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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 12, 2003

Hard Rock Abounds On Summer Tour Schedule



METALLICA: HEADLINING SUMMER SANITARIUM TOUR

BY RAY WADDELL

NASHVILLE—Once the dark horse of genres, hard music is front and center on the 2003 U.S. touring landscape, with enough high-profile packages and intriguing bills to warrant labeling the upcoming months the Summer of Rock.

Leading the way and likely competing for tickets in many markets are Metallica's Summer Sanitarium stadium-tour package and the genre's reigning road king, Ozzfest. Also vying for head-banger dollars will be the seminal Lollapalooza fest (with a decidedly edgy bent), the blockbuster pairing of Kiss and Aerosmith, and the punk-centric but consistently successful Vans Warped tour.



DENNIS ARFA
ARTISTS GROUP INT'L

"This is a very busy summer for hard music—no question," Dave Kirby of the Agency Group in Los Angeles says. "The genre is very healthy now, but there is a possibility of somebody getting hurt because of the volume."

Metal fans can rejoice. "There are definitely a lot of choices out there this year," says Jane Holman, director of operations for the touring division of Clear Channel Entertainment (CCE), producer of Ozzfest. "But based on ticket sales for both Ozzfest and the Metallica tour, it looks like people are happy to see this much activity."

Dennis Arfa, president of Artists Group International, agency for Metallica, adds, "Everybody will be" *(Continued on page 56)*

Can Best Buy Find A Suitor For Musicland?

BY ED CHRISTMAN and MATTHEW BENZ

NEW YORK—Major-label executives and some Wall Street investors are voicing concern about Best Buy's prospects for finding a buyer for the Musicland Group, which the consumer electronics chain officially put on the block March 31. While Best Buy insiders indicate they already have potential suitors, industry observers are wondering if the chain has a backup plan should the offering not bear fruit.

Best Buy says it has hired Goldman Sachs to shop the music chain, which it acquired *(Continued on page 69)*

New Sony Structure Taking Shape Around The Globe

A Billboard staff report

As Sony Music Entertainment (SME) continues its global restructuring, a new, streamlined entity is beginning to emerge.

The \$100 million cost-cutting initiative started March 28, with the still-unfolding layoffs of approximately 1,000 of SME's 10,000 worldwide staffers. The breakdown, according to sources, is more than 300 employees from SME's corporate, label, and distribution divisions in the U.S.; an additional 300 from Sony manufacturing in the U.S.; and another 350 staffers outside the U.S.

The cuts were continuing at press

time. On April 2, the manufacturing division was hit hard when Sony announced it was closing its plant in Springfield, Ore. The company said in a statement that the shuttering affected 277 employees. The

Veteran execs are among those cut in restructuring.

manufacturing activities will be shifted to Sony's facilities in Pitman, N.J., and Terre Haute, Ind.

The SME cuts have come at all levels, with many veterans departing. Worldwide, the most senior employee to be cut so far has been Paul Burger, president of Sony Music Europe. He is among several veterans with more than 20 years' service who were let go. As previously reported, *(Continued on page 70)*

EU Entry Beckons, But Pirates Still Prevail

BY MARK ADDRESS

PRAGUE—This is a crucial year for the former Eastern Bloc countries shaping up to join the European Union in May 2004—and for the continent's music industry, which has been fighting a losing battle against piracy in those markets.

In the eight nations scheduled for EU admission next year—the Baltic states of Lithuania, Latvia, and Estonia; the Eastern European quartet of Poland, the Czech Republic, Slovakia, and Hungary; and the Balkan nation of Slovenia—piracy runs as high as 85% and affects both international and domestic repertoire.

Copyright owners in Eastern Europe desperately



STEFAN KRAWCZYK
IFPI

want the domestic authorities across the region to take intellectual-property infringement more seriously than they have in the past. But they face a general lack of governmental will, severely limited resources, slow legal systems, and—if a case ever gets into court—weak penalties.

