RONNIE AND KIX,
CONGRATULATIONS ON TEN YEARS OF
"DREAMING AS BIG AS YOU WANT TO."

Your friends at The RCA Label Group
Taking A Bite Of Apple

Competitors Rushing Digital Services To Market

BY BRIAN GARRITY and CHRIS MORRIS

A month after Apple opened the doors to its digital music store, at least seven media and technology powerhouses have taken the starting blocks in the race to capture the PC market. Meanwhile, Apple is looking to widen its offerings through deals with independent labels. Microsoft, AOL, MTV, aol.com, Yahoo, Roxio, and MusicMatch are among the companies exploring pay-per-download services, according to sources. Each company has long expressed a desire to tap into the 99-cent digital singles business.

But with Apple planning to bow a PC version of iTunes—perhaps by the end of the year—rivals of the computer maker are upping the speed of development for their à la carte services, sources familiar with the companies say. They are attempting to keep pace with Apple, which is now courting support for iTunes from (Continued on page 68)

MCA Braces For Merger With Geffen

LOS ANGELES—As former MCA artist Tom Petty sang, "The waiting is the hardest part." For up to 75 MCA staffers who were laid off June 9, the waiting is over. But with more firings and roster cuts possible, Petty's words should be echoing in the heads of MCA employees and artists as they await official word on the label's merger with Geffen Records. Current Geffen president Jordan Schur is expected to run the combined entity. He replaces MCA president Jay Boboer, who left the label in mid-January.

"I don't have a clue what's going on," admits Gary Kurinsat, manager of MCA rock act Live. "I haven't heard from Jordan." "It's too early to tell the impact of all these changes," says Paul Nugent, manager of developing band South FM, whose MCA debut came out May 20. "We haven't talked to anyone at the new company yet, but we hope that ultimately we get to benefit from their decisions." The official announcement of the (Continued on page 68)

Bowie's Back

After A Long Hiatus, Rocker Ready To Tour

BY RAY WADDELL

David Bowie is poised to deliver a worldwide dose of Reality.

In his most extensive trek in more than a decade, Bowie's A Reality world tour will begin Oct. 7 at the Forum in Copenhagen and hit Europe, the U.S., Australia, and Japan before wrapping in March 2004, Billboard has learned.

An announcement is expected to herald the tour June 16.

Bowie will play North America in December and January Clear Channel (Continued on page 69)
SONGWRITER OF THE YEAR
Timbaland - Winning Song Titles:
"I Care 4 U"
"More Than A Woman"
"Oops (Oh My)"
"Work It"

AWARD WINNING
R&B/HIP-HOP SONGS:

"A Woman's Worth" by Alicia Keys
Writers: Alicia Keys, Erika Rose
Publishers: EMI Music Publishing,
lellof Productions, Inc.,
Phoenix Rose Music Publishing

"Always On Time" by Jai Tule featuring Ashanti
Writer: Seven

"Anything" by Jaheim featuring Next
Writers: R. L. Huggar, Kay Gee,
Falonte Moore
Publishers: Divine Mill Music, EMI
Music Publishing, Famous Music Corp.,
Lonte Music, Uh Oh Entertainment,
Warner/Chappell Music, Inc.

"Baby" by Ashanti
Writers: Ashanti, Chink Santana,
Scarface
Publishers: Famous Music Corp., N The
Water Publishing, Inc., PookieToots
Publishing, Soldierz Touch, Universal
Music Publishing Group

"Butterflies" by Michael Jackson
Writer: Andre Harris
Publishers: Dirty Dre Music, Jat Cat Music
Publishing, Inc., Universal Music
Publishing Group

"Dilemma" by Ne-Yo featuring
Kelly Rowland
Writers: Antoine Macon, Ne-Yo
Publishers: BMG Songs, Inc., EMI Music
Publishing, Shack Suga Entertainment

"Don't You Forget It" by Glenn Lewis
Writers: Glenn Lewis (SOCAN), Andre Harris
Publishers: Dirty Dre Music, Jat Cat Music
Publishing, Inc., Universal Music
Publishing Group, Warner/Chappell Music
Canada, Ltd. (SOCAN)

"Gimme The Light" by Sean Paul
Writers: Sean Paul, Troy "Troyton" Ram
Publishers: Black Shadow Records, Inc.,
Dutty Rock Music, EMI Music Publishing

"Half Crazy" by Musiq
Writers: Ivan Baris, Carvin Haggins, Musiq
Publishers: Nivrac Tyke Music,
Soul Child Music, Tetragrammaton Music,
Touched by Jazz Music,
Universal Music Publishing Group

"Hot in Herre" by Ne-Yo
Writer: Ne-Yo
Publisher: BMG Songs, Inc.

"I Care 4 U" by Ne-Yo
Writers: Missy "Misdemeanor" Elliott
Published by Warner/Chappell Music

"I Love You" by Faith Evans
Writers: Anthony Best, Mechalle Jamison
Publishers: BMG Songs, Inc.,
EMI Music Publishing, Gloria's Boys Music,
Justin Combs Publishing, Still Diggin Music

"I Need A Girl (Part One)"
by P. Diddy featuring Usner & Lool
Writers: Jack Knight, Loo, Lo Down
Publishers: Dakoda House, Donceno Music
Publishing, EMI Music Publishing,
Hot Heat Music, Justin Combs Publishing

"Just A Friend 2002" by Mario
Writers: Biz Markie, Warryn Campbell,
John "Jubu" Smith
Publishers: Cold Chillin' Music, Dango
Music, EMI Music Publishing, Nyraw
Music, Warner/Chappell Music, Inc.

"Lights, Camera, Action!"
by Mr. Cheeks
Writer: Mr. Cheeks
Publishers: Mr. Cheeks Publishing,
Universal Music Publishing Group

"Luv U Better" by LL Cool J
Writers: Chad Hugo, LL Cool J
Publishers: Chase Chad Music,
EMI Music Publishing, LL Cool J Music,
Sony/ATV Tunes, LLC

"More Than A Woman" by Aaliyah
Writers: Stephen "Static" Garrett,
Timbaland
Publishers: Black Fountain Music,
EMI Music Publishing, Herbisticulous Music,
Virginia Beach Music, Warner/Chappell
Music, Inc.

"Oh Boy" by Cam'Ron featuring
Juelz Santana
Writers: Just Blaze, Juelz Santana
Publisher: F.O.B. Music Publishing

"Oops (Oh My)" by Tweet
Writers: Missy "Misdemeanor" Elliott,
Timbaland, Tweet
Publishers: Fo Shawna Productions, Mass
Confusion Productions,
Virginia Beach Music,
Warner/Chappell Music, Inc.

"Pass The Courvoiser Part II" by
Busta Rhymes featuring P. Diddy & Pharrell
Writers: Chad Hugo, Ali Shaheed
Muhammad, Mystikal, Q-Tip,
Malik "Phife" Taylor
Publishers: Chase Chad Music,
EMI Music Publishing,
Jazz Merchant Music,
The Bralda Publishing,
Zomba Enterprises, Inc.
TOP R&B/HIP-HOP SONG:
* "Foolish" by Ashanti
  Writers: Ashanti, Bunny DeBarge, Mark DeBarge, Seven

TOP RAP SONG:
* "Hot In Herre" by Nelly
  Writer: Nelly
  Publisher: BMG Songs, Inc.

THE ASCAP BROADCASTER LEGEND AWARD
Hal Jackson

"Rock The Boat" by Aaliyah
Writers: Stephen "Static" Garrett, Eric Seats, Rapture Stewart

"U Don't Have To Call" by Usher
Writer: Chad Hugo
Publishers: Chase Chad Music, EMI Music Publishing

"U Got It Bad" by Usher
Writers: Jermaine Dupri, Usher

"What's Luv?" (From Jowanna Mann)
by Fat Joe featuring Ashanti
Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)

TOP REGGAE ARTIST:
Beenie Man

OTHER REGGAE HONOREES:
Shaggy
Bob Marley
UB40
Sean Paul

AWARD WINNING RAP SONGS:
* "Always On Time" by Ja Rule featuring Ashanti
  Writer: Seven

* "Dilemma" by Nelly featuring Kelly Rowland
  Writers: Antoine Macon, Nelly

* "Down 4 U" by Irv Gotti Presents The Inc. featuring Ashanti, Ja Rule, Charli Baltimore & Vita
  Writers: Ashanti, Chink Santana, Seven

* "I Need A Girl (Part One)" by P. Diddy featuring Usher & Loon
  Writers: Jack Knight, Loon, Lo Down

* "I Need A Girl (Part Two)" by P. Diddy & Ginuwine featuring Loon, etc.
  Writers: P. Diddy, Loon, Lo Down, Frank Romano

* "Lights, Camera, Action!" by Mr. Cheeks
  Writer: Mr. Cheeks
  Publishers: Mr. Cheeks Publishing, Universal Music Publishing Group

* "Oh Boy" by Cam'ron featuring Juelz Santana
  Writers: Just Blaze, Juelz Santana
  Publisher: F.O.B. Music Publishing

* "Pass The Courvoisier Part II" by Busta Rhymes featuring P. Diddy & Pharrell
  Writers: Chad Hugo, Ali Shaheed Muhammad, Mykal Kogon, Q-Tip, Malik "Phife" Taylor

* "We Thuggin" by Fat Joe featuring R. Kelly
  Writer: Fat Joe
  Publishers: Jelly's Jams, LLC., Joseph Cartagena Music

"Welcome To Atlanta" by Jermaine Dupri & Luciacris
Writers: Jermaine Dupri, Ja'll Hutchins, Ludacris, Christine Perren, Freddie Perren, Lawrence Smith

* "What's Luv?" (From Jowanna Mann)
  by Fat Joe featuring Ashanti
  Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)

* "Work It" by Missy "Misdemeanor" Elliott
  Writers: Missy "Misdemeanor" Elliott, Darryl "DMC" McDaniels, Joseph "Run" Simmons, Timbaland

TOP SOUNDTRACK SONG OF THE YEAR
* "What's Luv?" (From Jowanna Mann)
  by Fat Joe featuring Ashanti
  Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)

The Advantage of ASCAP
**Top of the News**

7 Reed Midem hopes a rate reduction will prevent lower attendance at the MIDEM 2004 trade show.

12 Two new studies suggest that the industry is neglecting adult consumers.

**Artists & Music**

19 The Beat: Hollywood Records signs Polyphonic Spree to a multi-faceted deal that includes touring proceeds.

21 The Classical Score: Jean-Yves Thibaudet performs exclusive Erik Satie pieces on the new Decca release The Complete Solo Piano Music.

22 Soundtracks: Sean "P. Diddy" Combs reclaims Bad Boy Records with its inaugural soundtrack release, Bad Boys II.

26 R&B: Timbaland is honored as songwriter of the year at ASCAP's 26th annual Rhythm & Soul Music Awards.

28 Beats & Rhymes: Greensleeves' Steven "Lenky" Marsden discusses Sean Paul and Wayne Wonder's success with the singles he wrote.

30 Latin Notas: Pau Donés gets positive with Jarabe de Palo's new Warner album, Bonito.

34 Beat Box: Epic/Legacy releases Dead or Alive's new album, Evolution—The Hits.

36 Country: Texas oil company executives launch Wildcatter Records and sister attraction Wildcatter Ranch and Resort.

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**ARTIST & COMPANY INDEX**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Page(s)</th>
<th>Company</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beyoncé</td>
<td>19</td>
<td>America Online Inc.</td>
<td>41</td>
</tr>
<tr>
<td>Billy Joel</td>
<td>12</td>
<td>Apple Computer Inc.</td>
<td>68</td>
</tr>
<tr>
<td>Carlos Manuel</td>
<td>7</td>
<td>Arbitron Inc.</td>
<td>30</td>
</tr>
<tr>
<td>Clay Aiken</td>
<td>57</td>
<td>Bad Boy Records</td>
<td>22</td>
</tr>
<tr>
<td>Dead or Alive</td>
<td>34</td>
<td>Beat Street Records</td>
<td>41</td>
</tr>
<tr>
<td>Emmanuel</td>
<td>30</td>
<td>Columbia Records Group</td>
<td>19</td>
</tr>
<tr>
<td>Jarabe de Palo</td>
<td>30</td>
<td>Columbia Records Group</td>
<td>19</td>
</tr>
<tr>
<td>Jo-Carol Davidson</td>
<td>34</td>
<td>Coming Home Studios (CHS)</td>
<td>44</td>
</tr>
<tr>
<td>Los Prisioneros</td>
<td>31</td>
<td>EMI Recorded Music</td>
<td>47</td>
</tr>
<tr>
<td>Manolín</td>
<td>7</td>
<td>Entercom Communication Corp.</td>
<td>55</td>
</tr>
<tr>
<td>Marta Sai</td>
<td>24</td>
<td>Four Bars Entertainment</td>
<td>46</td>
</tr>
<tr>
<td>Metacalla</td>
<td>57</td>
<td>Hidden Beach Records LLC</td>
<td>26</td>
</tr>
<tr>
<td>Orchestra Baobab</td>
<td>24</td>
<td>Koch Entertainment Distribution LLC</td>
<td>42</td>
</tr>
<tr>
<td>Paolo Conte</td>
<td>49</td>
<td>Looking Glass Studios</td>
<td>52</td>
</tr>
<tr>
<td>Polyphonic Spree</td>
<td>19</td>
<td>Ministry of Sound</td>
<td>51</td>
</tr>
<tr>
<td>Ruben Studdard</td>
<td>57</td>
<td>Music Sales Group Inc.</td>
<td>46</td>
</tr>
<tr>
<td>Sean &quot;P. Diddy&quot; Combs</td>
<td>22</td>
<td>Pacifica Recording Studios</td>
<td>52</td>
</tr>
<tr>
<td>Sean Paul</td>
<td>28</td>
<td>Toshiba-EMI Ltd.</td>
<td>50</td>
</tr>
<tr>
<td>T. Rex</td>
<td>52</td>
<td>Universal Music &amp; Video Distribution Inc. (UMVD)</td>
<td>8, 43</td>
</tr>
<tr>
<td>Timbaland</td>
<td>26</td>
<td>Universal Music International (UMI)</td>
<td>8</td>
</tr>
<tr>
<td>Type O Negative</td>
<td>20</td>
<td>Warner Music Group</td>
<td>47</td>
</tr>
<tr>
<td>Wayne Wonder</td>
<td>28</td>
<td>Wildcatter Records</td>
<td>36</td>
</tr>
</tbody>
</table>
Cuban Defectors Face Hurdles To U.S. Success

By Leila Cobo

MIA-MI—When Cuban salsa star Carlos Manuel Pruneda—who goes by Carlos Manuel—made up his mind to defect from Cuba, he phoned his colleague and countryman Manolin in Miami. And he said, “Hey, I’m following in your footsteps,” Manolin recalls.

Here in the U.S., both artists are seeking to further their careers. But it’s a tough path, even with the precedent of major success in Cuba.

Manolin defected from Cuba 18 months ago. Until his departure, he was arguably the island’s biggest young salsa star.

With Manolin gone, Carlos Manuel y su Clan took over, with their dynamic mix of timba, hip-hop and salsa, accentuated by choreographed moves from sexy singer/dancers.

Thirty-year-old Carlos Manuel played a concert June 5 at Mexico City’s Hard Rock Café and during the following weekend, crossed the border into the U.S. He was released by immigration agents June 11.

While Manolin left for what he calls “personal and political reasons,” Carlos Manuel says he left primarily for professional reasons, looking for the kind of worldwide success that’s hard to find in the confines of Cuba.

“This is happening, first and foremost, for my career,” Carlos Manuel says, speaking from a cell phone on

A LOOK AHEAD

Vandross Set For Best Sales Week

By Geoff Mayfield

LOS ANGELES—Luther Vandross’ album Dance With My Father appears destined for a first week at or above 300,000 units.

A start that large would more than double the singer’s best Nielsen SoundScan week, achieved when his 3 debut opened with 135,000 copies in June 2001. A tally that large would also give the R&B crooner a shot at the No. 1 slot. On Billboard 200, depending on what sort of slide Metallica’s St. Anger has in its second week.

The Metallica album tops the current chart at 300,000 copies during a three-day selling window (see story, this page, and Over The Counter, page 57). Advertising scheduled for Metallica’s original June 10 arrival could soften the band’s second-week slide.

Radiohead’s “Hail to the Thief” is also due for a local start. Retailers’ first-day numbers promise a launch in the range of 200,000-250,000.

Vandross, felt by a stroke April 16, has been unable to promote the album’s release. But his mother, Mary Vandross, has filled in on the media circuit.

Two singles from American Idol loom large, as second-season runner-up Clay Aiken ( RCA) and winner Ruben Studdard (J) can each surpass 200,000, with the former having a shot at a 300,000-plus week (see Singles Minded, page 57). Aiken’s might be the first single to surpass 200,000 copies since Brandy & Monica’s “The Boy Is Mine” started with 329,000 in 1998.

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MIIDEM Drops 2004 Rates

Organizer Adapts To State Of The Industry

By Gordon Masson

LONDON—Reacting to the financial difficulties facing the music industry, Reed Midem is drastically cutting its prices for the MIDEM 2004 music trade show.


Additionally, MIDEMNet (Jan. 24) attendees are being offered a 33% reduced rate of 210 euros ($246) if they register before the same date, while prices for exhibitor stands and advertising have been frozen at 2003 rates.

“Everybody wants to be at MIDEM and recognizes the importance of being there,” Reed Midem CEO Paul Zilk says. “But life is tough, so we have to make sure that people can afford it.”

The promotion is part of Reed Midem’s drive to at least maintain the number of delegates and exhibitors at its trade shows. The company’s annual exhibitions in Cannes cover a number of different industries, including TV, interactive content, education, and real estate.

Zilk says the music part of the program “is definitely the hardest-hit of all the sectors in our portfolio.”

He cites two reasons for the dramatic price cut. “Firstly, the MIDEM team has spent a lot of time talking to our clients over the last few months. People are feeling pain, so clearly we have a responsibility to make sure that MIDEM fits the means of our clients in a difficult year.

“Secondly, the market is expensive for small companies and individuals, and we want to make it possible for more of them to join in,” Zilk continues.

Beyond the rate reduction, Zilk is also tackling associated cost and service issues surrounding MIDEM.
UMVD Nearly Doubles Latin Share

BY LEILA COBO

MIA-MI—the leading U.S. distribution company has never been more than an also-ran for Latin music, placing dead last in U.S. market share as recently as three years ago.

Not anymore.

Universal Music & Video Distribution’s (UMVD) share of the Latin marketplace has nearly doubled in a year, from 18.8% in first-quarter 2002 to 32.5% in first-quarter 2003, according to Nielsen SoundScan.

That vaults it to No. 1 from No. 3, leaving behind longtime market leader Sony Music. And last month, for the week ending May 11, UMVD achieved a 40.38% market share, the largest ever in Latin on a weekly basis, according to Nielsen SoundScan.

UMVD’s quantum leap is largely the result of the distribution deal inked with the Univision Music Group (UMG) and its Fonovisa and Disa labels.

But the numbers also reflect a fundamental change in the way Latin music is sold in the U.S.: It is shifting from Latin mom-and-pops to mass merchants. And they indicate a heightened awareness of the importance of allocating resources specifically to the Latin marketplace.

“Many accounts are targeting Latin product as a growth area,” says Harry Fox, Warner Music Latina VP of sales. “They know, they follow the trends, they follow the population growth, and they realize that there’s an opportunity there to capture that Latin consumer.”

FIERCE COMPETITION

But because Latin is a niche market, the competition to get product into major accounts is ferocious.

“It’s like any niche label,” says Gregg Vickers, VP of sales for EMI Latin USA, which is distributed by EMI Music Marketing (EMM).

“We have to struggle against the Britney Spearses of the world. You have to have a story to tell, not only to the distribution people but to the accounts. As a Latin label, we have to take the responsibility of exciting the customer and EMM. EMM also saw its distribution market share rise to 11.3% for first-quarter 2003, from 9.2% for the same quarter last year.

But if the competition to get into stores is stiff, the majors, who have clout, it’s even tougher for indies. As a result, many smaller labels who used to sell well on their own have recently signed major distribution deals to increase their sales and visibility in the U.S. and Puerto Rican marketplace.

In the past six months, for example, EMI has signed deals with several indies—including Max Mex, Arés, Puerto Rico’s Gogo Music, and Vene Music—and expects to see market-share gains by the end of this quarter.

And UMVD’s explosion, of course, can be directly traced to its UMG/Fonovisa/Disa deals, as well as to distribution agreements with smaller indies like Puerto Rico’s VI Music, which specializes in Latin rap and reggaeton.

“Latin was a tremendous growth opportunity for us,” says Gustavo López, UMVD VP of Latin sales and marketing. Equally important, UMVD has been able to accommodate its new product thanks to an expanded Latin department. That enables it to operate independently from the labels it represents.

MAKING LATIN A PRIORITY

Some seven years ago, the company assigned Latin product to Latin music “specialists” within its domestic distribution system, as opposed to simply piling Latin product on top of everything else a general sales rep had to pitch.

Designating Latin reps within the distribution system, López says, “plays a factor in this ongoing effort to grow the [Latin] business at the company.”

(Continued on page 70)

UMI Rethinks Online Plans

Reorganized ELabs, Apple To Team In Europe

BY GORDON MASSON

LONDON—The time for talking about online music is over.

Universal Music International (UMI) believes that now is the time to start delivering promised online revenue streams in Europe through a reorganized eLabs and to work with Apple on a European iTunes Music Store.

The company is merging Universal Mobile and the Universal Music eLabs efforts outside of North America to form a new division, New Technologies & Media.

The division is headed by Boyd Muir, UMI’s London-based executive VP/CFO. He reports to Jorgen Larsen, UMI chairman/CEO.

eLabs was established to develop new business opportunities and digital delivery systems for recorded music. But, Muir says, “eLabs will now be about implementation rather than strategizing.”

Muir says his priorities are to help establish a viable, legitimate online music service in Europe—“Apple being the favorite at the moment”—and to continue developing anti-piracy measures.

“Universal Mobile is not only generating revenues but is generating cash and profits, primarily through ring tones and messaging,” Muir says. Universal Mobile produces and distributes such music services as voicemail, short message services, video streaming, and downloads for mobile phones.

UMI is working with Apple on plans to roll out the Apple iTunes Music Store service in Europe.

Apple is keen to do this as soon as possible. But with some of the issues that need to be addressed, it probably won’t happen before the start of 2004.

“We’re still trying to help [Apple] understand rights issues,” Muir says. “For example, Universal can have the rights for an artist in the U.S. but not have the rights for [that artist] in Germany.”

But such issues as the lack of a music publishing agreement in Europe should not prevent legitimate online music services from launching. “Money can be reserved pending an eventual settlement of the terms between the publishers and the record companies,” Muir says.

When it comes to piracy, he notes: ‘The key words are ‘educate’ and ‘litigate.’ We will educate to begin with, but if we struggle to get any traction, we’ll have to look at some of the major offenders and see what we can do through litigation. ‘For instance,’ Muir continues, ‘we’ve been asking companies that advertise on Radioza if they realized what kind of material their name was appearing beside. We’ve had a very favorable response, because a lot of companies just let an agency handle their advertising, so they don’t realize what is going on.”

The New Technologies & Media restructuring means that Cédric Ponsot, president/CEO of Universal Mobile, now reports to Muir. Barney Wragg, Universal Music eLabs VP, takes on a broader role for eLabs’ international operations, assuming the responsibilities of Ian Moss, VP of e-commerce, who is leaving UMI to become a partner at Terra Firma Management. Wragg reports to Muir and to Larry Kenswil, eLabs president for Universal Music Group in the U.S.
THE RCA MUSIC GROUP IS ABOUT TO EXPLODE!
DAVE MATTHEWS BAND
Unquestionably the #1 band in the U.S., Dave Matthews Band has sold more than 26 million albums and DVDs and has performed in front of more than 9 million fans throughout their storied career. DMB will prove it again as they embark on yet another sold out tour this summer.

Debut Solo Album In Stores September, 2003.

LUTHER VANDROSS
One voice towers above the rest. Luther Vandross' "Dance With My Father" is an unforgettable new chapter from the world's greatest male R&B vocalist. This amazing album includes the powerful cuts "Think About You", "Lovely Day" and "Dance With My Father", with guest appearances by Busta Rhymes, Beyoncé Knowles, Queen Latifah and Fossey Brown.

In Stores Now!

ANNE LENNOX
The original DIVA returns with a career defining album. "Will next year's Grammy be the Annie Lennox show? Based on the intoxicating new music Lennox will be tough to derry." - Hollywood Reporter
"Rena is an emotional ride to shake your senses and ruffle your brain" - Los Angeles Times
Lennox Triumphs! - The New York Daily News

In Stores Now!

MONICA
She's back! The multi-Platinum, Grammy Award winning artist returns with her eleventh J Records debut album After The Storm Includes the #1 single "So Gone" produced by Missy Elliott, plus "Don't Go Get Home" (featuring DMX), "Knock Knock", "I Should've Known Better" and "Go To Bed Mad" (duet with Tyrese). The album includes the hidden bonus cut Missy Elliott's "So Gone" Remix (featuring Busta Rhymes) and a limited edition bonus CD with exclusive, unreleased tracks plus the hot new video for "So Gone".

In Stores June 17.

SILVERTIDE
"All the sweat and swagger you might find in a garage - only with AC/DC size riff and shoot 'em up tunes." - Guitar One

Finally, a rock and roll band has come along to invigorate the scene and shift what fans want and expect. Their name is SILVERTIDE. Their American Excess EP is growing underground rock press buzz and intensifying word of mouth is spreading from the streets of Philadelphia.

EP In Stores Now!

GAVIN DEGRW
"With the intensity of a bluesy crooner, DeGraw's original songs evoke Van Morrison or early Billy Joel." - Time Out New York

"His honest voice has a raspy back-luck edge that makes you take every word he sings as truth." - Village Voice

Gavin DeGraw, the artist Time Out New York called an 'Electrifying live performer destined for stardom', is a truly stirring artist and musician.

Debut Album, Chariot. In Stores July 22.

KINGS OF LEON
"The Next Wave 10 To Watch. New artists who will make your world a better place in 2003." - Rolling Stone
"The NME Hot List 2003, something astonishing." - NME

Combine bluesy rock & roll, Southern boogie and Sixties-style garage and you get Kings of Leon. From Tennessee, these three young brothers and their cousin are carving out a remarkable buzz around the world. The band's first full-length album, Youth And Young Manhood, arrives in July.

In Stores Now!

LUTHER VANDROSS
"Powerful cuts "Think About You", "Lovely Day" and "Dance With My Father", with guest appearances by Busta Rhymes, Beyoncé Knowles, Queen Latifah and Fossey Brown.

In Stores Now!

CLAY AIKEN
Bridge Over Troubled Water and This Is The Night

A runner up by the narrowest of margins, Clay's millions of fans demanded an album from him! His debut will be coming August 2003. His debut single "This Is The Night"/"Bridge Over Troubled Water" is in stores now. Look for Clay on the national American Idol tour this Summer! All by himself on the cover of Rolling Stone next week! Retail sales of his single the first week are the largest sales of the year for any single so far released.

Debut Album In Stores August, 2003.

AND COMING THIS FALL...ALICIA KEYS, WYCLEF, ROD STEWART, ANGIE STONE
**CHRISTINA AGUILERA**

*STAR DOWN - This is the album that will truly launch Aguilera's career* - N.Y. POST

Christina Aguilera is meaningfully defining the sound of her generation. With 23 million albums and singles sold worldwide, 3 Grammy Awards, and 5 Top 40 hits to date, Christina is a truly top selling international star. Her new album is already multi-platinum, and her third single 'Fighter' is a big hit. This month Christina is on tour with Justin Timberlake for what is the must-see show of the year.

In Stores Now!

**BUSTA RHYMES**

*"This is Busta's best work, making him the Greatest Show in Rap. ****" - Blender*

Busta Rhymes unleashed his latest arsenal, It Ain't Safe No More, heading with the explosive hit "Make It Clap," which spawned the super-remix with Sean Paul and Spliff Star. Now, Busta brings the heat to a new level with the run-away smash "I Know What You Want" featuring Mariah Carey, exploding everywhere!

In Stores Now!

**FOO FIGHTERS**

*"The best Foo Fighters album. There's a new urgency to them" - Spin*

They got down to making their best album, a very kind of triumph." - Rolling Stone

Absolutely one of the world's best rock bands, the Foo Fighters' new album has sold over 1 million copies worldwide. The album's first single 'All My Life' was #1 on the Modern Rock chart for 12 straight weeks! With the second single 'Times Like These', the band is continuing to dominate the rock landscape.

In Stores Now!

**MY MORNING JACKET**

*"America's best new band" - NME*

The Louisville, Kentucky quintet is perhaps the most acclaimed new group to emerge from America in the past two years. In their third full-length album and ATO/RCA debut, My Morning Jacket brings us more of their beautifully classic, yet artistically progressive sound that garnered them their deserved attention as one of today's most exciting new artists — on record and on stage.

In Stores August 19.

**TYRESE**

*"Boutline recommendation: Go for the Tyrese album" - People Magazine*

Tyrese's debut album on J Records is about to be certified Platinum! The first single, 'How You Gonna Act Like That' hit #1 on the Urban charts. With the stunning second single 'Signs of Love Makin',' and his starring movie blockbuster Fast 2 Furious, Tyrese's star continues to soar.

In Stores Now!

**HEATHER HEADLEY**

*"It's time to make room for Miss Heather Headley, the latest, greatest, oh-so-cool singer of soul. Headley is one of a kind talent, she is the real thing" - Billboard*

Headley is a one of a kind talent, she is the real thing - Billboard

"The Best R&B Record of the Year" - CNN International

"A shot-stopping star" - The New York Times

This debut album is already Gold and it's won Heath the Soul Train Music Award nomination for Best R&B/Soul New Artist.

In Stores Now!

**AMERICAN IDOL SEASON 2 - ALL TIME CLASSIC AMERICAN LOVE SONGS**

American Idol Season 2 features classic American love songs performed by the 11 finalists. While only one singer can be crowned an American Idol, all 11 tracks here show the star power of these young performers. The compilation album also features group performances of the Burt Bacharach classic 'What The World Needs Now Is Love' and the #1 hit single 'God Bless The USA'.

In Stores Now!

**KELLY CLARKSON**

"This is a win beneath her wings! Her range is awesome: in a dozen tracks, she owns Pop, R&B, Country and Gospel. America was right to idolize her" - Entertainment Weekly

"All last! Kelly Clarkson's album Thankful does just what it needs to do. She tackles every genre of music with plenty to thrill!" - Billboard

Kelly Clarkson's Thankful became the #1 album in the U.S. with 300,000 copies sold its first week. Now platinum, Thankful is still soaring with top of the chart sales.

In Stores Now!

**SHIELDS**

*"Shells is the newest, hottest, hubby, freak out there. He is another 1 Records rap savvier" - Funk Master Flex, Hot 97, NYC*

Shells could give any New Yorker chills on the middle of July. A Harlem native, he won The Source magazine's unsigned hype contest. With collaborates under his belt from Mario to Funk Master Flex to Carl Thomas, he is positioned to be the next one to watch.

In Stores Fall 2003.

**PRETTY TONY**

*"Pretty Tony is THE NEXT THING!!!" - Jazze Pha*

Putting Arkansas on the map this young singer, songwriter, rapper and musician is unlike any artist you've ever seen or heard. The buzz gets louder every day!

In Stores Fall 2003.
Studies Urge Targeting Adults

**SONY NASHVILLE CUTS ROSTER:** New Sony Music Nashville president John Grady has cut in half the combined artist roster of the company’s four imprints: Columbia, Epic, Monument, and Lucky Dog. Eleven artists have been dropped, including Pam Tillis, Mark Chesnutt, BlackHawk, Tammy Cochran, Billy Gilman, Michael Peterson, and comedians Cedus T. Judd. Also gone are Brad Martin, Clint Daniels, Little Big Town, and Wynn Varble. The combined Sony artist roster now includes only 11 signed artists, along with a handful of development deals. Those remaining are Mary Chapin Carpenter, Travis Tritt, Montgomery Gentry, Patty Loveless, Marty Stuart, Dixie Chicks, Charlie Robison, the Derrailleers, and newcomers Buddy Jewell and Colt Prather. New to the roster is Rodney Crowell.

**KOPPELMAN COUNSEL JACKSON:** Charles Koppelman has signed on as an advisor to Michael Jackson on music and business matters. The chairman/CEO of CKR Entertainment tells Billboard he continues “to be actively involved” in seeking acquistion targets, and “it’s certainly possible” that Jackson’s music publishing holdings could play a role in any deals he might pursue. Koppelman is seen as a potential buyer for major-label assets that could be sold as the industry consolidates. Jackson’s holdings include a stake in Sony/ATV Music Publishing, home to the Beatles catalog. Jackson may have releases on the market by year’s end, according to a statement. “I am sure our work together will break new ground,” the singer says in the release.

**GERSH’S STRUMMER TAKING SHAPE:** Details have emerged about Strummer Recordings, the Universal-distributed label run by former Capitol president Gary Gersh that was first announced last year (Billboard Bulletin, March 19, 2002). Strummer is being 100% funded by Universal Records and is based in Beverly Hills, Calif., according to a source. The label is in the process of appointing staffers. Strummer’s first release, due June 24, is the debut effort from the Mars Volta, De-Loused in the Comatorium. The label has also signed New York act the Rapture, which will release a set in the fall, produced by DFA (Primal Scream, Radio 4).

**PIRACY CAUCUS FORMED IN HOUSE:** Thirty-seven bipartisan members of the House of Representatives will become members of a new bipartisan Congressional Caucus on Intellectual Property Promotion and Privacy Preservation. The role of the informal group, to form June 17, will be to create a forum for intellectual property rights issues and educate other members of Congress and staff about intellectual property rights. The caucus will work and consult with administration officials, intellectual property holders, and consumer groups.

**‘Hairspray’ Sweeps Tonys**

**NEW YORK—**Two recent studies offer further evidence that the music industry is losing sight of older consumers.

First-quarter music sales fell 10% in the U.S. compared with last year. But sales were 16% lower among 36- to 49-year-olds, according to data from market research firm NPD Intelligence.

NPD gathered the data from an average of 2,000 music transactions that it surveys weekly and uses to make projections for the entire country older than the age of 15.

Others have warned in recent years that the music industry is neglecting the over-30 market, which accounted for 56% of U.S. music sales last year, according to the Recording Industry Association of America (RIAA). NPD suggests that it is more important than ever for the music industry to refocus.

“Near-term population growth trends should stand as a warning to the industry to reach out to older buyers, because the greater senior market is expected to grow over the next five years,” NPD VP Russ Crupnick said in a statement.

To generate business from those 35 and older, NPD says the industry should promote legacy acts, designate sections in stores for “adult” consumers, and create targeted marketing campaigns for those ages.

NPD’s research suggests that as the Baby Boom generation ages, the music market will continue to be skewed toward an older demographic.

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**TODD MARTENS**

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**BIL HOLLAND**

**Glastonbury Evades Extinction But Organizers Insist There Is Room For Improvement**

**LONDON—**The headliners at this year’s Glastonbury Festival are proof of the annual U.K. event’s continuing international stature.

Yet its organizers insist they are anything but complacent. While tickets for the June 27-29 festival sold out in record-breaking time, the event came perilously close to derailing.

And were it not for a “marathon” meeting with local council members earlier this year to secure a second license application, Glastonbury may well have been consigned to history.

But it survived, with aims of reaching greater heights than at any time since its inception in 1970.

One notable initiative that organizers are considering introducing for 2004 is a priority ticket system, set up for those fans who were unable to get tickets for Glastonbury 2003.

“We may have sold the tickets this year, but we have got to entertain the crowd, and we’ve got to give the crowd a great festival—and we haven’t done that yet,” says Melvin Benn, managing director of the Mic Fiddler Music Group, the giant U.K. music festival and venue promoter in charge of Glastonbury’s operational management.

**BY CARLA HAY**

**NEW YORK—**Highlighting a sweep of the 2003 Tony Awards, highlighted Broadway’s current passion for contemporary pop music and pop culture.

Hairspray, which was inspired by the sounds of 1960s pop, won eight awards, including best musical and best original score.

CBS aired the U.S. telecast of the 57th annual ceremony, which was held June 8 at Radio City Music Hall.

Billy Joel opened the show with a live performance of “New York State of Mind” in the heart of Times Square.

