR

Duties: Coordinate, supervise, manage worldwide production of music, retail, and promotional materials bearing the names, logos, images, artists and entertainment properties. Experience in printing, design, state of the art computer software, technology, production methods & equipment. Experience in both the retail and royalty merger, need someone with an understanding of the current processes.

Salary: $50,000 - $100,000, plus profit sharing.

Requirements: At least 7 years experience in radio, music, print, and promotions. Strong creative, technical, and financial skills necessary.

For consideration, please send resume to: 646-479-1234 or to: Circuits Music, Inc., P.O. Box A, Burbank, CA 91509

IN THE STUDIOS
FREE Guide to Master Tape Preparation Saves You Time and Money!

1-800-468-9353 www.discmakers.com/bb info@discmakers.com

DISC MAKERS

REACH YOUR MUSIC COMMUNITY BILLBOARD MAGAZINE

www.americanradiohistory.com
Music Biz Mergers Lose Gloss

Continued from page 1

and media visionaries,” Sanford C. Bernstein analyst Michael Nathanson says. And that sad realization will have a profound impact on the value of any future music or media deals.

“Are you going to have a hard time convincing anyone on a convergence deal right now, Nathanson says. “It’s back to consolidation around vertical and horizontal integration, where basically you can take out a ton of costs.”

Three years after the AOL-Time Warner and Vivendi-Universal mega-mergers, executives appear intent on unbundling the assets of those media giants, which include Warner Music Group and Universal Music Group. Nathanson says he expects to see deals in the coming months where there is consolidation between rival music companies, rather than the acquisition of media assets by a technology or a telecommunications company.

Sources familiar with the matter recently disclosed that Vivendi had been negotiating with Apple Computer about a possible sale of its music business.

But Apple distanced itself from such talk, and analysts say that the possibility of a deal between the two companies has been all but ruled out.

AOL-Time Warner CEO Richard Parsons, according to sources, doesn’t think there will be a clear convergence merger by driving down Apple’s stock by 8% when word leaked about the talks.

“I don’t think consolidation will be this vision of A plus B equals synergy this time,” Nathanson says.

Indeed, much of the mergers and acquisitions activity facing the music industry is related to correcting visions of a convergence-driven future that have not worked out.

Sources confirm that Vivendi Universal is conducting presentations to potential bidders on its music assets.

The company is looking to unload assets after being saddled with massive debt in the wake of the merger.

Vivendi Universal found itself unable to raise revenues between its media and telecom businesses.

Ditto for AOL Time Warner, which amassed similar debt, hoping that envisioned synergies would make the deal work.

AOL Time Warner CEO Richard Parsons has ordered a reduction in the company’s $26 billion in debt to $20 billion by the end of the fiscal year.

As a result, the company is looking to reduce its exposure to music, which has been in a state of steady decline.

AOL Time Warner confirmed in April that it is considering a sale of the Warner Music Group’s disc-manufacturing unit.

Morgan Stanley is understood to be shopping the unit, which could fetch $1 billion.

VCA CEO Jim Capman is among those believed to be bidding on the assets.

And talk continues to increase about a potential merger deal between the recorded music divisions of Warner Music Group and BMG Entertainment. Published reports indicate that the companies would each have 50% of the new entity, which would likely exclude their publishing holdings.

So what went wrong?

Industry sources and music analysts say convergence deals have not worked out because of the slow timing of technology shifts.

“It’s kind of a chicken-and-egg thing,” says Lee Black, an analyst with Jupiter Research.

“Consumers don’t change their habits that quickly,” he adds, “and when you have large companies that have very established business models—such as major labels and TV companies and movie studios—they are not going to change as quickly to meet changing consumer expectations.”

What’s more, music watchers point out that the ability to run two distinct types of businesses, like a media company and Internet company, and integrate those assets is an extremely rare skill set.

The music industry is no stranger to watching owners with outside interests struggle to maximize synergies between music and tangentially related businesses.

Sony has had only limited success in using its content to sell consumer electronics devices.

Previous combinations like MCA-Matsushita and PolyGram-Philips also floundered in attempts to use software to move hardware.

That is why mergers of like businesses—such as Apple and Viacom, get high marks from the financial community, while such proposed pairings as Apple and Universal Music Group are not so readily received.

“Until otherwise proved, taking two similar businesses and combining them is going to be the preferred method of consolidation,” Nathanson says, “because you have common understanding between managers.”

But for all the problems surrounding the combinations of AOL Time Warner and Viendi Universal, Black says it is hard to blame the companies for thinking the way they did—especially with regard to the music aspects of the deals.

“As you look at the explosion we’ve seen online in the demand for music, How can you think you are not going to make any money doing that?” Black says. “Supply is supposed to meet demand. That’s what they teach you in business school. But it didn’t.”

But these talks call for a cross to bear for companies that are overly consolidated with very established business processes.

“They’re just not going to change that fast,” he says.

But Phil Leigh, an analyst with Raymond James & Associates, maintains that the concept can still work, even though current experiments with convergence have failed.

Leigh argues that the music industry fail to right itself in the current round of consolidation, guidance from a third party like Apple Computer—which is showing success in selling music over the Internet—may be necessary.

“To avoid shrinking further, something radical may have to be done to the major-label sector,” Leigh says. “If the labels can do it themselves, then that’s great. But if they can’t, an outsider has to come in. And the outsider that’s most likely to lead them in the right direction is a company that could provide a convergence capability.”

That said, much of the pending consolidation activity looks to be more of a back-to-basics strategy where the parts of companies are viewed as greater than their whole.

One source says it is possible that Vivendi Universal could receive bids on its entertainment assets—which include Universal Music Group and Vivendi Universal Entertainment (VUE), its film, TV, and theme-park group—by mid-June.

Oil billionaire Marvin Davis and Vivendi Universal vice chairman Edgar Bronfman each lead a group that has publicly declared an interest in the assets (Billboard Bulletin, Nov. 22, 2001). Sources close to the Davis and Bronfman camps say both are in discussions with Vivendi Universal.

Other potential bidders for certain VUE assets could include NBC, MGM, Viacom, Liberty Media, and Barry Diller’s programming and media company.

A price tag for the assets as a whole is commonly thought to be around $15 billion.

Additional reporting by Matthew Bonz in New York.

Two Latin Labels Get New Leaders

Continued from page 5

Top Latin Albums label of the year. It has held that title since 1998.

But for the first time in recent memory, another label, Univision Music Group—with the addition of Jacque Fons—significantly closed in on Sony’s market share.

Although representatives at Sony Music Entertainment (SME) declined to give a reason for L lord’s departure, it was widely speculated that more issues than performance were at stake.

Llord, who took over the helm of Sony Discos in 1996 and is largely credited with having a successful regime, was a controversial figure.

While he signed and developed such acts as Elvis Crespo and Ani Lorak, he also had a series of personal ventures that—known to Sony—inter-twined with the company’s business.

Most visibly, L lord owns a publishing company, Ventura Music Group, that holds the publishing rights of many of the songs recorded by Sony Discos artists.

But these ventures were not an issue before. More likely, according to some sources, executives in New York were ready for a change following SME chairman/CEO Tommy Motola’s departure.

Ironically, that change came the day after Ricky Martin’s “Boum de Soul” went gold—and Sony’s sales and marketing Lord played a key role—became the biggest-selling Spanish album debut on the Billboard charts (see story, page 11).

“We made more hits and crossover success stories, established more chart records, and produced more great Latin music in any other Latin music label in the U.S. music history,” L lord said in a statement. “We made history once again with Ricky Martin’s new album . . . Working with some of the greatest artists and most passionate people in the business is very gratifying.”

Although Sony Discos will remain in existence as an imprint, the new Sony Norte structure mirrors that of Sony’s offices in the Latin region. They include Sony Music CEV (Colombia, Ecuador, and Venezuela), Sony Music Sur (Argentina, Chile, Peru, Boliva, Uruguay, and Paraguay), and Sony Music Brazil.

In the latter, managing director Jose Ebeli was recently replaced by Millard Engleka. Like Lawrie, Engleka has a strong financial background.

Although no confirmation was available at press time, sources say that a likely successor at SME will be Mario Bissi, currently president of Universal Music in Mexico. Bissi is credit-

Additional reporting by Matthew Bonz in New York.

Gil is a prolific songwriter under the pseudonym Ray Girado, whose songs have been recorded by such artists as Julio Iglesias, Dyango, Santa Barbara, and Alexs Syntek. He plans to return to that arena.
Radio One’s Mary Katherine Sneed had previously cited the existence of such deals at other companies as one of the reasons Radio One had chosen to pursue independent promotion revenue.