Sustaining the problem is the lingering legacy of Stalinist-era thinking. "The [eight states] come out of a Soviet system, where no one owned property: let alone intellectual property," explains Brussels-based Stefan Krawczyk, regional director of Eastern Europe at the International *(Continued on page 68)*

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Smith Wants Judge To Replace CARP

BY BILL HOLLAND

WASHINGTON, D.C.—Perhaps for the first time in decades, there is a copyright matter before Congress upon which lawmakers, the Register of Copyright, as well as representatives from the content and user communities all agree: the Copyright Arbitration Royalty Panel (CARP) must go.



SMITH

On April 1, Rep. Lamar Smith, chairman of the House subcommittee on Courts, the Internet, and Intellectual Property, heard testimony on his recently introduced bill, the Copyright Royalty and Distribution Reform Act (H.R. 1417), which would can the CARP and replace it with a permanent Copyright Judge—empowered for a five-year term—and two staffers knowledgeable in copyright law.

Way beyond needing fixing, the CARP, which distributes billions of dollars of license royalty fees, has pleased none and rankled almost everybody, from the Librarian of Congress to the smallest Webcaster, almost since the day it was created by Congress in 1993 as

a three-member interim body to arbitrate rates and terms of compulsory licenses for intellectual property. Most predict that by the end of 2003, it will be history.

In his opening remarks, Smith said his bill would “make the system operate more efficiently and responsively.” CARP complaints came to light in an oversight hearing held by the subcommittee last summer. He then read the litany of collected complaints: “CARP decisions are unpredictable, CARP arbitrators lack appropriate expertise to render decisions and often reflect either “a ‘content’ [owner] or ‘user’ bias, CARP is unnecessarily expensive, and many CARP [participant] claims are frivolous.”

The salaries for the CARP arbitrators amounted to \$1,000 an hour, according to the Copyright Office records. Some smaller Webcasters could not afford to be CARP participants.

Under Smith’s bill, the Copyright Judge would be appointed by the Librarian of Congress. The Copyright Office would aid the judge, “but only in an administrative and advisory capacity.”

Four witnesses testified: Marybeth Peters, Register of Copyright; Michael J. Remington, a former chief counsel for the subcommittee and a copyright lawyer representing BMI; R. Bruce Rich, who counsels radio and TV broad-

casters, cable companies, and Webcasters on music license requirements; and a lawyer representing pro and college sports groups.

Peters testified that “there is a considerable lack of institutional expertise on the CARP panels. We have found it very difficult to find arbitrators who have sufficient familiarity with copyright law, let alone the complex statutory licenses in the law and the unique procedures for royalty distributions and rate adjustments.” The CARP, she said, also placed “a considerable burden on the register and the librarian to correct oversights and errors.”

All the witnesses supported the legislation and made final drafting suggestions. Remington called for three judges instead of one, because of the heavy and complex workload, and Peters asked that the new agency be federally funded rather than “out of the pockets of the parties who participate in the rate-setting process.”

The CARP setup replaced the disgraced Copyright Royalty Tribunal (CRT) created by Congress in 1976. A sitting body of five political-appointee commissioners, the CRT was initially productive, but its workload eventually lightened. *Billboard* reported on an explosive hearing in 1993 at which one commissioner admitted he and his colleagues spent most working days not working.

Tower Posts Q2 Loss Of \$24.9M

BY ED CHRISTMAN

NEW YORK—With Tower Records now considered to be finishing its 2001 restructuring plan, major-label executives say they are encouraged by the changes made at the company. But they add that now the chain has to start posting some positive financial sales results, something the company failed to do in its most recent fiscal quarter.

In the second fiscal quarter ended Jan. 31, Tower Records reported a net loss of \$24.9 million on sales of \$176.8 million. That loss was about double the \$12.3 million net loss recorded in the corresponding period last year, when sales were \$194.3 million.