Joel, along with Stuart Maluns, won the best orchestrations award for Murvin Out, the musical based on Joel’s hits. That show also won the best choreography award for Twyla Tharp.

Backstage at the awards show, Joel talked about the dance-oriented Murvin Out, which has a live band onstage and does not follow the traditional musical format of having narrative dialogue.

“It’s opened up the potential to do different kinds of musicals, which is a good thing because it will stimulate talented people to create different genres,” Joel said.

Joel’s next project may keep him in the theater. He is working on a script that he’s been “kicking around for a couple of years. I haven’t finished all the loose ends. I need a writer’s writer—a real professional—to work with me on it.”


Hairspray is based on the 1988 John Waters movie of the same name. The musical also will launch a U.S. tour next year.

Harvey Fierstein—whose role as a woman in Hairspray earned him the Tony for best performance by a leading actor in a musical—said that he jumped at the chance to do the show.

“Playing a woman is different from playing a drag queen,” Fierstein quipped.

Hairspray songwriters Marc Shaiman and Scott Wittman share the Tony Award for best original score.

On writing the music for Hairspray, Shaiman said, “It just poured out of us, because we are those people in Hairspary.”

Shaiman added that he and Wittman are developing a musical of Steven Spielberg’s hit film Catch Me If You Can.

**BY LARS BRANDLE**

**LONDON—**The headliners at this year’s Glastonbury Festival are proof of the annual U.K. event’s continuing international stature.

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Continued on page 69
The music industry’s most important R&B Hip-Hop event of the year

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When the marketplace speaks, it's usually a good idea to listen. We've been doing a lot of listening lately—to our readers, our advertising customers, and a number of top people in the music industry.

Some of the fruits of these discussions are page you're reading now and the adjoining commentary page, which are being reintroduced after a long hiatus.

This week, Don Passman, one of the industry's top legal minds, offers some insights into the controversy surrounding digital music. It's critical to have a forum for such viewpoints, especially given everything that's happening these days in music, from rampant piracy and the industry's sales meltdown to the brouhaha over the Dixie Chicks. A constructive dialogue is the best way to solve problems.

As the industry's newspaper, we are uniquely positioned to provide that forum, and we intend to take that role very seriously. But that's just one of the suggestions we're acting on.

We also learned from our readers that they expect us to be a key provider of continuous, up-to-the-minute news and information. And they want us to provide analytical tools that help them better understand the challenges they face.

Our customers said they need us to provide a critical link to the marketplace. They realize how important it is to have their message delivered efficiently to decision-makers. No other publication reaches them with quite the same level of credibility as Billboard.

"Consider this week's issue the starting point for a grand, industry-wide dialogue."

Our commitment to those ends is reflected most visibly in the redesign of this week's issue. We wanted to capture all of the color and creativity that makes our dynamic industry unique. But that's just the tip of the iceberg.

We have extensively reorganized Billboard internally to ensure that it remains the source of industry information into the 21st century. Under President and Publisher John Kilcullen, Billboard, Billboard Bulletin, billboard.com, our special publications, our chart operations, and Airplay Monitor have been consolidated and renamed the Billboard Information Group (BIG).

Editor in chief Keith Girard will oversee all content for BIG platforms. Ken Schlager will serve as executive editor reporting to Girard, and Billboard managing editor Michael Ellis will become associate publisher. He'll oversee Billboard charts, Billboard Directories, the Billboard Information Network, Billboard Books, and other special administrative duties under Kilcullen. Geoff Mayfield will continue as director of charts and adds senior analyst duties.

The goal of the reorganization is to deliver breaking news, analysis, in-depth reporting, special reports, and timely data to our readers. Going forward, we intend to bring applied business intelligence to the marketplace. So consider this week's issue the starting point for a grand, industry-wide dialogue.

We look forward to a robust, constructive debate—because, in the final analysis, we all have one thing in common: a great passion for music.
Demand for music has never been stronger, even if it’s going out the back door...

The Digital Tunnel Will Yield Light

It’s 1979. The music industry is in the toilet. Kids are putting their time and money into arcade games. Home taping is ripping off the music business. The U.S. economy is wobbly. Everyone’s predicting the end of the world.

Sounds familiar? To quote Yogi Berra, it’s “déjà vu all over again.”

There’s no doubt that the current storm of digital piracy is unlike anything we’ve ever seen. But when it’s harness for the forces of good instead of evil, I think it’s going to make things better than ever.

I may be in the minority on this, because a lot of people think it’s never going to recover. And it’s true that the major record companies are having a hard time turning their gigantic ships. They’ve built massive infrastructures around the traditional retail music business, which is suffering badly. It’s also become so expensive to market records—among independent promotion, “price and positioning” at retail, videos, and so on—that it’s hard to make a profit.

On the other hand, demand for music has never been stronger—even if it’s going out the back door instead of the front. And because marketing a mainstream record is so expensive, there are opportunities for independents to grow up in the cracks. Independents can make money selling relatively small numbers and can develop more off-center, interesting music, which is the kind of music that can break through and revitalize the big.

The specific way out of this mess isn’t yet clear. But I think the broad strokes are:
1. Make piracy more difficult. This is a leapfrog game, as the hackers and security geeks see who can out-techno each other; and
2. Maybe give people something online that they’d actually like.

The results of the Apple down-to-tercic shift in the industry—as when CDs and cassettes first showed up. With the introduction of any new technology, there’s always a period where nobody understands the economics, and one side or the other ends up disadvantaged; historically, it’s been the artists.

But the reality is that nobody is doing very well at the moment. Online earnings are minimal, and new technologies are expensive until they become established enough to reduce the prices. But as time moves along, we’ll find a balance.

Here’s what’s happening currently:
• Record companies are of course taking all rights in the digital space, as they know this will be an important—if not the most important—exploitation in the future. But what they pay for these rights varies considerably.
• Old-fashioned CD royalties are computed by paying the artist a percentage anywhere from 12%-20% (depending on bargaining power), with most in the range of 13%-16% of the suggested retail list price. Before applying the percentage to the retail price, companies deduct a packaging deduction (25% for CDs), a “configuration deduction” (meaning they take off another 15% to 20% because it’s a CD and not a cassette). Cassettes haven’t meant anything for the past few years, but this is a convenient way to pay the artist less, and another 15% for “free goods” that don’t exist.
• For digital downloads, some companies are taking the artist’s royalty and applying it against the price paid by the consumer for the download, less a packaging deduction, a configuration deduction, and free goods. In other words, they’re treating it just like a sale through a store, using the price paid by the consumer as the suggested retail list price.

But a few companies are paying the full CD royalty—with no configuration reduction—and applying it against the consumer price without any packaging deduction or free goods. This makes a substantial difference in how much an artist gets. In fact, it could be 50% or more than the other way of computing royalties.

Another change on the horizon is that live music is a surge in the single track business. In other words, rather than having to buy an album, you can just buy the tracks you like. While a lot of people moan about this, I don’t think it’s such a bad thing. The music business in the ’50s and ’60s was a singles business as well as an album business. And it shouldn’t make much difference whether you sell 100 single tracks or 10 albums, as long as your bottom line is in black ink.

Single tracks have another advantage. Artists don’t have to wait until they collect 12 or 14 songs before releasing product: they can put out two or three at a time. Just because we haven’t done it that way doesn’t mean it won’t work.

Back to the big picture. I think we’re in for a painful short term, but the forced changes will make for a healthy long term. It’s easy to look good when you’re successful—you can throw money at problems and not really feel it. But when there’s a downturn, you have to figure out how to do it smarter. So while the digital age is disruptive, it’s just one of the cycles you have to endure in any business—the music biz in particular—before things get rosy again.

Don Passman is a leading music industry attorney and author of the book All You Need to Know About the Music Business.

Letters

Award Shows Ignore Producers Far Too Often

Heaven knows we don’t really need yet another awards show on TV. But there is one vital segment of our industry whose members are, for the most part, left out in the cold. I’m referring to record producers.

Sure, the Grammy folks honor producers of current and recent recordings, and occasionally, lifetime achievement awards are given by the National Academy of Recording Arts and Sciences, the Rock & Roll Hall of Fame, and the Rhythm & Blues Foundation.

But I’m talking about a whole host of legendary gentlemen whom so many milestone recordings would probably never have sounded so brilliant from the day that they were committed to wax.

A few producers spring immediately to mind... Allen Toussaint, who not only produced countless New Orleans hits but also played on most of them.

Richard Barrett, whose steady hand guided not only Frankie London & the Teenagers to stardom but also the Three Degrees and Little Anthony & the Imperials.

Luther Dixon, the mastermind behind those unforgettable hits by the Shirelles.

Bobby Robinson, the King of Fire & Fury Records, who gave us both “Kansas City” by Wilbert Harrison and “The Sky Is Crying” by Elmore James.

As Willie Tee said at Earl King’s funeral: “One of the things we have to do is find a better way to give flowers to our legends before they pass.”

A Record Producers Hall of Fame would be a way to draw attention to a vital group of creative folks whose work could be assessed and studied by a new generation of music lovers.

Alan Warner
Senior VP, catalog promotion
EMI Music Publishing
Los Angeles

Making A Case For Jewel Boxes

Seems like almost all new releases are being shipped in Digipaks instead of jewel cases. Since when did consumers ask for this change? Jewel cases work; they’ve done so for 20 years now! As someone who owns well over 1,000 CDs, I can tell you I hate Digipaks!

Note to record companies: Changing a hard case to a flimsy one and keeping prices high doesn’t encourage me to buy new albums, remastered CDs. Listen to consumers like me who want to do the right thing by not pirating.

Kevin Crossman
Fremont, Calif.
JESUS GAVE ME WATER • TOUCH THE HEM OF HIS GARMENT • SATURDAY NIGHT BACK TO YOU • LOVABLE
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MARY'S PLACE • GOOD TIMES
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Hollywood Goes On Signing Spree

Hollywood Records has signed the 24-member Polyphonic Spree (PS) for North America. The deal includes a piece of the band's touring proceeds. For the uninitiated, PS is the brainchild of former Tripping Daisy leader Tim DeLaughter. The 22-year-old ensemble, clad in white robes with bright colors at the bottom, performs uplifting melodies replete with orchestral arrangements. Part Magical Mystery Tour, part Up With People, part Jesus Christ Superstar, PS is best experienced live at one of the many outdoor festivals the outfit will play this summer, including England's Glastonbury Festival; Bonnaroo in Manchester, Tenn.; and the Austin City Limits Festival in Austin.

Given the act's strong attraction as a live draw and its unproven radio appeal in these formulaic times, Hollywood Records' deal made sense to DeLaughter. "I didn't have any hesitation about giving up touring money because I knew if we were going to continue to let our live show flourish, we needed help," DeLaughter says. He adds that the Hollywood contract is structured so that PS's masters eventually revert back to the group.

For Bob Cavallo, chairman of Hollywood parent Buena Vista Music (Continued on page 21)

Crazy About Beyoncé
Columbia Pushes Album Date Ahead By Two Weeks

By Rashaun Hall

With lead single "Crazy in Love" taking off at radio and video outlets, Columbia Records has decided to jump the gun for Beyoncé's highly anticipated solo debut. Now due June 24, the multifaceted superstar's Dangerously in Love (Music World/Columbia) was rushed forward from its previous July 8 release date.

"We're really just responding to the market," Columbia Records president Will Botwin says. "We went with the intention of putting out the album on July 8... but the way radio—at all formats—has jumped all over this thing changed that."

"We were also concerned with the threat of the album getting leaked to the Internet, Botwin admits. "We moved it up a couple of weeks with the idea that we wouldn't only have a great first week of sales, but a great follow-up week."

Last issue, the single, featuring Jay-Z, cracked The Billboard Hot 100's top 10 at No. 8. The single is currently No. 7 on that chart and No. 5 on Hot R&B/hip-Hop Singles & Tracks.

"I always thought it was an incredible song," Beyoncé says. "I wasn't sure that people were going to understand it because it was so different—it doesn't sound like anything else. But it's a

(Continued on page 24)

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Music

BY CHRISTA ITUS

BROOKLYN, N.Y.—When Type O Negative's fifth studio album, Life & Killing Me (Roadrunner), hits the streets June 17, frontman Peter Steele is ready for people to start complaining.

The bassist/vocalist/songwriter predicts a backlash from the not-so-radio-friendly album track "I Like Goils." The rapid-fire tirade is a treatise on his unbudging heterosexual orientation that contains outrageously politically incorrect lyrics.

But the PC state of mind is what Steele wants to bash—not homosexuality or any particular individual.

"The song was poking fun at PC. I did this because I can't wait to see what happens," he admits. "To my knowledge, I did not wrong. I use the word 'queer' because I'm a heterosexual. Isn't it sexist that only a homosexual can use the word 'queer' but a heterosexual can't? Shouldn't both be wrong? Or both be right?"

Steele sums up "Goils" as "a stupid sociological experiment. If we are all equal, and we have freedom of speech, what does it fucking matter what we say?"

What Type O Negative has to say—and its admittedly warped way of expressing it—matters to its fans. The doom-laden metal act has returned with more poignant compositions that are at times morbid, amusing, frightening, or the three combined, which is what their following loves.

DARK THOUGHTS

Indulgence, death, and depression are among the dreamy subjects the band has set to music. The group comprises Steele, keyboardist Josh Silver, drummer Johnny Kelly, and guitarist Kenney Hickey.

As its lyricist, Steele takes an unflinching look at whatever sorrows are blackening his heart and pours them into his words. (Steele is published by Roadblock Music/Pymontic Publishing, care of BMG Songs (ASCAP).)

This time, Steele focuses on themes of betrayal and revenge—in... "...a Dish Best Served Coldly"—as well as venting his opinion on managed health care and coming to terms with the mortality of one's parents (the title track and "Nettie").

"Life Is Killing Me" is a reflection on Steele's late father, whom he insists would have lived longer if he had better medical care.

"I really don't like doctors, because they're supposed to take the Hippocratic oath—which I call the hypocritical oath—and everything, as usual, just comes down to money," Steele explains.

"Sometimes I feel like older people are being kept alive just to increase a physician's income. I really can't understand why we can so easily euthanize beautiful creatures like cats and dogs, but we keep the scum of the earth, mainly human beings, alive and in pain."

Musically, the upbeat tempo and anthem-like chorus on "Goils" will remind listeners of "Unsuccessfully Coping With the Natural Beauty of Infidelity" from the band's 1991 debut, Slow, Deep and Hard.

(The song is a likely reason why Steele thinks "Goils" will irritate people. "Unsuccessfully" gave voice to a man berating his lover after he discovered that she was unfaithful. He says it was based on a painful real-life experience. Critics thought it was misogynistic.)

On Life, fans will recognize the gothic elements that permeated 1994's Bloody Kisses. The heavily layered sound and eerie atmospheres invoked on 1996's October Rust are also present. Silver, who co-produced the album with Steele, says the new set is vastly different from the previous studio album, 1993's World Coming Down.

"That was a much more stark, realistic album," Silver observes. "I hate to use the word 'fun', because it pains me to do so, but for lack of a better term, it is a slightly more fun album. More eclectic, Bloody Kisses-type of thing."

But Type O Negative doesn't enter the studio intending to explore a particular musical focal point.

Silver says, "Everything changes right up until the final moment... including the final moment half the time—and I wouldn't want to limit it to some kind of preconceived notion that could be better or could even be worse. I don't think it's fair to restrict a process that just flows naturally."

CRACKING THE CHARTS

Airplay has been limited for Type O Negative. The Bloody Kisses songs "Christian Woman" and "Black No. 1 (Little Miss Scares All)" garnered significant play on college radio and late-night metal shows. They helped the album become Type O Negative's best-selling set to date. According to Nielsen SoundScan, Bloody Kisses has moved 864,000 copies. October Rust has sold 402,000.

"Everything Dies" from World Coming Down peaked at No. 37 on the Billboard Mainstream Rock Tracks chart. Beyond that, Type O Negative's gloomy melodies and blunt lyrics have not gotten much play on modern rock stations. But that may be changing. "I Don't Wanna Be Me" went to active rock, metal, and specialty formats in May.

According to Bob Johnsen, Roadrunner senior director of marketing, several large-market stations have added the track. They include active rock WAAF Boston and WCCC Hartford, Conn., and modern rock KTIB Houston.

"We are so pumped with the new material that we committed to a radio campaign to work the first single," Johnsen says. "We're going to work it to rock radio stations nationwide." A video is also being shot for the song.

The Internet, print advertising, and price-and-positioning programs will play a key role in marketing Life. One incentive the label is using to generate early sales is rewarding consumers who pre-order the CD at such New York-area retailers as Vintage Vinyl and Looney Tunes with a ticket to an invitation-only Type O Negative show Friday, June 13 at New York's CBGB. Type O Negative is booked by major retailers, but independently owned outlets are also vital to its sales.

"In the New York area, you have two of the most important mom-and-pop [stores] in the country; you have Vintage Vinyl and you have Looney Tunes. A lot of stores are key for this band," Johnsen observes, noting that its given its strong underground following, secondary markets are almost like primaries for the act.

A headlining tour in Europe will run June 19-July 11. The group then kicks off a 14-date U.S. trek July 25 at the Worcester (Mass.) Palladium.

CRAZY ABOUT BEYONCE

Continued from page 19

great song and people get it. I guess they were happy to hear something fresh."

As one-third of platinum-plus trio Destiny's Child, Beyoncé is no stranger to the top of the charts. The group's last studio set, Survivor, debuted atop both the Top R&B/Hi-pHop Albums chart and The Billboard 200 in 2001 (Billboard, May 19, 2001).

The group announced in late 2001 that it would take a break so that each member could pursue solo projects. Michelle Williams and Kelly Rowland released their solo debuts in 2002.

"It's something we all had to do," Beyoncé says. "You get to a point where you depend on someone for so much for so long, and you need to grow and learn about yourself and make mistakes on your own. It's part of becoming an adult. I'm happy that I got to write songs from my heart... I was able to express myself as a young woman, as an individual, and as a solo artist."

While Rowland and Williams achieved success with their solo sets, expectations are sky-high for Beyoncé's album, Destiny's Child is the biggest female-based vocal group in the world," Botwin says. "We sold 9 million albums around the world on the last studio album, so coming into this solo project, expectations for exceptional success and creativity are there. She's always been identified as the leader of the group, so the most pressure has been on her to deliver a record that is great and to have success out of the box."

Beyoncé says she "really tried not to think about those expectations. It affects your performance when you're thinking about other people. Some days, it got a little hard... I wondered if people would understand it and like it. I also wanted to make sure that [this album] showed my growth vocal and as a writer. But when I went into the studio... I just vibed and did whatever I felt. Once I finished, then I thought about all that other stuff."

Beyoncé is a spokeswoman for L'Oreal and Pepsi. The singer's endorsement deal with Pepsi will play a crucial role in promoting Dangerously In Love. Pepsi is featuring "Crazy In Love" in its Pepsi First Taste campaign. Beyoncé and her music will also be featured in future Pepsi TV commercials. Sony's electronics division has also teamed with Columbia to offer a 45-second video clip on all Sony Vaio computers and Sony Clie handheld PDAs, which will lead consumers to the Sony Web site to purchase her album.

Beyoncé has also made a name for herself in Hollywood. The singer made her feature-film debut last summer in Austin Powers in Goldmember. For her next role, Beyoncé will play a singer in Paramount Films' The Fighting Temptations with Cuba Gooding Jr. Sony Music president Don Jenner believes that Dangerously may be a defining moment in Beyoncé's career.

"I don't think there is anyone else in Beyoncé's league at the moment," he says. "Emerging from a hugely successful group like Destiny's Child is never easy, but Beyoncé's extremely positive response to Beyoncé's solo music, combined with a blossoming acting career, clearly shows that she is a true superstar."
Pianist Revives Rare Satie Pieces

Much critical praise was lavished upon The Magic of Satie, performer Jean-Yves Thibaudet's September 2002 Decca release devoted to the perennially popular piano music of eccentric French composer Erik Satie. So it may come as a surprise to learn that the elegant pianist had long rebuffed the label's requests to record such a recital.

"What they wanted to do was one CD with all the popular Satie stuff," Thibaudet recalls. "I said that I could do it, of course, but it didn't interest me very much. It would be a very commercial project, and I didn't see the need to do it."

Decca countered with a proposition that caught Thibaudet's fancy: They asked him to record Satie's complete keyboard oeuvre. On June 10, the label issued the resulting set, The Complete Solo Piano Music, which consists of five discs for the price of three.

The challenge proved revelatory. Not only did Thibaudet lavish his customary care and persuasive artistry upon such familiar Satie fare as the Gymnopedies and Gnossiennes, but he also quickly learned that there was more to the composer than he had ever imagined.

Thibaudet met leading Satie scholar Ornella Volta, who showed him a tremendous body of work still widely unknown to the world at large.

"I realized that the guy had written so much music and that there was such a variety—each piece was so different," Thibaudet says.

Volta introduced Thibaudet to a surprisingly large number of Satie works that were never published or had fallen out of print long ago.

"She [had all of] these unpublished manuscripts that were never performed or recorded," Thibaudet says. "There was an incredible amount of material; I think we have almost 100 minutes of music that is recorded for the first time, including some of his strongest and most wonderful pieces."

Some of the works that Thibaudet performs here, such as the newly discovered, Seventh Gnossienne, were actually hidden in plain sight, partially incorporated into other compositions and only identified through Satie's own correspondence with publishers and peers.

As Thibaudet traveled through Satie's languorous dreamscapes and puckish miniatures at length, his opinion of the composer completely changed. He now believes that Satie was every bit as significant as the three widely respected French composers Debussy, Ravel, and Faure.

"Satie was a unique composer who created a completely new musical language," Thibaudet says. "He was compared to his own chords, his own style, his own atmosphere in the way he wrote for the piano. And he was very modern for his time: He was the first minimalist composer, writing repetitive music 50 years before [John] Cage. And in Bill Evans and other jazz pianists, you surely hear Satie's influence in the harmonies."

With his new project, Thibaudet becomes the latest in a small but distinguished group of pianists that has championed Satie's cause. Ironically, one of his own teachers, the esteemed Aldo Ciccolini, is also one of the composer's foremost proponents. Yet instructor and student never discussed or worked on Satie's music.

"I was speaking about that with him the other night at dinner," Thibaudet says. "I think we both agree that Satie is one of those composers that you don't need to—and shouldn't—play for a teacher. He's a very personal composer, especially because he didn't write anything in the music but the notes. There are very few remarks about tempi and dynamics."

"Ciccolini could only have told me. This is the way I play it, but he couldn't have told me to play it that way. It's a very personal and subjective thing: You have to think for yourself and find your own way to do it."

The Beat

Continued from page 19

Group, the deal is sound—even without the guarantee of radio play. "This is tour- and TV-driven. We're going to spend a lot of money marketing the brand, and the return is their [five] career. For example, if they ever did a fixed-base show that stayed in one place, we'd be the producer of the show." That's entirely a possibility, since DeLaughter says he'd like for them to be four Polyphonic Spree.

Cavallo adds that he plans to spread PS's message across the Disney landscape. "I can use the theme parks, television, the ABC family, our theatrical division, and other areas to break this band."

Indeed, DeLaughter already plans to make a children's record for Walt Disney Records.

Hollywood will reissue the group's independent CD The Beginning Stages Of... bundled with a four-track CD on June 24. A new studio album will come out in 2004.

Outside of North America, PS is signed to Warner Music-distributed 679 Records.

MANAGEMENT DERBY: As Atlantic Records artist Jewel debuts this issue at a career high of No. 2 on The Billboard 200 with 6384, she is meeting with many top names in her search for a new manager, according to sources. Her mother/manager, Lendra Carroll, will now primarily focus on Jewel's charity endeavors.

In other management changes, Jennifer Lopez is expected to meet with prospective new managers in a few weeks, according to her representative, The week of June 9, Lopez jettisoned both her longtime manager Benny Medina and Endeavor agent Patrick Whitesell, who had represented her for eight months. She is now booked by Creative Artists Agency.

GOLDEN GUNS: Velvet Revolver—a new group comprising Stone Temple Pilots' Scott Weiland; Guns N' Roses' Slash, Duff McKagan, and Matt Sorum; and Suicidal Tendencies' Dave Kushner—is off to a fast start at radio with first single "Set Me Free." The Hulk soundtrack tune is already getting top spins at modern rock WBCN Boston, XTRA San Diego, and KROQ Los Angeles.

The band, managed by Immortal Entertainment's Dana Millman-Dufne and David Codillow, has recorded a number of songs for its album debut, but it has yet to ink a label deal.

CH-CH-CHANGES: MCA A&R VP Tom Sarig and Marc Nathan have both left the company following a restructuring (see story, page 1). Nathan may be reached at mdnathan@pacbell.net.

Sarig may be contacted at tom@satig@hotmail.com.
Bad Boy Returns With Soundtrack

Sean "P. Diddy" Combs likes to think big. So when the entertainment mogul decided to relaunch his Bad Boy Records with new distributing partner Universal Records, he determined that it would be with an album that he predicts will be "the biggest soundtrack of the year."

That album is Bad Boys II, which will be released July 15. It is the first soundtrack ever released by the Bad Boy label.

Combs' label had been affiliated with Arista Records. The two companies parted ways last year. Combs brought Bad Boy to Universal earlier this year under a three-year deal in which Universal will market, distribute, and promote Bad Boy releases worldwide (Billboard, Feb. 15).

The Bad Boys II movie opens July 18 in U.S. theaters. The Columbia Pictures action flick features returning stars Will Smith and Martin Lawrence, who starred in the 1995 film Bad Boys.

Unlike many soundtracks, Bad Boys II consists entirely of previously unreleased songs. The album boasts an all-star list of multi-Platinum artists, including Jay-Z, P. Diddy, Justin Timberlake, Nelly, Beyoncé Knowles, Mary J. Blige, and Snoop Dogg.

Combs tells Billboard, "You hear so many competitive stories about the music business, but I want to emphasize that this soundtrack was a real cohesive effort. I don't usually ask people for a lot of favors, but I called in a lot of favors to do this soundtrack. My friends really helped me out."

"An artist like Justin Timberlake had never done a soundtrack song before this one," he continues. "This album also has collaborations that you can't find anywhere else."

Those collaborations include Nelly and P. Diddy featuring Murphy Lee on "Shake Ya Tail Feather," Fat Joe and P. Diddy on "Girl I'm a Bad Boy," and P. Diddy, Lenny Kravitz, and Pharrell on "Show Me Your Soul."

Bad Boy has released two first singles from the project: "Shake Ya Tail Feather" and Jay Z's "La-La-La (Excuse Me Again)." Combs says the next single will be "Show Me Your Soul."

The mogul says, "I had just closed my deal with Universal, and I heard they were going to be doing some-thing with Bad Boys II. I always wanted to be involved with the sequel, so I called up Will Smith. [Bad Boys II movie producer] Jerry Bruckheimer, and Martin Lawrence and told them I wanted to put out the Bad Boys II soundtrack."

Bad Boy president Lewis Tucker says the label is planning a multimedia blitz to market the album. "We're having a Bad Boy weekend the weekend before the album's release. We're looking at taking over radio with spots for the soundtrack and a lot of phone-driven contests and requests."

Radio stations in more than 75 markets will have giveaways for about 125 Bad Boys II movie screenings. Mtv.com will host a listening party for the soundtrack. In addition, Combs and Bad Boys II stars Lawrence and Gabrielle Union will appear on MTV's Total Request Live around the time of the movie's release. MTV's Making the Video series will feature an episode about the "Shake Ya Tail Feather" video. BET will also air a special segment about the Bad Boys II movie and soundtrack. At press time, air dates were to be determined.

Combs says he is looking forward to starting a new chapter in the history of his label, which he founded in 1991. "A lot of boutique labels were around then, and mine is one of the few that's still standing. I've made a lot of friends along the way, and that has a lot to do with why I've been able to put out great records like this one."
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. »

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Barnyard Trek: ‘Cirque Du Soleil Meets The Opry’

BY RAY WADDELL

NASHVILLE—In a touring concept that is both refreshingly retro and boldly innovative, the Electric Barnyard tour is taking music to the “for-gotten people.”

The idea is retro because, like the Louisiana Hayride and Opry tours decades ago, Electric Barnyard is taking a multi-act package to markets that major tours seldom visit. The talent includes founder Marty Stuart, Merle Haggard, BR549, Rhonda Vincent, Connie Smith, and Old Crow Medicine Show.

And the tour is innovative because not only does it carry its own venue, concessions, and production, it also has the first sponsorship from the Waffle House restaurant chain, along with media boosts from CMT: Country Music Television and powerhouse AM radio station WSM Nashville.

Stuart says he would like the tour to become an annual event. According to him, the Electric Barnyard “is like Cirque du Soleil meets the Grand Ole Opry touring show. And we’re carrying our own show palace.”

Barnyard also boasts a “dream team” behind the scenes. The tour is a joint production of Stuart, Chicago-based Jam Productions, and Stuart’s agency, Buddy Lee Attractions (BLA).

It features local marketing input from country promotion guru Ben Farrell, president of Lon Varnell Enterprises.

“It’s a wonderful, exciting idea that hasn’t been done in a long time,” BLA president Lynn Murray says. “Carrying the venue with you is unique, especially into these tertiary markets. We wanted to play markets where this event would be a major attraction.”

Along the route, Haggard and Stuart will play acoustic sets at jails, prisons, and rehab centers. Stuart says, “We want to take a little hope and enjoyment to some hearts out there.”

The tour is booked for 25 markets, beginning July 6 at the city park in Sierra Vista, Ariz. More dates could be added, depending on success and artist availability.

Stuart hatched the idea of a country touring extravaganza for smaller markets. He took the idea to Conway and then Haggard at the latter’s concert in Louisville, Ky.

“Marty presented the concept to Merle and myself on Aug. 23 last year,” recalls Lance Roberts, Haggard’s agent at Bobby Roberts Co. “Hagg said like it and was excited about going to some of these smaller, more rural markets off the beaten path.”

Stuart says Haggard is a natural for the tour. “The first person that came to mind was Hagg, the poet of the common man. Stuart recalls. “He’s written these folks’ story. When I told him about it, he said, ‘It sounds like we’re going back and remembering the forgotten people.’”

The traveling venue is an open-air, tent-like structure with a capacity of 4,000 (which is expandable to 8,000), a hybrid of a traveling venue once used on the Festival of Dionysus contemporary Christian tours.

With tickets priced at $25 in advance and $30 day-of-show, the gross potential could top $5 million for the 25 dates from ticket sales alone.

Production is relatively streamlined, traveling on six trucks, all wrapped with the Electric Barnyard/Waffle House logo. The tour should also save money on venue rentals.

“It plays mostly fairs, along with city parks, ball parks, and arena parking lots,” Conway says. All acts will share lights, sound, and staging. BR549, Vincent, and Old Crow Medicine Show are primarily acoustic acts, while Stuart and Haggard will each take their full bands (in Haggard’s case, the Strangers) and share backline gear.

Producers have been impressed with Stuart’s hands-on approach to all aspects of the tour. “Marty has worked with us very closely, from top to bottom,” Jam co-president Amy Granat says.

Doors will open between 4 p.m. and 5 p.m., and shows will begin between 6:30 p.m. and 7 p.m.

With seven hours between when doors open and the final curtain call, that leaves plenty of time for patrons to make use of ancillary revenue producers. Those include carnival midway games, a hydraulic bull, bungee jumping, rock climbing, and such concessions as hot dogs, nachos, pizza, and, of course, beer.

“You couldn’t do an Electric Barnyard tour without beer,” Conway notes.

Those ancillaries, plus the Waffle House sponsorship, help offset the relatively low ticket price. “Both Marty and Merle felt they really wanted to give people an inexpensive ticket,” Conway says.

The tour sponsors themselves bring a lot to the party. Both CMT and WSM will be behind the trek throughout. Waffle House will place posters in its 1,400 restaurants in 26 states and will play new Stuart and Haggard singles on Waffle House jukeboxes.

“When you have a national restaurant chain, CMT, and one of the most powerful AM stations in the country behind it, that’s a pretty good surge,” Conway says.

“I’m a Waffle House veteran,” Stew- art adds. “I’m proud that we’re their first sponsorship.”

Farrell will coordinate media promotion in each market and is high on the concept. “These days, unless you’re really big in this business, you need something remarkable or you’re in trouble,” he observes. “To me, what’s really remarkable about this, above and beyond the artists, is the venue. This should be a very exciting thing for all these towns.”

Routing without hitting major markets was a bit of a challenge. Rather than Chicago, New York, and Los Angeles, or even Cleveland, St. Louis, and Indianapolis, this tour focuses on such cities as Tulare, Calif.; Klamath Falls, Ore.; Rome, Ga.; Tuscumbia, Ala.; and Lynchburg, Va. And, yes, it will play in Pigeon Forge.

“We looked at markets where Marty or Merle might be bigger or where they hadn’t played,” Granat says. “These are not everyday markets, and that’s by design, not by chance.”

Time Looks Right For Baobab’s Big U.S. Outing

BY WES ORSHOSKI

Since Senegal’s Orchestra Baobab reunited last year after a 15-year hiatus, the lives of its 10 members have been filled with moments occasionally bordering on the surreal.

For guitarist and co-founder Lafi Bengelouné, one such moment came last summer, when the Afro-Cuban group played the hallowed Fillmore Auditorium in San Francisco during its inaugural visit to the States.

The seven-date tour supported the act’s revered 2002 comeback set, Specialist in All Styles (World Circuit/Nonesuch).

The Fillmore is a place that Bengelouné, like so many musicians and music-lovers, recognizes as sacred ground for any artist, regardless of nationality.

“Tearing the stage made famous by the likes of Jimi Hendrix, Santana, and the Grateful Dead was amazing,” Bengelouné says. “When you have those names in your head from the time when you were a young musician, it’s just amazing to be able to play the same place as those guys.”

Although it will mostly hit festivals and lesser-known small theaters, the 30-year-old Orchestra Baobab will get another taste of life on the road in the U.S. this month. On June 17, the act launches its first extensive tour of North America in Ann Arbor, Mich. Before disbanding in the late ’80s, Orchestra Baobab had achieved near-legendary status among purveyors of the Afro-Cuban groove, and its act was undisputed music royalty in its native country.

Since reuniting last year, the group, now featuring a mix of original and new members, has reached a level of sales and respect never attained by its earlier incarnation.

This 21-show tour—which includes pairs of gigs in New York and San Francisco and four stops in Canada—the new version of Orchestra Baobab continues to bolster both the original’s legacy and its own reputation.

And the act could not have reunited and taken on North America at a better time. Thanks to the global success of Buena Vista Social Club, the market for world music is perhaps better than ever.

Nevertheless, the group has much work to do in North America, notes Chris Colburn of Newtownville, Mass.-based Concerted Efforts. He is Orchestra Baobab’s booking agent for the continent.

Colburn says this tour is actually a primer for a bigger North American trek planned for spring 2004, when the group will visit theaters and universities.

Orchestra Baobab is so popular in Europe that Colburn says he was only able to steal the group away from the continent for a month of dates. He observes that it is really taking off there, especially in France. As a result, the tour skips the South, Southeast, and Southwest and only hits three or four Midwestern cities.

While Baobab’s music seems a natural fit for the many festivals it will visit in the U.S. and Canada, one of the things that makes the group unusual, Colburn notes, is the ease with which it can switch from festival to club. Last year, for example, while in New York, Baobab played both Summerstage in Central Park and tiny Greenwich Village club Joe’s Pub.

Bengelouné says one of those aforementioned surreal moments happened at that Summerstage show, as he looked out at scores of audience members singing every lyric.

The dream realized with Orchestra Baobab’s reunion will continue for the foreseeable future, he says, adding that the group may return to the studio by year’s end. “It was a dream, and when you have a dream, you always want it to go longer and longer—the longer the better. So, for us, and for me, especially, I pray for it.”
Fan Fair Gets New Name, Seeks Broader Audience

Most everyone in the Nashville music community knows that Fan Fair—as it had been so called for some 30 years—was forever changed when the event moved from the rugged-but-right Tennessee State Fairgrounds to downtown three years ago.

Performances are now held at the Nashville Coliseum, Riverfront Park, and at more than a dozen downtown night spots during Fan Fair After Hours.