But in early May, Billboard sister Airplay Monitor reported that while some Radio One pop deals had indeed gone by the wayside, the station’s rhythmic top 40 deals had now been consolidated under the same independent who works with its R&B stations.

During a recent Radio One financial conference call, Liggins said, “We don’t see any particular reason to change the relationship today. It works fine for us.”

Liggins suggested that because of the synergies with its concert business, Clear Channel was a “lightning rod” for scrutiny in a way that his company was not.

He also raised the possibility that independent promotion “may go away altogether” in a few years because of the music business “free fall” that had prompted labels to reduce their indie spending.

There have also been renewed rumors that Infinity would sever ties with independent promoters. But at press time, Infinity PBWs were saying that nothing had changed, echoing Infinity spokesman Dana McClintock.

What had taken place, apparently, was a group conference call following the Clear Channel announcement reiterating Infinity policy that deals with indies could not be exclusive and could not be in writing.

While Infinity’s stance has always been that it does not have exclusivity deals, it does have some relationships with independents that provide regular income to stations and who are thought of as having a relationship with that station.

AT THE FCC: While the Federal Communications Commission (FCC) is scheduled to vote on ownership rules June 2, another senator has asked FCC chairman Michael Powell to postpone the vote on media cross-ownership. Sen. Russ Feingold, D-Wis., continues to voice his opposition to the proposed rules, this time in a letter to Powell, saying that too few companies have control of too much of the airwaves.

Chairman Powell has more on his plate than just ownership deregulation. He plans to form a Diversity Committee to advise the FCC on new ways to create opportunities for minorities and women in communications. Currently in its planning stages, the committee will comprise professionals within the communications, financial, and technology sectors. It will advise the FCC on issues ranging from education to regulation.

DO YOU COMMUTE? Arbitron has released commuting profiles based on current census data for the top 286 metros. Topping the list of commuters with the longest trip to work were residents of Sussex, N.J. Their average hour-and-a-half commute scored three times the national average. The report is available in its entirety at arbitrion.com.

IN BRIEF: Infinity VP of programming Eric Logan unexpectedly resigned May 14 after only a few months on the job. Off the air again is WQHT (Hot 97) New York morning duo Star & Buc Wild, although management will not say why.

Unlike the duo’s previous suspension, this time none of the show’s members (Prozac Girl, Miguel, and Crossover Negro) were on-air, and promos for the show weren’t being aired.

Star’s voicemail says he’s “suspended again,” and Emmis senior VP of market management Clark Sayen had no comment. Filling in until further notice are MTV’s Sway and part-timer Mocha.
Over The Counter

MIXED SIGNALS: With Staind and Deftones bowing in the top two slots on The Billboard 200 and a Led Zeppelin boxed set warming up in the bullpen, it’s tempting to tout a rock revival. Take a closer look at the tea leaves, though, and that message seems less clear. Following the April 26 issue, when Godsmack and Linkin Park were parked in the top two slots, this is the second week in 2003 that a pair of rock albums have led the chart. Cautious optimism? There were two weeks at the start of last year when Creed’s Weathered and the first Linkin Park album led the chart.

Mind you, it didn’t happen again until the Aug. 17 issue of 2002, when Bruce Springsteen bowed at No. 1 ahead of Linkin’s remix album, but we haven’t seen a third such week yet this year, either.

There were two more weeks later in 2002 when rock held the big chart’s top two spots, but rather than young, strapping bands, the players in those parleys were anthologies from Elvis Presley and the Rolling Stones and the latest Bon Jovi set.

The weeks at No. 1 figure states a stronger case for rock’s vitality. There were 10 weeks in 2002 when a rock album ruled The Billboard 200, but only three of those occurred during the first six months of the year.

By contrast, if Led Zeppelin’s live three-disc How the West Was Won indeed starts at No. 1 next week—as one-day sales suggest—that will mark rock’s sixth chart-toppping week in 2003, with the rest of June to come.

ROCK SLIDES: Rock looks strong on the album charts, but the numbers behind the numbers are iff, as Staind and Deftones each posted larger sales weeks last time out.

The former’s 14 Shades of Grey opens with 223,000 copies, the largest total The Billboard 200 has seen in four weeks. Still, this is a sharp decline from the 716,000 first-week sales that greeted its last album, Break the Cycle. In fact, that 2001 title beat this week’s sum in each of its first four weeks.

While the No. 2 start by Deftones represents a new chart peak for the band (167,000), its last album sold 11,000 more copies when it bowed at No. 3 in 2000.

Perhaps even more troubling are the fast fades seen by Marilyn Manson and Cold. True, it’s not unusual to see an album experience a large second-week decline after it starts high on the chart. But because each had relatively light sums when they opened among the big chart’s top three slots, Manson’s 82% drop and Cold’s 63% fade knock both of them out of the top 20. Even in a year when album sales are down 8% from the prior one, the soft numbers posted by each of these four acts seem to underline the notion that the rock genre is susceptible to digital copying, whether by peer-to-peer file swapping or CD burning.

IDOLS, BOOTS, AND HOME SHOPPING: In a prime-time battle, American Idol wallops the CBS telecast of the Academy of Country Music Awards. The final Idol show accounted for 94 of The Billboard 200’s largest unit increase (73, up 34%), while the album by the second season’s finalists jumps just shy of the top 10 (14-11, up 17%). The last Idol was the week’s most-watched show, while the ACMs, which also aired May 21, ranked 22nd in the Nielsen Media Research TV ratings. Even so, the country show case impacts our charts, including eight bul-

GET CRUNKED UP: Crunk—which is both an emerging style of rap and a word that has multiple meanings in the hip-hop lexicon—is ever-present on the Hot R&B/Hip-Hop Singles & Tracks chart, as all such titles post increases.

“Never Scarred,” the first offering by Bone Crusher Featuring Killer Mike & T.I., holds at No. 1. Meanwhile, one of the premier crunk music progenitors, Lil Jon, takes his latest offering to a career peak, as “Get Low” with the East Side Boyz Featuring Ying Yang Twins moves 33-25, with an increase of 25,000 in R&B audience.

Also, he’s seen it: The last Top R&B/Hip-Hop Albums chart in 1999 as one half of the duo Crooked Lettaz with Greg Skyes (No. 75), David Banner transforms into the incredible crunk-hulk as his latest release, Mississippi: The Al-

JEWEL CASE: Jewel’s “Intuition” earns Greatest Gainer/Sales honors on the Hot 100 at it rises 43-30. The title’s 34% gain is because of the release of the maxi-CD, which joins the CD single at retail this week. The maxi-CD scans 1,900 units, while the CD single moves 5,500 pieces, matching last week’s total.

“Intuition” holds at No. 3 this week.

EXCUSES: In its ninth chart week, the remix of Jay-Z’s former chart-topper “Excuse Me Miss” sees a boost on the Hot R&B/Hip-Hop Singles & Tracks chart, moving back to its previous peak of No. 65 as it exchanges promotional hands. Ini-

by Geoff Mayfield

By Shiva Pickrellsaga, Minal Patel, Wade Jesse

by Jeff Struecker

DOUBLE DIAMOND: As “I Believe” caps Hot Country Singles & Tracks for a second week, Diamond Rio becomes the only group in the modern era to hold each of its chart-toppers at No. 1 for more than one week.