The loss in the most recent quarter included a restructuring and assessment impairment charge of \$20.7 million, which left earnings before interest, taxes, depreciation, and amortization of \$4.6 million.

For the six-month period ended Jan 31,

Tower posted a net loss of \$5.8 million on sales of \$306.9 million, compared with a loss of \$20.6 million on sales of \$334.4 million in the same time period of the previous year.

The company was able to greatly reduce the loss between the two periods because of the Oct. 11, 2002, sale of its Japanese operation, which enabled the company to record income of \$37.4 million. Without that sale, Tower would have recorded an operating loss from continued operations of \$43.2 million.

On Jan. 31, Tower’s revolving credit facility showed borrowings of \$37.5 million, leav-

ing availability at \$62.5 million. But at that point in time, shareholder equity showed the company as having a negative net worth of \$60 million. Also, for the quarter, Tower reported a 4.1% decrease in comparable-store sales and a decrease of 5.1% in same-store sales for the first half of the fiscal year.

A senior financial executive at one of the majors says he likes the progress Tower has made in its restructuring, but “they have to start putting some numbers up on the boards.”

Apparently, Tower Records chairman Michael Solomon agrees with that assessment. In a statement, Solomon said, “Moving forward, our priority is to return the company to profitability and to a position of stability. As we continue our turnaround, we will monitor all of our stores with a view to improved performance throughout the domestic market.”



SOLOMON

Martin’s No. 1 Debut First For Latin Tracks In 5 Years

BY LEILA COBO

MIAMI—After a five-year hiatus from recording an all-Spanish album, Ricky Martin is poised to return with a bang. His No. 1 debut this issue of his new single, “Tal Vez” (Perhaps), on the *Billboard* Hot Latin Tracks chart marks the first time that list has seen a No. 1 debut since Feb. 7, 1998, when Los Temerarios’ “Porqué Te Conocí” (Why Did I Meet You) bowed in the top slot.

“Tal Vez” also debuted at No. 1 on the Latin Pop Airplay chart and at No. 4 on the Tropical Airplay chart. Martin’s album *Las Almas del Silencio* (The Souls of Silence) is due May 20 on Sony Discos.

“I feel like the first day . . . excited and thankful to everyone who’s collaborated in this project,” Martin said on the phone from Brazil, where he was filming his second video. “And thankful to radio and the audience for their backing. We’ll continue to support our roots,” he added, referring to his return to Spanish-language recording.

“Tal Vez” was penned by Venezuelan singer/songwriter Franco

de Vita, who wrote “Vuelve” (Come Back), the title track of Martin’s last Spanish album.

Martin’s longtime manager, Angelo Medina, says, “We asked Franco for a song because he’s a composer that knows Ricky well; they have a connection.”

Hispanic Broadcasting Corp. VP of programming/special projects David Gleason says, “It is one of those ballads that fits all formats, romantic and pop.”

Beyond that, Gleason adds, “there has been a good buzz for many months on the new production, and we’ve been waiting anxiously for Ricky’s new efforts. The fact that Ricky is one of the artists who led the crossover trend and thus made Hispanics in entertainment more visible is certainly a plus, too.”

Martin came close to debuting at No. 1 in 1999, when “Livin’ la Vida Loca” (Livin’ the Crazy Life) entered at No. 2 on Hot Latin Tracks. (It was No. 1 on the Latin Pop Airplay chart.) It eventually spent nine weeks at No. 1 on Latin Tracks and also spent five weeks at No. 1 on The *Billboard* Hot 100.



MARTIN

Top Albums

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Provident Music Group Gets President/CEO

BY DEBORAH EVANS PRICE

NASHVILLE—Terry Hemmings has been named president/CEO of Provident Music Group, the Christian arm of Zomba that now operates under the umbrella of RCA Label Group (RLG)-Nashville. Hemmings will report to RLG-Nashville chairman Joe Galante.

"Terry is passionate about the music and the job, and he understands the challenges in an ever-changing business environment," says Galante, who hired Hemmings for the new post. "He will also energize the label with fresh ideas that he brings from his diverse business background."