If anyone had any doubts that this is not your father’s Fan Fair, the country music love fest removed them by announcing the event would henceforth be known as the CMA Music Festival, beginning with the June 10-13, 2004, run. The name change reflects the role of its producer, the Country Music Assn. (CMA), and also hints at broadening beyond country music. CMA executive director Ed Benson says the change has a broad range of intent, most of which is focused on trying to enlarge attendance over the next three to five years and to allow for better success in the local market. Our research indicates a negative connotation for the name “Fan Fair” locally, which is totally based on an outmoded perception. Meanwhile, CMA producers cited “aggregate attendance” of 124,300, down 1.7% from last year. That means attendance averaged 31,075 per day for the June 5-8, 2003, run. That is a big improvement on the 24,000-person cap set for the grounds, but that doesn’t mean the event makes more money now.

“It’s enormously expensive to put this show on downtown,” says Benson, adding that even with the increased attendance the show still won’t be profitable when revenue is weighed against expenses. “We’re right on the fault line of making this financially successful.”

...could make that happen.

The festival costs about $2.5 million—$2.6 million to produce, which is relatively efficient compared with similarly sized events. However, the event gets a huge boost from artists eschewing their normal performance fees. The lineup of 24 acts at the Coliseum, 82 downtown, and dozens more after hours would equal close to $2 million in guarantees at normal rates.

Among the headliners this year were Alan Jackson, Brooks & Dunn, Martina McBride, Kenny Chesney, Alabama, Wynonna, Phil Vassar, Rodney Crowell, Patty Loveless, Billy Ray Cyrus, and many more. That said, some of country music’s biggest stars—including Tim McGraw, Faith Hill, Dixie Chicks, George Strait, Shania Twain, and Toby Keith—did not make an appearance this year.

“We’d always like to have more headliners, but that’s just not reality because of scheduling conflicts,” Benson says. “I don’t think anyone has ever said they’re not gonna play Fan Fair. Our schedule is traditional—some headliners, some mid-level acts, and some new acts. The peripherals have to come to that kind of lineup. There may be a perception...among some...that all the stars are always in Nashville during Fan Fair, but that has never been the case.”

Even so, the lineup was impressive for fans to snag 7,400 advance tickets for 2004’s festival, up from 7,290 last year. Still, change hasn’t come without its detractors.

“We’ve been taking some flack from the conservative side of the Fan Fair contingency, the 25% that come on a perennial basis,” Benson admits. “But our research says that 50% of our attendees are first-timers.”

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...could make that happen.
Hidden Beach Label Shoring Up More Talent

Singer/songwriter Lina finds a new home at Hidden Beach. Her hypnotic fusion of R&B, hip-hop, and swing propelled critical acclaim for her 2001 Atlantic debut, Stranger on Earth.

Managed by industry veteran Skip Miller's Panda Entertainment Group, Lina expects her Hidden Beach maiden flight to launch later this year.

"We've been doing our thing in the streets, but we never put anything out until this single. We just threw it out there, and it got a tremendous response," R&B/hip-hop WQHT (Hot 97) New York on-air personalities DJ Camilo and DJ Enuff were the first to play the single, initially released on New York-based indie Straight Face.

The track samples music from "Diwali (Rhythm)" written by Stevan "Lenky" Marsden (see Beats & Rhymes, page 28). The single is currently No. 15 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 29 on The Billboard Hot 100. It serves as the introduction to Lumidee's Straight Face/Universal debut, Almost Famous (June 24).

ON THE RECORD: Aretha Franklin returns with a killer single, "The Only Thang Missin," produced by Troy Taylor (Whitney Houston, Ginuwine), the song is from her long-awaited and still-untitled Arista album, which arrives Sept. 16.

This will be Franklin's first major Arista release since 1998's 4 Rose Is Still a Rose. The diva herself is producing tracks along with Jimmy Jam & Terri Lewis and others... Tyrsha Lindsey, who has worked with Valerie Simpson and Mary Wilson, releases her soul/jazz debut, Everlasting, through indie L.A. IAI Communications (tyrshaonline.com).

BY RASHAUN HALL

NEW YORK—Timbaland was honored as songwriter of the year and EMI Music Publishing was named publisher of the year during ASCAP's 30th annual Rhythm & Soul Music Awards. Radio icon Hal Jackson was presented with the organization's inaugural Legendary Broadcaster Award.

The presentations took place June 10 at the Hammerstein Ballroom of the Manhattan Center in New York. ASCAP president/chairman Marilyn Bergman hosted the event.

Timbaland was recognized for four ASCAP Award-winning songs: Aaliyah's "I Care 4 U" and "More Than a Woman," Tweet's "Oops (Oh My)," and Missy Elliott's "Work It."

"This award is really not mine," Timbaland said during his acceptance speech. "I want to dedicate this to Baby Girl [Aaliyah], who isn't here anymore. I also want to give credit to Ginuwine, Missy, and Pla. The best is yet to come.

Other top song writers were Ashanti's " Foolish" (top R&B/hip-hop song), Nelly's "Hot in Herre" (top rap song), and Fat Joe's "What's Up?" (top soundtrack song of the year). When combined with its EMI/Jobete Music Publishing division, EMI Music Publishing scored a total of 16 award-winning songs. Those include "A Woman's Worth" (written by Alicia Keys and Erika Rose), "Dilemma" (Antoine Mcbradon and Nelly), "Gimme the Light" (Sean Paul and Troy "Trotton" Rami), and "Pass the Courvoisier Part II" (Chad Hugo, Ali Shahajd Muhammad, Mystikal, Q-Tip, and Malik "Phife" Taylor).

This marks the 10th year that ASCAP has named EMI as Rhythm & Soul publisher of the year.

BY RAUL A. HENDRICKSON

BY RAUL A. HENDRICKSON

Timbaland, EMI Top ASCAP List

The ceremony featured performances by Playa, Ty Tibrat & GA, Glenn Lewis, and Lil' Mo. ASCAP's Rhythm & Soul Music Awards annually honors songwriters and publishers of the top ASCAP songs in R&B, hip-hop, rap, dance, and reggae. For a complete list of winners, log on to billboard.com/bbawards/index.jsp.

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### Billboard Top R&B/Hip-Hop Albums

| RANK | WEEKS AT #1 (W/A) | ARTIST | TITLE | LABEL | FORMAT | WEEKS AT #1 | WEEKS AT #2 | WEEKS AT #3 | WEEKS AT #4 | WEEKS AT #5 | WEEKS AT #6 | WEEKS AT #7 | WEEKS AT #8 | WEEKS AT #9 | WEEKS AT #10 |
|------|-------------------|--------|-------|-------|--------|--------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 1    | 120              | VARIOUS ARTISTS | Church: Songs Of Soul & Inspiration | Columbia / COLUMBIA | CD | 120          |             |             |             |             |             |             |             |             |             |             |
| 2    | 116              | JAY-Z & R. KELLY | Blood On The Concrete | Universal / MCA | CD | 116          |             |             |             |             |             |             |             |             |             |
| 3    | 100              | T.I. & AKON | Rulez | RCA / RCA | CD | 100          |             |             |             |             |             |             |             |             |             |
| 4    | 94               | 50 CENT & JAY-Z | Get Rich Or Die Tryin' | Interscope | CD | 94           |             |             |             |             |             |             |             |             |             |
| 5    | 90               | ALLMAN BROTHERS | The Desolation of Eden | Elektra / ELEKTRA | CD | 90           |             |             |             |             |             |             |             |             |             |
| 6    | 86               | DRI | What's Left Of Real Men | Interscope | CD | 86           |             |             |             |             |             |             |             |             |             |
| 7    | 83               | D'USOY | Nobody Knows | Warner Bros / WARNER BROS | CD | 83           |             |             |             |             |             |             |             |             |             |
| 8    | 78               | JAY-Z | The Blueprint 2: The Gift & The Curse | Roc-A-Fella / VISION | CD | 78           |             |             |             |             |             |             |             |             |             |
| 9    | 75               | SNOOP DOGG & KARDIY B | Nuthin' But A G- Thang 2 | Death Row / BRED/Death Row | CD | 75           |             |             |             |             |             |             |             |             |             |
| 10   | 72               | KANYE WEST | College Dropout | Roc-A-Fella / VAPE /DERRICK / FUTURE | CD | 72           |             |             |             |             |             |             |             |             |             |

### Billboard Top R&B/Hip-Hop Catalog Albums

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<td>The Marshall Matthers LP</td>
<td>Interscope / Interscope</td>
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*Disclaimer: The chart is updated as of June 21, 2003. Nielsen SoundScan provides sales data for albums and songs in the U.S. Billboard charts. The numbers represent the sales figures for the specific week. The rankings are based on sales figures from Nielsen SoundScan, which collects sales data from various retail and online sources.*
Regional Mexican Radio Tops Among U.S. Hispanics

LEILA COBO

MIAMI—While regional Mexican is the favored radio format among Hispanics in the U.S., top 40 radio—an English-language format—comes in second.

Arbitron's recently released 2003 edition of Hispánico Radio Today: How America Listens to Radio tracks radio listening patterns in the U.S. For the first time, it combined consumer data from research firm Scarborourgh Research to additionally provide detailed information on the consumer habits of Hispanic radio listeners in 2002.

A finding of the Arbitron study is that Spanish-language radio continues to flourish, as does the Hispanic population in the U.S. Today, there are 699 Spanish-language stations in the country, up from 564 only four years ago.

That number represents 5.7% of the 13,685 stations in the country and represents a growth that is a little faster than the overall market, according to Thom Mocarsky, Arbitron VP of communications.

“Spanish formats are booming in terms of their growth over time,” Mocarsky says. “What we’re seeing is confirmation of what we knew all along: Hispanics are avid radio listeners—far more than the average.”

For one, Hispanics listen to radio more than their non-Hispanic counterparts, averaging about 19 hours per week vs. 16 hours per week for non-Hispanics. When listening to Spanish-language stations only, the average jumps to almost 22 hours per week. In addition, Spanish radio’s total “average quarter-hour persons” share, which measures the number of people listening to a particular station for more than five minutes at a time, has risen to 8.1% of the nation’s total in 2002, up 1.1% from 2001.

When it comes to Spanish-language formats, regional Mexican reigns, just as it does in record sales. The format accounts for 17.7% of all Hispanic listening, up 3.1% from the year before.

But among Hispanic listeners in general, the second-most favored format is English-language top 40, with 14.6% of the audience. Spanish contemporary radio ranks third, with 13.4%—up 2.5% from the year before—while another English-language format, adult contemporary, follows with 8.2% of the audience.

Tropical trails with just 6.1%, and Tejano has a mere 1.4% of listener preference, probably because the format is mostly confined to Texas.

Two key programming issues stand out in the study. The first is that while the number of Hispanics aged 18-64 listening to radio is fairly consistent, those 65 and older are the least likely among Hispanics to listen to radio.

Perhaps as important, more than 80% of Hispanics who listen to top 40 English-language radio are under 35, with teens accounting for one-third of all Hispanic top 40 listeners. These findings bolster the perennial allegation from many in the record industry that Spanish radio—which is reluctant to play new artists—does not serve the needs of a younger audience.

“The key here is that people who are young prefer the latest stuff, and they will turn to [top 40] as well as Hispanic radio [for it],” Mocarsky says. But, he cautions, “just because they listen to [top 40] radio doesn’t mean they don’t listen to Spanish-language radio.”

Arbitron does not factor in language preference in its market report. Hispanic households, Mocarsky says, are defined as specified by the household members. Although Spanish preference is tracked, it will likely not be used in market reports until 2006 (Billboard, Nov. 30, 2002).

Jarabe Looks On Bright Side With 'Bonito'

Does the track “Cambia la Piel,” from Spanish band Jarabe de Palo’s new CD Bonito, sound familiar?

Sure it does. It was recorded by Ricky Martin for his album Sound Loaded, but it was never released as a single.

“Ricky called me and said, ‘I want a song by Jarabe de Palo,’” lead singer/songwriter Pau Donés says. “And I said, ‘I have something I think you’ll like.’ And he recorded it, but in a completely different style. [The Martin version was produced by KC Porter.] And we decided to rerelease it, because it’s a very, very pretty song.”

The Jarabe version is the same as the group’s live rendition, including the haunting piano solo at the end. But the remainder of the track, a danceable salsa, is as upbeat as most of the album.

Donés says the group’s recent optimism is not because of its change of label, although he describes the band’s new deal with Warner (after a mostly phenomenally successful three-album run with Virgin) as “very good” both in economic and artistic terms.

Instead, he says, Bonito is the result of “waking up one day and realizing that I was under siege. I read the newspaper, and the information is negative. I walk down the street, and people are angry. I was being attacked by a flow of negative information that almost made me want to stay in bed. So I said, ‘We’ll do something that doesn’t have a bad vibe.’ And that’s the direction it took. The album is a catalog of different kinds of music. But the mood is good.”

For that other feel-good Spanish phenomenon, TV reality show Operación Triunfo, Donés is not so positive.

“The most important thing for an artist isn’t fame or money or popularity or glamour,” Donés says. “It’s art—the capacity to communicate and transmit. And those shows, in the end, are deceitful. People begin to think artists are created in four months and that musicians are like that.”

EMMANUEL’S NEW SOUND: How do you market a veteran singer best known for his romantic material, who releases a double-album of two CDs featuring two completely different styles and aimed at completely different audiences?

Universal Music Latino is taking it slowly but surely with Emmanuel Presenta . . . , the new album by Mexican Emmanuel. In a complete about-face, the first CD in the set includes contemporary arrangements of Latin standards from the ’50s, ’60s, and ’70s, while the second CD features remixed versions of the same tracks by such world-renowned DJs as Roger Sánchez and Robbie Rivera.

Emmanuel Presenta . . . will be marketed to two different audiences. The youth audience will be targeted not by promoting the artist himself but by playing the music in discos and clubs and through street-team marketing.

Although the Latin market seldom releases commercial singles, “Guajira” and “Suavecito” will be sold as singles in Europe, with the hope that success there will rebound back to Latin America.

Also, a Coca-Cola radio campaign during which a D.J. announces the single “Bodeguito” has aired on 120 stations nationwide. The campaign isn’t based on Emmanuel: it’s based on dance. I hope to sell many maxi-singles. This could be the next ‘Manco No. 5.’ ”

The second marketing stage will be targeted at the adult contemporary market.

FAREWELL: Baldomero Ricardo Cané Gómez, who for nearly three decades was a member of seminal Cuban folk group Los Muñequitos de Matanzas, died unexpectedly June 5 in his native Matanzas, Cuba. The cause of death was heart failure. Cané was 55. The symbol of the old-timers, Cané, leader of Sonora Matancera. Cané was a member of various musical groups in Matanzas before joining Los Muñequitos as a singer in 1976.

Cané’s strong numero voice, coupled with his knowledge of Cuban folklore and popular music and his capacity to stir up audience participation, made him a key member of the group.
Los Prisioneros Regain Musical Freedom

BY MARCELO FERNANDEZ BITAR

SANTIAGO DE CHILE, Chile—Los Prisioneros released their fourth studio album 13 years ago and then dropped out of sight.

During the 1990s, the band—one of the most respected in the history of Chilean rock—lived on in reputation only.

Now, they are back to being an unstoppable success.

This new chapter in Los Prisioneros’ history began in 2001, when the group announced a one-night-only reunion show. After tickets sold out before the advertising campaign had even started, a second show was added.

Those shows, at Santiago’s Estadio Nacional, drew more than 120,000 people and became the most attended musical event staged by any Chilean act.

A live album recorded at the shows was released, a nationwide concert tour was programmed, and the band even toured the U.S., Mexico, Spain, Bolivia, and Peru.

Los Prisioneros released a new, self-titled studio album with 10 new songs June 5. The disc sold 20,000 copies during its first three days in stores, according to retailers. The set showcases the band’s musical prowess better than any of its earlier recordings.

“We embarked on a project without knowing that it would become so big, so successful, and so long,” drummer Miguel Tapia says. Los Prisioneros also includes bassist Claudio Narea and frontman/guitarist/songwriter Jorge González.

The band released four studio albums on EMI between 1984 and 1990. The final album, Corazones, did not feature Narea but was successful nevertheless. The remaining members decided to call it quits in 1992, after a celebrated show at Chile’s Viña del Mar festival and a farewell tour.

All three embarked on solo careers or formed new bands but never achieved the level of success of the original act. A 1992 greatest-hits album proved the group’s ongoing popularity, as did a two-CD package of previously unreleased material in 1996.

A big element in the success, according to González, is that a new generation of fans, between 9 and 15 years old, had begun following the group. Now, this new fan base far outnumbers the nostalgic fans who witnessed Los Prisioneros’ first act in the ’80s. González says, “This made it easier to plan a new album, because we could take any musical direction without worrying about alienating our old, diehard fans.”

The popularity of Los Prisioneros in Chile is such that a June 5 record signing at retail giant Perú del Disco had to be suspended because the local city hall demanded an extravagant warranty payment to ensure security for the 10,000-plus expected fans.

The group has fierce political views. The band’s current single is “Ultraderecha,” a catchy, ska-infused rhythm with sarcastic, tongue-in-cheek social commentary about right-wingers who appear to control government, religion, and economics in the name of freedom.

Although the track has enjoyed ample airplay, Chile’s traditionally conservative media has criticized the band. As a result, the group limited interviews at home for the new release and instead focused its promotional efforts on Peru, Ecuador, Colombia, Mexico, and Spain.

For Los Prisioneros, band manager Carlos linked a licensing deal with Warner Music Chile. Managing director Alfonso Carbone describes the deal as “non-conventional,” because it covers only one album at a time.

Carbone says, “We are sure that this great album can fare well (for Warner) outside Chile, and we consider them a regional priority.”

Already, the group’s live set has sold a reported 50,000 units; a two-CD set released last year holds the all-time record for DVD sales in Chile, with 23,000 units. There are also plans for a boxed set release of the band members’ solo albums from the 1990s.

The new studio album is the best part of the reunion for Los Prisioneros.

“We always were considered a really creative group, so we obviously could not limit ourselves to concerts (playing only) old songs,” González says. “So many years have passed that it was a great moment to show all that we had learned, and an album is always like starting a new band. That is truly exciting.”

YERBA BUENA PRESIDENT ALIEN

“...the future sound of urban America” - Interview Magazine

“...a musicologist’s dream...a record with tasty detail...something serious gained for pop.” - New York Times

“...a band that’s re-inventing Latin Dance music into something both fresh and funkily familiar.” - Miami Herald

“...the most eagerly anticipated record to come out of New York’s...Latin music scene in years.” - Los Angeles Times

“Yerba Buena has emerged as a messiah among Latin fans...what 21st century pop music can ideally be.” - Miami New Times

“...President Alien is as imaginative as it is addictive.” - Amazon.com

FOR CONSIDERATION - LATIN GRAMMY® “BEST NEW ARTIST”

sample tracks at yerbabuenaalbum.com
## Billboard Top Latin Albums

### Latin Pop Albums

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<thead>
<tr>
<th>Week</th>
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### Greatest Gainer

- **LA LEY**: Libertad 12
- **HECTOR & TITO**: La Historia 4
- **INTOCABLE**: La Historia 3
- **LOS ANGELES DE CHARLY**: Recuerdos 15
- **PANCHO BARRAZA**: Las Romanticas De Pancho Barras 12
- **LOS TUCANES DE TUJUANA**: Inolvidables 11
- **JOSE FELICIANO**: Senor Bolero 2
- **INDUSTRIA DEL AMOR**: 30 Inviolables Vol. 2 11
- **SHAKIRA**: Gran Escritos 1

### Hot Shot Debut

- **VARIOS ARTISTOS**: Los 30 Cumbias Mas Pegados Vol. 2 21
- **VARIOS ARTISTOS**: Los 30 Exitos Mas Vendi Vol. 1 14
- **THALIA**: Thalia’s Hits Remixed 7
- **IBRAHIM FERRER**: Buena Vida 6
- **THALIA**: La Maldicion 5
- **SELENA**: On The 4
- **BANDA EL RECODO/BANDA MACHOS**: Los Dos Grandes 20
- **SOUNDTRACK**: Hotel Room 4
- **LOS RAZOS**: Hierba Buena 12

### Latin Billboard 200

- **EL COYOTE Y SU BANDA TIERRA SANTA**: Gran Dixon 36
- **LOS RIELEROS DEL NORTE**: En Vivo 16
- **CEILIA CRUZ**: Hits Mix 31
- **JUAN RAMON TOVAR**: Rocio De Oro 15
- **YOLO TOVAR**: 20 Inviolables 15
- **LOS PLAYERS**: Promotora 42
- **ENRIQUE IGLESIAS**: Quizes 1
- **CHAYANEE**: Grandes Exitos 1

### New Artists

- **EROS RAMAZZOTTI**: 9 (Spanish Version) 45
- **JACI VELASQUEZ**: Milagros 24
- **RICARDO ARJONA**: 28 Huracanazos 10

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## Billboard Top Latin Albums

### Tropic/Salsa Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
<th>IMP/NUMBER/DISTRIBUTING LABEL</th>
<th>Title</th>
<th>PERIOD</th>
<th>WEEKS</th>
<th>PREV. WEEK</th>
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</thead>
<tbody>
<tr>
<td>49</td>
<td>RICKY MARTIN</td>
<td>BENEDICTOS/DOLPHIN LATIN</td>
<td>Los Romanticos De Cuatros</td>
<td>3 Weeks at #1</td>
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<td>1</td>
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<tr>
<td>50</td>
<td>VARIOUS ARTISTOS</td>
<td>VARIOUS ARTISTOS</td>
<td>Los Confitos Mas Prohibiton</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>51</td>
<td>RICKY MARTIN</td>
<td>BENEDICTOS/DOLPHIN LATIN</td>
<td>Parranda Tequileria 25 Exitos</td>
<td>1</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>52</td>
<td>ANTONIO AQUILAR</td>
<td>ESPECIAL RYCA/EMI LATIN</td>
<td>Con Tambora</td>
<td>1</td>
<td>4</td>
<td>2</td>
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<tr>
<td>53</td>
<td>VARIOUS ARTISTOS</td>
<td>VARIOUS ARTISTOS</td>
<td>Quiero Es..22 Poderosos Exitos</td>
<td>1</td>
<td>5</td>
<td>3</td>
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<tr>
<td>54</td>
<td>VARIOUS ARTISTOS</td>
<td>VARIOUS ARTISTOS</td>
<td>Arconiris Musical Mexicana Vol. 3</td>
<td>1</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>55</td>
<td>INDIANA</td>
<td>EAGLE ROYAL/EMI LATIN</td>
<td>So Historia Musical 32 Pegaditos</td>
<td>1</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>56</td>
<td>VARIOUS ARTISTOS</td>
<td>VARIOUS ARTISTOS</td>
<td>30 Inviolables</td>
<td>1</td>
<td>8</td>
<td>1</td>
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<tr>
<td>57</td>
<td>NAPOLITAN</td>
<td>COLUMBIA LATIN</td>
<td>No Llueve, No Sale 10 Exitos</td>
<td>1</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>58</td>
<td>PEPE AGUILAR</td>
<td>EAGLE ROYAL/EMI LATIN</td>
<td>La Historia 1</td>
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</tr>
</tbody>
</table>

### Regional Mexican Albums

- **LOS ANGELES DE CHARLY**: Recuerdos 15
- **PANCHO BARRAZA**: Las Romanticas De Pancho Barras 12
- **LOS TUCANES DE TUJUANA**: Inolvidables 11
- **JOSE FELICIANO**: Senor Bolero 2
- **INDUSTRIA DEL AMOR**: 30 Inviolables Vol. 2 11

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- **JACI VELASQUEZ**: Milagros 24
- **RICARDO ARJONA**: 28 Huracanazos 10

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## Billboard Hot 100

- **LUCAS ANTONIO SOLIS**: A Viva El Exitos 10 Exitos 33
- **LUCAS ANTONIO SOLIS**: Lo Mejor De Luciano 20 Exitos 34
- **LUCAS ANTONIO SOLIS**: Un Numero 1 Exitos 20 Exitos 35
- **LUCAS ANTONIO SOLIS**: La Historia Del Exitos 20 Exitos 36
The Rise Of Rap

The Number Of Latin Artists And Size Of Latin Audiences Keeps Growing

Rap, hip-hop and reggaetón (a modern form of reggae dancehall) are hardly new to the Latin market. Over the past decade, rappers have become a common feature on many pop albums, and, more telling, various acts—from Sindicato Argentino del Hip Hop to Orishas—have appeared on the Billboard charts and in mainstream consciousness.

The rap movement is significant enough that there is a rap category at the Latin Grammys, destined to serve purveyors of the genre from the entire Spanish-language marketplace. But here in the U.S., the rise of Spanish-language rap as a movement has been hampered by a lack of mainstream distribution. While many of the best-selling rising rap acts reside in Puerto Rico, most are signed to independent deals. Distribution of the albums is independent, as well, and is mostly confined to the island. But the past year has seen a rise in rap acts on Billboard's Top Latin Albums charts, as more and more artists are being scooped up for major distribution, with labels like EMI, Sony and Universal expressing their interest in developing the genre.

Among the new batch of rising acts and established artists expanding their horizons, here are a handful to keep an eye on.

DADDY YANKEE

At 26, Ramón Ayala, better known as "Daddy Yankee," is already a veteran of the rap/reggaetón field and—since childhood—has been projecting his aggressive, high-energy style into many different forms of music, including merengue, salsa, and even Puerto Rican mariachi. His style is often imitated, but rarely matched. He has become the face of the Latin rap scene, with six No. 1 hits on Billboard's Hot Latin Tracks chart and a steady stream of hits on other charts.

"I feel very grateful because it's been 13 years of making music. To be accepted by the public is very difficult," says Daddy Yankee, who made Billboard's Top Latin Albums chart for the first time last year. "I have to be realistic: if artists don't innovate, their career is over. As long as I am healthy, I'm gonna keep on working with lots of energy," he adds.

Daddy Yankee has also developed an eye for production, and has collaborated with Nicky Jam, Guanabana and Placido. His latest album, El Cangri.com, which he also produced, was nominated for a Latin Grammy. This year, Daddy Yankee is expanding his reach, and he recently visited Honduras and Panama for promotion. In August, he will release his sixth album, El Cangri.com 2, Berto Fino, on VI Music, which is currently distributed by UMG. The album's launch will be supported by a massive concert at the Roberto Clemente Coliseum in San Juan, Puerto Rico.

DON OMAR

William Omar Landrón Rivera, artistically known as Don Omar, is Puerto Rico's up-and-coming rap/reggaetón artist. He started singing in church, where he was part of such groups as the No Limite Houseband and the Christian Rappers. But, in the last three years, his participation on more than 20 rap albums has made him very popular in the genre. His latest contribution was to MVP, a multi-artist compilation in which his song "Dale Don Dale" was chosen as the radio single, helping to break through.
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MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD
Conference Panelists Rally Around Rap
BY JUDY CANTOR

Proclaiming rap “a revolution in Latin music,” participants and audience members championed the future of the genre at a Billboard Latin Music Conference panel in May that felt more like a rally than an industry seminar.

“There will be a time when Spanish rap and reggae will be accepted by the mainstream,” said Oscar Cortez, known as DJ Kazzanova, who produces a daily rap segment on WCWA Latino Mix in New York. “Mainstream does not mean pop. A label executives on the panel or in the audience was viewed by participants as indicative of the work that needs to be done for Latin rap to be seen as a viable genre, despite vibrant underground scenes in markets including Miami, where the conference was held, New York, Los Angeles and Chicago.

“The movement has gone through changes, and it’s going to keep evolving,” said Anthony Perez, producer and director of Perfect Image Film & Video Pro-duction, which produces programming for Mun2. “As record labels become more interested, we all have to fight against bureaucracy and established agendas. We can’t think that we’re going to change people’s square way of thinking in a day.”

Perez and other participants urged those working with rap to increase awareness by stepping up street marketing efforts. “We have to clear the path,” he said. “None’s going to clear it for us.”

Panelists acknowledged that, as in the Anglo world, producers and promoters have to make efforts to eradicate prejudices about rap music and rap artists. In addition, they advocated for urban Latin music that could break down geographical and cultural barriers and appeal to young audiences in diverse Spanish-speaking countries and U.S. regions.

“Black is black everywhere you go,” said Dominican rapper and producer Magic Juan, who had early success as the lead singer of seminal Latin rap group Proyecto Uno. “But Latin is a bunch of different countries. We’ve got to find a way to make it musically hot so that everyone, everywhere, will get what’s going on. That’s what’s going to make this music really popular.”

A lot of people are getting up-to-date with real Spanish hip-hop and recognizing the music from the street. Cortez’s and other panelists’ comments were greeted with cheers from audience members, who displayed the grassroots enthusiasm for rap, reggaeton and other hip-hop styles that have made the music so popular among Latin American and U.S. youth.

“Right now, it’s about taking chances,” said panel moderator Yolanda Foster, VP of programming at Mun2 Television, whose live daily show The Reef showcases artists from the urban Latin scene. “That’s what’s making a difference. We’re educating the advertisers. We’re bringing them a whole new market of urban and bilingual. The street has to keep busy, because the big guys will start listening.”

Several panelists pointed to the success in Puerto Rico of dance hall-style reggaeton as an example of the possibilities for rap in other Latin markets. “Reggaeton is a voice that hasn’t been heard in a while, the voice of the Pueblo,” said Robi Díaz, the group’s director and founder of the label Phantom Vox, adding that reggaeton makes up 60%–70% of all record sales in Puerto Rico. “This is such an exciting time.”

The lack of a presence by major-

Rapping Up The Charts
Most chart recaps in the Latin Top Tracks and Top Latin Albums are year-to-date rankings, beginning with the Dec. 7, 2002, issue (the start of the 2003 chart year) and running through the May 24 issue. The recap for the Top Latin RAP/Hip-Hop Albums runs from the June 1, 2002, issue through the May 21 issue. The Hot Latin Tracks recap is based on radio stations’ gross audience impressions as monitored by Nielsen Broadcast Data Systems. Titles receive credit for airplay for each week they appear on the chart. The recaps for Top Latin Albums and Top Latin RAP/Hip-Hop Albums are based on point-of-sale data as compiled by Nielsen SoundScan. Titles receive credit for sales for each week they appear on the pertinent chart. The Top Rap/Latin Hip Hop Albums recap was culled using information from the Top Latin Albums chart.

Top Latin Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GRANDES EXITOS</td>
<td>Shakira</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>2</td>
<td>UN DIA NORMAL</td>
<td>Juanes</td>
<td>Surco/Universal Latin</td>
</tr>
<tr>
<td>3</td>
<td>LAS KETCHUP</td>
<td>Las Ketchup</td>
<td>Shoketown/Columbia/Sony Discos</td>
</tr>
<tr>
<td>4</td>
<td>MAMBO SINUENDO</td>
<td>Ry Cooder, Manuel Galban, Perro Verde</td>
<td>Nonesuch/AG</td>
</tr>
<tr>
<td>5</td>
<td>SANTO PECAIDO</td>
<td>Ricardo Arjona</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>6</td>
<td>30 INOLVIDABLES</td>
<td>Los Bukis</td>
<td>Fonovisa/UG</td>
</tr>
<tr>
<td>7</td>
<td>LA HISTORIA</td>
<td>Intocable</td>
<td>EMI Latin</td>
</tr>
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<td>8</td>
<td>EN LA REINA DEL SUR</td>
<td>Los Tigres Del Norte</td>
<td>Fonovisa/UG</td>
</tr>
<tr>
<td>9</td>
<td>OSES</td>
<td>Selena</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>10</td>
<td>REVOLUCION DE AMOR</td>
<td>Manny</td>
<td>Warner Latino</td>
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</tbody>
</table>

Top Latin RAP/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Imprint/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>A LA RECONQUISTA</td>
<td>Hector &amp; Tito</td>
<td>VICO</td>
</tr>
<tr>
<td>2</td>
<td>EL ABARGADOR</td>
<td>Tego Calderon</td>
<td>White Lion</td>
</tr>
<tr>
<td>3</td>
<td>DANCE DENSE DENG</td>
<td>Tego Calderon</td>
<td>White Lion</td>
</tr>
<tr>
<td>4</td>
<td>LOS HOMERUN</td>
<td>Daddy Yankee</td>
<td>Warner Latina</td>
</tr>
<tr>
<td>5</td>
<td>EN LA ESQUINA</td>
<td>Chicas De Barrio</td>
<td>WEAMex/Warner Latina</td>
</tr>
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Top Latin RAP/Hip-Hop Artists

<table>
<thead>
<tr>
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<th>Imprint/Label</th>
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<tr>
<td>1</td>
<td>HECTOR &amp; TITO (1)</td>
<td>VI Music</td>
</tr>
<tr>
<td>2</td>
<td>TEGO CALDERON (1)</td>
<td>White Lion</td>
</tr>
<tr>
<td>3</td>
<td>MOLOTOV (1)</td>
<td>Surco/Universal Latin</td>
</tr>
<tr>
<td>4</td>
<td>DADDY YANKEE (2)</td>
<td>VI Music</td>
</tr>
<tr>
<td>5</td>
<td>CHICAS DE BARRIO</td>
<td>WEAMex/Warner Latina</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
the album sell more than 60,000 copies.

Now, he’s readying the release of his debut album, The Last Don, under the guidance of Héctor “El Bambino,” one-half of popular reggaeton duo Héctor & Tito. Set to hit stores this month, The Last Don includes guest artists as diverse as rock band La Secta, tropical/nenereo acts Tony Túm Túm and Limi-T 21, and reggaetón artists Héctor & Tito, and Daddy Yankee.

“My best achievement is having made myself known as a respectable artist,” says Omar. “The best payment an artist can have is the support and respect of the audience. Without having a solo album out in the market, I have the privilege of counting both.”

TEGO CALDERÓN

For more than a decade, Tego Calderón performed many odd jobs, the latest being a cab driver, while he dreamed of being a rap artist. He jumped at an opportunity to be featured on a rap compilation, and his excellent performance led to multiple album appearances. Now, at 30, he is the most popular rap/reggaeton artist in Puerto Rico due to his debut album, El行情, on White Lion Records, which has reportedly sold more than 100,000 copies. Not surprisingly, his March 14 presentation at Roberto Clemente Coliseum drew a sold-out crowd.

But what has boosted Calderón’s acceptance, not only among rap/reggaeton fans but also among mainstream audiences, is his unique style. Calderón fuses hip-hop with up-tempo rhythms such as reggaeton, salsa and bomba (a form of call-and-response tribal music driven by heavy percussion). And he delivers his lyrics in a more relaxed and easy-to-digest manner than the more fast-paced, angry style of rap. As of this year, Calderón will be able to go even more mainstream, thanks to a management deal with Samcord Productions (which represents Paulina Rubio) and major distribution through BMG.

“I owe much of my success to my musical upbringing. I learned every type of music; I was influenced by Isabel Rivera and hardcore rap—Public Enemy, N.W.A.,” says Calderón. “I am grateful to life, to people. I think that will be reflected in my [upcoming] album.”

DON DINERO

Last year, Miami radio audiences were treated to something of an oddity: a rap track, by a completely unknown act, playing in heavy rotation on popular tropical station WQTO 98.3, Salsa 98. It was “Pana Pana” by Don Dinero, a New York rapper of Cuban parents, whose music is reminiscent of Orishas in its use of Cuban rhythms and melodies but is far more urban in its rap content. Don Dinero (whose real name is José Manuel), who’s been rapping since he was 8, took the song to Salsa 98 PD Leo Vela after numerous record executives turned down his independently produced CD, Que Bola. “You know what they told me? This album will never work,” says Dinero. “Now, every label wants me.”

Dinero is sticking with Cuban Connection, the label he created with his brother, and which he initially distributed through Reyes Records in Miami. Now, he’s inked a distribution deal with Universal, which should help his music gain entry to Puerto Rico. In the meantime, he’s working on a compilation album called La Costurera, which will feature Cuban Connection acts, as his second single, “Desabogo,” starts to hit other radio stations nationwide. Things, he says, can only get better. Which makes sense, given his name.

“Everybody that knows me on the street calls me Dinero, Don Dinero. In my neighborhood, if people need money, they come to me. I have a gift for that.” —L.G.

PICKY PUBLISHERS

Continued from page LM-1

best arguments based on feeling and research to set our goals,” says Nestor Casomí, regional managing director, EMI Music Publishing Latin America. In EMI’s case, says Casomí, the goal is to sign “self-contained” acts. “Those we know will record their own songs.”

What is increasingly rare, many say, is to simply pick up songs with the hopes of placing them, or to sign non-performing songwriters only, unless they can deliver a set number of tracks already recorded and released on a major label in the U.S.