“I Believe” at the group’s fifth No. 1 single. All have led the chart for at least two weeks;

NO. 6 PEAK: The No. 6 peak of the double-sided “Foolish Games/You Were Meant for Me” in March of 1997. The label leading the way on the Hot 100 Singles Sales chart this issue is Arista. It places eight titles (all in the top 50) on the chart; none of them are vinyl-only releases. Arista has been at the forefront in DVD singles releases, with five titles currently on the sales chart and four recent releases being gold by the Recording Industry Assn. of America for sales of 25,000 units.
<p>| #1 New | STAIN | 16 Shades of Grey | 50 | 82.92 | The New Breed | 2 |
| #2 | DEFTONES | Digital Bath | 51 | 42.49 | SHANIA TWAIN | 3 |
| #3 | KELLY CLARKSON | Thankful | 52 | 43.42 | GINUINE | 6 |
| #4 | EVANESCENCE | Fallen | 53 | 47.47 | BEN JOVI | 2 |
| #5 | 50 CENT | Get Rich Or Die Tryin' | 54 | 57 | TRAPP | 42 |
| #6 | SOUNDTRACK | The Manix Reloaded: The Album | 55 | 45.38 | THE ALL-AMERICAN REJECTS | 25 |
| #7 | NORAH JONES | Come Away With Me | 56 | 49.41 | DIXIE CHICKS | 1 |
| #8 | SOUNDCOLLED | The Lizzie McGuire Movie | 57 | 39.21 | JOHN MAYER | 8 |
| #9 | NEW | DAVIS BANNER | Mississippi: The Album | 58 | 50.59 | 3 DOORS DOWN | 8 |
| #10 | CHER | The Very Best Of Cher | 59 | 60.59 | SOUNDTRACK | 2 |
| #11 | SOUNDCOLLED | American Idol Season 2: All-Time Classic American Love Songs | 60 | 48.30 | AFI | 9 |
| #12 | RICKY MARTIN | Amal del Silencio | 61 | 53.54 | JAMES TAYLOR | 11 |
| #13 | LINKIN PARK | Meteora | 62 | 60.59 | Nelly | 1 |
| #14 | JO DEE MESSINA | Greatest Hits | 63 | 69 | KENNY CHESNEY | 62 |
| #15 | JACK JOHNSON | On and On | 64 | 75 | COLDPLAY | 19 |
| #16 | THE ISLEY BROTHERS | Body Kiss | 65 | 75.65 | JENNIFER LOPEZ | 2 |
| #17 | NEW | WEIRD AL YANKOVIC | Peed Head | 66 | 85 | JAEHEM | 78 |
| #18 | CELINE DION | Dee Heart | 67 | 87 | MARTINA McBRIDE | 5 |
| #19 | SEAN PAUL | Dance Rock | 68 | 94 | LIL' MO | 13 |
| #20 | VARIOUS ARTISTS | Now 2 | 69 | 100 | JENNIFER LOPEZ | 2 |
| #21 | MARTY LINSON | The Golden Age of Greteske | 70 | 110 | ALKALINE TRIO | 20 |
| #22 | NEW | DJ KELLY | The Streetsweeper, Vol. 1 | 71 | 105 |FLOETRY | 19 |
| #23 | KELLY CLARKSON | Chocolate Factory | 72 | 110 | LIL' JON &amp; THE EAST SIDE BOYZ | 15 |
| #24 | COLDPLAY | A Bitch of Blood To The Head | 73 | 121 | JASON MRAZ | 75 |
| #25 | THE WHITE STRIPES | Elephant | 74 | 129 | CHEVELLE | 14 |
| #26 | TOBY KEITH | Unleashed | 75 | 136 | RASCAL FLATTS | 5 |
| #27 | POWERWARMAN 5000 | Transistor | 76 | 150 | TRANS AM | 78 |
| #28 | NEW | LIVE | Birds Of Pray | 77 | 150 | ARRESTED DEVELOPMENT | 79 |
| #29 | COLD | Year Of The Spider | 78 | 160 | HEATHER HEADLEY | 8 |
| #30 | LYNN SYKYNDR | Vicious Cycle | 79 | 170 | TIM MCGRAW | 2 |
| #31 | NEW | KID ROCK | A Roll Of The Dice | 80 | 180 | CAM'RON PLENTY OF DIPLOMATS | 8 |
| #32 | JIMMY BUFFETT | Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection | 81 | 190 | BUSTA RHYMES | 43 |
| #33 | FLEETWOOD MAC | Say You Will | 82 | 200 | SOUNDCOLLED | 31 |
| #34 | JAMES BAY | Let Go | 83 | 210 | JOHNNY CASH | 45 |
| #35 | FABULOUS | Street Dreams | 84 | 220 | SOUNDCOLLED | 80 |
| #36 | JIMMY CHIMELLA | Justified | 85 | 230 | EARTH, WIND &amp; FIRE | 89 |
| #37 | EMINEM | The Eminem Show | 86 | 240 | KEITH URBAN | 11 |
| #38 | BONE CRUSHER | Faceless | 87 | 250 | TIM MCGRAW &amp; The Dancehall Doctors | 2 |
| #39 | AUDIOLAVE | Audiolave | 88 | 260 | SOUNDTRACK | 8 |
| #40 | TABLOID | Street Dreams | 89 | 270 | SNOOP DOGG | 80 |
| #41 | TABLOID | Street Dreams | 90 | 280 | KIDZ BOP KIDS | 17 |
| #42 | TABLOID | Street Dreams | 91 | 290 | MARCO ANTONIO SOLIS | 59 |
| #43 | PETER YORN | More Than You Think You Are | 92 | 300 | THE DEFINITIVE COLLECTION | 19 |
| #44 | Matchbox Twenty | Let Go | 93 | 310 | STACIE ORRICO | 59 |
| #45 | MATCHBOX TWENTY | Street Dreams | 94 | 320 | THIRD DAY | 16 |
| #46 | LESS THAN JAKE | Have You Forgotten? | 95 | 330 | VARIOUS ARTISTS | 39 |
| #47 | UNIVERSE | Anthem | 96 | 340 | MISSEY ELLIOTT | 28 |
| #48 | UNIVERSE | More Than You Think You Are | 97 | 350 | UNDER CONSTRUCTION | 3 |
| #49 | MADONNA | American Life | 98 | 360 | Under Construction | 3 |</p>
<table>
<thead>
<tr>
<th>Artist/Title/Label</th>
<th>Track/Number</th>
<th>Week</th>
<th>Peak</th>
<th>Last Week</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOP 25</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALAN JACKSON</td>
<td>Drive</td>
<td>1</td>
<td>71</td>
<td>154</td>
<td>-73</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>Blueprint 2</td>
<td>1</td>
<td>71</td>
<td>154</td>
<td>-73</td>
</tr>
<tr>
<td>THE ATARIS</td>
<td>So Long, Astoria</td>
<td>24</td>
<td>57</td>
<td>84</td>
<td>-27</td>
</tr>
<tr>
<td>AMANDA PEREZ</td>
<td>Paradise</td>
<td>73</td>
<td>5</td>
<td>128</td>
<td>-75</td>
</tr>
<tr>
<td>JESSICA ANDREWS</td>
<td>New</td>
<td>34</td>
<td>34</td>
<td>71</td>
<td>-37</td>
</tr>
<tr>
<td>THE ROOTS</td>
<td>Phrenology</td>
<td>28</td>
<td>28</td>
<td>56</td>
<td>-28</td>
</tr>
<tr>
<td>FINCH</td>
<td>What It Is To Care</td>
<td>99</td>
<td>99</td>
<td>100</td>
<td>0</td>
</tr>
<tr>
<td>CHRIS CABLE</td>
<td>Chris Cable</td>
<td>154</td>
<td>154</td>
<td>154</td>
<td>0</td>
</tr>
<tr>
<td>NEws</td>
<td>Adoration</td>
<td>33</td>
<td>33</td>
<td>60</td>
<td>-27</td>
</tr>
<tr>
<td>SANTANA</td>
<td>Caravans</td>
<td>106</td>
<td>106</td>
<td>106</td>
<td>0</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td></td>
<td>136</td>
<td>199</td>
<td>199</td>
<td>0</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOP 50</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td></td>
<td>136</td>
<td>199</td>
<td>199</td>
<td>0</td>
</tr>
<tr>
<td>RUSTE JAMIE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNCLE KRACKER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELVIS PRESEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUEENS OF THE STONE AGE</td>
<td>Songs For The Dead</td>
<td>17</td>
<td>17</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>ROONEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VICKIE WINANS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MONTGOMERY GENTRY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CRAIG MORGAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOHN HIATT &amp; THE CONERS</td>
<td>Beneath This Gruff Exterior</td>
<td>73</td>
<td>73</td>
<td>73</td>
<td>0</td>
</tr>
<tr>
<td>BLACK LABEL SOCIETY</td>
<td>The Blessed Hallelu</td>
<td>50</td>
<td>50</td>
<td>50</td>
<td>0</td>
</tr>
<tr>
<td>THE BEE GEES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCARFACE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LES NUBIANS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MICHAEL BUBLE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** All prices are in US dollars. **Latest chart data reflects sales from Billboard's Hot 100. © 2003 Billboard. All rights reserved.
**Billboard Top Blues Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etta James</td>
<td>Something Dangerous</td>
<td>June 7, 2003</td>
<td>Alligator</td>
</tr>
<tr>
<td>Jim Belluski</td>
<td>Have Love Will Travel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Susan Tesdici</td>
<td>Let's Do It</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steve Moore</td>
<td>The Essential: Piano Blues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marcia Ball</td>
<td>A Million Miles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Lee Hooker</td>
<td>Winning Combinations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delbert Mccinton</td>
<td>No Sleepin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anthony Gomes</td>
<td>Riding The Storm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roomful Of Blues</td>
<td>That's Right</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Etta James &amp; The Roots Band</td>
<td>Burnin' Down The House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bobby &quot;Blue&quot; Bland</td>
<td>Blues At Midnight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Thorogood</td>
<td>Ride Till I Die</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ronnie Earl</td>
<td>I Feel Like Goin' On</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonny Landreth</td>
<td>The Road We're On</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Cruel Guitar Blues</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Billboard Top Contemporary Christian Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>MercyMe</td>
<td>MercyMe</td>
<td>June 7, 2003</td>
<td>Sparrow</td>
</tr>
<tr>
<td>Donnie McClurkin</td>
<td>Mercy Me</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>I Need You More</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHekinah</td>
<td>Spirit Of Life</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kirk Franklin</td>
<td>The Rebirth Of Zion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JARS OF CLAY</td>
<td>I'm Not In Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nicaragua</td>
<td>God Is Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>In The Garden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Byron Cage</td>
<td>The Power Of God</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rebecca St. James</td>
<td>When We Were Young</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Adrenaline</td>
<td>The Way Of God</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deitrick Haddon</td>
<td>The Potter's House Mass Choir</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Billboard Top Gospel Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vickey Winans</td>
<td>Vickey Winans</td>
<td>June 7, 2003</td>
<td>Provident</td>
</tr>
<tr>
<td>Donnie McClurkin</td>
<td>Mercy Me</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>I Need You More</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHekinah</td>
<td>Spirit Of Life</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>I'm Not In Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kirk Franklin</td>
<td>The Rebirth Of Zion</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JARS OF CLAY</td>
<td>I'm Not In Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nicaragua</td>
<td>God Is Great</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>In The Garden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Byron Cage</td>
<td>The Power Of God</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vickey Winans</td>
<td>Vickey Winans</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>In The Garden</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Billboard Top Reggae Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sean Paul</td>
<td>Dutty Rock</td>