THE GOOD NEWS

One promising source of revenue is the plethora of TV reality shows, where contestants and judges perform night after night with the promise of exposure and record deals. And you can’t beat the exposure of a TV show, says Juan Sánchez-Cordero, who’s managed several prominent Latin artists.

In Spain, for example, hit reality show Operación Dinero “has had tremendous impact on publishers,” says Alvaro de Torres, MD of Warner-Chappell Music Spain. Torres says he conducted a publishers’ study after OT 1 covering every release from the show, which indicated Warner-Chappell led the results with a 25% share of publishing rights. “All publishers who had historic catalogs did well from the covers recorded by OT artists: EMI, Clipper’s in Barcelona and Walt Disney Publishing, because one million-selling album consisted of Disney cover versions,” he explains.

While revenue is drying up on the mechanical end, it’s rising on the synchronization side, with increasing opportunities in various areas.

"With the market being what it is right now, placing songs in film, TV and commercials has definitely become an alternative source of income," says Guevas. “What we have experienced is more of a demand for Latin music, especially for Latin TV shows. The music being produced in Hollywood for the Latino and general markets.”

And, she adds, a recent, emerging source of income has been ring tones, with several companies acquiring the rights to ring tones of classic and current hit Latin tracks. The ring-tone business, says Casomí, is also very strong in Latin America. Companies pay approximately $20 to $25 to license each song and then take the most recognizable portion of a melody and turn it into a ring tone. Approxi mately 10 cents is paid in the U.S. Tariffs. Add it up, and these are important numbers.

"The fact of the matter is record sales keep declining and publishers need to have additional sources of income," says Iván Alvarez, senior VP Latin America, Universal Music Publishing Group. Going after synchronization fees, he adds, is not new, "but it’s become far more common in light of the decline in record sales. Opportunities abound, says Alvarez, even for acts who have traditionally not sold well. "Especially for major motion pictures, we can get a very substantial sync fee for a song where the record hasn’t sold. Take Los Amigos Invisibles. These guys haven’t sold the amount of units they should. Their sync fees are in the six figures, whereas their mechanical figures are zero. We’re lucky if we get them in the five figures.”

Another act that is capitalized on by sync users while floundering on sales is new Mexican band Kinky’s, whose music has been used in half a dozen English-language films, commercials and TV series. In Kinky’s case, its publishing company, EMI, has actively pushed the group’s music, both in Mexico, where the band is signed, and in the U.S., through EMI’s film/soundtrack division.

What would happen if a band like Kinks today? On the one hand, it fits the description of a “self-contained” act: a rock group that records its own material. On the other, when the members were signed, they were not "picky publishers". The "not just market share but great talent" of the group’s music might help the band become popular. "We have the great ability to sign things we believe in creatively," says peermusic’s Spanberger. "It’s not just market share but great talent. But people, when it comes to development deals, I wouldn’t say we don’t do any, but it’s harder to do. Or you need the deal to be reasonable, so you can hold on to them for a longer period of time, until the business rights itself.”
### Billboard Hot Latin Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRT/PROMOTION Label</th>
<th>System</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>TAL VEZ</td>
<td>RICKY MARTIN</td>
<td>10 Views X No. 1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>AMANTE</td>
<td>ALEJANDRO FERNANDEZ &amp; JULIO IGLESIAS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PARA QUE LA VIDA</td>
<td>ENRIQUE IGLESIAS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MARISIPA TRACICIONERA</td>
<td>MANA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TU AMOR O TU DESPRESCIO</td>
<td>MARCO ANTONIO SOLIS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>UNA EMOCION PARA SIEMPRE</td>
<td>EVA RAMOS</td>
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<tr>
<td>7</td>
<td>NO HACE FALTA UN HOMBRE</td>
<td>JACO VELASQUEZ</td>
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<tr>
<td>8</td>
<td>ME FALZA VALOR</td>
<td>PEPE AGUILAR</td>
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<td>ALCINUCIDO</td>
<td>TIZIANO FERRO</td>
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<td>CASI</td>
<td>SERENAG</td>
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<td>11</td>
<td>FOTOGRAFIA</td>
<td>JUANES Featuring Nelly Furtado</td>
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<td>12</td>
<td>SI TE DIJERON</td>
<td>GILBERTO SANTA ROSA</td>
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<td>13</td>
<td>UNA VEZ MAS</td>
<td>COCONUT PRIMEVERA</td>
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<td>14</td>
<td>QUIEN LE IMPORTA?</td>
<td>THALIA</td>
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<td>15</td>
<td>EL SIRVINGUERZA</td>
<td>LOS TUCANES DE TIPO</td>
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<tr>
<td>16</td>
<td>A CA ENTRE NOS</td>
<td>BANDA EL RECADO</td>
<td></td>
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<tr>
<td>17</td>
<td>LO QUE YO TUVE CONTIGO</td>
<td>JOS FELICIANO</td>
<td></td>
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<tr>
<td>18</td>
<td>MUY A TU MANERA</td>
<td>INTOCABLE</td>
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<td>19</td>
<td>DAME</td>
<td>RECITADO ARZAS</td>
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<td>20</td>
<td>ACOMAME TU AMOR</td>
<td>NOELA</td>
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<tr>
<td>21</td>
<td>NO PODRAS</td>
<td>OLGA TANON</td>
<td></td>
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<tr>
<td>22</td>
<td>HERIDA MORTAL</td>
<td>JERRY RIVERA</td>
<td></td>
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<tr>
<td>23</td>
<td>KILOMETROS</td>
<td>SIBANDA</td>
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<td>24</td>
<td>POR AMOR</td>
<td>JOSE SEVILLA</td>
<td></td>
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<tr>
<td>25</td>
<td>LOS DEMAS</td>
<td>JULIO JAVIER</td>
<td></td>
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<td>26</td>
<td>TICION</td>
<td>JENNIFER</td>
<td></td>
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<tr>
<td>27</td>
<td>ENTRE EL DELIRIO Y LA LOCURA</td>
<td>JENNIFER</td>
<td></td>
<td></td>
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<tr>
<td>28</td>
<td>MARIA CHUCHEVA (MARIA SUSINA)</td>
<td>LOS RECOS</td>
<td></td>
<td></td>
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<tr>
<td>29</td>
<td>TE VAS AMOR</td>
<td>EL COYO Y SU BANDE TIERRA SANTA</td>
<td></td>
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</tr>
<tr>
<td>30</td>
<td>SERAN SUS OJOS</td>
<td>ADOLFO UNAS Y SE LOBO NORTES</td>
<td></td>
<td></td>
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<tr>
<td>31</td>
<td>PEQUENA Y FRAGIL</td>
<td>SERGIO GONZALEZ</td>
<td></td>
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<tr>
<td>32</td>
<td>QUEDATE CALLADA</td>
<td>JORGE LUIS CABRERA</td>
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<td>33</td>
<td>SOY ASI</td>
<td>LIMITE</td>
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<tr>
<td>34</td>
<td>ENTREGA TOTAL</td>
<td>PABLO MONTERO</td>
<td></td>
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<tr>
<td>35</td>
<td>NO TENGO DINERO</td>
<td>A.B. GUAMUILLA III &amp; KOMBA KING Feat. JOAN GABRIEL &amp; EL GRAN SILENCIO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Y COMO QUIERES QUE TE QUIERA</td>
<td>FABIAN GOMEZ</td>
<td></td>
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</tr>
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### Billboard Latin Pop Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRT/PROMOTION Label</th>
<th>System</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GREATEST GAINER</td>
<td>MARCO ANTONIO SOLIS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>NO POBRES</td>
<td>OLGA TANON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>SI TE DIJERON</td>
<td>GILBERTO SANTA ROSA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>TU AMOR O TU DESPRESCIO</td>
<td>MARCO ANTONIO SOLIS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>NO HACE FALTA UN HOMBRE</td>
<td>JACO VELASQUEZ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ME FALZA VALOR</td>
<td>PEPE AGUILAR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>UNA EMOCION PARA SIEMPRE</td>
<td>EVA RAMOS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>SI TE DIJERON</td>
<td>GILBERTO SANTA ROSA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TU AMOR O TU DESPRESCIO</td>
<td>MARCO ANTONIO SOLIS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>NO HACE FALTA UN HOMBRE</td>
<td>JACO VELASQUEZ</td>
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### Billboard Tropical/Salsa Airplay

<table>
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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRT/PROMOTION Label</th>
<th>System</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BARRIO VIEJO</td>
<td>MARIO VEGA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ASI QUE TOSCO</td>
<td>JOEL ARIAS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>TU AMOR O TU DESPRESCIO</td>
<td>MARCO ANTONIO SOLIS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>NO HACE FALTA UN HOMBRE</td>
<td>JACO VELASQUEZ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ME FALZA VALOR</td>
<td>PEPE AGUILAR</td>
<td></td>
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</tr>
</tbody>
</table>

### Billboard Regional Mexican Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRT/PROMOTION Label</th>
<th>System</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TU AMOR O TU DESPRESCIO</td>
<td>MARCO ANTONIO SOLIS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>NO HACE FALTA UN HOMBRE</td>
<td>JACO VELASQUEZ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ME FALZA VALOR</td>
<td>PEPE AGUILAR</td>
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</tr>
</tbody>
</table>

Composed from a national sample of airplays sampled by Nielsen Broadcast Data, Symphony Radio Track service. A panel of 48 stations (18 Latin, 13 Tropical, 10 Regional Mexican, 6 Rap, 5 Urban) monitored 24 times a week. Nielsen samples with large audience growth. Four records are in regular rotation. The record with the second highest airplay percentage a single position is placed first. Records below the top 20 are removed from the chart after 26 weeks. 

**BILBOARD JUNE 21, 2003**

[www.billboard.com](http://www.billboard.com)
In Mexico: After a successful promotional visit to Spain last September to promote the album La Reina del Sur and film the video to the title track, Los Tigres del Norte are preparing to launch their first full-length concert tour in that country. The norteño group will take its music to nine cities, starting July 18 in Pamploña and ending July 28 in Santiago de Compostela. Spanish singer/songwriter Alex Ubago received a gold album for sales in Mexico of more than 75,000 copies of his debut album, Qué Pides Tú? According to Mexican news agency Notimex, 22-year-old Ubago says he plans to begin recording his sophomore effort in September. On June 1, Ubago also received his ninth platinum album in Spain for sales of more than 900,000 albums.

TERESA AGUILERA and LEILA COBO

In Brazil: Coinciding with the publication of a book with the same title, Universal Music is releasing A Era Dos Festivais, a 28-track compilation of tracks by the winners of the memorable Brazilian music TV festivals that took place between 1965 and 1972. The repertoire features standards performed by Elis Regina, Caetano Veloso, Gilberto Gil, Nara Leão, Mutantes, and others. Acclaimed singer/songwriter Caetano Veloso is in Rio de Janeiro to record an all-English album of tracks by, among others, Cole Porter and Kurt Cobain. One featured track is Morris Albert’s hit “Feelings.” Universal plans to release the disc during the fall.

TOM GOMES

In Argentina: Popular radio DJ Alfredo Rosso has released a compilation album on EMI Argentina that features international acts in heavy rotation on his radio show, La Casa del Rock Naciente.

The show airs on Argentina’s FM Rock & Pop. Acts featured on the compilation include David Byrne and Bonnie Raitt, as well as such new bands as the Vines.

MARCELO FERNANDEZ BITAR

In Puerto Rico: Popular rapper Tego Calderon and merengue-pop act Giselle have been confirmed as part of the supporting cast of the musical La Verdadera Historia de Pedro Naneja. They join salsa singer Gilberto Santa Rosa and pop diva Yolandita Monge, who play Pedro Navaja and Diana la Maromera, respectively. Calderon will play El Lince de la Barrandilla, while Giselle will be Betty McKenna. The musical opens in October at Centro de Bellas Artes de Caguas…Ras Records, home to such popular reggae acts as Culture, Midnite, Israel Vibration, and Gondwana, has released the self-titled debut album by 11-piece Puerto Rican ensemble Bayanga. The band, led by four percussionists, fuses uptempo Caribbean and Brazilian rhythms. Ras Records, a division of Sanctuary Records distributed in the U.S. by BMG Distribution, will release the album in selected European countries this summer.

RANDY LUNA

In the Dominican Republic: A group of rock artists performed June 6 at a concert honoring popular merengue artist Juan Luis Guerra and his band, 4-10. Participating musicians included Audrey Campos, Pavel Núñez, Máximo Martínez, JLS, Laura Rivera, and Tony Almont. The event took place at Teatro La Fiesta del Renaissance Jardua Hotel and Casino in Santo Domingo. Another show is scheduled for June 13 at Centro de la Cultura in Santiago de Chile. Guerra was present at the tribute, but he did not join the acts onstage.

RANDY LUNA

Dead Or Alive Goes For Another Spin


Also included are new recordings of “Love Come Back to Me,” “Turn Around and Count 2 Ten,” and “You Spin Me Round (Like a Record).”

“I really did not want to do this album,” Dead or Alive frontman Pete Burns says. “I’ve never been the type to complete a record and then listen to it after the fact. For me, once it’s done, it’s done.”

Needless to say, Burns says he was terrified to compile the songs for Evolution. But something happened along the way.

“I was amazed to learn that the songs still sounded modern,” he notes. “And they didn’t sound like everything else that came out of the Stock Aitken Waterman [production] factory.”

Indeed. Dead or Alive hits like “You Spin Me Round (Like a Record)” and “Brand New Lover” remain fresh and vital for today’s electroclash contingent.

HIGHER THINGS: Kim English’s on-again/off-again relationship with Nervous Records is on (again). According to Nervous A&R director Kevin Williams, the artist’s second full-length studio recording (My Destiny) is scheduled for a late-summer release.

To tide over English’s fans until then, Nervous has just issued an English sampler/EP, New Seal Side.

Featured tracks include “C’est la Vie,” “Love That Jazz,” and the neo-soul gem “Simply Grateful.” U.K. label suSU Concept has already released “Simply Grateful” as a single. Both Nervous and suSU will issue remixes of “C’est la Vie” next month.

ABOVE THE CLOUDS: Veteran disco singer Jo-Carol Davidson, who recorded as Jo-Carol, died June 4 at California Pacific Medical Center in San Francisco of a cerebral aneurysm. She was 47.

Throughout the ’80s, Jo-Carol recorded for San Francisco-based Megatone Records. Additionally, she recorded with many of the label’s artists, including Sylvester, Modern Rocketry, and Jo-Lo.

She also lent her voice to such CD-ROMs as Clifford the Big Red Dog (Scholastic).

When not in the studio, Jo-Carol—an AIDS and environmental activist—worked at animation studio Wild Brain as its public relations director.

Most recently, Jo-Carol was honoring her musical craft on San Francisco’s cabaret circuit.

A memorial service was held June 7 at Fort Funston, part of the Golden Gate National Recreation Area in San Francisco.

Jo-Carol is survived by her husband, Tyler Davidson; her parents, Estelle and Murray Block; and two brothers, Paul and Richard Block.
**Billboard**

**HOT DANCE MUSIC**

**Club Play**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
</tr>
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<tbody>
<tr>
<td>GETAWAY</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>NOT GONNA GET US (D. AUDE, R. MOREL, &amp; L. TEE MIXES)</td>
<td>I.A.T.A.</td>
</tr>
<tr>
<td>CHERRY我的 Fire</td>
<td>Pianote</td>
</tr>
<tr>
<td>NEVER PAST TENSE</td>
<td>The Roc Project</td>
</tr>
<tr>
<td>PLAY YOUR PART (REMIXING)</td>
<td>Deborah Cox</td>
</tr>
<tr>
<td>NOTHING BUT YOU</td>
<td>Paul Van Dyk</td>
</tr>
<tr>
<td>I'M NOT THE ONE (PUBLISHERS)</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td>I'M GONNA BE A MOVEMENT</td>
<td>India</td>
</tr>
<tr>
<td>INTUITION (REMIX)</td>
<td>Javael</td>
</tr>
<tr>
<td>ALRIGHT (DISCO PARTY)</td>
<td>Mark (Sean G &amp; Rupel Falcon)</td>
</tr>
<tr>
<td>REAL LOVE</td>
<td>Deborah Cooper</td>
</tr>
<tr>
<td>EASY</td>
<td>Froum &amp; Urik</td>
</tr>
<tr>
<td>YOU MEAN THE WORLD TO ME</td>
<td>Jung Featring Hope</td>
</tr>
<tr>
<td>DUST.WAV</td>
<td>Perpetuations Dream</td>
</tr>
<tr>
<td>HEAVENLY LIGHT</td>
<td>Dawn Tallman</td>
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<tr>
<td>SOMNAMBULIST</td>
<td>BT</td>
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<tr>
<td>PEOPLE ARE PEOPLE</td>
<td>Diary Dirty</td>
</tr>
<tr>
<td>I AM READY</td>
<td>Slow Queens</td>
</tr>
<tr>
<td>THE 15TH CAPITAL PROMO</td>
<td>Fischersponser</td>
</tr>
<tr>
<td>I TRY</td>
<td>Made By Monkeys Featuing Maria Matta</td>
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**Dance Singles Sales**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>BREAKOUTS: TITLES with future chart potential, based on performance of singles in past weeks.</td>
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</tbody>
</table>
Oil Money Fuels Western Venture

BY DEBORAH EVANS PRICE

Several Texas oil company executives are joining forces to build a new resort and launch a Western music record label northwest of Port Worth in Graham, Texas.

Wildcatter Records will how this summer with a new album by veteran singer/songwriter Joni Harms. Once completed, Wildcatter Ranch will include an amphitheater on the banks of the Brazos River, a recording studio, and a resort offering visitors a variety of experiences, from horseback riding to Western music concerts.

“Sometimes when destiny is taking you by the hand, you have to go with it,” says Annette Skipper, CEO of Wildcatter Ranch and Resort, citing the availability of prime Graham property and the ease with which the new venture is taking off.

When a friend in the Fort Worth tourism industry mentioned the need for attractions outside the Dallas/Fort Worth metroplex, Skipper, longtime oil business associate Ken Haggard, and tourism professional Claire Spivey began laying plans for the resort. The venture takes the name of a person who drills an oil well in an unparied area.

Wildcatter Ranch is currently open for day excursions and camping trips. Skipper projects the completed resort will open in 2005.

The idea to add a Western music label to the mix came about when Western Music Assn, president/cowboy poet Mickey Dawes met the Wildcatter principals at a Texas rodeo. Dawes came on board as president of the new label. Texas businessman Joe Joyer has been named VP of marketing.

“We all believe that this project is very viable,” says Joyer, adding that the principals are very excited about having Harms as the flag ship artist.

Dawes says that Wildcatter Records will be “a mix of people that love the West and understand the music business.”

Harms, whose career includes stints on the Capitol Nashville and Warner Western labels, says she was contemplating issuing her next project independently but is happy to be with Wildcatter.

The Western music community “had hardly had another label for Western music, another home for artists who are wanting to really focus mostly on making the music vs. trying to do the whole process themselves,” Harms says.

Harms is currently in a Nashville studio working on her label debut with producer Biff Watson.

Haggard says Graham is the perfect spot to launch the new resort/record label.

“The location is one hour and 20 minutes from Fort Worth. That’s the central corridor for Western music,” Haggard says.

“So much Western music is about Western history. Fort Worth [presidents] always brag it’s where the West began.”

Will Rogers Nominees Announced

BY DEBORAH EVANS PRICE

NASHVILLE—Caryn Manzana, Dan Roberts, Craig Chambers, Dave Alexander, Sons of the San Joaquin, and Joni Harms are among the top nominees for the eighth annual Will Rogers Cowboy Awards.

The Academy of Western Artists (AWA) will present the awards July 8 in Fort Worth, Texas, at the Scott Theater.

Sons of the San Joaquin, Mansana, Chambers, Alexander, and Roberts earned three nods each. Harms earned nominations in two divisions: the Western music female and Western swing female categories. In conjunction with the awards show, the AWA will also host the Western Music Expo July 7-8 at the Holiday Inn North in Fort Worth.

AWA president Bobby Newton hopes the expo will appeal to “everyone between the musician and the spectator,” including those who work in such duplication, recording, studios, photography, [31], critics, studio musicians, and media.

The expo will also include a talent showcase and a fashion show of Western design clothing.

Based in Gene Autry, Okla., the AWA recognizes excellence in the Western arts, including music, cowboy poetry, modeling, and other interests, such as saddle making and chuck wagon cooking. Following is a partial list of nominees in the music categories:

Entertainer of the year: Eli Rios, Wylie Gustafson, Jari Tols, Caryn Mansana, Sons of the San Joaquin.

Western music male: Ron Edwards, Bevren Hill, Caryn Mansana, Dan Roberts, Dave Staney.

Western music female: Kim Calahan, Belinda Gail, Joni Harms, Jill Jones, Jean Presco.

Rising star: Kim Calahan, Tammy Gisberson, Katy Kuy, Caryn Mansana, Sisters of the Silver Sage.

For a complete list of nominees, log on to billboard.com/db/awards/index.asp.

In Troubled Times, Country Embraces Spiritual Themes

Terrorism, war, economic hard times, and a certain amount of bandwagon jumping are among the factors country radio programmers cite for the rise in religious-themed songs getting play in the format right now.

Randy Travis’ recent chart-topper, “Three Wooden Crosses,” is joined by such spiritual singles as Jeff Carson’s remake of MercyMe’s “I Can Only Imagine.”

Phil Vassar’s recent This Is God, Sherrè Austin’s Streets of Heavens, Buddy Jewell’s Help Pour Out the Rain (Lacey’s Song), Clay Walker’s A Few Questions, and Jimmy Wayne’s upcoming single, I Love You This Much.

“People are looking for answers and comfort and find both in religion,” radio consultant Joel Raab says, explaining the proliferation of these singles.

Raab thinks the songs reflect the core values of the “vast majority” of country listeners. “Country listeners are as a lifestyle, more religious, more conservative, and [more] patriotic than the average Americans, so it’s a natural.”

“It is very obvious that we’re at a time where God, family, and country are on everyone’s mind,” agrees WCTK Providence, R.I., music director Sam Stevens.

“While song themes appear to always come in waves,” WKUS Miami PD Bob Barnett says, “spiritualism—however you want to define it—and patriotism never go out of fashion in country music.”

Consultant Larry Daniels cites a more earthly reason for the proliferation of spiritual songs. “The moment some subject or style soars to the top of the charts, others will follow; some because they feel inspired, others because it’s just business and they want to take advantage of the current trend.”

And while Daniels says, “I can’t recall ever having received a complaint from a listener for playing a religious song on a country station,” he has received complaints about playing too many of another country music staple: drinking songs.

“That’s the great thing about the country format,” he adds. “It’s about everyday people and the things we do—the good, the bad, the ugly. We’ve done it all, and [then] we pray for forgiveness.”

ON THE ROW: Country WMSI Jackson, Miss., music director Van Haze joins Universal South Records as Southeast regional promoter, effective June 23. Haze, who will be based in Dallas, replaces Jake LaGrone, who has formed Fort Worth, Texas-based management company Vantage Entertainment with partners Billy Minick and Rick Smith. Their initial clients are Universal South artist Matt Jenkins and the band Cooter Grow.

Veteran record promoter Shari Reinschreiber joins Audium Records’ promotion team as East Coast national manager. She most recently had been working records for All About Country and previously was a regional promoter at Lyric Street Records.

SIGNINGS: Columbia artist and Nashville Star winner Buddy Jewell has signed with the Fitzgerald Hartley Co. for management. Meanwhile, Nashville Star’s first runner-up, John Arthur Martinez, has signed with Refugee Management International.

ARTIST NEWS: Country WUSN (WSN) Chicago and the Chicago Tribune will sponsor a free outdoor concert with Shania Twain July 27 at Hutchinson Field in the city’s Grant Park. The show will be filmed for an NBC-TV special scheduled to air in August. It will be Twain’s fourth network special. The event is being produced by Jam Productions. The station is the primary source for distribution of the $50,000 tickets. Dualtone Records will release June Carter Cash’s final recording, Wildwood Flower. Sept. 9, Cash recorded the album between October 2002 and March 2003. She died May 15 at age 73 (Billboard, May 31).
Hard Workin’ Men

Country’s Most Successful Duo Has Sold 25 Million Albums, Taken Touring To A New Level And Is Still Having As Much Fun As Ever

BY RAY WADDELL

Like some sort of Butch Cassidy and Sundance Kid of country music, Kix Brooks and Ronnie Dunn have parlayed talent, daring and a renegade spirit into the most successful run a country duo has ever realized.

In a dozen years together, Brooks & Dunn have broken the bank: So far they’ve sold 25 million albums, scored 17 Billboard chart-toppers, walked away with dozens of industry accolades and rocked the world of tens of thousands of country boys and girls in live concerts. As Brooks & Dunn, they found success right out of the box with their consecutive No. 1s from their now multiplatinum debut, Brand New Man, in 1991. But their success together came after years of dues paying on their own.

LIGHTNING IN A BOTTLE

Both artists made their bones as songwriters in Nashville while diligent to make much impact as solo artists. But together, the duo is lightning in a bottle, having weathered artistic shifts, industry cycles and a brief slump with remarkable resiliency. Today, they remain at the top of the game as singers, songwriters and performing artists.

On the surface, the key to B&D’s synergistic relationship appears simple: Dunn, the long, lean balladeer with keen songwriter’s instincts and a bluesman’s soul, and Brooks, the rowdy energizer, life-of-the-party storyteller and onstage dynamo who keeps the party flame well lit.

But the duo’s phenomenon is not so easily explained, as they can effortlessly switch roles, with Brooks conveying a ballad with sincere aplomb (“You’re Gonna Miss Me When I’m Gone”) and Dunn cranking up the intensity with relish (“Hard Workin’ Man”). Their harmonies and vocal interplay can breathe new life to a familiar warhorse like “My Maria,” and both possess a gambler’s nerve and an uncanny knack for zeroing in on hits, creating a versatility and blend few have ever matched.

“It’s hard to put your finger on what it is about them,” says veteran producer Scott Hendricks, one of the first to work with B&D in the studio and an ongoing fan and friend. “There’s just a chemistry that happens with these two guys, and it really works. I’ve worked with a lot of big artists over the years, and Brooks & Dunn are the definition of what superstars are.”

JOURNEY TO SUCCESS

Kix and Ronnie began their respective journeys distant geographically but near philosophically. Brooks grew up in Shreveport, La., a hub of musical influences that includes everything from Cajun to country to soul. (He grew up on the same street as Johnny Horton’s widow.)

Dunn was born in Coleman, Texas, and moved with his family to another city rife with musical heritage, Tulsa, Okla.

“There was a lot of clubs and a real active music scene,” says Dunn of Tulsa. “Leon Russell’s band and [Eric] Clapton’s band were both from there. All kinds of music mixed up. You could go down to King’s Ballroom and experience just about anything.”

When Brooks & Dunn hit the charts in 1991, it was like a strong, fresh wind had blown through the country music community. Their hard-charging brand of honky-tonk bravado mixed with wistful introspection earned the duo undying support from legions of fans. Their music speaks of broken hearts and fresh starts, boot-scootin’ good times and moments of quiet reflection.

It’s a musical landscape populated with neon moons and border towns—terrain that is as rugged emotionally as it is geographically. It’s a readily identifiable sound that has made them country music’s most successful duo. They’ve built a thriving career on a foundation of creativity and loyalty, with a healthy respect for each other’s differences and appreciation for their common bonds.

Kix Brooks and Ronnie Dunn talk to Billboard about their journey.

When Brooks & Dunn first hit the charts in 1991, it was

Continued on page B-14

THE BILLBOARD INTERVIEW

Brooks & Dunn

BY DEBORAH EVANS PRICE

Former Arista Nashville chief Tim DuBois—currently heading Universal South with former MCA Nashville president Tony Brown—introduced you two and subsequently signed you to Arista. What were your initial impressions of each other?

Ronnie Dunn: Tim DuBois had played me a couple of songs that Kix had cut, and I liked the way they sounded. The music kind of had an Eagles type edge to it and was a little more progressive than traditional country. I thought it was cool. When I met him, he didn’t have a hat on—but he talked friendly.

Kix Brooks: (Ronnie) wasn’t that friendly. I said, “What’s his problem?” [laughs] I’m pretty much did the same thing for both of us. He played me “Boot Scootin’ Boogie” and “Neon Moon,” and they were really good songs. Ronnie is still the first person I ever met from out of town who hadn’t been here [in Nashville] and hadn’t been exposed to co-writing who was writing really good country songs. I thought that was just amazing.

What were your hopes and expectations for the first record?

Continued on page B-4
Sony/ATV Tree
Brooks & Dunn

Sony/ATV Music Publishing
NEW YORK NASHVILLE LOS ANGELES
Dunn: Our initial goal was to get a gold record and tour the Southwest—Texas, Oklahoma, Louisiana and places like that. We were pretty much told ahead of time that we were going to be regionalized. They wanted us to be known as a honkytonk band.

Brooks: Both of us had been kicked in the head so many times, I can remember when we were wanting a gold record and a No. 1, but I don’t think either one of us thought that was a real goal as much as a dream.

Dunn: A gold record was an issue of survival more than anything. That’s what we had to do to be able to re-up for the second record.

Your debut album has been certified six times platinum. Obviously, it was a hit, and you got the chance to make another Arista at that time was a new label, breaking ground in Nashville and stirring things up. How did it feel to be part of that?

Dunn: A lot of “No, you can’t do that!” was being overcome at that time. The biggest thing that stands out in those early days was what a team effort it was from day one. It made you want to work with that team.

Brooks: There was so much fresh, young energy there—not that the stuff was young in years—but the whole energy level was just fun, exciting, great! We didn’t feel like [any one artist] was a priority. Everybody worked all together to make that label pop. Tim was really smart in having a small roster. Everybody he had, he firmly believed in. When he signed somebody, we were kind of fresh. We made an effort to do different things. After that record hit, all of a sudden, those guys started showing up on a lot of other records. Then [producer] Don Cook became a real successful producer. We felt like we had something really unique and real special early on.

Dunn: Ideally, what we should have done was taken all those players and just hit the road with them and become a band, but we couldn’t afford them. The Stones couldn’t afford those guys now.

Brooks: When we did Brand New Man, we got to the end of the session, and Paul Worley [now chief creative officer at Warner Bros. Nashville] was upstairs. Paul was a great guitar player. We asked him to come down and play. He told us he had to go get his kids and he didn’t have time. We told him he had a guitar and amp [and asked him] just do anything. Even if it sucked, we just needed something on there. He had five minutes. He was sitting on the amp, hunkered over, and he did this guitar part and walked through it, then threw the guitar down and ran out of the studio. All of us were like, “What a show-off!” Then we started listening to it, and it was pretty cool.

We tried a steel solo that we thought country radio would like and, at the end of the day, we looked at each other and said, “You know, what we had on the demo is what we liked.” It’s not what we were supposed to be doing, but it’s really what we liked.

In what ways are the two of you different?

Dunn: Kris is a lot more accepting and less cynical than I am, but I don’t think I’m overly cynical. I’m always the one to initiate change if it comes along. I’m a little more quick to pull the trigger sometimes.

Brooks: Ronnie has the ability to say, “They’ll have to understand that, as an artist, we can still be friends, but I’ve got to work with somebody else or I’ll go nuts because I’m tired of doing this. We already did this.” Not that I get locked into a certain place, but, at the
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Brooks & Dunn

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same time, if that was successful and fun, you set up and do it again. So, on a lot of the things that we worked out, we thought them through and found compromises.

In what ways are you similar?

Dunn: We have the same goal: making Brooks & Dunn work. We both derive fulfillment from it. If you are going to be thrust into a partnership, it’s better to be different than to be similar and walking in the same shoes. We found that our greatest strength has been differences in the long run. It’s just like if you try to walk in the same shoes, you are going to crowd one another, and we don’t. He’s completely different than I am onstage, and that’s fine. We gravitate naturally to different parts of the business. We each have our niche.

Brooks: We probably each tend to put a smile on the other one’s face. We are real competitive, but at the same time not afraid to appreciate when the other one shines. It was probably harder in the early going than it is now because we were trying to figure out how this was going to shake out.

You’ve each sung lead on hit singles, but, over the years, Ronnie’s voice is the one dominating country radio. Kix, how do you feel about that?

Brooks: Fortunately, radio has embraced Ronnie’s voice. That’s good. As an artist and a songwriter, it’s really satisfying for me to have an outlet for my songs and, as a singer, I still get to sing on the album. I feel like my voice is there and I’ve definitely had some good hits as a singer, too. "You’re Gonna Miss Me When I’m Gone" was [a No. 1 single] at a time when we needed it. It’s not like I feel like somebody’s throwing me a bone as much as I am a contribution to make in terms of sales and as an artist. I appreciate what a great singer Ronnie is. I couldn’t say that if I honestly was sitting here going, "I could sing as good as he could." I don’t feel that way; I appreciate what a great singer he is. I feel like, from a heartfelt singer-songwriter standpoint, I have something to offer there. That’s the kind of singer I am. I’m at peace with it.

Dunn: There is star quality that he has on the live stage that I just can’t do. I just can’t go there, and that’s good. That’s what makes it work.

Have you ever thought of doing solo records?

Dunn: Just for selfish reasons. I’ve thought sometimes about maybe [recording] just a record of music that no one would listen to but me … but there’s a dynamic that’s even hard for us to see that makes this thing work and gives it mag. When you separate it, at some point it is going to suffer, and I don’t think that’s necessary—not for the benefit of either one of us being a solo artist.

Your first six albums were each multi-platinum selling releases. Then 1999’s Tightrope came along and thus far has only been certified gold. What happened? Were sales hurt by the changes at Arista as Tim DuBois and other top executives left and the label was folded into the RCA Label Group?

Dunn: Tim said that that record wasn’t going to fly. He told me one day, "You could bring me five big hits, we’ll never make it fly. We’re out of here." It was a really good learning experience. That’s just something that happens a lot [when labels are in transition], so we were fragmented. Thankfully, [RCA Label Group chairman] Joe Galan stepped in after that one record and saved the day. He set us back on course.

Continued on page B-12
The Coors Brewing Company
Congratulates Brooks & Dunn
On Their Incredible Achievement

Here's To
25 Million
Albums Sold

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Brooks & Dunn have been described by many as “a class act.” While country music has gone pop in many ways, friends and colleagues say the guys are current and hip while still remaining true to country music; never forgetting where they came from. Humanitarians as well as entertainers, Brooks & Dunn have raised money for the Monroe Harding Children’s Home, Ronald McDonald House and the Women’s Hospital at St. Thomas Moore, to name a few.

Don Cook, producer and writer of 20 of the songs on the duo’s first six albums. “They are the most unaffected guys,” he says. “They don’t act like what you would think of as stars. They appreciate the success they have, but don’t take anything for granted. They do a lot of great things for the community.”

Sam Haskell, worldwide head of TV at the William Morris Agency, says, “Kix Brooks and Ronnie Dunn are two of the most benevolent guys I’ve ever met. They came to my hometown of Amory, Miss. last fall, to headline the 10th-anniversary Stars Over Mississippi Benefit, in honor of my mother. It was to help raise scholarship money for deserving Mississippi children who need assistance with their educations. A host of other Hollywood celebrities were part of the event, attended by over 10,000 people who lined the Amory High School football field. We raised more money than we ever have. Kix and Ronnie left a little piece of their hearts with the people of Amory that night, and they will always have a little piece of my heart, as well.”

The duo also stays close to its community. Brooks & Dunn contribute to a variety of philanthropic organizations and do a variety of things for different charities, both individually and together. Patti Harman, president of Monroe Harding Children’s Home, has experienced the kindness of Brooks first hand. “Kix is an honorary chair for Monroe,” she says. “He has done many things for the Home, including helping us with an annual fundraiser.”

But, in addition to money, Brooks sets a fine example for the children and shows them how special they are by attending the Home’s sports events and dinners. Harman continues, “He has even brought guitars out here to try to encourage music in their lives. I can’t say enough good things about Kix. We’ve recognized him and his wife as volunteers of the year for everything they have done for us.”

GREAT ENTERTAINERS

Most everyone who has worked with Brooks & Dunn keeps them close to their heart. Cook, who continues to work with the duo, says his relationship with them has been the high point of his career. “I got to watch them develop from being a club act to an arena act,” he says. “I was there at the last club gig they did in Phoenix. The people were just hanging off the ceiling. It was obvious this place could not contain what was inside it anymore. It was a rush for me to be a part of that. I will always treasure those memories and those times.”

When the duo signed to Arista back in the early ‘90s, Mike Dungan, current president & CEO of Capitol Records Nashville, was there. “From day one,” he says, “they were two kids in a candy store having a blast, regardless of the outcome. They are always thinking...”

Continued on page B-10

Kix & Ronnie,

I’m Happy To Have Been Associated With The Greatest Duo In The History Of Country Music. May Your Success Continue Forever.

Don Cook
CONGRATULATIONS
RONNIE & KIX

THANKS
FOR LETTING US SHARE THE STAGE
Your Friends & Family From The Road

Toby Keith
Martina McBride
Faith Hill
Tracy Byrd
Montgomery Gentry
Rascal Flatts
Keith Urban
Jo Dee Messina
Chris Cagle
Trace Adkins
Terri Clark
Brad Paisley
Aaron Lines
Trick Pony
Clay Walker
Jeff Bates
Cledus T. Judd
Lonestar
Gary Allan
about the show and reevaluating it, and they realize the importance of people having fun rather than just sitting and listening to music. That impresses me more than anything. As personalities and as people, they have not changed since the days they had nothing. They still have the same warmth and the same 'aw shucks' personalities. 

Brooks & Dunn's loyalty does not go unnoticed either. Southern California Sound Image has had a relationship with the duo for almost a decade. Everett Libboll, director of Nashville operations, says, "I really appreciate their loyalty to my company. Their whole organization is just wonderful. It's been great, and I hope they have many more years of success."

Ronnie and Kix bring different talents to the duo, colleagues say. Donn Hillyer, president and CEO of Sony/ATV Music Publishing Nashville, says, "As a duo, they are unique and original, and both are great songwriters. They have learned to play to their strengths. Ronnie is just the greatest male singer in country music and knows how to sing his way into the hearts of his fans. Kix is a great entertainer and showman. Together they are the greatest duo ever in country music. They stick to the basics—great songs."

Others confirm what Hillyer says. For example, Clive Davis, chairman and CEO of RCA Music Group, agrees that Brooks & Dunn define country music at its finest. "They're absolutely great writers, musicians, vocalists and entertainers," Davis says. "More than successful chart artists, they are truly half of husband and wife, and I look at their incredible career milestones with much pride and respect. [They have] provided me with indelible and long-lasting memories."

Perhaps one of the most important keys to a long, illustrious career is the "live" connection to fans. Reba McEntire says, "Like Merle Haggard, Willie Nelson and Johnny Cash were the songwriters who created the classic country songs of their generation, Ronnie and Kix have written some of the songs that will become classics of our generation. They work extremely hard to deliver live shows that thrill the fans, which is so important in having a long-term career. They're great to tour with, and I'm lucky to have them as my friends." Toby Keith says, "Ronnie is a great honky-tonk singer—probably the best in a long time—and a real good songwriter. They throw in Kix's Brooks' songwriting and energetic performances, and you end up with an electric rodeo."

DREAM COME TRUE

International lighting company Bandit Lites started working with Brooks & Dunn when they first started headlining. Mike Golden, VT says, "They're not just music, they're entertainment. In their 2003 show, they've incorporated a 25 to 30 foot wide scenic head made out of strobes. They probably pump more confetti into the crowd than any act I deal with. They have streamers that shoot out from the stage and different inflatables. Almost every song has its own gag in it. They do everything from rock 'n' roll to your softest ballad. It's a show we are all very proud of." Dick Clark agrees. "Part of the magic of Brooks & Dunn lies in the way they present themselves. They truly enjoy their performances. The music is great, but their personalities... they endear themselves to the audience," he says, still laughing about an incident that happened at the Academy of Country Music Awards that only went to prove that the show must go on. "As part of their road show scenery, Brooks & Dunn had a giant inflatable bull, it was as big as the whole stage. Well, that bull decided to collapse in the middle of the act on live television. We got a lot of mileage out of that. The sagging bull—it was a riot, and the joy of live television."

Artists who tour with the band consider themselves lucky. Aaron Lines says, "I've always been a fan of Brooks & Dunn, so it's a dream come true to actually tour with them. I find myself going out to watch their sets every night, not only as a fan of their music but because it's a great learning experience for me at this stage in my career."

Also an opening act on Brooks & Dunn's current tour is Jeff Bates. He says, "I think that Ronnie Dunn is the country vocalist of our generation. He can wrap his voice around a song and deliver it like nobody else. Kix Brooks is not only a solid tunesmith, he has the ability to communicate on a personal level with his audience as if he had run into them at the grocery store. He makes them feel comfortable and right at home and then turns right around and kicks their butts with unbridled spontaneous energy that rolls off the stage like an Oklahoma tornado."

Troy Lee Gentry, who, along with Eddie Montgomery, makes up one half of Montgomery Gentry, says, "In the Spring of 1999, we started out with 'Hillbilly Shoes,' and it was that fall that Brooks & Dunn's manager gave us a call to do some dates with Kix and Ronnie. They were great to us, and we learned a lot from watching them. They invited us back out with them last year on the Neon Circus tour."

"Kix and Ronnie are legends. We respect them and appreciate all they've done to pave the way—but they're getting old, so they better watch out... we're after their ass," laughs Montgomery. ■
Thank you Brooks & Dunn for making our grand opening such a success.

we couldn't have done it without you.

Orleans ARENA
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grand opening
May 25, 2003

For booking information please contact:
Steve Stallworth
Vice President
The Orleans Arena
(702) 365-7469
email: stallworth@coastcasinos.net
THE BILLBOARD INTERVIEW
Cont'd from page B-6

How?

Dunn: Just having that solid machine. Joe has a monster over there, and he runs it like a very organized general. What you need behind you is a support team. It’s as [important] as your art and your music. You can have all the stars lined up, you can be a great singer or songwriter and make good music, but if you don’t have that machine behind you, you aren’t going to get a shot. Especially in today’s environment, it’s just not going to happen.

New duo Montgomery Gentry come on strong and was nipping at your heels. Tightrope hadn’t done as well as previous albums and the Steers & Stripes album was coming at a critical juncture. How did you feel going into it?

Brooks: There was a lot of creative energy going into that record. Mark Wright wanted to show us that Brooks & Dunn is still a viable act and he’d put us back on the map where we were two records ago. Ronnie and I obviously wanted to come in and show Joe and Mark what we could do, so everybody comes to the table wanting to be at the top of their game. Instead of in this routine of “OK, let’s make another record,” all of a sudden we were like, “Let’s really show everybody what we can do here.” Everybody was thinking that way.

Dunn: Joe was determined! to show us that he could make it happen and he was behind it. What a great place to land.

Seems like there were some rumors swirling around the industry at this time.

Dunn: Other labels were starting rumors that we were breaking up, and they’d tell radio that there wasn’t much going on here.

Ever any truth to any of those rumors?

Brooks: We’ve never felt like quitting. We have said if we can make it two more years, we’ll be OK. But two years come around, and we say, if we can make it two more years... [laughs]

Dunn: When we say that, we are beat up and tired. I remember jumping up one day in South Dakota—we battled a blizzard all night long on the road—and I walked on the bus and said, “I’m quitting, I can’t take it.” It was just awful.

The new album, Red Dirt Road [due July 15], has a lot of the good-time, fun songs people expect from Brooks & Dunn, but it also feels more introspective.

Dunn: This is the most honest record we’ve made since Brand New Man. I think a lot of it is where we are in life. And I think the undercurrents of that triggered this reflection is what’s going on in the world. It’s the first time we perceived us, as Americans, as being threatened. Once that happens and you take a quick look around and take these little snapshots of how you grew up, you go, “This isn’t so bad.” I think we needed that as a culture.

You’ve been doing the Neon Circus tour for three years now. How did you come up with the concept?

Dunn: We saw Cirque du Soleil in Vegas, and I loved the way the cast would walk the crowd and I threw out the idea of coming up with ways to integrate that with a kind of a rodeo type presentation with different characters.

Brooks: Before the show started in Vegas, they had clowns that were walking the aisles and grabbing people’s popcorn out of their hands, just screwing every-

thing up. I saw that and I told Ronnie we ought to get some rodeo clowns out there and just screw with people. One thing led to another; and we have a big mess on our hands now. [laughs]

Dunn: You will be involved whether you want to or not. When you buy that ticket, just get ready to come fly, that’s it.

Brooks: We set up at 3 o’clock in the afternoon, and the main stage starts at 5:30. We have a hypnotist that hypnotizes people and the world’s strongest man that does all this wild stuff. We have BMX bikers, the guys bring all their ramps and do all these types of things. There’s just a whole variety of things going on, a lot of stuff for people to do and see to keep them occupied so there’s no down time.

After more than a decade together, how would you describe your relationship?

Dunn: We are just like brothers, and that’s good. There is an understanding. When the music is done, we go hang out and do everything we like to do and enjoy that. We aren’t nearly as different in real life as we are on stage.

Brooks: The comfortable thing about our relationship is it doesn’t need a lot of maintenance: That’s a comfortable friendship. We can get together and have the time of our lives, whether it’s hunting or whatever.

You’ve had an incredibly successful run and it doesn’t seem to be slowing down. How much longer do you see Brooks & Dunn continuing?

Dunn: The public will dictate that. We enjoy doing this more than anything. This is it. I have enough money, but what else am I going to do? Golf? I don’t think so. There’s nothing I like better. I’m on vacation doing what I do, nothing else compares. I’d rather be doing this. That’s sick. [laughs]
Brooks & Dunn's top album, *Borderline*, spent seven
weeks at No. 1 on Top Country Albums and is one of three
chart-topping discs for the duo. The act's other two No. 1
sets were *Steers & Stripes* (2001) and *Waitin' on Sundown*
(1994). On the Hot Country Singles & Tracks chart, they
have scored a whopping 17 No. 1 singles—making them
the duo with the most No. 1 titles on the country singles
chart. Additionally, they have earned 44 top-40 entries on
this chart. "Ain't Nothing 'Bout You," released in
2001, is their longest-running No. 1. The track spent
six weeks atop the chart.

Titles on these charts are ordered by peak position on
their respective chart. If more than one title peaked at
the same position, ties were
broken by the number of weeks spent at
the peak. If ties still remained, they
were broken by the number of weeks on
the chart and then in the top 10 and/or
top 40, depending on where the title
peaked.

The charts were compiled by Keith
Caulfield.

### TOP COUNTRY ALBUMS

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<th>Title</th>
<th>Peak Position</th>
<th>Debut Date (Label)</th>
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<tr>
<td>1.</td>
<td>Borderline</td>
<td>No. 1</td>
<td>May 4, 1996 (Arista Nashville)</td>
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<td>2.</td>
<td>Steers &amp; Stripes</td>
<td>No. 1</td>
<td>May 5, 2001 (Arista Nashville/RLG)</td>
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<td>3.</td>
<td>Waitin' on Sundown</td>
<td>No. 1</td>
<td>Oct. 15, 1994 (Arista)</td>
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<tr>
<td>4.</td>
<td>Hard Workin' Man</td>
<td>No. 2</td>
<td>March 13, 1993 (Arista)</td>
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*Steers & Stripes holds the No. 1 single, "Ain't Nothing 'Bout You"*

### HOT COUNTRY SINGLES & TRACKS

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<th>Title</th>
<th>Peak Position</th>
<th>Debut Date (Label)</th>
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<tr>
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<td>&quot;Boot Scootin' Boogie,&quot; No. 1 (4)</td>
<td>(Arista)</td>
<td></td>
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<tr>
<td>April 6, 1996</td>
<td>&quot;My Maria,&quot; No. 1 (3)</td>
<td>(Arista)</td>
<td></td>
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<tr>
<td>May 2, 1998</td>
<td>&quot;If You See Him/If You See Her&quot;</td>
<td>(MCA Nashville/Arista Nashville)</td>
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*SOUND IMAGE*

**Congratulations, Kix & Ronnie,**
on the many milestones and benchmarks in your career.

We wish you many more. Thanks from all of us at

*SOUND IMAGE*
HARD WORKIN' MEN
Continued from page B-2

and hear Asleep at the Wheel, David Allan Coe and people like that, and, at the same time, you go across town and hear Clapton's band sitting in and jamming at a blues or rock club.

Their two paths converged in Nashville as songwriters, with Kix enjoying some chart success via other artists and Dunn having won the national Marlboro talent contest.

FUTURE CHART-TOPPERS

"Part of [Ronnie's] winnings included 40 hours in the studio with producer Barry Beckett, and I engineered it," recalls Hendricks. "I fell in love with his voice."

Hendricks took Dunn's tapes to Tim DuBois, then head of A&R at Arista Nashville. As Hendricks and DuBois traveled to Knoxville for a Tennessee Volunteers football game, Hendricks popped in a Ronnie Dunn tape that included three future No. 1s: "Boot Scootin' Boogie," "Neon Moon" and "She Used to Be Mine."

Meanwhile, producer Don Cook had been pitching Brooks to DuBois, who was hot to sign a duo to Arista Nashville. That was when Allen Butler and Mike Dupan were at the label with me, and all three of us were working on it, but we couldn't find [a duo] that really excited us," says DuBois. A Brooks/Tim Mensey duo deal never worked out, so Hendricks suggested Dunn.

"I thought that was a great idea, so I took Kix and Ronnie out to lunch and introduced them," says DuBois. "I said, 'You may think I'm crazy, but you guys need to hang out and write together and see what happens.' Within three or four weeks, the first song they brought to me was 'Brand New Man,' and I pretty much offered them a deal on that."

"The first day all three of us got together," adds Cook, "we wrote a No. 1 song, so, yeah, I guess you could say there was a little chemistry there. The beautiful thing was, nobody would give us songs, so we had to write 'em ourselves. I thank God for that now."

After DuBois sealed the duo deal and Bob Titley came in as manager (Clarence Spalding joined the management team in 1992), Cook and Hendricks entered the studio to record the tracks that became Brand New Man. According to Brooks, DuBois "gave us all the rope that we needed to hang ourselves. That really made us feel good that he had enough faith in our ability to let us go do what we do."

The title cut topped the Billboard chart in September of 1991, and Brooks & Dunn never looked back. "It had a little magic dust on it," DuBois says of the project. "The more music we made, the more excited we all got about it."

Such out-of-the-gate success even caught their manager off guard.

Continued on page B-16
The meteoric rise of line dancing and the dozens of country music dance clubs that sprouted up in the early '90s were in many ways propelled by country's first big remix, a dance version of Brooks & Dunn's "Boot Scootin' Boogie."

Penned by Ronnie Dunn in homage to a legendary Tulsa, Okla., watering hole, "Boot Scootin' Boogie" was the duo's fourth single. It spent four weeks at No. 1 on the Billboard country chart in the late summer of 1992. Despite its success and terpsichorean subject matter, dance remixes in country music were uncharted territory. Some might say it was so for a reason. "That remix" started a revolution that a lot of us might have been better off without," laughs Tim DuBois, who signed Brooks & Dunn to Arista Nashville in 1991. "You know something's going on when you've got three country dance clubs in Youngstown, Ohio." Producer Scott Hendricks came up with the notion of a country dance mix. "I had an idea to do a dance mix that was actually a little different from what we ended up with," Hendricks recalls. "I was looking for someone to let me experiment creatively with their music, and 'Boot Scootin' Boogie' was a good candidate. To their credit, Kix and Ronnie said, 'Go for it.' A lot of people wouldn't have gone out on that limb." Engineer Brian Tankersley, a Los Angeles import to Nashville production, came up with the actual mix.

Hendricks says. "He did about a minute and a half of that song, and I took it to Kix and Ronnie. They didn't know what to think, but Tim said to finish it," says Hendricks. According to DuBois, "I'm not gonna say I thought it was a great idea, but it was the perfect song to do it with. And it started a phenomenon."

Some at Arista Nashville were opposed to the idea, says Hendricks. "I'm not gonna mention any names, but somebody over at Arista said, 'This will never fly,'" he says, adding that, ultimately, the final decision went to the artists. "Kix and Ronnie signed off on it. I give them credit, it was a bold thing for them to do."

Many of the country dance clubs disappeared as quickly as they sprang up, but line dancing retains a devoted following among the hardcore, as does the song. "I've gone with other acts into places like Billy Bob's and, to this day, just as soon as that song comes on, people swarm the dance floor," notes B&D co-manager Clarence Spalding. "It was the right song at the right time."

Co-manager Bob Titley agrees that "Boot Scootin'" was the centerpiece of the early '90s country club boom but thinks other B&D records equally impacted the success of the duo's early career. "It's interesting that there has been so much focus on 'Boot Scootin'," he says. "But really, the stealth career record for them was 'Neon Moon.' We sold a quarter of a million records of the debut single, 'Brand New Man.' Then, the second single, 'My Next Broken Heart,' was a big hit at radio but had no impact on record sales. "But with 'Neon Moon,' sales exploded," Titley continues, "and then we followed that up with 'Boot Scootin'."

And the rest, as they say, is history. —R.W.
"I saw them at first as an act that would have hits at radio and sell a lot of records in the Southwest," says Titley. "Once that first album got going, it was pretty clear they were destined to be pretty strong."

The B&D writing collaboration has lasted; while the two often write separately, the title cut off their latest album, Red Dirt Road, is a Brooks/Dunn co-write. The song, an exuberant coming-of-age, mid Tempo tune, ranks up along with any song the two have ever written.

The depth of the new record gives testament to a career with legs. "As far as their durability, everybody involved is a dedicated, hard worker, from them on down," says Titley. "But, ultimately, it comes down to the music."

**IN THE STUDIO**

With Brooks & Dunn, work ethic melds with fun-loving spirit, which leads to good records. "They're like a couple of big kids in the studio, always wanting to have a good time," observes Mark Wright, producer of B&D's last two studio albums, along with a Christmas record. "My job, a lot of the time, is to make sure the song doesn't get screwed up by the record."

Wright says Kix and Ronnie often leave the studio with tracks and work on vocals at their respective home studios. "Vocally, they get a lot done at their houses," he says. "Ronnie will go out to the barn, and Kix has a studio in his basement."

The two are both open to a free exchange of ideas. "We've all three songwriters, and a lot of ideas get thrown back and forth," says Wright, adding that during the duo is more than willing to take chances. "When you've done 11- or 12-year's worth of records, you have to start being adventurous, or you'll repeat yourself. They don't want to ever repeat themselves, and that's one of the things I love about them."

Those along for the whole ride continue to be impressed. "To watch this thing grow from an idea to an industry has been a remarkable thing," says Cook. "I was at their last club date at Tootie's in Phoenix, and it was wild. You could see that this was no club act."

**PROFESSIONAL, FREE-WHEELIN'**

For all their free-wheelin' persona, B&D maintain a busy schedule both on the road and off. But not too busy... "One of the things about them that continues to impress me is their desire and work ethic, knowing they don't have to be out there doing it," says Wright. "Don't get me wrong, these guys know how to recreate. I [ask] 'em, 'You guys were only in [the studio] for two hours, what are you doing with your other 22 hours?'"

Much of that time has been spent running up and down the highway. From the beginning, B&D have worked the road hard. "They take their job and music as seriously as anybody you'll see, but they still know how to have a good time doing it," says Rick Shipp, co-head of the William Morris Agency's Nashville office and B&D's agent since they started touring. "I truly believe if they weren't having a good time, they wouldn't be out there."

In the loosely defined managerial duties of Titley and Spalding, the latter oversees touring. It is a touring career built with care. "When I came on board [in March of '93], they were the opening act for Reba McEntire," says Spalding. "In the fall of '93, we went out on a few small markets to test the waters to see if we had enough juice to headline ourselves. We sold them all out."

While other bands may have headlined earlier, Brooks & Dunn waited until they had eight top-10 hits under their belts. "I imagine there were probably some people in town calling us fools for leading all that money on the table," says Spalding. "But it was a group decision that, when we went out as headliners, we wanted to make sure we had the fansbase to support it. We found out we did."

Professionalism also marks the duo's touring career. "I don't think I've ever cancelled a date on them, and we're talking about well over 1,000 shows," says Shipp. "I had 'em on a run through the Southwest back in '91, and Ronnie got sick and couldn't sing. Rather than cancel a date at Billy Bob's Texas [Fort Worth], Kix sang lead. They were just 'Brooks & Dunn'."

Since they have been a headlining act, B&D have focused on keeping their tours consistently innovative...
and entertaining, from co-headlining treks with Reba McEntire to their multi-act Neon Circus & Wild West Show—now in its third incarnation—with more than 100 shows in the books. With top-tier support that has included Montgomery Gentry, Toby Keith, Keith Urban, Trick Pony, Dwight Yoakam and Rascal Flatts, the Neon Circus amphitheater extravaganza has turned into the country party that kicks off the summer.

AT HOME ONSTAGE

Brooks says Neon Circus is about providing a continuous good time for fans. “There’s a lot of stuff for people to do and see, and then they take it in between acts and see jugglers and we keep people occupied so there’s no down time,” he says. “You can come and bring your girlfriend or kids or whoever, and you know from the time you get there that there will be something to do.” Adds Dunn of the tour’s sponsor and backstage camaraderie, “There’s no risk when you have Coors on board. Free bear.”

Owning a stage presence honed in beer joints and dancehalls, Kix and Ronnie are at home onstage as in the studio. “They’re one of the best live acts I’ve ever seen,” says Brian O’Connell, who oversees country music for Clear Channel Entertainment (CCE), producers of Neon Circus. “With the amazing vocal talents of Ronnie and the wildness of Kix, it’s like controlled chaos. They feed off the crowd. I’ve never seen them have an off night.”

They’ve seldom had an off night at the box office either. Even during country music’s lean years of the past decade, B&D have been a robust and consistent box-office performer, having reported nearly $130 million in concert grosses to Billboard Boxscores as headliners.

Such touring success is no accident. “They’re always very conscious of the package, the sound and lights, the gags, the music, the whole thing,” says Shipp. “Ronnie and Kix, their management, the crew, the band—they’re all guys that know how to do their jobs and enjoy doing it.”

According to Dunn, “it’s a blast. Going out there and doing those shows is fun.”

Kix and Ronnie are very involved in what ends up onstage. “They have a vision of what they want to project, and it’s my job to put it together,” says Spalding. Touring, recording and songwriting have combined to create a career of impressive consistency. “It all comes back to their work ethic,” says Spalding. “They were journeyman. They had years of playing in the clubs and surviving in this business without record deals or hits.”

DOWN THE RED DIRT ROAD

As far as what the future will bring to this dynamic act, it is a safe bet it won’t be boring. Whether it’s doing CMT’s Comped out ZZ Top or coheadlining the Jackson County Fair in Jackson, Mich., in August with Sheryl Crow, Brooks & Dunn continue to push the envelope.

“Kix and Ronnie are always open to doing lots of things,” says Spalding. “I wish I knew where it was going from here. Every year, we’re trying to create something better, not necessarily bigger.”

In terms of record-making, Tiley has a pet project for the duo he’d like to see come to fruition. “I come out of the honky-tonk world, and a secret part of me wants to see them do a real honky-tonk record,” he says. The road is always part of the plan. Spalding says the B&D camp already has 80% of 2004’s touring booked.

It won’t be another Neon Circus outing, but rather the Red Dirt Road tour. “We’re not going to do away with Neon Circus,” he stresses. “We’ve just done it three years in a row. It’s time to give it a rest and then bring it back in a couple of years. This year, Neon Circus travels 12 trucks and 125 people; it has been very profitable, but it’s so big, we end up having to play the same places every year.”

Tiley takes a similar view. “A Red Dirt Road tour concept ties into the album well, and it fits a need. There are some valuable markets we’ve had to bypass on Neon Circus.”

And Brooks & Dunn never want to keep going to the same places.
A Record To Be Proud Of

Congratulations From Bob & Clarence
**JUNE 21 2003**

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### Billboard® TOP COUNTRY SINGLES SALES

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**NEW**

**SARAH BRIGHTMAN**

Harem

**PRODUCER:** Frank Peterson

**Angel 37180**

**RELEASE DATE:** June 10

The concept behind Harem is blending Middle Eastern melodies and rhythms with Western dance-tinged pop—something Ofra Haza, and even Sting, already achieved with more ingenuity and dance-floor credibility. But Brightman’s opera-no voice is what’s unique here. While she lacks the power to sell several tracks, her breathy delivery is certainly easy on the ears. She’s at her best putting subtle spins on such old chestnuts as “What a Wonderful World” and “Stranger in Paradise.” She occasionally hits her stride in her Middle Eastern milieu: “Mysterious Days” is potent and original, and “The Journey Home” (by Indian film composer A.R. Rahman) displays intriguing melody lines. Iraqi singer Kaamil Al Sair joins Brightman on “The War Is Over Now”—a smart move with solid results, but one that leaves listeners wondering why similar creative decisions aren’t apparent elsewhere on the set.—**WN**

**MINIBAR**

**Fly Below the Radar**

**PRODUCERS:** Dusty Wakeman, Rami Jaffe, Greg Richling, Sid Jordan

**Feudanch 00008**

**RELEASE DATE:** June 10

This transplanted U.K.-to-L.A. quartet, which released one full album on Universal two years ago, steps back into the fray with a tuneful effort. Minibar is often lumped in with its hometown’s country-rock posse, but its current work owes more to ’60s psychedelia than it does to Gram Parsons. Fronted by principal writers Simon Perry and Sid Jordan, the band displays solid songcraft, and it plays with a musically not heard in its earlier work. “It Is What It Is.” “Unstopable.” “Fragile,” and the countrified “Martha” are among the most propitious tracks for rock and modern rock radio. The set includes a bonus EP, which features a cover of the Smiths’ “Ask,” among other tracks.—**CM**

**NATACHA ATLAS**

**Something Dangerous**

**PRODUCERS:** various

**Mantra/Beggars Group MNTCO 1035**

**RELEASE DATE:** June 3

Internationally renowned for her multi-ethnic sound, Natacha Atlas seamlessly melds authentic Indio-Arabic musical forms with a melange of North African and contemporary Western musical influences (including R&B, dancehall, and electronic) on her fifth solo album. Her distinct vocals have appeared on various collaborative projects, including those with composer David Arnold, Transglobal Underground, Jah Wobble, and Cheb i Sabbah. Similarly, *Something Dangerous* finds Atlas working with an assemblage of acclaimed world musicians, programmers, and guest vocalists. The set is a cross-continental musical celebration that is rich with songs (in Hindi and English) that are equally mystical, transcendent, and ingeniously contemporary. The sensuous midtempo “Simple Heart” (featuring Sinéad O’Connor) and the melodic title track (featuring Princess Juliana) best encapsulate Atlas’ ambitious multi-genre vision. Although musically dense at times, *Something Dangerous* is a bold and accessible endeavor.—**CR**

**DANCE/ELECTRONIC**

**WANDA DEE**

**The Goddess Is Here!**

**PRODUCER:** Giuseppe D.

**G.E.R.L. 713**

**RELEASE DATE:** June 3

Wanda Dee once worked with British rave group the KLF. For some, this will mean something, while others will simply yawn. Whatever camp you find yourself in, one thing is certain: *The Goddess Is Here!* laces luster and excitement. Too often, Dee and producer Giuseppe D. simply go through the motions on one too many remixes (“Slave to the Rhythm” and “Controversy,” among others). Cover versions of “I Ain’t Been Licked” (featuring Freda Payne) and “Don’t Leave Me This Way” (featuring Loleatta Holloway) retain none of the verve or emotion of the classic versions (by Diana Ross and Thelma Houston, respectively). If Dee is truly a “goddess,” she needs to work more in a somewhat new time around.—**MP**

**STEELEY DAN**

**Everything Must Go**

**PRODUCERS:** Walter Becker, Donald Fagen

**Reprise 48435**

**RELEASE DATE:** June 10

While it didn’t reach the heights of the group’s ’70s glory, *Steely Dan’s* 2000 comeback album, *Two Against Nature*, struck enough of a nerve with the listening public to help it win the 2001 Grammy Award for album of the year. Not much has changed on *Everything Must Go*, particularly the trademark incongruity between lyrical content and the supporting funky jazz-rock musical backdrops. Narrators find themselves stalked by psychotic women (“Lunch With Gina”), indulging in psychedelic drugs (“Slang of Ages,” marking Walter Becker’s first Steely Dan lead vocal), and roasting in misery in the hot sun (“Blues Beach”). Ultimately, *Everything Must Go* is thin on the commodity usually so plentiful in the band’s oeuvre: tunes that make a real lasting impression.—**AC**

**LATIN**

**JIMENA**

**Jimena**

**PRODUCERS:** various

**Crescent Moon 70469**

**RELEASE DATE:** June 3

She’s young, blond, and has an unusual name. But Jimena may become a well-known moniker if she delivers on the promise that comes when a talented Mexico City-based singer team with such big-name producers as Emilio Estefan Jr. and his Miami-based Crescent Moon label. This 14-track debut is marked by innovative and surprisingly energetic arrangements featuring rattling accordion, vocal overdubs, and prevalent violins. There’s the now-standard multi-format song, “Madita Ignorancia,” which comes in ranchero, pop, cumbia, and norteño flavors. Dance fans will warm up to the high-spirited cumbia “No Ruedas” and country-rock “Cana Dura.” While her dulcet vocals recall those of gringa diva Emily, Jimena can also croon like Gloria Estefan (the pop-holers “Y Lluega Tu”), radio-friendly stuff, for sure. It remains to be seen how Jimena will be received by gruopero fans.—**RB**

**WORLD**

**LOOP GURU**

**Bathtub With Loop Guru**

**PRODUCERS:** Jamshed & Saam

**Reproduction CLP 1294**

**RELEASE DATE:** June 10

When the instrumental credits listed in the CD booklet include “quantum physics,” “insect manipulation,” and “fuminous weltrock,” you know you’re in for an unusual listening experience. But the abnormal is de rigueur for British ethno-techno group Loop Guru. *Bathtub With Loop Guru* follows the sample-happy grooves and stolen themes of previous Guru outings, the band, now reduced to a duo of Jamshed & Saam (aka Dave Madyman and Sam Dodson, respectively, freely samples sitars and mellotrons, Kraftwerk rhythms, and jamalian cycles—all collaged onto delirious, dub-trippy grooves. Loop Guru really would’ve been happy as a 60s psychedelic band, hanging out between Frank Zappa and Pink Floyd, but forged a few years too late. Yet, it has adapted to the technology and tone of the day, mixing sly humor into its most charming and sensual album to date.—**JD**

**CHRISTIAN**

**JILL PARR**

**Orbit**

**PRODUCER:** Brian Hardin

**Christian Records 2497330052**

**RELEASE DATE:** June 3

A Michigan native who has taken up residence in Nashville, Jill Parr has a strong, supple voice that is adept at delivering lush AC ballads and rocky, uptempo pop. An impressive debut. **Orbit** features songs that explore faith from a variety of angles—from questioning and confusion to surrender and peace. Power ballads “This I Know” and “Feel the Scars,” as well as an engaging cover of Sting’s “If I Ever Lose My Faith In You,” are especially noteworthy. Though Parr didn’t write any of the songs, she brings a confessional, vulnerable quality to each vocal performance.—**DEP**

(Continued on page 40)

**CONTRIBUTORS:** Bradley Bambarsh, Ramiro Burr, Jonathan Cohen, John Dilliberto, Gordon Ely, Deborah Evans Price, Steven Graybow, Rashawn Hall, Wayne Hoffman, Chris Morris, Wes Orshoski, Michael Paolletta, Craig Roseberry, Chuck Taylor, Christa L. Titus, Ray Waddell. **ESSENTIALS:** Reviews deemed by the editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. **VITAL RESOURCES:** Renowned albums of special artistic, historical, and commercial merit, and re-mastering selections of works by one or more artists. **PICKS:** New releases regarded as chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paolletta and single review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.
LEE WILLIAMS & THE SPIRITUAL QC'S
Right on Time
PRODUCER: Jerry Peters
MCG 7029
RELEASE DATE: June 3
After two decades of toiling in near-anonymity, Lee Williams & the Spiritual QC's burst out of their hometown of Tupelo, Miss. in 1962. Between their first two albums, the group took a huge step toward reinvigorating the masses to the seminal art form of the gospel quartet. This new album will surely build on that momentum. Right on Time spotlights all original material that could alternatively wake the dead and warm the coldest heart. The title track is a relentless rock'er. "Jesus Made a Way" is purging gospel/R&B with an irresistible Stax/Norl soap groove, while "I've Found a Friend" is a stirring, bluesy ballad. Williams and crew continue to roll on. rock solid.—GE

NEW AGE
★ ALEX DE GRASSI
Now and Then: Folk Songs for the 21st Century
PRODUCER: Alex de Grassi
33rd St. 3317
RELEASE DATE: June 10
Alex de Grassi's years as one of Windham Hill's signature artists made him an icon of finger-style guitar playing, both for his musicianship and compositions. On Now and Then, he goes into his childhood music box to pull out folk songs from the early part of America's history. "Swing Low Sweet Chariot," "St. James Infirmary," and "Shorebird's Bread" populate this CD like an old Burl Ives record—but de Grassi isn't Burl Ives. These chestnuts are launch pads for a deceptively complex and intricate instrumental recording. Just when you think it's going to be a skillful but rote run-through of songs you were sick of hearing as a child, de Grassi takes off in a new direction, where vintage Americana turns into Middle Eastern scales, reggae grooves, and minimalist meditations. De Grassi takes "Oh Susanna" to places she's never been before.—JD

GOSPEL

JAZZ
▲ DAVID SANBORN
Time Again
PRODUCER: Stewart Levine
Verve 065578
RELEASE DATE: June 3
With this disc, Sanborn breaks out of the contemporary jazz mold in a big way. There is nary a sequenced rhythm orichickened melody to be found here—but inviting, lushly acoustic settings that allow the saxophonist plenty of improvisational opportunities. Sanborn takes liberties in arranging such songs as Steve Wonde"s "Isn't She Lovely," embellishing the well-worn melodies with his own rhythmic and melodic ideas, while three original compositions add an extra layer of depth. Lachey's own tuneful persona. The biggest revelation, however, is how dynamic Sanborn sounds when buffeted of the contemporary settings he has explored for so long, as his improvisations gently toy with an ever-changing array of thoughtful lines.—SG

R&B
▲ LIL' JOH & THE EAST SIDE BOYZ
FEATURING YIN YANG TWINS
Get Low (4:15)
PRODUCERS: Lil' Joe
WRITERS: J. Smith, S. Norris, E. Jackson, D. Holmes
EMI 7243-51672
RELEASE DATE: June 10
With founding member Chris DeGarmo recently rejigging progressive metal band Queensrhcy in the studio, EMI's reissuing of the group's first seven studio albums in this slim box set is perfectly timed. This queen's album yields rare live and studio cuts (a dramatic cover of Scaraboo's "Fair," an acoustic take on "The Killings Words"). Twenty years after self-releasing its self-titled debut, the ever-evolving group endures. The conceptual opus Operation: Mindcrime found Queensrhcy's signature piece, but the gothic leanings of Rage for Order, the slick metal crunch of Empire, and the richly textured Promised Land make for exciting standout. And Hear in the Noite Frontier—which was not critically well-received—still warrates another listen with an open mind. This well-executed collection includes photos, liner notes, and the exclusive CD-ROM game Promised Land.—CLT

SINGLES
Edited by Chuck Taylor

NICK LACHEY
Shut Up (3:04)
PRODUCERS: The Matrix
WRITERS: L. Christy, S. Spot, G. Edwards, N. Lachey
PUBLISHERS: various
Universal 29599 (CD promo)
In its day, "98 was the No. 3 boy band, behind giants "N Sync and Backstreet Boys. Nick Lachey held the group's lead—in terms of vocals, star presence, and sex appeal. Now married to fellow youth idol Jessica Simpson, there's little doubt that Lachey is ready to put boyhood memories in the scrapbook and step ahead, à la Justin Timberlake. He wrote and produced uptempo pop finger-thumpker "Shut Up" with hit hot machine the Matrix, coming up with a funky party anthem that conjures "70's soul to fervent effect. Radio will be a mean battle, since most pop stations value image over substance these days—but Lachey's appealing —"I want to be with those who don't believe he's got the goods to remain focused in the spotlight.—CT

ERICA GRASSI
Revolution Calling
REISSUE PRODUCER: David Todd
ORIGINAL PRODUCERS: various
EMI 7243-51672
RELEASE DATE: June 10
With founding member Chris DeGarmo recently rejigging progressive metal band Queensrhcy in the studio, EMI's reissuing of the group's first seven studio albums in this slim box set is perfectly timed. This queen's album yields rare live and studio cuts (a dramatic cover of Scaraboo's "Fair," an acoustic take on "The Killings Words"). Twenty years after self-releasing its self-titled debut, the ever-evolving group endures. The conceptual opus Operation: Mindcrime found Queensrhcy's signature piece, but the gothic leanings of Rage for Order, the slick metal crunch of Empire, and the richly textured Promised Land make for exciting standout. And Hear in the Noite Frontier—which was not critically well-received—still warrates another listen with an open mind. This well-executed collection includes photos, liner notes, and the exclusive CD-ROM game Promised Land.—CLT

MYA
My Love Is Like... Wo (3:29)
PRODUCERS: Missy Elliott, CK6
WRITERS: M. Elliott, C. Bereal, K. Bereal
PUBLISHERS: Mass Confusion/WB/C Son/Wet Ink Red, ASCAP; Black Soul Connection/Wet Ink Blue, BMI
A&M 60249079906 (CD promo)
The doe-eyed girl next door is proving to be quite a versatile performer, with a decidedly vampish performance in the movie Chicago and new imaging that redresses Mya as a sexy and certain young woman. Her first single from forthcoming Moodring, due July 22, is a playfully coy call to arms for the singer's more tackle attributes, from her love, her kiss, and her touch to her sex, ass, and body—all of which "are like wo." Get it? An appropriately hip-swaying beat swirls around the vocal, courtesy of ever-hi-bouncy producer Missy Elliott. This is the record that should push Mya among today's pop/R&B icons; throughout the song, she delivers womanly strength and sass with a knowing wink. "Moodring sounds like a perfect fit.—CT

DEUCE PROJECT
Stone Cold (3:56)
PRODUCERS: the Berman Brothers
WRITERS: M. van Dyke, J. McMillan
PUBLISHERS: EMI Germany/Edith Vanka/Deuce Projects
WEA 2506439 (CD promo)
The majority of new rock acts in the 2000s are corporate-stamped to sound precisely like whoever was topping the radio charts six months previous. That's why it's a pleasant surprise to spin "Stone Cold" from Maverick duo Deuce Project, which delivers the seemingly impossible: individuality. Pretty-boy lead singer Josh McMillan and acoustic guitarist Noah Pearce—boyfriends from childhood since age 8—have a fresh, magnetic single, marshing craggy Brit pop with lush orchestral drama, à la the Verve's modern classic "Bitter Sweet Symphony." The Berman Brothers, best-known in the U.S. for launching dance sensation Amber, deserve quite a nod for reinventing themselves here and daring to steer these guys on a course that waves the glory flag high. At last, music worth buying in 2003.—CT

AC
▲ DARYL HALL & JOHN OATES
Man on a Mission (3:44)
PRODUCERS: Daryl Hall, T-Bone Wolf, Brian Rawling, Mark Taylor
PUBLISHERS: careers/BMG/Hot Cha, BMI; Rive Droit Music
U-Watch Records (CD promo)
Amazing! Hall & Oates are three for three, as the third release from current album Do It for Love scores on the AC chart, following the No. 1 title track and "Forever for You." And with good reason: "Man on a Mission" is another seamless slice of soulful pop glory. Bearing with sunny beats and an immediately inviting melody. Again. Daryl and John sound as inspired as any newbie act hungry for its first taste of success. To be able to rally with work this good 30 years in is quite a rarity. To have radio notice on top of that is nothing short of a phenomenon.—CT
The Beat Goes On

Celebrity Clientele, Niche Catalog Keep R&B/Hip-Hop Retailer Viable

BY JACLYN MARINESE

NEW YORK—The hip and the famous and a strong selection of used and hard-to-find records are helping Beat Street Records not only to beat the economic downturn but also to launch a new business.