<td>June 7, 2003</td>
<td>VP</td>
</tr>
<tr>
<td>Wayne Wonder</td>
<td>No Holding Back</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Rasta Jam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ziggy Marley</td>
<td>Dragonfly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buju Banton</td>
<td>Friends For Life</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaggy</td>
<td>Lucky Day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Standing Strong</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Papa San</td>
<td>God &amp; I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berine Man</td>
<td>Tropical Storm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Reggae Gold 2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy Star All-Stars</td>
<td>Dub Side Of The Moon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Reggae 2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Legend: Division Eleven</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morgan Heritage</td>
<td>Three Is One</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third World</td>
<td>Ain't Givin' Up</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Billboard Top World Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ibrahim Ferrer</td>
<td>Buenas Hermanas</td>
<td>June 7, 2003</td>
<td>Universal</td>
</tr>
<tr>
<td>Ciro Du Soleil</td>
<td>Varekai</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ry Cooder</td>
<td>Mambo Simba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mariza</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Israel Kamakawiwo'ole</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Vasan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Natacha Atlas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paolo Conte</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashley Maciasac</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afrocats</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Antilles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>People</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Billboard Top Reggae Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sean Paul</td>
<td>Dutty Rock</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wayne Wonder</td>
<td>No Holding Back</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Rasta Jam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ziggy Marley</td>
<td>Dragonfly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buju Banton</td>
<td>Friends For Life</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaggy</td>
<td>Lucky Day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Standing Strong</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Papa San</td>
<td>God &amp; I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berine Man</td>
<td>Tropical Storm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Reggae Gold 2002</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Dub Side Of The Moon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Legend: Division Eleven</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Three Is One</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third World</td>
<td>Ain't Givin' Up</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catalog albums are 1-week-old or that have been issued for less than 16 weeks. Billboard is an authorized user of SoundScan’s market research data. Top Independent Albums chart lists the top selling albums by new and developing artists, artists at those and those who have never appeared in the top two spots. The Billboard 200 is a weekly music chart that ranks the best-selling albums in the United States. The chart is based on weekly sales reports submitted by a network of sales monitoring services. Billboard is an authorized user of SoundScan’s market research data. SoundScan is a division of The NPD Group. Album sales are compiled for a period of one week and are based on data provided by record companies and retailers. Billboard is an authorized user of SoundScan’s market research data. SoundScan is a division of The NPD Group. Billboard is an authorized user of SoundScan’s market research data. SoundScan is a division of The NPD Group.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Artist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Like a Stone</td>
<td>Audioslave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Price to Pay</td>
<td>Stand</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Straight Out of Line</td>
<td>Phil Collins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Road I'm On</td>
<td>The Killers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reach Out for Me</td>
<td>Brian McKnight</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bring Me Life</td>
<td>Evanescence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Days Down</td>
<td>Seether</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Where It's At</td>
<td>Sheryl Crow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Free</td>
<td>Powerman 9000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caught in the Rain</td>
<td>Roger Commercial</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bottom of a Bottle</td>
<td>Smiley Empty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Straight Out of Line</td>
<td>Smiley Empty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Road I'm On</td>
<td>Smiley Empty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Last Song</td>
<td>Neil Giraldo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come Back Home</td>
<td>Neil Giraldo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heaven</td>
<td>Socialism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What It Is to Burn</td>
<td>John Mayer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Free</td>
<td>The Allman Brothers Band</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drift Away</td>
<td>Uncle Kracker Featuring Dale Gray</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Game of Love</td>
<td>Santana featuring Michelle Branch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beautiful</td>
<td>Christina Aguilera</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Have You Ever Been in Love</td>
<td>Ceelo Green</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can't Stop Loving You</td>
<td>Phil Collins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don't Know Why</td>
<td>Norah Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cry</td>
<td>Faith Hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Thousand Miles</td>
<td>Vanessa Carlton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peacekeeper</td>
<td>Fred MacArthur</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One Armed Warrior</td>
<td>Faith Hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soak Up the Sun</td>
<td>Sheryl Crow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hero</td>
<td>Enrique Iglesias</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Try It on My Own</td>
<td>Whitney Houston</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superman (It's Not Easy)</td>
<td>Jann Arden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Five for Fighting</td>
<td>Jann Arden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forever and for Always</td>
<td>Shania Twain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kid Rock Featuring Sheryl Crow</td>
<td>Kid Rock Featuring Sheryl Crow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your Body is a Wonderland</td>
<td>Santana featuring Michelle Branch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Game of Love</td>
<td>Santana featuring Michelle Branch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peacekeeper</td>
<td>Santana featuring Michelle Branch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are You Happy Now?</td>
<td>Michelle Branch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harder to Breathe</td>
<td>Warren Zevon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In This Life</td>
<td>Charles Esten</td>
<td></td>
<td></td>
</tr>
<tr>
<td>If You're Not the One</td>
<td>Dana Glover</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beautiful</td>
<td>Christina Aguilera</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amazing</td>
<td>Josh Kelley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mr. Bartender (It's So Easy)</td>
<td>Dana Glover</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blinded (When I See You)</td>
<td>Sheryl Crow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Come Away with Me</td>
<td>Norah Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Take Me Away</td>
<td>Leighton Meester</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heaven</td>
<td>Sheryl Crow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Something Crazy</td>
<td>Franxx Perez</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lights Out</td>
<td>Lisa Marie Presley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rock Me Like a Hurricane</td>
<td>John Mayer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Days Down</td>
<td>Justin Timberlake</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Why Can't I Win?</td>
<td>Liz Phair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rain</td>
<td>Dave Dave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Losing Grip</td>
<td>Avril Lavigne</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Horizon Has Been Defeated</td>
<td>John Mayer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Remember</td>
<td>Missy Higgins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real Love</td>
<td>Plumb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Innocence</td>
<td>Ron White</td>
<td></td>
<td></td>
</tr>
<tr>
<td>She Hates Me</td>
<td>Lzzy Ford</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems Radio Track Service 106 marketmusic clusters, 88 modern rock stations, 80 alternative contemporary stations and 18 soft AC Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40. Rythym Top 45 and Adult Top 40 listeners. The 20 Top 40 Tracks survey is electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards based on increases in audience expression. On the remaining demand-based charts, tracks with increases in detections over the previous week are listed regardless of station movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 50 Top 45 and Adult Top 40 are removed from the chart after 20 weeks. Airplay awarded to songs appearing in the top 20 from both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience. Top 40 Tracks included 88 Video pioneer. © 2003, VNU Business Media, Inc. All rights reserved.