The store is using its reputation as a favored shopping destination for some of the industry's biggest DJs and hip-hop artists to work its way into the label business.

The Brooklyn, N.Y.-based retailer launched a record label under the same name in January.

TAPPING CONNECTIONS

Beat Street is owned by the three Jamal brothers: Gary, 31; Ricky, 33; and Fred, 36. The store spans the length of a city block and is the self-proclaimed largest record store in Brooklyn.

It caters to a host of DJs, MCs, musicians, and celebrity regulars by promoting their music in-store, and it's using those connections to move into the record business.

Beat Street is financing the label independently. Gary sees it as an opportunity for the business to diversify its revenue base.

From Left: Gary, Ricky, and Fred Jamal

The imprint launched in January and is housed in the offices at the back of the store. It is distributing label catalog independently.

As a means to recruit talent, Gary—who acts as the label's head—and A&R man DJ Sickamoore plan to hold a 32-MC open mic battle in the coming weeks.

The event will be hosted by such DJs as Clark Kent, Clue, and Camilo and will be held at the store.

The label is currently working with two Brooklyn-based acts: Bedford-Stuyvesant-born Northstar and Crown Heights lyricist Angelou.

Sickamoore says the label will not limit itself to Brooklyn artists, but such talent is a natural fit for Beat Street.

To promote its artists, the label will release a Beat Street mix tape, mixed by Sickamoore.

Most of the label's production so far is by France-based group Get Large Productions.

BUILDING A FRANCHISE

As for the store, used and hard-to-find original records are its specialty.

The retailer has generated credibility for its label among tastemakers and music fans by carrying early singles from the likes of the Notorious B.I.G. and Jay-Z, who promoted their music at the shop before they won major-label support.

Beat Street's top sellers are in line with the Billboard charts. Current (Continued on page 42)

Look, Listen & Play: AOL Plugs Content At Retail

BY TRUDI M. ROSENBLUM

NEW YORK—AOL is expanding the promotion of its popular music and movies programming beyond the Web and into retail stores.

The move is an effort to create greater consumer interest in its Internet service.

AOL is placing its entertainment offerings in 6,000 retail locations—including Circuit City, Blockbuster, CompUSA, and Gateway—with an eight-week promotional campaign designed to lure new subscribers.

The move comes as AOL faces slowing subscriber growth for its dial-up Internet service and struggles to attract consumers to its broadband service.

The campaign, called Look, Listen & Play, showcases the AOL content premier features First Look, First Listen, First View, and First Play.

The First franchise enables AOL members to preview upcoming albums and singles (First Listen), movies (First Look), music videos (First View), and videogames (First Play) ahead of other media outlets.

The exclusive content appears on AOL 48 hours before it is available anywhere else.

Each store participating in the Look, Listen & Play initiative carries 6-foot-high AOL merchandising displays with entertainment photos, descriptions of the programs, and free AOL sign-up discs with 1,045 trial hours.

In addition, a video highlight reel explaining AOL's programming is shown on monitors throughout the stores.

Vanilla Coke is sponsoring the promotion. Its logo is used in all programming.

While AOL executives acknowledge that it is difficult to tell whether the First programs draw new subscribers, the company is hoping that a high profile for the franchise will help drive business.

In some cases, AOL is already driving consumer traffic to the millions with such programming.

The company says the premiere of the Christina Aguilera track "Inflation" garnered 1.98 million streams in a single day and that the bow of Britney Spears' "Boys" drew 1.35 million streams in one day.

The program is also proving successful in reaching an older demographic.

Fleetwood Mac's "Peacekeeper" generated 886,000 listeners in one day and 1.1 million listeners in two days, AOL reports.

AOL programming coinciding with the Look, Listen & Play campaign includes First Listens of songs by Beyoncé Knowles, Jewel, Pink, Annie Lennox, and Michelle Branch.

AOL is also looking to plug the entertainment programming features Sessions@AOL, Broadband Rocks, and Listening Parties.

The challenge is in transforming the features that have been used as a customer retention tool into a selling point for the service, AOL executives say.

Bill Wilson, GM of AOL Music/VP of AOL Entertainment, says, "Our tracking studies have shown that for members who are interacting with these programs, their satisfaction with AOL has increased by double digits."
Summer Is The Time To ‘Get The Blues’ Again

The NARM Classical/Jazz Issue Forum and the Blues Music Assn., the blues trade group, will release their second CD blues sampler, Get the Blues 2, July 8. Ryko Distribution will handle the package. The sampler is retail-priced at only $1.98. It will include tracks by recent W.C. Handy Awards winner Shemekia Copeland, the Blind Boys of Alabama, Kim Wilson, Ronnie Earl, and the late grand masters Howlin’ Wolf and Muddy Waters.

The indie labels represented on Get the Blues 2 include Alligator, M.C., Severn, Yellow Dog, Tone-Cool, Stony Plain, and Blind Pig. The first Get the Blues collection, released last year, boasted a similar blow-out price and potent lineup. The compilation was one of the major blues sales successes of 2002. It sold more than $7,000 units, according to Nielsen SoundScan, and reached No. 4 on the Billboard year-end Top Blues Albums chart.

Proceeds from the sampler’s sales benefit the NARM Scholarship Foundation.

The new collection is especially timely: Congress has passed a resolution deeming 2003 “the year of the blues,” and director Martin Scorsese’s forthcoming PBS series should considerably heighten the profile of the genre.

and collections for the two firms—which are divisions of Port Washington, N.Y.-based Koch Entertainment Distribution—effective Aug. 1.

Toronto-based Koch (Canada) will still employ a 40-member staff to handle sales and marketing for its distributed audio and video lines. Explaining the move, Koch chairman Michael Koch says, “We have become too big in Canada to continue servicing the Canadian marketplace from Port Washington, but not big enough to warrant our own Canadian distribution center.”

SYLVIAN HITS THE INDIE ROAD: Add the name of singer/songwriter David Sylvian to the list of veteran performers who have established their own indie labels.

Sylvian, who spent 22 years as a Virgin Records artist, has launched Samadhi Sound, which he will mostly distribute direct to retail. He will also make the recordings available through his Web site, davidsylvian.com.

The first offering from the imprint, Bleemish, is scheduled for release June 24. Cut primarily as a solo recording at the musician’s New Hampshire home studio, the album also includes three collaborations between Sylvian and English guitar experimentalist Derek Bailey.

Orders for Samadhi product are being taken by Los Angeles-based Amy Priore, who previously ran the West Coast office of Discipline Global (the imprint operated by longtime Sylvian collaborator Robert Fripp). Priore can be contacted at 213-398-3900.

NICE THREADS: Ubiquity Records continues a cross-merchandising push-and-pull with some new summer additions to its apparel line, which will be marketed with a free mini-CD featuring its artists.

The San Francisco-based indie is putting 10 new streetwear designs on the market; the designs spin off the label’s electronic, hip-hop, and old-school jazz and R&B offerings. The summer mini-CD includes tracks by Leroy & the Drivers, Nobody, John Arnold, and label mainstay Greyboy.

INTO THE DVD FRAY: Burnside Distribution in Portland, Ore., has joined the ranks of audio distributors handling DVD product.

Burnside’s late-June book includes several nonexclusive music-related titles from Vebtopol and Music Video Distributors; so far, the only exclusive title is Category 5 Films’ The Last Days of the Hate Bombs, a feature about the farewell tour of the Orlando, Fla., garage band.

Burnside VP Bill McNally says the firm is seeking other exclusive DVD titles.

Additional reporting by Larry Le Blanc in Toronto.

The Beat Goes On

Continued from page 41

best sellers include Jay-Z, Fabolous, and 50 Cent.

Of the day 50 Cent’s Get Rich or Die Tryin’ hit the streets, Gary says, “As long as we’ve been in business, there’s nothing that ever sold like that, except the day when Biggie died.

“That was the busiest day in Beat Street history . . . we ordered 14,000 pieces and sold out.”

Hip-hop accounts for 40% of the store’s 5,000-plus vinyl titles; reggae accounts for 30%, R&B 20%, and classics and breakbeats 10%.

Beat Street’s inventory of 3,000 CD titles is broken down into mostly hip-hop and R&B, with some reggae, classics, and a small pop section. It also carries an array of DJ-related equipment, films, posters, and magazines in its 12,000-square-foot retail space on Fulton Avenue.

The store’s Web site, established in 1995, accounts for 10% of its business.

The average price of a CD is $15.99—a markup ranging from 15%-20%. Vinyl albums are also about $15.99, carrying a markup of between 25% and 30%.

CELEBRITY SCENE

Phife Dog from a Tribe Called Quest, actor/comedian Chris Rock, and actress Annabella Sciorra have been spotted shopping there.

It is also common to find some of the industry’s biggest-name DJs checking out the merchandise on the store’s $50,000 sound system. According to the Jemals, DJ Funk Master Flex recently dropped $3,000 on vinyl at the store. (That’s after getting his discount.)

Other top DJs—including Tony Touch, Clark Kent, Biz Markie, Clue, Camilo, Roc Raider, Craig G., and Spannerella—are among the clientele.

“I can’t think of another store whose impact compares to that of Beat Street on the hip-hop DJs in New York and throughout the world,” says DJ Mister Cee of R&B/hip-hop WQHT New York (Hot 97). He was once known as Big Daddy Kane’s DJ, as well as one of the early proponents of Notorious B.I.G.

Mister Cee describes Beat Street as a supermarket for urban music and vinyl.

A native of the Bedford-Stuyvesant neighborhood in New York, Mister Cee started shopping at Beat Street in 1989. He says the store has helped many DJs’ careers by pushing their mix tapes, including his own. “It was the first store to sell my 120-minute mix tapes. That led to more people hearing about me.”

Artists who have made in-store appearances for record releases at Beat Street include Lil’ Kim, Alicia Keys, Sean Paul, Red Man, Ghostface Killah, Carl Thomas, Capone-N-Noreaga, Erick Sermon, and the late Aaliyah. Jay-Z did an in-store in 1996 before his first album, Reasonable Doubt. Foxy Brown filmed the video for her song “B.K. Anthem” in front of the store, and MTV often uses the location in its video countdown programming.

Keys made a particularly memorable appearance.

“She would not leave; she was here for so many hours,” Gary recalls. “She kissed everybody hello, and when they told her she had to go, she said, ‘These are my fans, and I’m staying until everyone gets their autograph.’”

FAMILY BUSINESS

The Jemals grew up in Asbury Park, N.J. They spent their spare time working for their cousins’ electronics store, Discount House of Sound, which was also on Fulton Avenue.

That original 500-square-foot store opened in 1981. It carried mainly electronics, with a small section of house and freestyle cassettes and 45s.

Four relocations later, the store finally settled at 349 Fulton Ave., adopting the Beat Street name in 1984, after the film.

“The Jemals brothers were more interested in the music side of the business. They took over Beat Street in 1990 with the intention of transforming it into a music-only store.

‘When we were old enough,’ Fred says, ‘we gave [our cousins] $3,000, and they gave us the store. We had to work to pay them back for a year, but we tripled their numbers within the first year.’

Soon, hip-hop started taking off. The brothers began to phase out the house music while building on hip-hop, R&B, and reggae.

‘We’re not a Tower Records or a Virgin,’ Fred says. ‘But we try to special-order a lot of titles that you wouldn’t see at Virgin.’

Sales rose steadily until 2000, when business started to taper off. ‘Business hasn’t been the same since [Sept. 11, 2001],’ Gary admits.

He says it is hard to say whether the growing digital market has affected sales, but street bootlegging has clearly hurt.

“This business is not a profitable business at all. We never really got into it for money,” Fred says. ‘We just loved it, and we went into it because we enjoy it.”

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BILLYBEOULAH
**UMVD Restructures; Eagles Fly Exclusively**

The majors’ distribution companies continue to be restructured as they contend with the consolidating account base. While I was on vacation the week of June 9, Universal Music & Video Distribution (UMVD) became the fourth major in less than a year to implement dramatic changes. Prior to the UMVD move, EMI Recorded Music North America, the Warner Music Group, and Sony Music Entertainment had all changed distribution heads and restructured their distribution operations.

UMVD’s sales staff is now divided into three channels of trade, rather than the previous regional branch structure. The mass merchants/high-box retailers will be headed by Shane Maisy, who joins the company as VP from outside the music industry. National music specialty chains will be headed by senior VP of sales Mike Gillespie. Local independents/regional music chains will be overseen by three regional directors. Rich Groebach, previously the Boston regional director, will oversee the East and Detroit. David Cline, who oversees the Los Angeles office, will be in charge of the West, Minnesota, and Chicago. Larry Howell of the Dallas office will oversee the South and the rest of the Midwest. All five report to senior VP of sales Mike Davis, who in turn reports to UMVD executive VP Jim Weatherson.

The other regional directors have been reassigned or—as in the cases of Mike Jones in New York and Denise Willis in Atlanta—have left the company. In other changes, Mike Greene, the senior VP who oversaw the 11 regional directors, has been reassigned within distribution to run sales for catalog, classics and jazz, and associated labels. Weatherson tells Retail Track, “The restructuring came as a result of looking at where the business is now and where it’s headed. No offices are closing. We are committed to having a full staff presence in each market.”

An internal UMVD memo explaining the changes notes that the top 12 accounts constitute 82% of all UMVD business but that tastemaker retail store accounts would still be key to the health of the overall business. “We are absolutely committed to all three channels,” Weatherson says.

In addition to salespeople, each of the 11 offices will house marketing staffers, overseen by a marketing director. The marketing directors continue to report to senior VP of marketing and artist development Cliff O’Sullivan. As part of the changes, the marketing staff will also direct efforts to reach consumers wherever they are, with the goal of driving them to stores to create sales for UMVD product, Weatherson adds.

**SOLD FLIGHT: Best Buy continues to be the music industry’s marketing powerhouse. In its latest coup, it has captured a one-month exclusive window in selling the Eagles’ ‘Hole in the World’ DVD single. But as can be expected, other retailers are none too happy with the move. In an open letter to Don Henley and the Eagles, 54 independent stores and regional chains question that decision in light of the stances Henley has taken as a founder of the Recording Artists’ Coalition and a leading advocate for artists’ rights. The letter asks how Henley can “rail against the consolidation of power in the radio industry and amongst large record labels” and then let one of the biggest retailers have an exclusive on the Eagles. “We respectfully ask,” the letter continues, “where has your integrity and sense of fairness gone?” The letter also pointed out that the strategy would force Eagles fans to search for the single instead of being able to purchase it wherever they chose.

The single, which Best Buy is selling for $6.99, contains two discs: a CD single of “Hole in the World” and a DVD with a video single and outtakes from the video and the band’s Farewell I Tour. Best Buy gets it for four weeks through July 10. Its Musicland and the Future Shop subsidiaries join in during the last three weeks. It then becomes available to all retail through Bybside Distribution.

Irving Azoff, manager of the Eagles, was unavailable for comment. But a letter he sent to retailers in response explains he made the decision without input from the band. Further, he said that the Eagles are trying to forge new ground by not putting their music out through the majors. Azoff said he is a “part-time, one-man” label and needs Best Buy’s financial and marketing clout to let fans know the song is available.

**RIAA Certifications For May**

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

**MULTI-PLATINUM ALBUMS**

**Elton John, Greatest Hits, Island/Mercury, 16 million.**

Steve Miller Band, Greatest Hits 1974-1978, Capitol, 13 million.

Alan Jackson, Drive, Arista Nashville, 4 million.

Johnny Cash, Johnny Cash at San Quentin, Columbia, 3 million.

Johnny Cash, Johnny Cash At Folsom Prison, Columbia, 3 million.

John Mayer, Room for Squares, Aware/Columbia, 3 million.

Nine Inch Nails, Pretty Hate Machine, TVT, 3 million.

LSC, LSC, Elektra, 2 million.

Linkin Park, Meteora, Warner Bros., 2 million.

R. Kelly, Chocolate Factory, Jive/Zomba, 2 million.

**PLATINUM ALBUMS (1 million units)**

Jimmy Buffett, Meet Me In Margaritaville, Jimmy Buffet the Ultimate Collection, Mailboat/UMA, his eighth.

Eric Johnson, Ah Via Musicom, Capitol, his first.

Godsmack, Faceless, Republic/Universal Records, its third.

Kirk Franklin, The Rebirth of Kirk Franklin, CocoJet, his fifth.

R. Kelly, Chocolate Factory, Jive/Zomba, his fifth.

Kelly Clarkson, Thankful, RCA Records, her first.


Linkin Park, Meteora, Warner Bros., its third.

Johnny Cash, Super Hits, Columbia, his seventh.


**GOLD ALBUMS (500,000 units)**


Jimmy Buffett, Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection, Mailboat/UMA, his eighth.

Various artists, War Worship, EMI CMG/Word/Provident/Zomba.

Frank Sinatra, Classic Sinatra, Capitol, his 29th.

Vivian Green, A Love Story, Columbia, her first.

Ginuwine, The Senior, Epic, his fourth.

Lisa Marie Presley, To Whom It May Concern, Capitol, her first.

T.a.t.u., 200 KM/H In The Wrong Lane, Interscope, its first.

The White Stripes, Elephant, Third Man/20 Records, their second.

Godsmack, Faceless, Republic/Universal Records, its third.

Brian McKnight, U Turn, Motown, his sixth.

Joe Nichols, Man With A Memory, Universal South, his fourth.

Trapt, Trapt, Warner Bros., its first.

Soundtrack, Cradle 2 the Grave, Bloodline/Universal/Def Jam.

Dru Hill, Dru World Order, Def Jam/Def Soul, its third.

R. Kelly, Chocolate Factory, Jive/Zomba, his fifth.

Kelly Clarkson, Thankful, RCA Records, her first.

Cam’ron Presents the Diplomats, Diplomat Immunity, Roc-A-Fella/Def Jam, his first.

Linkin Park, Meteora, Warner Bros., its third.

Dwight Yoakam, have you Fallen?, DreamWorks Nashville/Interscope, its first.

Kurt Carr, Awesome Wonder, Gospel Music, his first.

Marvin Gaye, Portrait Of An American Family, Interscope, his fifth.

Soundtrack, American Idol Season 2: All Time Classic Love Songs, RCA Records.
Firm Seeks Labels For DVD Deals

BY CATHERINE APPLEDEN OLSON

Last week's record-breaking single-week sales for Atlantic's Led Zeppelin DVD indicate the strong potential of concert DVDs (Billboard, June 14).

With major record labels debating how to best produce, market, and package music DVDs, independent companies are striving to create a more efficient production and distribution model by partnering with them and shouldering some of the costs. Coming Home Studios (CHS) is one of those companies. CHS's new business strategy diverts up key tasks in the creation of its music DVD titles. The company will fund the production of the disc, and major record labels will handle distribution. Previously, CHS directly competed with labels by licensing its concert DVDs to independent distributors, including Image Entertainment, Eagle Vision, and Koch Entertainment.

CHS's strategy also involves artists in the creation process. Artists will receive at least 30% of the front revenue. CHS says.

"We want the labels to see us as a place to come when they want to do a DVD," says Daniel Catullo, CHS president and CEO and co-founder. "Our business model is about giving both the artist and the label the most they can get."

Kicking off CHS's strategy is a new deal with Universal Canada that creates a CHS boutique label under the Universal umbrella. In the U.S., CHS thus far has relationships with Roadrunner, Interscope, Warner Bros., and Universal Music Group, according to Catullo.

More than 100,000 copies of the company's next big title, Rush: Vapors Trails, will be shipped in the U.S. through Rounder Records/Universal Music Group this August, according to CHS. Sanctuary and JVC will distribute the title in select international markets.

CHS was founded in 2000 by Catullo and Glenis Gross, both former executives at Backstreet Entertainment. The company has produced and co-distributed four DVD concert titles featuring such acts as Godsmack, the Go-Go's, Etta James, Marilyn Manson, and Train.

CHS is about to close a deal that would give it TV and DVD rights to the Rockin' Rio music festival, which alternates between Rio de Janeiro and Lisbon, Portugal.

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<table>
<thead>
<tr>
<th>Week At Number</th>
<th>Title</th>
<th>Principal Performers</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Sales Units</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>THE RECRUIT</td>
<td>Al Pacino, Colin Farrell</td>
<td>Paramount Home Entertainment</td>
<td>26,99</td>
</tr>
<tr>
<td>2</td>
<td>NATIONAL SECURITY</td>
<td>Martin Lawrence, Steve Zahn</td>
<td>Columbia TriStar Home Entertainment</td>
<td>21,99</td>
</tr>
<tr>
<td>3</td>
<td>NEW YORK MILO'S RETURN</td>
<td>Animated</td>
<td>Millennium Entertainment</td>
<td>20,98</td>
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<tr>
<td>4</td>
<td>THE HUNGER GAMES</td>
<td>Natalie Portman, Liam Hemsworth</td>
<td>Lionsgate</td>
<td>20,93</td>
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<tr>
<td>5</td>
<td>THE PIANIST (WIDESCREEN)</td>
<td>Adrien Brody</td>
<td>Sony Pictures Home Entertainment</td>
<td>20,92</td>
</tr>
<tr>
<td>6</td>
<td>STAR TREK: NEMESIS (WIDESCREEN)</td>
<td>Patrick Stewart, Jonathan Frakes</td>
<td>Paramount Home Entertainment</td>
<td>20,89</td>
</tr>
<tr>
<td>7</td>
<td>THE MATRIX</td>
<td>Reese Witherspoon, Laurence Fishburne</td>
<td>Warner Bros. Home Video</td>
<td>20,89</td>
</tr>
<tr>
<td>8</td>
<td>ANALYZE THAT</td>
<td>Animated</td>
<td>Paramount Home Entertainment</td>
<td>20,89</td>
</tr>
<tr>
<td>9</td>
<td>THE PIANIST (Pan &amp; Scan)</td>
<td>President George W. Bush, Laura Bush</td>
<td>Home Box Office</td>
<td>20,89</td>
</tr>
<tr>
<td>10</td>
<td>ANTONEFISHER (WIDESCREEN)</td>
<td>Jennifer Aniston, Justin Timberlake</td>
<td>Warner Bros. Home Video</td>
<td>20,89</td>
</tr>
<tr>
<td>11</td>
<td>SEX AND THE CITY: THE COMPLETE FOURTH SEASON</td>
<td>Sarah Jessica Parker, Kim Cattrall</td>
<td>HBO Home Video</td>
<td>20,89</td>
</tr>
<tr>
<td>12</td>
<td>25TH HOUR</td>
<td>Edward Norton, Rosario Dawson</td>
<td>Sony Pictures Home Entertainment</td>
<td>20,89</td>
</tr>
<tr>
<td>13</td>
<td>CATCH ME IF YOU CAN (WIDESCREEN)</td>
<td>Leonardo DiCaprio, Tom Hardy</td>
<td>Warner Bros. Home Video</td>
<td>20,89</td>
</tr>
<tr>
<td>14</td>
<td>STAR TREK: NEMESIS (Pan &amp; Scan)</td>
<td>Patrick Stewart, Jonathan Frakes</td>
<td>Paramount Home Entertainment</td>
<td>20,89</td>
</tr>
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<td>THE HOT CHICK</td>
<td>Rob Schneider</td>
<td>Sony Pictures Home Entertainment</td>
<td>20,89</td>
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<tr>
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<td>TREASURE PLANET</td>
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<td>Paramount Home Entertainment</td>
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</tr>
<tr>
<td>17</td>
<td>THE PIANIST (Pan &amp; Scan)</td>
<td>Leonardo DiCaprio, Tom Hardy</td>
<td>Warner Bros. Home Video</td>
<td>20,89</td>
</tr>
<tr>
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<td>ACAPANITEWIDESCREEN)</td>
<td>Nicolas Cage, Meryl Streep</td>
<td>Columbia TriStar Home Entertainment</td>
<td>20,89</td>
</tr>
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<td>A BUG'S LIFE</td>
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<td>Disney Home Entertainment</td>
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<td>Sony Pictures Home Entertainment</td>
<td>20,89</td>
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<td>HARRY POTTER AND THE CHAMBER OF SECRETS (Pan &amp; Scan)</td>
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<td>Warner Bros. Home Video</td>
<td>20,89</td>
</tr>
<tr>
<td>24</td>
<td>TWO WEEKS NOTICE (Pan &amp; Scan)</td>
<td>Sandra Bullock, Hugh Grant</td>
<td>Warner Bros. Home Video</td>
<td>20,89</td>
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<tr>
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<td>Animated</td>
<td>Fox Home Entertainment</td>
<td>20,89</td>
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<tr>
<td>26</td>
<td>ANALYZE THAT (Pan &amp; Scan)</td>
<td>Robert De Niro, Billy Crystal</td>
<td>Columbia TriStar Home Entertainment</td>
<td>20,89</td>
</tr>
<tr>
<td>27</td>
<td>20,000 LEAGUES UNDER THE SEA</td>
<td>Kirk Douglas, James Mason</td>
<td>Warner Bros. Home Video</td>
<td>20,89</td>
</tr>
<tr>
<td>28</td>
<td>LEGALLY BLONDE</td>
<td>Reese Witherspoon</td>
<td>Universal Studios, Home Video</td>
<td>20,89</td>
</tr>
<tr>
<td>29</td>
<td>WHEN HARRY MET SALLY</td>
<td>Billy Crystal, Meg Ryan</td>
<td>Walt Disney Home Entertainment</td>
<td>20,89</td>
</tr>
<tr>
<td>30</td>
<td>MIYAZAKI'S SPIRITED AWAY</td>
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**Notes:**
- Weekly sales at suggested retail.
- Sales at suggested retail.
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- Sales at suggested retail.
Electronic Games Boost Licensing Revenue

*Songwriters, Publishers Benefit From Trend; Some Are Pushing For Royalties, Advances*

**BY STEVE TRAIMAN**

LOS ANGELES—Facing an industry-wide decline in mechanical royalties, music publishers and songwriters are increasingly turning to a new revenue source—videogames.

Original licensed music from emerging and established acts “can command from $800 to $1,200 a minute, with a typical game using from 20 to 90 minutes,” says Bob Rice, chief executive of Four Bars Entertainment.

Rice participated in the “Writing Music for Games” seminar sponsored by the Society of Composers & Lyricists (SCL) during last month’s Electronic Entertainment Expo in Los Angeles.

“One you’re ‘in the medium, a composer can earn $250,000 or more a year from games,” Rice says. Richard Stumpf, VP for marketing and licensing at Cherry Lane Music Publishing, says most gaming companies traditionally look for a flat-fee buyout that can range from $1,500 for a song from a new artist to $20,000 for six songs from Elvis Presley.

“But when the game is selling up to 5 million or more copies, we’ve been pushing hard for royalties and advances, and we did work a royalty deal with Sony Computer Entertainment for its multi-artist PlayStation 2 game Frequency,” he says.

Cherry Lane and DreamWorks have a license out for Logon 7 tracks for EAS NHL 2004, and quotes are out for Powerman 5000 tracks on EAG NASCAR Thunder 2004 and NFL Gameday 2004. They are also seeking a Dr. Octagon track for Activision’s Tony Hawk’s Underground, among others.

But integrating music into games can be challenging, game music producer Eric Lundborg notes.

Lundborg worked on the Matrix title that was released simultaneously with the Matrix Reloaded movie. “The game music had to merge seamlessly with the action movie footage,” Lundborg says. “And we had to complete three hours of music in a very short time.”

Rice points to Steven Spielberg’s observation that music and sound represent 50% of the value of all his films: “Music is equally important to games associated with those films,” he says. Russ Brower, an audio director and composer at Novologic, says two to three hours of game music can be used to fill a 45-minute plus CD as a pre-order bonus, a gift with purchase and for sale.

“If we can work more of these into the business plan, music can subsidize itself, and once the game is successful, a special-edition release can include a bonus CD soundtrack,” says Brower, who also was an SCL panelist.

Clearly, then, publishers and composers are in the videogame business.

“We are taking that responsibility [for original game music]—and it’s our future,” Rice says. “We will have a platinum-selling soundtrack of original game music within two years.”

Greg O’Connor-Reed, founder of the musicgames.net Web service and an SCL moderator, says the American Federation of Musicians L.A. chapter’s landmark videogame contract was used for the first time, involving 84 members of the Hollywood Studio Symphony. They signed for EAS new Medal of Honor: Rising Sun soundtrack.

Stumpf says, “We’re actively seeking support within the publishing community to hold strong for [game] royalties and advances. We anticipate that gaming revenues will continue to rise for our clients.”

**Kitty Anne Catalog Remains In Allen’s Hands**

No, Patty Allen has not sold Charlie Deitcher Productions, the company that owns 50% of the publishing rights and 50% of the writer rights worldwide of the music of her late husband, Robert Allen.

But when the Music Sales Group acquired the Kitty Anne Music catalog containing many of Robert’s pop and jazz standards (Songwriters & Publishers, Billboard, May 24), many people understandably figured that she had.

“I received many phone calls asking me if I’d sold my company,” Patty says. She explains that Music Sales actually acquired 50% of the publishing rights to the Kitty Anne Music catalog.

“Charlie Deitcher Productions owns the other 50% of the publishing—and 50% of the writer rights,” she says. “The other 50% of the writer rights are owned by other people.”

Composer/lyricist Robert Allen wrote most of his songs with late lyricist Al Stillman as his principal. Other hits include Perry Como’s Christmas classic “(There’s No Place Like) Home for the Holidays,” Johnny Mathis’ signature tunes “Chances Are” and “It’s Not for Me To Say,” and the Four Lads’

“Moments to Remember.”

“Soon after my husband died in September 2000, I came to realize what a remarkable teacher he was,” Patty says. He had prepared me to run the company in a way that his music would continue to flourish.”

Patty places “on the front burner” an appearance by the Four Lads Aug. 29 at the Westhampton Beach Performing Arts Center in Long Island, N.Y., featuring her husband’s music. “I’ve been on the radio promoting Robert’s music,” she says, “and we’re now working on recording Robert’s last song he wrote prior to his death, ‘I’m Loving You A Lot.’

Bob McGrath—Bob from Sesame Street—is reissuing a wonderful children’s album with 10 original songs written by Robert because of the requests from moms all over who grew up playing the 1971 album. And we’ve just signed a deal with Carl Fischer to reissue, reprice, and revitalize Robert’s music.

Carl Fischer Music has released a new choral and band arrangement of “(There’s No Place Like) Home for the Holidays,” Patty reports, and it is producing a definitive soundtrack of Robert’s works. Carl Fischer CEO Lauren Keiser says, “It’s a crime for these standard songs to be out of print and not available to the public. We are proud to be associated with Allen’s gifted work, and we look forward to developing editions for educational and general performance.”

Incidentally, EMI Music Publishing’s ever-knowledgeable senior VP of catalog promotion, Alan Warner, informs us that Kitty Anne Music was named after big-band vocalist Kitty Kallen and Anne Dalogg.

“It was so called because it was owned by musical director/songwriter/accordion player Milton Delugg, whose late wife was Anne, while singer Kitty Kallen was the wife of Milton’s longtime associate, producer Budd Granoff,” Warner says. “Milt’s a sprightly 84 and still recalls being arranger/conductor on Jackie Wilson’s hit record of Berry Gordy’s To Be Loved a mere 45 years ago. He’s semi-retired, but come Thanksgiving Day, you’ll once again find him directing the musical activities for the Macy’s Parade. Now, that’s longevity!”

But who was Charlie Deitcher? “That was Bob’s father’s name,” Patty says. “It wasn’t showbiz enough for him, but he did name his company after his father!”

ASCAP’s ENHANCEMENTS: ASCAP has redesigned its Web site to achieve greater graphic impact, a stronger focus on members, and more user-friendly navigation. It features enriched home page headlines and updated news and information.

“As our members now use the ASCAP site for everything from title registration to the identification of collaborators, we see opportunities for enhancing their experience,” ASCAP CEO John LoFrento says. “Because ASCAP is owned by its members, we are always looking for new ways to anticipate and satisfy their needs as music creators and publishers. This new and functional design reflects our very unique member-driven philosophy.”

ASCAP tallies more than 2.2 million page views and in excess of 18 million hits on its site per month.
FPI Hails Declaration
MEPs Send Anti-Piracy Message To EU Member States

BY LEO CENDROWICZ

BRUSSELS—A parliamentary declaration on piracy and counterfeiting in the European Union has been sent to the governments of all EU member states.

Five Members of the European Parliament (MEPs) confirmed June 5 in Strasbourg, France (where the parliament is based), that they had succeeded in mustering enough signatures for the declaration.

The five had gathered the 314 signatures—slightly more than half of the 626 MEPs—needed for the parliament to send Europe’s lawmakers a powerful political message about the dangers of pirated and illegally downloaded music, movies, and software.