www.americanradiohistory.com
ASCAP | BMI

**ACADEMY ENTERTAINMENT**

- **ACADEMY ENTERTAINMENT**
- **ASCAP**
- **BMI**

**ASCAP**

- **ASCAP**
- **BMI**

**BACK IN THE DAY**

- **BACK IN THE DAY**
- **ASCAP**
- **BMI**

**BAMA CASANOVA**

- **BAMA CASANOVA**
- **ASCAP**
- **BMI**

**BEL FOR MY HORSES**

- **BEL FOR MY HORSES**
- **ASCAP**
- **BMI**

**BAD BLACKWIND**

- **BAD BLACKWIND**
- **ASCAP**
- **BMI**

**CALLING ALL ANGELS**

- **CALLING ALL ANGELS**
- **ASCAP**
- **BMI**

**CELEBRITY**

- **CELEBRITY**
- **ASCAP**
- **BMI**

**CHAPARRAL DE MI VIDA**

- **CHAPARRAL DE MI VIDA**
- **ASCAP**
- **BMI**

**COUNTRY AIN'T COUNTRY**

- **COUNTRY AIN'T COUNTRY**
- **ASCAP**
- **BMI**

**DAMN**

- **DAMN**
- **ASCAP**
- **BMI**

**DANCE WITH MY FATHER**

- **DANCE WITH MY FATHER**
- **ASCAP**
- **BMI**

**FAR AWAY**

- **FAR AWAY**
- **ASCAP**
- **BMI**

**FIRST LOVE**

- **FIRST LOVE**
- **ASCAP**
- **BMI**

**HOMESICK**

- **HOMESICK**
- **ASCAP**
- **BMI**

**JESUS**

- **JESUS**
- **ASCAP**
- **BMI**

**LADY IN RED**

- **LADY IN RED**
- **ASCAP**
- **BMI**

**LET HER GO**

- **LET HER GO**
- **ASCAP**
- **BMI**

**LITTLE BIT**

- **LITTLE BIT**
- **ASCAP**
- **BMI**

**LOOK AT ME NOW**

- **LOOK AT ME NOW**
- **ASCAP**
- **BMI**

**LONESOME**

- **LONESOME**
- **ASCAP**
- **BMI**

**MAMA'S PRAY**

- **MAMA'S PRAY**
- **ASCAP**
- **BMI**

**MEDICINE MAN**

- **MEDICINE MAN**
- **ASCAP**
- **BMI**

**MARRY ME**

- **MARRY ME**
- **ASCAP**
- **BMI**

**MAYO CLINIC**

- **MAYO CLINIC**
- **ASCAP**
- **BMI**

**MIDNIGHT**

- **MIDNIGHT**
- **ASCAP**
- **BMI**

**MISTAKES**

- **MISTAKES**
- **ASCAP**
- **BMI**

**MOMMA TALKIN**

- **MOMMA TALKIN**
- **ASCAP**
- **BMI**

**MONEY**

- **MONEY**
- **ASCAP**
- **BMI**

**MOTHER OF THE BRIDE**

- **MOTHER OF THE BRIDE**
- **ASCAP**
- **BMI**

**NO ONE**

- **NO ONE**
- **ASCAP**
- **BMI**

**NO ONES FAVORITE**

- **NO ONES FAVORITE**
- **ASCAP**
- **BMI**

**OLD MOTHER**

- **OLD MOTHER**
- **ASCAP**
- **BMI**

**ORANGE**

- **ORANGE**
- **ASCAP**
- **BMI**

**OVER THE CORNER**

- **OVER THE CORNER**
- **ASCAP**
- **BMI**

**PASTOR**

- **PASTOR**
- **ASCAP**
- **BMI**

**PUT ME UP**

- **PUT ME UP**
- **ASCAP**
- **BMI**

**RIGHT SIDE**

- **RIGHT SIDE**
- **ASCAP**
- **BMI**

**SALUD**

- **SALUD**
- **ASCAP**
- **BMI**

**SANGRIA**

- **SANGRIA**
- **ASCAP**
- **BMI**

**SAFE DAY**

- **SAFE DAY**
- **ASCAP**
- **BMI**

**SALT LAKE**

- **SALT LAKE**
- **ASCAP**
- **BMI**

**SALT LAKE 2**

- **SALT LAKE 2**
- **ASCAP**
- **BMI**

**SAY YOU WILL**

- **SAY YOU WILL**
- **ASCAP**
- **BMI**

**SISTERS**

- **SISTERS**
- **ASCAP**
- **BMI**

**SOON**

- **SOON**
- **ASCAP**
- **BMI**

**SOMETHING**

- **SOMETHING**
- **ASCAP**
- **BMI**

**SPOON**

- **SPOON**
- **ASCAP**
- **BMI**

**STUCK ON YOU**

- **STUCK ON YOU**
- **ASCAP**
- **BMI**

**THE DRIVER**

- **THE DRIVER**
- **ASCAP**
- **BMI**

**TIL THE SHAKE**

- **TIL THE SHAKE**
- **ASCAP**
- **BMI**

**TOMMY**

- **TOMMY**
- **ASCAP**
- **BMI**

**TRANSATLANTIC**

- **TRANSATLANTIC**
- **ASCAP**
- **BMI**

**TUPAC**

- **TUPAC**
- **ASCAP**
- **BMI**

**UNDER THE TREE**

- **UNDER THE TREE**
- **ASCAP**
- **BMI**

**UP**

- **UP**
- **ASCAP**
- **BMI**

**VIVIAN**

- **VIVIAN**
- **ASCAP**
- **BMI**

**WANT YOU**

- **WANT YOU**
- **ASCAP**
- **BMI**

**WASH YOUR HANDS**

- **WASH YOUR HANDS**
- **ASCAP**
- **BMI**

**WHEN YOU CRAVE**

- **WHEN YOU CRAVE**
- **ASCAP**
- **BMI**

**WHO'S MAKING LOVE**

- **WHO'S MAKING LOVE**
- **ASCAP**
- **BMI**

**WHISKEY AND NEON**

- **WHISKEY AND NEON**
- **ASCAP**
- **BMI**

**WITHER**

- **WITHER**
- **ASCAP**
- **BMI**

**WOMEN IN BLACK**

- **WOMEN IN BLACK**
- **ASCAP**
- **BMI**

**YOHAN**

- **YOHAN**
- **ASCAP**
- **BMI**

**YOUR LIE**

- **YOUR LIE**
- **ASCAP**
- **BMI**

**ZEPHYR**

- **ZEPHYR**
- **ASCAP**
- **BMI**
Will Satellite Radio Soar?  

Continued from preceding page

But Bank wonders how many more times consumers can reach into their pockets for just another few bucks in this age of monthly subscriptions for cell phone, Internet, cable, and other new technologies.

Jones counters that satellite is primed for organic growth: “Everyone was talking about their new car, and if it has a feature that’s distinctive, people will talk about it even more.”

Schaeffer calls the next seven months “the critical time for this industry. That’s going to be the make-or-break time.”

Ricky Still Packs Star Sales Punch

Continued from page 1

through, Vuelve, arrived in 1998. Sony has great expectations for the album, which is being promoted around the world.

“We’d be very disappointed if this album didn’t do 3 million [to 4 million copies worldwide],” says Frank Welzer, chairman/CEO of Sony Music International, Latin America.

Almas del Silencio was simultaneously released in every Sony territory—more than 37 countries—and debuted at No. 1 in at least 13 Latin American markets, according to Sony.

Martin is one of a handful of artists who have had this kind of global push on a Spanish-language album. In fact, sales projections would be even higher, especially in Martin’s core Latin American markets, were it not for the economic worries and piracy problems that have decimated sales worldwide.

“If we didn’t have the dual issues, we’re talking about 8 million units,” Welzer says.

The album’s strong debut in the U.S.—the biggest market for Spanish-language music according to the Nielsen SoundScan—was largely due to promotions at the Phonographic Industry—also impressively. In addition to topping Hot Latin Albums, Almas enters The Billboard 200 at No. 12, tying the Enrique Iglesias album to that chart’s highest Spanish-language debut.

At Tower’s Sunset Boulevard store in Los Angeles, 200 people lined up the morning of May 21 waiting for the store to open so they could purchase Almas del Silencio. This does not happen with other Latin artists, according to Monica Ricardez, national Latin market coordinator for Tower Records.

Ricardez has staged several promotions surrounding the release, including a ticket giveaway for a May 23 concert at the Universal Amphitheatre in Los Angeles, presented by Hispanic Broadcasting Corp. An in-store following the show guaranteed auto-tunes to 500 fans.

“The response we had from the media to the concert was very good,” Ricardez says. “But I think most of all, the fan reaction has to do with the fact that Latinos were really waiting for this album.”

SURPRISING CHANGE OF PLANS

Oddly, the project was a break from Sony’s original plan. Martin was initially slated to release a new English-language album. It was to be his first full-fledged foray into songwriting.

By the end of last year, the English-language sessions were almost complete, and Martin had co-written every track.

Then he changed his mind.

“I woke up five months ago, and I said, ‘We’re doing an album in Spanish.’” Martin recalls, speaking from his home in Miami Beach. “Everyone went nuts. They said, ‘You don’t have time; you have to release an album in English because of timing issues with your career.’ And that’s fine. But I told them, ‘In five months, you’ll have a kick-ass album in Spanish.’”

The 31-year-old artist’s biggest success to date is his 1999 English-language debut, Ricky Martin, which made him an international superstar. The album has sold 6.9 million copies in the U.S., according to Nielsen SoundScan, and 15 million copies worldwide, according to Sony. It included the No. 1 Billboard Hot 100 hit “Livin’ la Vida Loca.”

The English-language follow-up, 2000’s Sound Loaded, has rung up U.S. SoundScan sales of only 1.6 million copies. After its release and its initial promotional efforts, Martin dropped out of the spotlight for two years. He gave only one public interview, during the Billboard Latin Music Conference in 2001, and a chance to release Almas del Silencio, the new English album, is on hold until March 2004. Instead, Martin will spend the next nine months promoting his latest set.

“One of the reasons to release Almas del Silencio, the new English album, cannot possibly come out in September [the original target date], when the Spanish album is still going strong,” Welzer says. “That was the original idea, but then it became clear that this album was going to be too huge.”

Martin does not regard Almas del Silencio as a return to Spanish but simply as a return to recording. He defines his language difference does not matter in most markets outside the U.S.

“The countries are releasing this album simply as Ricky Martin’s next album, period,” Martin says. “They know me as a Latino who recorded an album in English. And the next English-language album will be Ricky Martin’s next album, period.”

When mainstream American audiences have only “Livin’ la Vida Loca” as a point of reference, Spanish-speaking audiences and fans in Europe and the Asia-Pacific can relate to several albums—most notably Vuelve, a mix of traditional ballads and upbeat fare that defines the Martin sound. That disc sold 861,000 copies in the U.S., according to Nielsen SoundScan, and 6 million worldwide, according to Sony.

Almas del Silencio harks back to Vuelve but is far more introspective. For its songs, Martin tapped many of his friends, including Alejandro Sanz and Ricardo Arjona, and requested tracks that reflect his own state of mind, expressing his yearning for his native Puerto Rico and for the simpler things in life.

In the Latin marketplace, including the U.S., the first single is the soaring poprock ballad “Tal Vez.” The track was penned by Venezuealen Franco de Vita, who also wrote the singles “Vuelve” and “A Medio Vivir” for Martin.

“Tal Vez” is the main thrust of Sony Discos’ promotional campaign around Almas del Silencio. It debuted at No. 1 on the Billboard Hot Latin Tracks chart in March—the first time a track had opened in the top slot since 1998—and has reigned at No. 1 for eight non-consecutive weeks. While the song has had some play on English-language stations, Sony is not working it to the mainstream market.

In Latin America, “Tal Vez” has hit No. 1 in multiple markets. Martin recently went on promotional tours in Argentina, where he shot the “Tal Vez” video, and Mexico, where he taped a TV special for the Televisa network that will air throughout Latin America and the U.S.

MTV Latin America has the “Tal Vez” clip in heavy rotation and plans to air a special summer special on the making of the video.

Martin will soon travel to Chile and Colombia, among other markets, to continue the push in Latin America.

In Europe and the Asia-Pacific region, Sony is taking a different tack. In those territories the first single is “Jaleo,” an uptempo track with Middle Eastern and flamenco inflections.

The album includes a Spanish version of “Jaleo” that will be released in some markets, although the original Spanish version is being worked in Italy and France, for example.

In the U.S., “Jaleo” will be the second single. Initially, it will be worked to the mainstream market—at least until “Tal Vez” has run its course on Spanish stations. Radio will receive Spanish and English versions in the coming weeks; there’s also a Spanglish video of “Jaleo” that Sony hopes MTV and VH1 will pick up.

The track is already receiving exposure on English- and Spanish-language radio as part of a Pepsi radio campaign that introduces new music.

Martin does not plan to tour until the release of his new English album next year. But he has scheduled some one-off performances, including the recent Universal Amphitheatre show.

Martin is also planning a concert at New York’s Madison Square Garden, to be presented by Spanish Broadcasting System. No date has been set.

Martin appeared May 21 on Total Request Live and in a network program as The Today show as part of the mainstream media push. He is scheduled for The Tonight Show With Jay Leno June 20 and has been featured in most major newspapers.

In addition to his Tower Records in-store appearance, Martin signed 500 albums at a Virgin Megastore in New York, following his Today performance.

On street date June 23, Martin’s new album went out outside an FYE store at Dolphin Mall.

Martin is tireless when it comes to such promotions, in the U.S. and abroad. In Europe, for example, his 25-day schedule prior to the album’s release included 18 interviews per day. He returned to Europe May 16 for stops in Italy, Spain, Portugal, Holland, Germany, France, Finland, and Sweden.

Martin’s tour is backed by a similar schedule on his recent visit to Latin America, a region that many crossover stars have not touched in years. In July, he goes to Asia.

“Trying to reach such a broad audience can be tricky,” Martin says. “It’s very hard working an artist that has great appeal, because you don’t want to section off one particular demographic,” says Rocco Lanzilotto, VP of Latin promotion for USMedia.

“My focus is that we do not ignore the Anglo fan [and to make sure we’re not alienating any of his fans].

STAYING CLOSE TO THE CORE

Even in crossing over, Martin has attempted to stay close to his original audience. For example, he included Spanish tracks on both his English-language albums.

Still, it’s tough to please everyone. Some Latin media outlets feel neglected by the current campaign, as do some retailers.

“One of the main issues is that we released it here first, for Latin America, and that was for a reason,” said Carlo Accinelli, director of Los Angeles, CA-based new media firm BZ Media Group. “We didn’t do it because we didn’t think it would have another audience.”

“We have to work around the constraints of the label,” says Accinelli, “but it makes it harder for the artist.”

Rico Martin, for example, because Martin was unavailable for in-store appearances, the retail chain turned down other promotional and special positioning offers.

“Tal Vez” has not been aware of the street date of the album, something that did not happen with a more heavily exposed English-language disc.

But none of that dramatically affected Martin’s sales. By week’s end, Almas del Silencio moved to No. 2 album on the Top Latin Albums chart, Marco Antonio Solis’ Tu Amor o Tu Desprecio, by almost six to one.

“He definitely remains relevant,” says Bob Tilling, vice president of America VP of music and talent. “I think he’ll do well, because he still has his Latin following. And he’s such a charming, good person. Maybe he’s grown as big as he can in the Latin world, but I think the record will be well-received.”
managed such acts to Atlantic band’s Swan Song stints the entertainment.

But Goldberg would not comment on the specifics of his financial performance, but he appears to concede that the label has yet to make a profit. “I don’t think we have lost anything; we have made an investment in a company that is valuable,” he says. “Obviously, we want to be profitable going forward.”

A source familiar with the Artemis operations says the losses to date are in line with the initial projections of Goldberg’s business plan. That plan, he says, called for funding of $100 million, with about half realized for catalog acquisition. “If Goldberg could have bought $50 million in catalog paying eight times EBITDA (earnings before interest, taxes, depreciation, and amortization), and because he is good, work it to throw off $10 million in EBITDA, then his numbers would look pretty good,” the source says.

But because the catalog purchases never materialized and C&P pulled funding, Goldberg has had to make drastic adjustments to his business plan, sources suggest.

Goldberg declines to discuss the specifics of his current business plan, nor will he confirm he is searching for new investors. He does acknowledge that he is always talking to people.

Indeed, two years ago, sources say, that Goldberg was set to do a deal with Edel that would have seen the German company make a $15 million investment in Artemis, before Edel ran into trouble (Billboard, Sept. 15, 2001). In turn, Goldberg and C&P considered buying RED in early 2002 from Sony Music Entertainment (SME), after Edel’s 80% stake in the distributor reverted to Sony (Billboard, Nov. 26, 2001).

Goldberg now says that he is “fortunate enough to find partners to grow [the label], then I will take advantage of them.”

In the meantime, Goldberg says, “We have enough of a catalog and [have] cut our costs enough that we are self-sustaining.”