The “Declaration on the Fight against Piracy and Counterfeiting in the Enlarged EU” claims that some 17,000 jobs are lost each year in the EU as a direct result of piracy, while governments lose out on millions of euros in tax revenue. It calls on the European Commission (EC)—the EU’s executive body—and EU governments to ensure that future laws provide strong and harmonized measures to combat piracy.

The declaration was sent June 5 to the EC, the EU’s Council of Ministers, the 15 EU member states’ governments, and the governments of the 10 “accession countries” set to join the EU in 2004.

International Federation of the Phonographic Industry (IFPI) director Frances Moore says, “We have been fighting piracy for some time, but we always knew that real progress would only come when there was a serious political commitment from governments. This declaration demonstrates the political will that is needed to tackle the extent of the piracy problem facing the music sector and other creative industries today.”

Moore’s comments contrast with the music industry reaction to the commission’s own draft enforcement directive to fight piracy. Unveiled late January, it was immediately slammed by the music sector as too feeble to cope with the onslaught of piracy (Billboard, Feb. 15).

The declaration is seen by EU observers as having important political clout, not least for its rarity value. About 20 attempts are made annually at a declaration, usually on an issue that crosses party lines, but this declaration lacks formal legal status in the EU’s decision-making machinery, but it is a formal statement of the parliament’s position. The recipients are subjected to a process in which an evaluation is made of the declaration’s success (Continued on page 51)

Folk Festivals Grow In Canada

BY LARRY LeBLANC

TORONTO—Support from national radio and video stations remains vital in boosting artists’ careers. But for many Canadian acts, appearing on the country’s extensive circuit of outdoor summer folk festivals has grown even more important in marketing terms during the past few years.

Suppliers and acts are gearing up for this summer’s round of festivals. Jack Schuller is president of Vancouver-based Festival Distribution, which sells roots-styled music on-site at the festivals and supplies local retailers in markets where such events are held annually. He says that other than the traditionally busy fourth-quarter ship-out peak in November, “July and August are our busiest sales months. The volume at the festival site. Selling 400 CDs is not unusual for one artist over a weekend.”

Rick Fenton, artistic director of the Winnipeg Folk Festival, adds, “More artists are interested in performing at folk festivals because the money is there.”

Main Bazot says, “They put out these protected CDs without looking at all the possible consequences. The idea of a protected CD is completely acceptable only if all normal uses for the consumer exist.”

French Group Sues Warner, EMI Over Use Of CDs

BY LISA PASOLD

PARIS—A French consumer rights body is taking legal action against the local affiliates of Warner Music and EMI Recorded Music regarding their production of copy-protected CDs.

Paris-based UFC-Que Choisir is attempting to stop labels releasing such CDs because, it claims, they penalize the consumer and they cannot be played on all platforms. The first court case hearings will take place June 24 and June 27 at a Paris court that has not yet been named.

“The record companies have behaved like the sorcerer’s apprentice,” UFC-Que Choisir president Rony Bazot says, “by the growing production of these locked CDs, which not only can’t be copied but also can’t be played on certain plat- (Continued on page 50)

TOP OF THE NEWS
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**Hits of the World is compiled by Billboard/London.**

**NEW** = New Entry  **RE** = Re-Entry
Growing Following Boosts ‘Reveries’

Engaging Italian jazz pianist, singer/songwriter, and self-professed "world’s best kazoo player" Paolo Conte has been enjoying critical and commercial success with his latest album, Reveries (Nonesuch/CGD East West), which was released last month. Conte has a strong following in Europe, particularly in France and the Netherlands, and is beginning to develop a U.S. fan base. CGD East West Italy GM Luciano Lini says, "This album follows 2000’s Best of Paolo Conte, which did 1 million units worldwide and was intended as a visiting card for the North American market.” The 16-track set has gone gold in Italy and France. Lini is confident that sales will be boosted further by live dates throughout June. "We also hope he will play in America, as press reviews and live performances are his main form of promotion. His albums continue to sell well after their release."

MARK WORDEN


JAMES MARTIN

TYPICALLY ALTERNATIVE: "There’s nothing more boring than a band with a typical sound,” says Jan Muchow, leader of cult Czech duo Ecstasy of St. Theresa. It’s highly unlikely that the avant-garde duo, which is completed by singer/actress Katerina Winteregg, could ever be described as typical of anything. One of the few Czech acts to achieve success beyond their homeland, the pair have worked on film and theater scores. The duo’s latest album, Strohwahn, on EMI subsidiary Escape, is a deliberately obtuse and minimalist affair, but it has already claimed the title of alternative album of the year at the Czech Music Awards.

STEVE ADAMS

YOU’VE BEEN FRAME: The Frames have shot straight to the top of the Irish album charts with their live album, Setlist, released on their own Platou label. Led by former street hustler Glen Hansard, the Dublin-based band also has three studio albums currently in the Irish top 40. Setlist was compiled from a series of shows in Dublin’s Vicar St. venue and captures the spirit of the band’s intense folk-rock, which has soaked up a range of influences from Will Oldham to The Waterboys. Hansard recently presented a series on Irish TV called Other Voices, which showcased a broad spectrum of local singer/songwriters and pop singers. The Frames tour the U.S. in June but return to the U.K. for the Glastonbury Festival. Hansard fondly remembers his days strumming for his supper on the streets of Dublin—"But with the busking, it was always about attracting a crowd around you and keeping them there. It was never about the money. It was more about getting everybody involved somehow.”

NICK KELLY
Japan Prepares A Project To ‘Treasure’

BY STEVE McCLURE

TOKYO—A new campaign aims to further cultural exchanges between Japan and the nations of Southeast Asia.

Two of the Asian region’s most popular singer-songwriters are combining their talents on the initiative’s theme song, which is set for a region-wide release during the coming months.

Japan’s Kazufumi Miyazawa and Singapore’s Dick Lee have co-written “Treasure the World” (published by Tokyo-based Five D Corp.) for the J-ASEAN Pops campaign. The Japan Foundation, which promotes cultural, sporting, educational, and economic exchanges between Japan and other nations, is planning, organizing, and largely funding the initiative.

A Japan Foundation spokeswoman says, “This song will be used to create a sense of shared awareness that we are contemporaries living in the same world.” The foundation is jointly funded by the Japanese government and the country’s private sector.

Lending the campaign non-financial backing are the Japanese Foreign Ministry and the Japanese embassies of the 10 ASEEAN (Assn. of Southeast Asian Nations) member countries. J-ASEAN Pops is part of the ASEEAN-Japan Exchange Year 2003 program, which was announced by Japanese Prime Minister Junichiro Koizumi last year.

Japanese vocalist Chika Yuri has recorded English- and Japanese-language versions of the song, which Toshiba-EMI is releasing as a single June 25 in Japan. The Japanese version of the song has lyrics by Toshiba-EMI-signed singer/songwriter Taeko Onuki and is titled “Anata Ni Ai Ni Ikou.” Acts from each ASEEAN member country will record “Treasure the World” in their local languages.

The J-ASEAN Pops campaign will also include the staging of concerts during the next few months featuring many of the artists who have recorded the song. The concerts will take place in various cities in ASEEAN countries and in Japan, beginning June 25 in Kuala Lumpur, Malaysia, and running through December.

There are also plans to produce a radio program titled Tokyo Boat. This will be broadcast in local languages by radio stations throughout Southeast Asia with the aim of promoting Japanese pop music in general and “Treasure the World” in particular.

Miyazawa, leader of Toshiba-EMI pop-rock band the Boom and an accomplished solo artist, wrote the music for the song. Lee—who has released numerous albums, produced various artists, and written several musicals—wrote the lyrics.

“When I was first approached with the concept of working on this project, I thought it was a tremendous honor,” Miyazawa says. “At the same time, I also knew that this was going to be very tough, because I am very much aware of the differences between the music in each of these countries. So the idea of creating something that could be a kind of standard in all of these countries was very difficult indeed.”

Lee adds, “I feel that Asian people are very spiritual, and the theme of the lyrics is very— and, I hope, this campaign—is to reach out spiritually, because we have a spiritual bond with each other. I’m looking forward to all the different interpretations of the song that will be coming out.”

Canadian Folk Fests

Continued from page 47

ested in playing festivals today, including higher-proﬁle acts. I am getting calls from booking agents who wouldn’t have phoned 10 years ago. Folk music has broadened to cover a wide range of music, both in the minds of artists and audiences alike.

For two decades, the top folk festival tier in Canada—in terms of audience and the crowd to attract top-name artists—has consisted of the Edmonton Folk Music Festival, the Calgary Folk Music Festival, the Winnipeg Folk Festival, and the Vancouver Folk Music Festival (which are held in July).

The second tier is followed by a smaller but still prominent group that includes the Ottawa Folk Festival, the Regina Folk Festival (held in Regina, Saskatchwen), and the Summerfolk Music & Crafts Festival (held in Owen Sound, Ontario). All take place in August. A number of smaller festivals are also held across the country during the summer.

Booking agents say that the attraction of all of these “community”-style festivals for their clients is that the audiences attending them are signiﬁcantly smaller.

“Festivals attract audiences that are established only when they find something, stay attached to it,” says agent Richard Mills at S.L. Feldman & Associates in Toronto. “Performing at festivals is an excellent way to develop or revisit audiences. Artists can come back later [into speciﬁc markets] and do a successful theater tour.”

Kerry Clarke, associate producer of the Calgary Folk Music Festival, says, “In terms of artists’ career development, we play a signiﬁcant role. We are the place up-and-coming artists are playing.”

Canada’s folk circuit has developed a signiﬁcant number of major artists. These include such internationally successful acts as Gordon Lightfoot, Joni Mitchell, Bruce Cockburn, and Kate & Anna McGarrigle. More recently, Loreena McKennitt, Stephen Fearon, Blackie & the Rodeo Kings, and The Be Good Tanyas have all made signiﬁcant impact through playing domestic festivals.

Festival talent buyers say competition is fierce for coveted annual performance slots, particularly among newcomers. “I’m faced with over 2,000 choices each year,” Clarke says. “This year, I received 800 unsolicited artist packages.”

Fenton says, “Next year, I’m not going to accept unsolicited applications. I had over 1,200 of them this year. There were another 300 submissions from booking agents.”

The growth in industry interest in festivals is because most are unrecognizable from how they were developed as singer/writer or roots-styled events two decades ago. Many, like the Edmonton Folk Music Festival or the Calgary Folk Music Festival, push the deﬁnition of “folk music” in their bookings.

This year, Edmonton offers such non-folk headliners as Norah Jones, Solomon Burke, and The Funk Brothers; Calgary’s lineup includes Elvis Costello, Ani DiFranco, Daniel Lanois, Ricky Skaggs, and Blue Rodeo.

“We’re pretty heavy-duty this year,” Clarke says, “but audiences have come to expect big names. Still, the festival hasn’t lost its traditional roots. It has just expanded so it’s not just traditional roots.”

Richard Flohil is a former artistic director of the Mariposa Folk Festival, which takes place during July in Orillia, Ontario. He argues that the festivals aren’t yet being dominated by high-name mainstream performers. “Edmonton will still have such traditional folk/roots artists as Taj Mahal and Dar Williams,” he points out.

Festivals generally prefer artists to commit to perform for a weekend, to enable programming ﬂexibility. The festivals—employing main performance and workshop stages—also offer signiﬁcant opportunities for artists to perform with each other in a variety of musical settings.

“Festivals are great learning experience, especially for younger artists,” says U.S. booking agent Jim Fleming of Jim Fleming Artists in Ann Arbor, Mich. “They can see people like Taj Mahal, Emmylou Harris, or Tom Paxton, who have really honed their craft.”

Clarke notes that “some headliners often play the one main stage concert and go on to their next date. But the majority of artists participate in the [weekend] festival experience.”

Dugg Simpson, artistic director of the Vancouver Folk Music Festival, says, “I have a hard time convincing major agents that playing the whole festival can be part of a marketing of an artist. But the reason $200,000 Canadian ($147,000) worth of CDs was sold [on-site at the festival] in two days last year was due to the repeated exposure of acts over those days.”

French Group Sues

Continued from page 47

forms, including some Apple computers and new in-car stereos from [French automobile manufacturer] Peugeot.

UFC-Que Choisir’s legal action focuses on two labels that have released specific CDs about which it received complaints from the public. Both Warner Music France and EMI Recorded Music France declined to comment on the action.

But Hervé Rony, director general of French labels body SNEP, contends that the real issue is whether a consumer has the right to make multiple private copies of a CD. Playing problems are only experienced on a very small number of titles, Rony claims. Labels are “working at fixing any problem that the consumer encounters,” he says. “But the record companies are being victimized really, the responsibility should fall on the equipment manufacturers. After all, these problems are isolated—not all car stereos have experienced problems.”

Independent labels organization UFPI says it in a statement that it supports the use of protection systems, “providing they don’t prevent the use of CDs on all platforms, including computers and car stereos.” The body would oppose measures making all home copying impossible or very difficult on the grounds that “such measures would be negatively experienced by most consumers.”

“What’s unacceptable,” Rony says, “is that the UFC is using this as a platform to argue that CDs shouldn’t be protected. And that’s ridiculous. The law is very clear that the consumer’s right to private copying is a limited exception.”

“Obviously,” he adds, “if a consumer buys a CD and makes 10 or more copies, they’re doing this not because they have 10 different personal uses for this CD [but] to sell the copies. And that tramples on the idea of authors’ rights.”

www.americanradiohistory.com

50 www.billboard.com

BILLOARD JUNE 21, 2003
U.K.-based Sanctuary Group reported revenue for the six months to March 31 of £65.5 million ($108.8 million), up 31% from the same period in 2001/2002. Earnings before interest, taxes, depreciation, and amortization (EBITDA) rose 44% to £10.9 million ($18.1 million). The company's recorded music division saw sales rise 20% to £50.9 million ($81.3 million). Ebitda from recorded music alone was up almost 65% to £6.1 million ($10.1 million). Sanctuary has just signed British vocalist Morrissey to a new recording deal (Billboard Bulletin, June 6) and says it is currently in talks with "a number of high-profile acts." The company claims to be the world's biggest non-U.K. booking agency and the world's third-largest merchandiser.

**LARS BRANDLE**

Universal Music Southeast Asia (UMSA) has bought out its partners in Manila, Philippines-based joint venture MCA Universal. Teddy Sabido is appointed managing director of the renamed company, Universal Music Philippines. Sabido, who was managing director of Bangkok-based label Sony Music Bee Tero Entertainment, has previously held various music industry management and marketing positions in Thailand, Singapore, and the Philippines. He reports to U.S. president, Harry Hui. Sabido succeeds Ramon Chuanying, who had been managing director since MCA Universal's 1993 launch as PolyGram Records (Billboard, May 15, 1993). Then, it was a joint venture between Universal Music's previous incarnation, PolyGram—which owned 30%—and local music business veteran James Dy's company, Cosmic Records. Dy also owned PolyGram's previous licensee, Dyna Products. UMSA declines to reveal the final equity split in MCA Universal. But informed sources say 51% was held by the major and 49% by more than 10 individuals, including Chuanying and Dy. "I'd like to thank our local partners, in particular Ramon Chuanying and James Dy, for their years of service in building up the label," Hui says. "Sabido's extensive management and marketing experience will provide the vital balance needed to get a new team and a new company off the ground quickly and successfully."  

**STEVE McCLURE**

**Greece's largest label, Minos-EMI**, has partnered with Athens-based news distributor Argos to supply street kiosks throughout the country with selected CDs. Minos-EMI marketing director Georgia Valavanu says the strategy allows the label to penetrate remote areas of the Greek mainland, as well as the islands, which have few record shops. Valavanu adds that piracy is "rampant in isolated parts of the country." Argos distributes newspapers and magazines to 20,000 sales points nationwide. In addition to its own titles, Minos-EMI also distributes BMG releases in Greece. The CDs are displayed in special stands at the kiosks,  

**MARIA PARAVANTES**

**RECORD COMPANIES: Tim Bowen** is named chairman of Zomba Records U.K., based in London. He remains chairman/CEO of BMG U.K. and Ireland.  

**Nancy Poleon** is promoted to European marketing manager of BMG International, based in London. She was senior marketing manager of BMG Benelux.  

**BMG International** also names **Suzanne Steers** director of marketing and **Simon Fiele** marketing/promotions coordinator. They were, respectively, director of marketing for Stamps International and marketing coordinator of Zomba International. Both will be based in London.  

**Stefan Piendl** is promoted to senior VP/COO of BMG Classics, based in Munich. He was managing director of BMG Ariola Classics Germany/ Switzerland/Austria.  

**Michael Richardson** is named frontline marketing manager of Universal Music Australia, based in Sydney. He was marketing manager of Arista and Cheeky at BMG U.K.  

**Tracie London-Rowell** is named director of film, TV, and advertising for Universal Music U.K. She was head of synchronization for Chrysler Music.  

**MUSIC PUBLISHING: Taka Matsui** is promoted to managing director of Universal Music Publishing K.K., based in Tokyo. He was senior director.  

**MUSIC RETAILING: Mark Bowles** is promoted to head of property for music specialist HMV Europe and its sister company bookseller, Waterstone's, based in London. He was head of property for HMV Europe.  

**MUSIC TELEVISION: Li YiFei** is promoted to senior VP of MTV China, based in Beijing. She was managing director.  

**BY ADAM HOWORTH**

LONDON—Ministers could face a regular part of British political life. But the latest U.K. ministry to get a revamp is not part of the government here; rather, it’s the dance specialist that claims to be the U.K.’s largest independent music company.  

London-based Ministry of Sound (MoS) has been going through change since late 2002. There were cutbacks, including the closure of its U.S. office in New York, and the end of an exclusive North American licensing deal with MCA Records (Billboard Bulletin, Dec. 13, 2002).  

Since then, it has terminated business relationships with two other London-based dance labels and seen its founder and CEO sidelined.  

But the company is planning on bouncing back during the next 12 months by undertaking a major restructuring program overseen by recently appointed CEO Mark Rodol. That restructuring, Rodol says, should consolidate MoS’s reputation as an international “dance brand.”  

Since starting life as a London dance club in 1991, MoS has grown into a multimedia business empire. It claimed annual revenue of £100 million (£163 million) for 2002 and 3% of the U.K.’s albums market. It employs 100 staffers in the U.K. and a further 30 workers in its Berlin and Sydney offices.  

MoS’s recent difficulties coincided with a decline in singles shipments of more than 11% in value and volume (according to labels body the British Phonographic Industry) in its core U.K. market, with dance music losing ground among the youth market to pop-oriented acts.  

Rodol says that its cutbacks were "not that extreme, in those market conditions. We were nine months ahead of the rest of the industry, which reacted with even more extreme cuts.”  

The next 12 months, he says, will see a major transition in the company. It will "be unrecognizable as a business.”  

Part of the transition has involved severing links with London-based Renaissance Records in May (Billboard Bulletin, May 28), for which MoS provided U.K. sales and marketing and international distribution. In February, MoS had pulled out of a joint venture with another London-based indie, urban label Relevent Records.  

MoS was founded by James Palumbo, who relinquished his day-to-day duties as CEO to become part-time chairman in March. Simultaneously, Rodol was promoted to CEO; he had been creative and marketing director. "James is the chairman, networking and introducing opportunities to us,” Rodol says.  

His own core responsibility, Rodol says, is “developing the long-term brand focus for Ministry of Sound.”  

The idea of MoS as a “brand” is something Rodol stresses regularly. He describes himself as the “guardian” of the brand and suggests it is the strength of the brand that separates the company from its competitors.  

"The business now has a brand-led strategy, as opposed to previous years,” he insists. “As a multimedia brand, our different strands allow us to exploit hit singles in the U.K. by releasing MP3 players [online at ministry sofound.com] or downloads, or operating our [online] radio channel.”  

Delivering successful compilations has allowed MoS to combat globally falling singles sales. Lohan Presencer, managing director of the company’s label arm, Ministry of Sound Recordings, gives little credence to media talk about the “death of dance” as a genre.  

“How can it possibly be true,” he asks, "when we’re having hit records?” If you pull up the U.K. singles chart for any week, still 30%-40% of the hit records are dance.”  

Steve Owen, dance and urban manager for HMV Europe at the retailer’s London headquarters, confirms consumer demand for the genre in the U.K. “Last year, only one club record crossed over from dance to mainstream: X-Press 2’s ‘Lazzy’ [on U.K. label Skint].”  

“This year, we’ve already had massive hit singles in the U.K., so it’s not a problem,” he says.  

MoS signings are licensed individual tracks, which are released as singles and on album compilations. The one notable exception is British electronic duo Bent, which is being developed as a long-term, album-based project.  

Last date, the company claims to have sold 30 million albums globally—predominantly compilations. Outside of the U.K., Germany, and Australia, where it has standalone operations, licenses are released to local partners on a territory-by-territory basis.  

**IFPI HAILS DECLARATION**

Continued from page 47

**strong pressure to comply with the demands of the parliament, which is to be held this summer is an assembly.** The MEPs who launched the campaign in March hail from the four biggest political groups: French Conservative Janelliy Fourtou, British Labour MEP Arthur McCarthy, Dutch Liberal Toine Maardens, Austrian Green Mercedes Echerher, and Spanish Conservative Marcelino Oreja Arburua. Fourtou says the declaration sends an important signal that piracy had to be addressed by decision-makers, adding, “This will help raise awareness about the issue.”  

Fourtou says she found many MEPs were unaware of the extent of the piracy problem. "Many thought it only covered luxury products, and they were reluctant to put their names to it. But we have to show that this is not just an economic problem; it is also one about society. Many people simply do not know where the law stands on this.”  

Fourtou adds that EU leaders should make fighting the counterfeiters something on their economic priorities. “We simply cannot secure creativity and innovation if it is not given the protection it deserves,” she says.  

McCarthy says, “This declaration must be a wake-up call to governments to make a priority of tackling the growing piracy problem. Piracy undermines intellectual property but also poses risks for consumer health and safety.”  

The declaration says piracy and counterfeiting “have reached alarming levels in the EU and epidemic proportions in accession countries.”  

It estimates that 900 million pirated songs and videos are sold each year, worth an estimated €9 billion. Of these, 900 million were intercepted by EU customs officials in 2001 but had been seized from 1998 to 2001. The declaration also restates a concern often expressed by the music industry that organized crime networks behind the pirate trade use profits from it to finance drug trafficking and terrorism.  

**Twelve-Month Revamp Planned For U.K.’s Ministry Of Sound**

Twelve-Month Revamp Planned For U.K.’s Ministry Of Sound

**Global**

**Billboard** June 21, 2003

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T. Rex’s ‘Warrior’ A Winning Remix

The medley of sounds and styles that makes up T. Rex’s 1971 Electric Warrior will be heard—finally—in the full glory of surround sound.

Original producer Tony Visconti’s recent surround remix of Electric Warrior, due for September release on DVD-Audio in the U.S. and Super Audio CD in Europe, lays bare both the greatness of the album’s 11 tracks and the benefits of high-resolution, multichannel audio. Sitting in the middle of a 5.1-channel speaker array, the core musicians and overdubbed string and horn players are pratically in the room, generating an extraordinary conccussion of primal rock; trippy, early-glitz atmosphere; and Visconti’s classical-inspired arrangements.

Analog masters were bashed in London and delivered to Looking Glass Studios in New York on an AIT Tape, whose Visconti and engineer Hector Castillo downloaded to Pro Tools for the remix. With the exception of songs for which original multitrack masters could not be found, Visconti reveals, the remix process was not complicated.

“It was all 16-track tape, and on a lot of [songs], we didn’t even use 16 tracks,” he recalls. “For instance, ‘Jeepster’ is a 12-track recording, and I think there’s another one that is an 11-track recording. The hardest thing is remembering what I put those [signals] through 30 years ago—what compressors, what kind of delays, all that. We listened to the stereo versions very, very carefully, because if we didn’t copy it exactly, it sounded really bad.”

Fortunately, Visconti adds, Looking Glass Studios is equipped with a variety of vintage processing equipment, including 10 channels of Neve preamplifiers, a Fairchild compressor/limiter, Universal Audio 1176s, and Pulse equalizers. “The only thing we made a concession to,” Visconti notes, “was when we had splitback echo. In those days, we used to have a tape machine spinning at all times; nowadays, we use digital delay.”

Classically trained, Visconti’s string arrangements complement the four-piece rock'n'roll of T. Rex. Present in surround sound, the string and horn tracks gain greater prominence, allowing a more engaging blend of sounds and styles.

“Besides the traditional string section, which was a full complement of violin, viola, and cellos, on some tracks we had two cellos and a bassoon,” Visconti says. “That is a very lovely sound, and you can hear it much better in surround.” As with his 5.1-channel remix of David Bowie’s Heathen (Studio Monitor, Aug. 31, 2002), Visconti’s surround mix of Electric Warrior is big, utilizing all speakers fully. Additionally, low-frequency signals—bass guitar and bass drum—are fed to all five speakers as well as to the subwoofer.

“I’ve heard some 5.1 mixes that are amazing thin and pumpy, because everyone puts everything in the front speakers and only the reverb in the back,” he says. “I think it’s a great injustice to the system.”

“The band was mainly featured in front with guitars wrapped around the sides, kind of in a semi-circle,” he continues. “I used the center channel exclusively for the voice, then bled the voice a little bit into the left and right speakers. I had the reverbs coming from all speakers, but certain ones—for instance, if it was the vocal reverb—would be going to the rear speakers.

“I kept the strings in the back speakers, creating a semi-circle with the string section in the rear speakers, and their reverb would be thrown to the front. We placed pianos on the sides—I’d pan them and make a kind of center between the front right and the rear right, and the rear left and the front left.”

Electric Warrior was recorded more than 30 years ago at four now-defunct studios—Media Sound in New York, Wally Heider’s in Los Angeles, and Trident and Advision in London—but the surround remix brings the sounds of its era very close. “That was the idea,” Visconti says. “Not to make it sound like it was recorded today, but to make a spacious recording of yesterday.”

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No other name defines the world of music.
When Stations Get One Owner

Last week saw passionate protest regarding the Federal Communications Commission's vote to loosen ownership restrictions. Bram Teitelman, rock managing editor of Billboard sister publication Airplay Monitor, explored the dynamics of two rival rock stations coming under the same owner.

In this instance, Entercom/Sacramento, Calif., recently picked up modern KQ Во on weekday simulcast. KQ Во had previously been owned by Alpha Broadcasting, which was acquired by Entercom in a $220 million deal. Entercom now owns 20 rock stations in 19 cities.

The acquisition was preceded by a seven-year legal battle. KQ Во PD Ron Bunce and a surprising number of others stayed after the transaction, including part-timer Marco Collins, who was named music director. With the closing of the sale, KQ Во's classic rock sister KQВЕ station manager Curtiss Johnson added the same duties for KQ Во. Now he, along with Bunce, faces the challenge of transforming the stations from competitors into collaborators.

While many stations that have bought a direct or close competitor have taken Draconian steps with personnel or format changes after closing the deal, there are no plans to radically overhaul KQ Во.

"The mission is going to be to differentiate and really define each of these radio stations," Johnson says. "The idea is to keep KQ Во the modern brand in the marketplace."

KQ Во has the rock brand, but "the two formats have been an and flowed into each other at different points in time," Johnson says. His job is "to act as traffic cop and have [KQ Во PD] Pat Martin and Ron make sure that these are very distinctive brands in consumers' minds.

The aggressive rock music will live on KQ Во. "The modern, more quirksider side of things will be KQ Во's domain," Johnson says. "Will we share music? We have to, to be healthy, but instead of there being 30%-40% shared music in an hour — like it has been in the last couple of years — it will be more like the 15%-20% range, which is exactly what KQ Во shares with classic rock sister KQВЕ."

KQ Во will be more musically conservative. It has already evolved in the last couple of months to where it's a little less aggressive with its current music," Johnson says. "For the last couple of years, it has really been a leading-edge, tastemaker station on the active rock panel. Now we'll fall back to where we'll be a little bit more of a conservative station and target a slightly older demographic."

And KQ Во will get slightly younger while continuing to be aggressive with new music, Bunce says. As a modern rock station, "we have a lot more wiggle room in a format than maybe an active rock would. We can play the popper stuff, we don't have to play the straight-ahead stuff, and we can play the quirky stuff like the White Stripes, Hives, and Strokes."

In true consolidation fashion, the move allows KQ Во to take advantage of Entercom's muscle. Bunce admits to envying KQ Во's resources. "We would show up at events and we would have bare-bones stuff. It's not that they had some really nice looking equipment, their promotions staff was good, and all the jocks had nice things to wear," Johnson agrees. "Our intention is to make KQ Во better and give it the resources that it didn't have."

RICE REWARDED: Noncommercial Triple-A WXPN Philadelphia has launched the XPN Award for an Emerging Artist. The award recognizes talented artists who demonstrate "outstanding vision, creativity, and songwriting ability," according to a station statement.

Damien Rice (Billboard, June 7) will receive the award July 20 as part of this year's WXPN singer-songwriter weekend.
made the decision along with fellow co-president Peter Mensch and Elektra, the band’s label.

**Strategic Payoff**

St. Anger hit stores five days in advance of the announced June 10 release date. It was a rare Thursday release that would have been unheard-of only a few years ago.

But in the past 13 months, three other top albums have also been released early. They were The Eminem Show in May 2002, followed by 50 Cent’s Get Rich or Die Tryin’ in October and Nas’ God’s Son in December.

In Metallica’s case, the strategy appears to have paid off. Thanks to the 418,000 copies sold in the truncated week, St. Anger debuts this issue at No. 1 on The Billboard 200.

While street dates can be moving targets, labels generally try to notify accounts at least six weeks in advance of a planned change.

That’s because big accounts generally buy advertising a month in advance of the scheduled release. But in the past few years, the music industry has been maneuvered by pirates, who have often posted tracks on the Internet well in advance of the sale date.

Making matters worse, the Internet has made it easier to distribute counterfeit copies of albums, which also hurts sales.

The Eminem Show’s release date was moved not once, but twice. But after it moved 285,000 copies in an abbreviated selling week and 1.32 million in the second, full-length week, all was forgiven.

Burnstein says the early release on Metallica was triggered after management learned that an Argentine radio station had a copy of St. Anger and was playing covers of the band’s best-known songs.

Also, the U.K.’s Safeway chain put the album in its 480 stores June 2, a full week before the June 9 release date in that country. Burnstein made Universal Music International (UMI), the distributor handling St. Anger worldwide except for North America and Japan, aware of the contingency plans in late May.

As a Safeway spokesperson admits that the chain put out the album too early but only after it heard about the change in the street date. Once it realized that it had moved too soon, it sent out an order to pull the album from the shelves. About 450 of its stores responded that day, but it took until Wednesday for another 30 outlets to do so.

Burnstein says he was worried that other retailers were selling Argentine versions of the Metallica tracks, with the DJs talking in Spanish over the music.

Elektra executive VP/GM Greg Thompson says there is a general fear that we could have been hurt deeply by waiting until the 10th, so we felt it was in the best interest of everybody to rush to street date.

Elektra informed its distributor, WEA, at 9:30 a.m. June 2 that it was moving the St. Anger street date to June 5. This enabled the distributor to spread the word to retail accounts.

WEA reacted rapidly. It helped that large accounts with central warehouses generally get superstars releases seven to 10 days in advance to allow time to prepare for redistribution.

WEA had to move quickly for those merchants that get drop shipments, or product shipped directly to stores. In fact, WEA notified accounts June 4 that it was OK to sell the album immediately, after it became aware of street date violations in the eastern part of the U.S. one day earlier.

U.S. merchants say the rollout went smoothly.

Ron Lund, senior VP of product management logistics at Troy, Mich.-based Handlerman, says that other sudden street-date moves in the past year have forced them to “build a distribution and merchandising infrastructure to respond.”

Lev Garrett, executive VP at Torrace, Cali.-based Whorehouse Entertainment, also says that Elektra made the best of an awkward situation.

“We are nimble enough to react to this,” he says. “All specialty retailers are used to this now.”

But others say that some of the big boxes, like Wal-Mart and Target, may not have had the album in all their stores by the June 5 street date.

Calls to Target and Anderson Merchandisers—which sell about two-thirds of Wal-Mart—were not returned.

St. Anger, which carries an $18.98 list price, has a boxset cost of $12.05 and carried a 3% buy-in discount on initial U.S. orders.

Sources say that initial shipments totaled 1.62 million units. UMI shipped 1.3 million copies of the album—which comes with a bonus DVD of the band playing the album tracks live—in its territories.

The album opened at No. 1 on sister publication Music & Media’s European Hot 100 Albums chart. It was No. 1 on charts in Denmark, Finland, Germany, Iceland, Mexico, Norway, Sweden, Poland, and Portugal.

Additionally, all copies have an individual identification number that allows fans to access a Metallica site at metallica.com and download free copies of live music. In the past, Metallica has been a vociferous opponent of unauthorized downloading.

So far, 50,000 people have signed up for the site and downloaded 500,000 songs, Burnstein reports. The material available on the site will be replenished at intervals during the next 18 months, he adds.

**Aggressive Campaigns**

Retailers came up with aggressive campaigns to promote the album. In particular, Thompson cited Best Buy, which placed about 1 million pre-order cards in their stores to promote the chain’s online store.

Retail campaigns, radio promotions, publicity initiatives, and MTV’s powerful Icon show featuring Metallica built incredible word-of-mouth publicity, Thompson says.

The message got out loud and clear that “not only is Metallica back, but they are back with a growl,” he says.

Elektra also primed the pump for the new album and took advantage of the Icon’s exposure for the band’s first four releases by launching a Metallica catalog campaign beginning the week ending May 14.

That promotion, which provided merchandisers with a 12% discount and 30 days in extra dating for payments, proved fruitful. Account efforts to promote the featured titles spurred sales of the full Metallica catalog.

The four featured titles, which had been averaging weekly sales of about 9,000 copies before the promotion, have since jumped to average combined weekly sales of about 23,000 units.

Likewise, the full Metallica catalog, including those four titles, has seen sales jump during the past five weeks to around 47,000 copies per week from an average of about 22,500, according to Nielsen SoundScan.

A lot of midnight sale plans, however, had to be abandoned because of the early release date. “Many stores had [Metallica] midnight sales set up to make it an event,” says Terry Currier, owner of Music Millennium in Seattle.

“Some of that money was spent to prepare for that, and it was anti-climactic.”

Also, there was no time to move planned advertising, the circulars featuring Metallica as the big release for the week came out after it was available, instead of the traditional Sunday before.

That, however, could give St. Anger a better-than-expected second week in sales because the circulars will hit the alert customers who did not know about the album, let alone about the change in street date.

Another downside, at least for Atlantic Records, is that the shift of the Metallica release probably killed Jlev’s chance to be No. 1 this issue.

Her new album, 0234/ placed second on The Billboard 200, with sales of 184,000 units, according to Nielsen SoundScan.

If it were not for the Metallica shift, the Warner Music Group might have had claim to the No. 1 spot for weeks on end.

“I guess we spent a lot of time thinking about all the issues, doing the best we could for the band and for the label,” Burnstein says. “If I make a mistake, it would be to the band’s benefit.”
Aggressive Start For Metallica’s ‘Anger’

This issue’s top 10 also sports a best-ever Nielsen SoundScan week for Train and a Billboard 200 peak for country band Lonestar. The former rolls in with 87,000, 6% more than its sophomore album rang in 2001, when it also entered at No. 6. Lonestar’s hits set begins at No. 7 with 86,000, which is down from the 112,000-unit opener of its 2001 release I’m Already There but two runs higher than that album’s peak. This is also the group’s second straight No. 1 on Top Country Albums.

This is also a big chart week for Gillian Welch, a performer/songwriter who has long been a favorite of critics and fellow musicians. Her independently distributed Soul Journey enters Heatseekers at No. 1, the first time she has topped any Billboard chart.

Entering the big chart at No. 10 also represents a Billboard 200 high for her career, beating the No. 15 crest seen two years ago by Time (The Revelator). The new album’s 100,000-unit start also beats her previous best SoundScan week, set when Time sold 9,000.

On your feat: Warner Music Group’s independent distributor Alternative Distribution Alliance (ADA) rules the roost on Top Independent Albums.

Including the chart-topping Vans Warped Tour 2003 Compilation from Fontana IOSA (No. 21 on The Billboard 200), ADA holds a dozen slots on the indie list and a 24.5% share of the chart’s sales.

ADAs haul includes comedian George Lopez, entering at No. 15.