Artemis and its distributed labels — including the company’s R&B imprint Red and E. Squared — have a mixture of heritage acts like Boston, the Pretenders, and Warren Zevon; current headliner Steve Earle; and developing artists like Sugar Cult, Jesse Malin, and Susan Tedeschi.

But the label also has produced plenty of red ink along the way — about $40 million in losses, sources say.

Goldberg would not comment on managers with acts on Artemis question if it can still effectively work records after the downsize in March that saw the label let go of 10 staffers. The staff now numbers about a dozen employees. At its peak in 2001, Artemis is said to have had a staff of 35.

Goldberg counters that “other labels have cut back, too.”

The indicator of the executive familiar with Artemis says that the layoffs are exactly what the label needed. Previously, that source says, Goldberg made the mistake in the past of not having enough executives often make when joining independent ranks: They hire staff, cut deals, and work records as though they are still a major. Now, the source says, Goldberg appears to be thinking like an indie.

The promise picture

But the Artemis layoffs included most of the label’s radio promotion staff, which distresses some managers.

Goldberg contends that consolidation at radio means that a promotion staff is “not necessary,” he says, and is “not relevant to the development of records.”

Further, he says Artemis still has two national promotion positions. What’s more, the label president is Daniel Glass, whom Goldberg describes as “one of the most knowledgeable people on promotion. There is no other radio executive like him at an independent label.”

Like Goldberg, Glass is a highly regarded industry veteran. He began his career as a well-known club DJ in the late ’70s and early ’80s. Moving to the label side, he rose to senior executive positions at Chrysalis, SBK, EMI, and Universal, serving as president of the latter two operations.

Goldberg is now focused on work heading up the company’s records. This includes the recent Tedeschi album, Wait for Me, has sold 184,000 units, according to Nielsen SoundScan; a second track is currently making noise at triple-A radio. Also making headway, Goldberg says, is Jesse Malin, the former frontman for D-Generation, whose first solo album is produced by Ryan Adams. It has moved 15,000 copies so far this year.

Goldberg has high hopes for the new Warren Zevon album, as well as the next Steve Earle release. For the latter, the label has produced a film, directed by Armond White, that will have a modest theatrical release before being issued as a DVD.

Artemis has a new distribution lineup to help work those projects. In addition to RED’s ongoing three-year distribution pact this month with Distro Music for Australia and Columbia Music Entertainment in Japan, Goldberg says he is working on a new deal for distribution deals: Artemis was previously distributed outside the U.S. by Sony Music International.

The end of the U.S. distribution deal with RED came as a surprise. In June 2002, RED — the label’s distribution seven titles; about 10-15 titles are steady sellers, according to a source.

Goldberg counters that “other labels have cut back, too.”

The indicator of the executive familiar with Artemis says that the layoffs are exactly what the label needed. Previously, that source says, Goldberg made the mistake in the past of not having enough executives often make when joining independent ranks: They hire staff, cut deals, and work records as though they are still a major. Now, the source says, Goldberg appears to be thinking like an indie.

The promise picture

But the Artemis layoffs included most of the label’s radio promotion staff, which distresses some managers.

Goldberg contends that consolidation at radio means that a promotion staff is “not necessary,” he says, and is “not relevant to the development of records.”

Further, he says Artemis still has two national promotion positions. What’s more, the label president is Daniel Glass, whom Goldberg describes as “one of the most knowledgeable people on promotion. There is no other radio executive like him at an independent label.”

Like Goldberg, Glass is a highly regarded industry veteran. He began his career as a well-known club DJ in the late ’70s and early ’80s. Moving to the label side, he rose to senior executive positions at Chrysalis, SBK, EMI, and Universal, serving as president of the latter two operations.

Goldberg is now focused on work heading up the company’s records. This includes the recent Tedeschi album, Wait for Me, has sold 184,000 units, according to Nielsen SoundScan; a second track is currently making noise at triple-A radio. Also making headway, Goldberg says, is Jesse Malin, the former frontman for D-Generation, whose first solo album is produced by Ryan Adams. It has moved 15,000 copies so far this year.

Goldberg has high hopes for the new Warren Zevon album, as well as the next Steve Earle release. For the latter, the label has produced a film, directed by Armond White, that will have a modest theatrical release before being issued as a DVD.

Artemis has a new distribution lineup to help work those projects. In addition to RED’s ongoing three-year distribution pact this month with Distro Music for Australia and Columbia Music Entertainment in Japan, Goldberg says he is working on a new deal for distribution deals: Artemis was previously distributed outside the U.S. by Sony Music International.

The end of the U.S. distribution deal with RED came as a surprise. In June 2002, RED — the label’s distribution seven titles; about 10-15 titles are steady sellers, according to a source.

Goldberg counters that “other labels have cut back, too.”

The indicator of the executive familiar with Artemis says that the layoffs are exactly what the label needed. Previously, that source says, Goldberg made the mistake in the past of not having enough executives often make when joining independent ranks: They hire staff, cut deals, and work records as though they are still a major. Now, the source says, Goldberg appears to be thinking like an indie.
JUNE

Events Calendar

JUNE
June 2, Humanitarian of the Year Gala, presented by the T.J. Martell Foun-
dation, New York Hilton & Towers. 212-833-5444.
June 3, 36th Annual Interna-
tional Fan Club Organization (IFCO) Fun Fest Show, benefiting the St.
Jude Children's Research Hospital, RymaN Auditorium, Nashville. 615-
371-1596.
June 3-4, Emerging Artist Reaching for Stardom (EARS) Music Confer-
June 4, American Eagle Award Lun-
cheon, presented by the National Music Council, Supper Club, New York. 212-
794-2773.
June 4-7, Urban Music and Lifestyle Business Conference, presented by
Industry X, Venetian Resort Hotel, Casino, Las Vegas. 818-720-7112.
June 5, 13th Annual City of Hope
Celebrity Softball Challenge, Greer Sta-
June 5, 2003 Atlanta Heroes Awards, presented by the Atlanta chapter of
NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.
June 5-8, 32nd Annual Fan Fair, var-
ious venues, Nashville. 980-226-2247.
June 7-10, 23rd Annual Arena Mar-
ket Conference, Memphis Marriot
Hotel. 614-246-4203.
June 8, Neil Bogart Memorial Fund
Racquet Rumble Tennis Tournament. Riviera Tennis Club, Pacific Palisades,
Calif. 310-358-4970.
June 8, 2003 Tony Awards, Radio City
June 10, ASCAP Rhythm & Soul
Awards, Hammerstein Ballroom, New
York (by invitation only).
June 12, 34th Annual Songwriters
Hall of Fame Induction and Awards
Dinner. Marriott Marquis Hotel, New
York. 212-431-5227.
June 18, Fourth Annual National
Smooth Jazz Awards, the Wiltern, Los
Angeles. 310-481-5577.
June 19, 2003 Los Angeles Gover-
nor's Awards, presented by the Los
Angeles chapter of NARAS. Beverly Hills
Hotel, Los Angeles. 310-392-3777.
June 19, 2003 Radio-Mercy
Awards Luncheon and Ceremony.
Starlight Roof Room, Waldorf-Astoria,
New York (by invitation only).
June 21-23, 2003 Indie Managers
Association. Convention, the Universities
at Shady Grove, Rockville, Md. 202,
521-5253.
June 23, A Tribute to Miss Peggy
Lee, benefiting the Society of Singers
Emergency Relief Fund, Carnegie Hall,
June 21, BET Awards, Kodak The-
June 25, 2003 Jazz Awards, present-
ent by the Jazz Journalists Asso., II, B.
King's Blues Club and Grill, New York.
718-625-2026.
June 26, Country Music DJ Hall of
Fame Awards Ceremony. Hilton Suites,
Denver. 303-224-4879.
June 26-27, Neil Bogart Memorial Fund
Golf Classic, Lost Canyon Golf Club,
Simi Valley. 310-358-4970.

For the Record

July 18-20, Global Entertainment
and Media Summit, the Studios at
Los Colinas, Dallas/Fort Worth Metroplex,
Irvine, Texas. 973-228-4545.
of Music Merchants (NAMM) Summer
Trade Show, Gaylord Center, Nashville.
July 24-26, Southeast Music Entertain-
ment Summit. Durham Marriott,
Durham, N.C. 919-824-7583.
July 25-29, 78th Annual Interna-
tional Assn. of Assembly Managers
(IAM) Conference & Trade Show.
Ernest N. Morial Convention Center,
New Orleans. 918-255-0029.
July 28, Fourth Annual WBLS-FM
Top 100 Urban Music Conference,
Washington, D.C. 718-625-2026.
July 29-31, Georgia Music Producers
Conference, Atlanta. 770-325-4880.
July 1-5, National Association of
Recording Artists & Producers (NARAS)
Annual Conference, presented by
July 7-9, National Assn. of Broadcast-
ers (NAB) Convention, Las Vegas. 702-
643-5555.
July 14-23, International Olympic
Games. Athens. 954-545-4500.
July 15-16, BET Awards, Kodak The-
July 18, LAA & BMI Foundation Awards,
Universal City, Calif. 514-405-2050.
July 19, BMI Urban Awards, Font-
ainebleau Hilton Resort, Miami Beach
(by invitation only).
July 22, American Teen Awards,
Paramount Hotel, Hollywood. 818-
763-1397.
July 24, Sixteenth Australasian
Music Business Conference, Sydney Super-
dome Olympic Park, Homebush, Aus-
July 29-31, 20th Annual Div-
ersity Conference & Showcase,
Riviera Tennis Club, Pacific
Palisades, Calif. 310-358-4970.
July 30-31, 7th Annual ASCAP
Conference Urban Symposium, Sheraton
Hotel, Atlanta. 770-499-8600.

For More Information:
www.billboard.com
GRAY MATTER: He made his debut on a Billboard chart 40 years, four months, and four weeks ago, but Dobie Gray has never had a No. 1 song until this issue. The remake of Gray’s “Drift Away” (Lava) by Uncle Kracker with Gray on board as a featured artist, rises 3-1 on the Adult Contemporary chart. It’s the first chart-topper for both Gray and Uncle Kracker on this list. Kracker’s two previous AC entries were “Follow Me” (No. 7 in October 2001) and “In a Little While” (No. 26 in March).

Gray first appeared on a Billboard chart the week of Jan. 12, 1963, when “Look at Me” debuted on The Billboard Hot 100.

‘FRAGILE’ RECORD BROKEN: Nine Inch Nails set the unenviable record of having the highest drop from No. 1 in the history of The Billboard 200 when The Fragile plunged 1-16 the week of Oct. 16, 1999. That record has finally been smashed, as Marilyn Manson’s The Golden Age of Grotesque dives 1-21 in its second chart week. Oddly, Fragile and Grotesque share something else in common: Both are on Nothing/Interscope.

Last month, Godsmack’s Faceless fell 1-13. That matches the drop of the Beach Boys’ Endless Summer L.P in 1974, putting those two albums in a tie for the third-biggest fall from No. 1 of all time.

ABSENT NO MORE: Two veteran acts have their first charting albums of the 21st century. Parordist “Weird Al” Yankovic enters at No. 17 with Poodle Hat (Way Moby/Volcano/Zomba). It’s the comedian’s first appearance on The Billboard 200 since Running With Scissors cut up at No. 16 in July 1999. Yankovic made his debut on this survey 20 years and two weeks ago with a self-titled set.

Entering at No. 89 is Promise by Earth, Wind & Fire (Kalimba). The group’s chart span expands to three years and three weeks, dating back to the debut of its self-titled LP the week of May 15, 1971.

PERSONAL BEST: Jo Dee Messina reaches her highest position yet on The Billboard 200 with the No. 14 opening of her Greatest Hits (Curb). Until now, Messina’s top-ranked CD was Bury, which went to No. 19 in August 2000. I’m Almost Found its way to No. 61 in April 1998, and A Joyful Noise rang the bell at No. 147 in December 2002. Messina’s first chart entry, a self-titled set, peaked at No. 146 in May 1996.

On Top Country Albums, Greatest Hits is Messina’s second album to go to No. 1, following Bury.


DENISE RICH: THE HEART AND SOUL OF A WORTHY CAUSE

When Denise Rich’s daughter, Gabrielle, died from AML leukemia in 1996 at the age of 27, she left behind the wish that a foundation be launched to fund research that would prevent suffering from the often-deadly disease, which commonly strikes those under 35.

In response, Rich—who has written songs for Aretha Franklin, Mary J. Blige, Celine Dion, Marc Anthony, Patti LaBelle, Diana Ross, Donna Summer, and Chaka Khan, among many others—formed the G & P Foundation for Cancer Research, along with Gabrielle’s husband, Philip Aouaia.

Rich has a reputation as one of Manhattan’s most gracious hosts. She is a guiding force behind fundraising for Lifebeat and the Democratic National Committee. Her efforts have gone a long way in funding a cure for leukemia, lymphoma and related cancers so that those afflicted do not have to suffer from the side effects and damage of chemotherapy and radiation. Specifically, the foundation raises money for clinical or basic science research into therapeutic approaches that could replace or be used in combination with existing therapies in an effort to reduce their toxicity and improve the patients’ quality of life.

“My daughter always focused on changing negatives into positives,” Rich says. “Before she died, she worked on this cause so much. When she realized she was going to die, she said that the effort meant more to her than anything, that she wished it could be her life’s work.”

The first major fundraiser for G & P was the 1998 black-tie Angel Ball, which raised $3 million. The second ball in 2000, which drew 2,000 people, garnered $4 million. The 2003 Angel Ball, slated for Oct. 27 at the New York Marriott Marquis, will honor three entertainment giants: RCA chief Clive Davis, Marty Richards, the Academy Award-winning producer of the film Chicago; and publishing magnate Lionel Fuller.

“It’s a fun event, full of music and information about current research,” Rich says. “We celebrate the remembrance of those who are gone, and try to keep it a very up evening.”

Rich adds that her songwriting (which includes the recent No. 1 Hot Dance Music Club hit "Love Is a Crime" from Anastasia), and fundraising activities often mesh within her maddeningly busy life. "Music and charity interact and weave into each other all the time. When I do events around a charity, there is always music. A lot of music friends come out to support me. They’ve been amazing.”

There are few who have not been affected in some way by the ravages of cancer. Rich notes, "Most of us have lost someone. I call the event the Angel Ball because I lost my mother to lung cancer, my sister to breast cancer, and my daughter to leukemia. They’re all angels up there. Love defies all pain, even death. It’s important that we make this a celebration of life.”

For more information, log on to gpfoundation.com

KITTENS AND COOL CAT

Euro pop darlings Atomic Kitten performed "The Tide Is High" May 22 at Fox’s Summer Music Mania. Rock legend Alice Cooper also performed at the show. Pictured hanging backstage are unlikely pals, from left, Liz McClarnon, Cooper, Jenny Frost, and Natasha Hamilton.

DIVAS GET DOWN

Above, Jewel, left, and Beyoncé shake their groove things during a duet of “Proud Mary” at this year’s VH1 Divas Duet at the MGM Grand in Las Vegas. Below, Whitney Houston, left, and Queen Latifah pair around after the May 22 event. Also featured during the show, which benefited the Save the Music Foundation, were Celine Dion, Ashanti, Stevie Wonder, Pat Benatar, and Sharon Osbourne. Queen Latifah was the event’s host. (Photos: WIREIMAGE)

"Love defies all pain, even death. This is a celebration of life."
Talent brings rich rewards and with them, great responsibilities. HSBC's Entertainment and Media team of private bankers understands the needs of actors, musicians, producers, and professional athletes, as well as their managers, accountants and lawyers. From managing personal assets to providing structured financing for the film, music and sports industries, we have the expertise to offer creative, highly customized solutions. Our private bankers can also draw upon HSBC's vast resources to provide banking, credit, insurance, and asset management services. HSBC is one of the world's largest financial institutions, with operations in the Americas, Europe, Africa, Asia, and the Pacific Rim. Please call us to learn more about our capabilities, discretion and attention to satisfaction.

HSBC Bank USA
New York Office
Valerie Groh
Vice President
(212) 525-5087
California Office
Joanna Lucchesi
Senior Vice President
(310) 281-4290
us.hsbc.com
THE PHENOMENAL SUCCESS STORY CONTINUES

PLATINUM-PLUS BEST-SELLER!

ON TV
Cher's top-rated 2-hour concert special will re-air Sunday, July 6th, on NBC. The $1-million TV advertising campaign will drive sales through the summer!

ON TOUR
Cher's spectacular LIVING PROOF FAREWELL TOUR continues with new dates coming soon from Clear Channel Entertainment!

ON TOP!
THE VERY BEST OF CHER - 8 weeks in the Top 10!

MANAGEMENT: ROGER DAVIES AND LINDSAY SCOTT FOR RDWM, B.V./LSM, INC.
MANUFACTURED AND MARKETED BY WARNER STRATEGIC MARKETING