Aiken First Out Of Gate In ‘Idol’ Round Two

With two fewer selling days than most releases have when they hit the charts, rock stalwart Metallica managed an opening-week sum larger than that which greeted its last album in 1999 (see story, page 71). The band’s new St. Anger thus leads The Billboard 200, marking the fourth straight week—and the seventh time in the past 11—that a rock album has topped the chart.

The shorter selling window came as a result of the decision by Elektra and WEA to shift the album’s release date from June 10 to an off-cycle Thursday bow on June 5. That move mirrored the accelerated release that Interscope and Universal Music & Video Distribution staged earlier this year for 50 Cent’s Get Rich Or Die Tryin’, which has not only been the best-selling title of 2003 (4.9 million thus far) but also owns the year’s biggest opening frame ($72,000 copies).

The day before St. Anger went on sale, its label and distributor predicted the title might start in the range of 250,000-350,000, but it sold even more: 418,000 copies. That beats the 300,000 units that greeted Metallica’s symphonic S&M in November 1999 and is on par with the openers of its 1997 and 1998 releases.

Reload, the last Metallica set to reach No. 1, arrived with a sum of 420,000 in 1997. The following year, the band’s Garage Inc. opened at No. 2 with 426,500.

Higher and Higher: As noted here last week, the shift on Metallica's cost Elektra’s sister label Atlantic a shot at a second straight week at No. 1, because Jewel’s new 0304 is the only other album on The Billboard 200 to surpass 100,000 copies.

Last issue’s champ, Led Zeppelin, remains in the top 10 (No. 9, down 5%).

At 143,500 copies, Jewel’s opening week is still shy of the 368,000-unit start that placed Spirit at No. 3 in 1998 but 24% greater than the first-week sum that placed her previous album, This Way, at No. 9. Jewel’s No. 2 notch is also a career-high Billboard 200 rank for the singer/songwriter.

The retail singles issued by the latest American Idol winner, Ruben Studdard, and runner-up Clay Aiken—which were scheduled for a June 10 release—made it out of some stores prior to that date, resulting in early debuts for both on Hot 100 Singles Sales. Aiken’s “This Is the Night” debuts at No. 19, with 1,500 units scanned, while Studdard’s “Flying Without Wings/ Superstar” comes in at No. 22, with 1,000 units sold.

Sales projections for next week are huge, as both singles are expected to scan between 200,000 and 300,000 units. Aiken is predicted to be the champion of this rematch. If those numbers hold true, it would be more than enough for Aiken to debut at No. 1 on The Billboard Hot 100, with Studdard a close second.

Although both singles contain two tracks, we only list the song with the higher cumulative audience at the time of release on the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks chart. Therefore, sales points will be linked to Studdard’s “Flying Without Wings” on the Hot 100, while “Superstar” will benefit on R&B/Hip-Hop Singles & Tracks (where it debuts at No. 61 this issue), because that song has the higher audience at that format. Because both songs appear on a chart, they will each be listed on Hot 100 Singles Sales and Hot R&B/Hip-Hop Singles Sales.

Aiken’s sales points will be linked with “Night” for Hot 100 purposes, while the other song on the single, “Bridge Over Troubled Water,” will not be listed on the sales chart, because it has yet to chart elsewhere and is not the track with the higher cumulative audience.

Another TV talent show winner, Bobby Jweel, has the highest debut on both Hot 100 Singles Sales (No. 3) and Top Country Singles Sales (No. 2) with the self-penned “Help Pour Out the Rain” (Lacey’s Song). Jweel was the victor in the inaugural Nashville Star competition last month on the USA Network. The song also debuts on the Hot 100 at No. 86 while bulleted at No. 29 on Hot Country Singles & Tracks.

Tropical Twang: Alan Jackson and Jimmy Buffett post the highest duet debut in the modern era on Hot Country Singles & Tracks, as “It’s Five O’Clock Somewhere” bows at No. 31 with 1,323 detections (see Chart Beat, page 72).

“Somewhere” is the highest debut and biggest first-week spin count on this chart since Shania Twain’s “I’m Gonna Getcha Good” entered at No. 24 with 1,929 spins in the Oct. 19, 2002, issue. It also sets a new mark in the Nielsen Broadcast Data Systems era for highest bow by a co-billed song, beating Reba McEntire and Brooks & Dunn’s “If You See Him/If You See Her,” which splashed on at No. 32 in the May 2, 1998, Billboard. Although Jackson has previously collaborated with several stars, including George Jones, George Strait, Jeff Foxworthy, and Jeannie Kendall, the new single is the loveliest perch he’s had on the chart with a duet. His 2000 pairing with Strait on “Murder on Music Row” made it to No. 38, and he had a brief chart run one year earlier with Buffett on the classic “Margaritaville.”

Fresh Turnovers: For the first time since Sept. 16, 2000, three different titles climb to No. 1 on Hot R&B/Hip-Hop Singles & Tracks and its sales and airplay component charts. On Singles & Tracks, “So Gone” by Monica ends the seven-week run of 50 Cent Featuring Nate Dogg’s “21 Questions.” Meanwhile, “Magic Stick” by Lil’ Kim Featuring 50 Cent steps to No. 1 on Hot R&B/Hip-Hop Airplay, and “Snake ‘Em Never Leave” by R. Kelly slides to the top of Hot R&B/Hip-Hop Singles Sales.

While “Stick” beats out “Gone” by only 144,000 listener impressions on the airplay chart, Monica benefits on Singles & Tracks from retail availability and non-monitored radio points to wedge out Lil’ Kim by only 100 points. The gap on the airplay chart is the smallest since May 12, 2001, when a mere 12,600 impressions separated “Heard It All Before” by Sunshine Anderson at No. 1 from runner-up “Love” by Musiq.

By Wade Jessen, Minat Patel, and Silvio Pietroluongo.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>YEAR</th>
<th>FIRST WEEK</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>COLD</td>
<td>YEAR OF THE SPIDER</td>
<td>JIVE</td>
<td>1999</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>EMINEM</td>
<td>THE EMINENT SHOW</td>
<td>DRAKE, INT/SONIC MUSIC</td>
<td>2002</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>DARYL WORLEY</td>
<td>HAVE YOU FORGOTTEN?</td>
<td>COLUMBIA RECORDS</td>
<td>2003</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>LISA MARIE PRESLEY</td>
<td>TO WHOM IT MAY CONCERN</td>
<td>JIVE</td>
<td>2002</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
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**Notes:**
- The chart represents album sales in millions.
- Only one artist per album was allowed.
- Sales for the week ending June 20, 2003, are based on reports received. Most tape prices, however, are suggested lists. Greatest Gainer depicts the chart's largest unit increase. Pacesetter indicates biggest percentage growth. Artists and albums are listed according to an average of sales achieved each of the past two weeks. Copyright 2003 Billboard. All rights reserved.
### Billboard Top Blues Albums

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<td>STEVE VAUGHAN &amp; DOUBLE TROUBLE</td>
<td>The Essential Stevie Ray Vaughan and Double Trouble</td>
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<td>MARCIA BALL</td>
<td>So Many Rivers</td>
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### Billboard Top Contemporary Christian Albums

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<td>MERCYME</td>
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### Billboard Top Reggae Albums

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### Billboard Top Gospel Albums

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<td>Family After All Is Said And Done</td>
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<td>3</td>
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### Billboard Top World Albums Sales Charts

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<td>BYRON CAGE</td>
<td>Go Get Your Life Back</td>
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<td>3</td>
<td>YOLANDA ADAMS</td>
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<td>FRED HAMMOND</td>
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<td>5</td>
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<td>6</td>
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<tr>
<td>5</td>
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<tr>
<td>6</td>
<td>109</td>
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<tr>
<td>7</td>
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<td>Eminem</td>
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### June 21, 2003 Billboard Top Heatseekers

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### June 21, 2003 Billboard Top Independent Albums

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<td>Mamma Mia!</td>
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**Compilation of albums as of 2023. Nielsen SoundScan sales compiled.**

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**Billboard June 21, 2003**

- Nielsen SoundScan sales compiled.
- Various artists: "The War On Errorism".
- Other articles and columns are available for further reading.
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<th>Week</th>
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<tr>
<td>32</td>
<td>IF YOU'RE NOT THE ONE</td>
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<td>3,253</td>
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<td>3,243</td>
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<td>I'M GLAD YOU'RE HERE</td>
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<td>WARNER BROS.</td>
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<td>WARNER BROS.</td>
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<td>ARE YOU HAPPY NOW?</td>
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<td>WARNER BROS.</td>
<td>3,173</td>
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<td>WARNER BROS.</td>
<td>3,171</td>
<td>AIRPOWER</td>
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Compiled from a random sample of airplay supplied by Nielsen Broadcast Data Systems’ Radio Tracking service. The main- stream rock stations, 88 modern rock stations, 85 adult contemporary stations and 87 indie Top 40 stations are monitor- ed continuously 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a random sample of mainstream Top 40 stations. The 26 Top 40 stations are monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. For the remaining bullet awards charts, tracks with increase in detections over the previous week are labeled regardless of chart movement. A period which has been on the chart for more than 30 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 25 (16 to 25) and Adult Top 40 are removed from the chart. After 26 weeks, Airpower awards to songs appearing at Top 30 or higher from the National BDS Airplay and Audience charts for the first time with increases in both detections and audience. Top Airplay Awards excluded. V. Nielsen Corporation ©2003, VNU Business Media, Inc. All rights reserved.
“When we’ve done that, we’ll know we’re good for the next year as well, and I have no reason to thank that we won’t. We can’t become complacent. Just because there’s demand, it doesn’t mean to say we can lessen the offering a little bit.”

This year’s lineup, with such headlining acts as R.E.M., Radiohead, Moby, and Fatboy Slim, helped move all 112,000 tickets within 18 hours.

“Be invited back to play at Glastonbury is a nod in the direction of one’s credibility and sense of honor,” says singer/songwriter Steve Harley, who enjoyed a string of U.K. hits on EMI in the mid-’70s fronting glam-rock act Cockney Rebel.

This year is Harley’s second appearance on the bill. He tells Billboard he feels “privileged because I’m not in the charts, and this is my 30th year in the business.”

Harley describes the event, at which he first performed during the notoriously muddy Glastonbury 1997, as “basically like having Woodstock once every year.”

Glastonbury’s ability to regularly pull some of the biggest acts on the planet underpins its perception as a beacon on the international festival calendar. But activities running parallel to the event had, according to some locals, burned too brightly in the past few years.

Late last year, a particularly vociferous sector of residents of Somerset in the west of England made it quite clear that they no longer wished their area to host the event. Those issues arose from the presence of “about 200-300 ticket touts and general scalawags” in the districts surrounding Glastonbury, Benn explains.

On Dec. 12, the Regulatory Board of Mendip District Council refused an entertainment license for the 2003 Glastonbury Festival after its Council Chamber heard a catalog of concerns relating to the event’s impact on the site at Worthy Farm, Pilton, and its surrounding areas. Benn came up against some die-hard antis, Glastonbury founder and organizer Michael Eavis says. That obstacle, though hurdles, did come as a surprise to those involved with Glastonbury.

“It was a bit of a curve ball,” Benn says. “Some of the issues outside of the festival could certainly have been better. The villagers of Pilton were subject to an awful lot of unpleasantness last year.”

This year, focus is on “either trying to dissuade [that crowd] from coming and participating, and if not, then making sure we are monitoring their movements and that we’re ensuring that overall, what they do doesn’t impact and make the village fearful of them,” Benn says.

A robust security force is to be deployed in the surrounding areas to deal with those problem crowds.

Looking ahead, organizers are discussing the task of boosting the numbers. Benn says it will be hard, but he wants to grow attendance incrementally.

The move comes after Eavis’ organization agreed to a controversial marriage in early 2002 with Vince Power’s acquisitive Mean Fiddler Music Group, the latter agreeing to deliver operational management in exchange for a 20% stake in Glastonbury.

Some Glastonbury traditionalists disliked Eavis’ new alliance. “Last year was difficult,” Benn explains. “Not between Michael and myself, but there was a lot of suspicion that I would want to change the festival dramatically, so there was nervousness about that. I don’t want to change the festival; I just want to make it well-run.”

The partnership followed Eavis’ decision in 2001 to provide a multi-million dollar perimeter fence to thwart would-be gatecrashers.

Part of the Glastonbury Festival tradition is to support such causes as Oxfam, Greenpeace, and Wateraid. Last year’s event raised $1.65 million.

Bowie’s Back After A Long Hiatus

Entertainment (CCE) will produce the tour network.

The A Reality Tour will support a new Columbia release set for September, which is also the month U.S. tickets will first go on sale. European on-sales begin the weekend of June 20, with the Dandy Warhols as support. Bowie will play 30 arenas in Europe; North American dates are tentatively set to begin Dec. 4 and run through January. In the U.S., he will play a combination of full arenas, large theaters, and theater configurations in arenas, depending on Bowie’s history in a given market, according to Arthur Pegol, president of CCE’s music division.

“This is really his first major, worldwide tour in over a decade,” Pegol says. “He did a handful of markets on Area2 last year, and he has done select shows here and there, but he hasn’t done a world tour in more than 10 years.”

The tour will visit 17 countries throughout six or seven months, including Bowie’s first trip Down Under since the late 1980s. Recent live performances appear to have stoked Bowie’s fire for performing live.

“Last year’s shows were such a tremendous high and the audiences so responsive,” he tells Billboard. “My band is playing at the top of its form right now, and it would be foolish not to play a tour this year while we’re in such good spirits about the live-show aspects of our work.”

Bowie’s touring band is guitarist Gerry Leonard and Earl Slick, drummer Sterling Campbell, bassist/backing vocalist Gail Ann Dorsey, keyboardist Mike Garson, and keyboardist/backing vocalist Catherine Russell.

The tour manager is longtime Bowie associate Frank Enfield. His manager is Bill Zyshtal.

Fogel has worked with Bowie since the Serious Moonlight tour in 1983 and has produced Bowie worldwide since the 1990 Sound and Vision tour. He tells Billboard that the set list, while not a “greatest-hits” retrospective, will likely include favorites from throughout Bowie’s career, with an emphasis on newer material.

That is the way recent live performances have played out, despite a stated intention by the artist to abandon his earlier material in concert. As Bowie told Billboard in a recent interview, “I keep going back on that.”

Bowie’s recent live performances have been critically acclaimed. But his inclusion on the Area2 ‘bill did not have the desired box-office impact. Twelve Arrows shows reported to Billboard Boxscore last year grossed $4.7 million and drew just 122,663, down significantly from the previous year.

A likely explanation for Bowie’s lack of clout on Area2 is that hardcore Bowie fans would prefer seeing the artist in a stand-alone headlining situation, as opposed to a limited set on a multi-act festival.

Bowie was a stadium-level act in 1987 on his Glass Spider Tour. It grossed about $278 million (the third-best for that year), with ticket prices at less than $25.

This time out, because Bowie is performing in an intimate venue, he should be able to command a better price. Fogel says ticket prices are still being determined, “but David Bowie has never gone nuts with ticket prices. We’re probably looking to average about $30 in most markets.”

Bowie had stated a desire to scale back his touring, at least in terms of magnitude.

“I got pretty sick with touring in the 1980’s—the Serious Moonlight and Glass Spider tours were major, major undertakings,” Bowie told Billboard last year. “They are so huge and unwieldy—I stopped doing those type of tours altogether.”
De ecting Has Appeal For Cuban Artists

Continued from page 7

his way to Miami after his release. But political issues, he said, including jail time for a dissident un-\n
cle, "affect my career.

"Cuba is a country that's a major producer of talent, but with the exception of [jazz artists/defectors] Arturo Sandoval or Gonzalo Rubal-\ncaba in their genre, not much has happened in the U.S. salewise," says Eddie Fernández, VP of A&R for Universal Music Latino.

"Perhaps it's because jazz is a more faithful and discerning sub-\ngenre. But Cuba and the U.S. are two different worlds, and popular music hasn't transcended.

And ironically, when a Cuban music style makes it to the States—\nas it did initially with chanteuse Albiña and later with Company Segun-\ndo and the Buena Vista Social Club gang (who have not defected)—it's happened with artists who were never successful in Cuba.

"There is no one formula," says Darsi Fernández, the representa-\ntive of the Spanish Authors and Publishers Society (SGAE) in Cuba. "In Cuba, there is almost no organ-\nized marketing of the kind created by competition, which practically
doesn't exist... So artists like Manolo and Carlos Manuel, who are talented at marketing them-\nselves and their careers, become very obvious in Cuba.

"But that fame doesn't transcend outside Cuba," Fernández says. "Or
does it so only in the measure that tourists and the few promoters that
go through Cuba can make it tran-\nsend." But the artists want more.

While the U.S. offers new freed-\noms, the artist must forge the gov-\nernment financial support they may have enjoyed in Cuba.

"It's tougher," Fernández says. She notes that even a 30-year-old artist may be seen as too old for a U.S. label to take a chance on.

So, in Cuba, the Miami-based president of Ciacan Music, which recently released Carlos Manuel's album *Emanon/o*, is more optimistic.

"He's the most popular artist in Cuba. There's nothing else he can do there, careerwise," says Cancio, who is aiming for Spanish radio airplay with the album's title track.

The track, Carlos Manuel says, is more commercial than the Cuban tumbia sound he has long espoused and which gets practically no airplay on U.S. stations.

"I was already changing my sound, and I have to change even more to gain the respect of the audience, I'll do it," he says.

Beyond radio, Carlos Manuel's distribution has received widespread attention, both from Spanish- and English-language media.

"Immediately, all the doors are being opened," Cancio says. "That's all he needed, all he wanted. As he said, 'Imagine a track race where there are all these little lanes. In Cuba, I was watching from far away.'"

Carlos Manuel, however, had already had some international exposure and even toured the U.S. eight months ago. He was signed to Palm, which released his album *Malito Cantidad* in the U.S. in 2001. But the album did not do well, in part because Carlos Manuel was not available to promote it.

When Palm dropped Carlos Manuel, Cancio picked him up, unaware of the artist's thoughts of defection.

Coincidentally, Cancio had also released a live album by Manolín, *El Pueste*, which he had recorded immediately after his defection.

Since then, Manolín has been picked up by BMG U.S. Latin. This spring, he released an album of pop material. Its impact in the market is so far unknown.

But the path to a major-label deal, Manolín cautions, has not been easy. In his case, he recorded a demo and shipped it around like any other fledgling act.

"You have to start from zero," he says. "In Cuba, there's a paternalistic system, and either the govern-\nment supports you or doesn't. Here, it all depends on your talent and knowing what doors to knock on. And not all Cuban musicians are used to that."

Manolín ultimately fell out of favor with the government for speaking his mind. His music had been banned from radio and TV. Though he says he was well off economically, he simply was not happy anymore.

Economics are not an issue for Carlos Manuel either. As a popular artist, he lived very well, by Cuban standards.

But artists that remain in Cuba may see their livelihoods affected, especially now that many coun-\ntries, including those in the Euro-\npean Union, have instituted sanc-\ntions against Cuba for its treatment of dissidents.

"Cuba is living in an especially complicated political moment—\none of significant isolation," SGAЕ's Fernández says. "When the political issues come forth, like now, it's harder to get tours and promoters outside of Cuba. And inside, it's harder to get your travel papers in order."

According to Manolín, diminishing opportunities in Europe could seriously affect the pocketbooks of many Cuban acts. But tighter visa regulations for U.S. travel, Ferná-\ndez says, have a greater emotional than economic impact.

"Very few acts have a regular U.S. tour circuit, and what they're paid is mostly stipends that don't make anyone rich," she says. "What is tough for them is not being able to play for an audience that they respect and dream of performing for."

UMVD Nearly Doubles Latin Share

Continued from page 8

when it signed its distribution partner Fonovisa, UMVD had already doubled its Latin field staff, from eight to 16 people, making it the largest serving the Latin market in the country.

By then, UMVD had proved its worth in distributing labels other than its Universal Music Latino and its newly acquired RMM Records.

Regional Mexican indie Dia, for example (of which Universal owns 50%), had seen its sales explode under UMVD distribution. The sales have been greatly helped by Univision TV campaigns.

Forking over Fonovisa, which had its own distribution, was still a leap of faith for Univision, given that its market share was already between 10% and 12%. But the label was under-represented in many domes-\ntic accounts and absent from others, including Tower Records.

"For me, this is a watershed moment," said Zach Horowitz, president/COO of Universal Music Group, at the time the deal was signed.

So far, the results have been positive.

In this issue's Top Latin Albums chart, for example, three of the top 10 titles belong to Fonovisa, more than any other label.

Six titles fall under the UMG umbrella, and seven out of the top 10 are UMVD-distributed.

Five of those titles are newly created compilations, part of a trend among Latin labels. And because the sales possibilities with catalog mate-\ril are so obvious, UMVD has added two reps to its staff. Based in Minne-\napolis and in Detroit, their sole responsibility is to work catalog.

"We're trying to get Fonovisa back where it should be," López says. "[There are] older titles that deserve to be in the browsers, and it's very hard to get them back in once they've been out. And these are titles that can sell 30 to 40 pieces a week. So, slowly but surely, we're trying to build our catalog."

All of this has resulted in a big-\nter-than-ever presence of Latin music in domestic accounts and in mass merchants.

The Handler Co. example, which stocks all Kmart and one-\nthird of all Wal-Marts, currently has an average of 2,000 Latin titles in about one-third of its stores. That is up from a "negligible" number of stores 10 years ago.

As a result, annual sales of Latin product for Handler grew by 30% in 2000 and by 6% in 2001 as the number of stores stabilized.

The shift to more mainstream retailers is reflected in Nielsen SoundScan numbers, which are far more upbeat than figures collected by the Recording Industry Assn. of America (RIAA).

Last year, about 19.5 million Spanish-language records were sold, down about 4% from the 20.3 mil-\nlion sold the year before, according to Nielsen SoundScan.

In contrast, the RIAA fared a 16% drop in Latin shipments last year.

For first-quarter 2003, sales of Spanish-only albums, according to Nielsen SoundScan, were up by 13.5% against first-quarter 2002. But unit shipments of Latin al-\nbums were down 6.5%, according to RIAA figures.

What this indicates, at least to a degree, is that sales of Latin music in traditional Latin-only outlets are up, but sales of Latin music in traditional Latin-only outlets are up, but sales of Latin out-\nlets are up, but sales of Latin out-\nlets are up, but sales of Latin out-\npaths are up, but sales of Latin out-\npromotions are up, but sales of Latin out-\npromotions are up, but sales of Latin out-\npromotions are up, but sales of Latin out-\npromotions are up, but sales of Latin out-
which do not report to Nielsen SoundScan—have dropped.

"It's not that the markets are growing; it's that the consumer is changing," says Guillermo Page, VP of strategic marketing and dis-\ntributed labels for EMI Latin USA.

This is not necessarily good news.

For one, sources say, positioning product with a mass merchant is expensive, and the cost to a Latin or non-Latin album is the same in some accounts. But sales of Latin, a niche market, cannot come close to sales of a mainstream English-\nlanguage album, often making the cost prohibitive.

On the other hand, the slowdown in traditional Latin accounts directly affects artist development.

"I hope we don't lose the perspective of the traditional Latin accounts," Warner's Fox says. "Because that's where we break new artists. We don't break them in U.S. accounts."
**Events Calendar**

**JUNE**

**JULY**
July 22-23. Florida Heroes Awards, presented by the Florida chapter of NARAS, Mandarin Oriental, Miami. 305-672-4069.

**AUGUST**
Aug. 5. BM1 Urban Awards. Fontainebleau Hilton Resort, Miami Beach (by invitation only).

**SEPTEMBER**

**OCTOBER**
Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 1155 Sixth Ave., New York City. 615-463-0161.
Submit complete list of finalists, visit www.billboard.com.}

**Billboard To Honor Top Acts In R&B/Pop-Hip Hop**

50 Cent, Nelly, R. Kelly, Eminem, and the late Aaliyah are the top finalists for the Billboard R&B/Hip-Hop Awards. The honors will be presented Aug. 8 at Miami’s Jackie Gleason Theater as the finale of the Billboard-AURN R&B/Hip-Hop Conference, which will take place Aug. 6-8 at the Roney Palace in Miami Beach. Rapper 50 Cent is up for 10 awards including R&B/hip-hop album of the year and rap album of the year for Get Rich or Die Tryin’; R&B/hip-hop single of the year for “In Da Club,” and R&B/hip-hop artist of the year. Nelly also is in the running for the album categories for Nellyville. R. Kelly will compete for R&B/hip-hop album of the year with Chocolate Factory and for R&B/hip-hop single of the year with “Ignition.”

For more information on the R&B/Hip-Hop Awards and Awards & for a complete list of finalists, visit www.billboardevents.com.

**UPDATE**

**Life Lines**

**BIRTHS**
Boy, Parker William, to Hollie and Ben Campbell. May 24 in Washington, D.C. Father is co-host of morning radio show Ben & Hollie for country WMZQ, Washington, D.C.

Girl, Naia Joelle, to Andrea and Drew Bac, May 27 in Nashville. Mother is member of Christian contemporary group Out of Eden.

Girl, Cara Grace, to Liz and Jason McFadden, May 28 in Livingston, N.J. Father is senior director of pop promotion for Virgin Records.

Girl, Emma Jean Marie, to Allison and Ronnie McCoury, May 31 in Nashville. Father is multidisciplinary/TV/food-producer of the Del McCoury Band.

**DEATHS**
George Earl “Dimpac” Patterson Jr., 61, of cancer, May 18 in Naperville, Ill. Studying with Dr. James Mack and Bunky Green, Patterson started in the music industry as a composer/arranger/jazz saxophonist. He worked as a sideman for Chicago R&B and jazz bands before becoming a studio musician for Chess Records. At Chess, he recorded, arranged, and performed with such artists as Elia James, Sugar Pie Desanto, and Chuck Berry. In 1969, manager Russell Weeks and DJ Norm Spaulding took on representation of Patterson’s band, the Jazz Interpreters. The group won several awards at the Notre Dame Jazz Fest and released its first album, The Knack, on Cadet Records.

**BILLBOARD TO HONOR TOP ACTS IN R&B/POP-HIP HOP**

As part of the creation of the new Billboard Information Group (BIG), the editorial team has been restructured (see story, page 14).

All editorial content for Billboard, Billboard Bulletin, billboard.com, and other Billboard-brand related information products has been consolidated under editor in chief Keith Girard. At the same time, four key members of the editorial team take on new roles.

Michael Ellis, who had been managing editor of Billboard, is named to the new position of associate publisher of BIG. In this new position, he will oversee the Billboard and Airmail Monitor charts and take on responsibility for strategic data partnerships as well as other business development and special administrative duties.

Ken Schlager, who had been VP of business development for Billboard, is named executive editor of the new group. He will be Girard’s second in command for all editorial operations.

Emmanuel Legrand, who continues as editor in chief of London-based Music & Media, adds the titles of international bureau chief and global editor of BIG.

Barry Jeckell, who had been senior editor of billboard.com, is named managing editor of the Web site.

In their new roles, Schlager, Legrand, and Jeckell report to Girard. Ellis reports to Billboard president and publisher John Kiciloff. All are based in New York except Legrand, who continues to work out of the Billboard office in London.

**BILLBOARD TO HONOR TOP ACTS IN R&B/POP-HIP HOP**

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For more information on the R&B/Hip-Hop Awards and Awards & for a complete list of finalists, visit www.billboardevents.com.

**UPCOMING EVENTS**

**BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS**
August 8-9 - The Roney Palace, Miami Beach

**BILLBOARD DANCE MUSIC SUMMIT**
September 22-24 - Union Square Ballroom - New York City

**BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE**
November 15-17 - Renaissance Hollywood Hotel - Los Angeles

For more information: Michele Jacangelo 664-6554-4660 - billboard.com
Gearing Snags Lee’s Country Title

MUSICAL YOUTH: For slightly more than 46 years, Brenda Lee has held the record as the youngest female singer to chart on Hot Country Singles & Tracks. Born Brenda Mae Tarpley on Dec. 11, 1944, Lee was 12 years, three months, and four weeks old when she made her first appearance on the survey with “One Step at a Time.” That single entered the chart the week of April 6, 1957, and peaked at No. 15.

Lee loses her crown this issue to an artist who is only slightly younger. Ashley Gearing debuts at No. 57 with “Can You Hear Me When I Talk to You” (Lyric Street). Gearing was born May 15, 1991, making her 12 years, one month, and one week old.

Gearing is not the youngest artist to ever chart, however. That achievement belongs to Billy Gilman. The Rhode Island native was born May 24, 1998, and celebrated his 12th birthday by making his first appearance on the country tally the issue of May 27, 2000, with “One Voice.”

FIVE O’CLOCK WORLD: There’s another newfound debut on Hot Country Singles & Tracks. Hot Shot Debut honors go to Alan Jackson & Jimmy Buffett, teamed on “It’s Five O’Clock Somewhere” (Arista). The song is new at No. 31 and is Buffett’s first appearance on this chart since another collaboration with Jackson. Their version of Buffet’s “Margaritaville” went to No. 74 the issue of July 15, 2000.

Buffett recently celebrated the 30th anniversary of his debut on the country chart. “The Great Filling Station Holdup” marked his initial appearance when it entered the list the week of May 12, 1973. The song peaked at No. 58.

HOT LANTIC: Atlantic has two of the top three titles on The Billboard Hot 100. Sean Paul’s “Get Busy” (VP/Atlantic) holds at No. 2, while “Magic Stick” (Queen Bee/Atlantic) by Lil’ Kim Featuring 50 Cent climbs 5-3. It’s the first time Atlantic has held two of the top three since the week of March 31, 1990, when “Black Velvet” by Alannah Myles was No. 1 and “I Wish It Wouldn’t Rain Down” by Phil Collins was No. 3.

With Matchbox Twenty’s “Unwell” (Atlantic) moving 10-8, Atlantic has three songs in the top 10 for the first time since the week of June 7, 1997, when Mark Morrison, Jewel, and Changing Faces were all in the top 10.

BETCHA WONDERING: It’s a classic Motown tune, but Norman Whitfield and Barrett Strong’s “I Heard It Through the Grapevine” has never appeared on the Adult Contemporary chart—until this issue. The song debuts at No. 28 courtesy of Michael McDonald, who makes his first AC appearance since October 1993, when “I Stand for You” peaked at No. 21. McDonald’s new song appears, appropriately, on the Motown label.

Lee Berk: Looking Back

Lee Berk will retire from the Berklee College of Music in June 2004 after 38 years of working with the Boston-based institution. A quarter of a century of that was spent as its president. But Berk says that as the son of the school’s founder, “I’ve been involved with Berklee all my life.”

Berk studied piano in his youth, “but at an amateur level,” he says. “All of my work has been administrative. We have 3,700 full-time students and a faculty of 400.

“Thank God Berklee hasn’t needed my musical gifts,” he jokes. “But I have been able to help out in a few other areas.

After getting his law degree at Boston University, Berk stuck around in Boston to help out with the family business.

Berklee was moving from a small two-roomhouse on Newbury Street and trying to become an accredited college. “We were going through all of these tremendous changes, and my father asked me to come in and lend a hand,” Berk says. “So I did, and I’ve been here ever since.”

Berk developed and taught a course in legal protection for musicians. “It ultimately became one of our most popular majors—music business and management,” he says.

Berk has a wealth of wonderful memories from his years with the college, such as when Berklee awarded its first honorary degree at its first graduation ceremony. Duke Ellington was the recipient.

Berk remembers Ellington as an eloquent speaker. At the reception afterward, “a piano was somewhat strategically made available, and he sat down and he serenaded everyone there.”

Berkell itself has had a role in Berklee commencements through the scholarship launched in 1995 to honor this publication’s 100th anniversary and Berklee’s 50th.

President Berk, right, chats with friend and 1961 Berklee alumnus Art Mardin.

Late editor in chief Timothy White, a Boston resident, would present the scholarship. Berk recalls, “When he stood up in front of the audience at the commencement concert and offered his remarks, it was like getting a compressed commencement address.”

Berk is particularly touched by the impact of Berklee’s newest major: music therapy. The college has placed students with many of Boston’s major teaching hospitals.

Berk says, “I am moved by just being in the rooms where our student interns and practicum students are administering music therapy to cancer patients, for example, or people with Alzheimer’s or other disabilities, or working with young infants who are in the hospitals.”

He says it is a “transformational experience to see the wonderful impact of music therapy and how it pulls them right away from the preoccupation and focus on ill health toward a whole different space and place.”

Although it is less than a decade old, the music therapy program is already illustrating the power of music. Berk believes that is what makes Berklee College of Music important.

“The fact is that contemporary music is one of the most democratic forces on the face of the planet,” Berk says. “It’s almost the ultimate means through which people of all different denominations and beliefs and identities come together to share and enjoy passionate experiences.”

“What results from that is a better world, where people are more accepting of each other and value each other. Ultimately, that is the most important contribution that Berklee is making to society and one that society really should value more.”

MARC SCHIFFMAN
Announcing This Month's Recipients of BDSCertified SPIN AWARDS

600,000 SPINS
The Way You Love Me/ Faith Hill /WARNER BROS.
Everything You Want/ Vertical Horizon /RCA

500,000 SPINS
I Will Remember You/ Sarah McLachlan /ARISTA
Someday/ Sugar Ray /LAVA/ATLANTIC

300,000 SPINS
No Such Thing/ John Mayer /AWARE/COLUMBIA
The Game of Love/ Santana Feat. Michelle Branch /ARISTA
All You Wanted/ Michelle Branch /MAVERICK
South Side/ Moby /V2

200,000 SPINS
Ignition/ R. Kelly /JIVE
Miss You/ Aaliyah /BLACKGROUND/UNIVERSAL
Schism/ Tool /VOLCANO
Hey Ma/ Cam’ron Feat. Juelz Santana /ROC-A-FELLA
7 Days/ Craig David /ATLANTIC
We Danced/ Brad Paisley /ARISTA
Here Is Gone/ Goo Goo Dolls /WARNER BROS.

100,000 SPINS
Get Busy/ Sean Paul /ATLANTIC
Like A Stone/ Audioslave /EPIC
Rock Your Body/ Justin Timberlake /JIVE
Beautiful/ Snoop Dog /PRIORITY/CAPITOL
I Know What You Want/ Busta Rhymes Feat. Mariah Carey & The Flipmode Squad /JIVE
Unwell/ Matchbox Twenty /ATLANTIC
Brokenheartsville/ Joe Nichols /UNIVERSAL SOUTH
21 Questions/ 50 Cent Feat. Nate Dogg /INTERSCOPE
Can't Let You Go/ Fabolous Feat. Lil Mo & Mike Shor /ELEKTRA
Hell Yeah/ Ginuwine /EPIC
Sick Of Being Lonely/ Field Mob /MCA
Big Yellow Taxi/ Counting Crows /GEFFEN
Headstrong/ Trapt /WARNER BROS.
Superman/ Eminem /INTERSCOPE
Sweetness/ Jimmy Eat World /DREAMWORKS
Young'n (Holla Back)/ Fabolous /DESERSTORM/ELEKTRA

50,000 SPINS
Drift Away/ Uncle Kracker /LAVA
Three Wooden Crosses/ Randy Travis /WORD/CURB/WARNER BROS.
Love You Out Loud/ Rascal Flatts /LYRIC STREET
Fighter/ Christina Aguilera /RCA
Swing Swing/ All-American Rejects /DREAMWORKS
Send The Pain Below/ Chevelle /EPIC
The Remedy (I Don't Worry)/ Jason Mraz /ELEKTRA
Emotional Rollercoaster/ Vivian Green /COLUMBIA
Stuck/ Stacie Orrico /VIRGIN
The Love Song/ Jeff Bates /RCA
Misunderstood/ Bon Jovi /ISLAND
Say Yes/ Floetry /DREAMWORKS
Girlfriend/ B2K /EPIC
Entra En Mi Vida/ Sin Bandera /SONY DISCOS
Innocent/ Our Lady Peace /COLUMBIA
Why Georgia/ John Mayer /AWARE/COLUMBIA

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Tori Amos and Ben Folds
AudioSlave on Lollapalooza
B2K
Jeff Beck with BB King
Chevelle on OzzFest
Cradle of Filth on OzzFest
Honie Day
Celine Dion at Caesar's Palace
Good Charlotte
Incubus on Lollapalooza
Indigo Girls
Keb' Mo' with Jackson Browe and Steve Carle
Korn on OzzFest
Mudvayne with Metallica
Ozzy Osbourne on OzzFest
Pearl Jam
Revis with Pearl Jam
Vendetta Red on Warped Tour

No one can follow a set like this.