Hemmings is a seasoned executive with extensive experience in the Christian music and health care industries. He most recently served as president/CEO for health care software company Phyre Corp.

The new post is a homecoming of sorts for Hemmings. From 1987 through 1996, Hemmings was responsible for the operation of Reunion Entertainment Group, which included record label and publishing interests. He exited when Zomba purchased Reunion in October 1996. In 1997, Provident Music Group was formed as an umbrella for Zomba's Christian hold-

ings, including Brentwood Music, Essential Records, Reunion Records, Benson Music, Brentwood-Benson Publishing, and Provident Music Distribution.

Hemmings has known Galante since 1987. The two executives also worked together in the early '90s, when Reunion had a joint venture with BMG.

Provident founder/chairman Jim Van Hook, who has been working in a part-time capacity, is exiting the company. Mike Craft will remain Provident COO/CFO. "He's going to continue to have a very significant amount of responsibility," Hemmings says of Craft. "He's going to be a terrific partner for me. We balance each other well."

Michael W. Smith, Third Day, Jars of Clay, Kathy Troccoli, NewSong, and Joy Williams are among the acts signed to Provident labels. Hemmings says, "My challenge is to keep intact the important foundation that has developed but [also] to accelerate the A&R and creative side of the business. I'm an artist-centric, music-centric guy. The business will be run very efficiently, but we will be very focused on the music and see more of an emphasis on this as a music company than people have experienced in the past."



HEMMINGS

DEAREST HENRY,

YOU HAVE LEFT A FOOTPRINT FOR THE AGES,
AND AN IMPENETRABLE SPIRIT IN OUR HEARTS.



HENRY DROZ

1926-2003

WITH EVERLASTING LOVE,
JUNE, KATHY, MARK, NIGEL, GRAHAM AND AYRTON.

U.K. Leads Anti-Piracy Declaration

BY LEO CENDROWICZ

BRUSSELS—The European Parliament will try to strengthen proposed laws on piracy and counterfeiting of music, movies, and software, British Labour party member Arlene Mc-

Carthy promised March 26 as she led a campaign for a parliamentary declaration on the issue.

McCarthy is leading a cross-party group of five Members of the European Parliament (MEPs) pushing for the declaration, aimed at raising political awareness on piracy. "We all feel very strongly that something should be done about the spiraling levels of piracy and counterfeiting," she says. "This is not a fringe issue. It affects businesses in MEPs' constituencies, as well as consumers."

While the bid to secure a parliamentary declaration will send a political signal, McCarthy pledges that she will push for tough measures when MEPs debate a proposal drafted by the European Commission to fight piracy—the so-called Enforcement Directive. "We are disappointed that the commission does not go far enough," she says. "We need something that generates enough of a deterrent and sets strong penalties."

The parliament's first draft report on the commission's proposed Enforcement Directive will be unveiled at the parliament's Legal Affairs Committee April 23 in Brussels by French Conservative party MEP Janelly Fortue, another of the five signatories to the proposed declaration. The others are Dutch Liberal party member Toine Manders, Austrian Green party member Mercedes Echerer, and Spanish Conservative party member Marcelino Oreja Arburua.



McCARTHY

The MEPs aim to gather the 314 signatures needed for the declaration, which says that piracy costs some 17,000 jobs each year in the European Union, while governments lose millions of euros in tax revenue. It says piracy and counterfeiting "have reached alarming levels in the EU" and raises concerns that organized crime networks behind the pirate trade use profits from piracy and counterfeiting to finance drug trafficking and terrorism.

McCarthy asserts that it is important to raise awareness of the damage caused by piracy, in terms of job losses and the links to crime. She notes that a child pornography Web ring recently busted in Italy had been using peer-to-peer technology. The mentality must change, she adds, highlighting the attitude among many young consumers that buying cheap counterfeit goods is almost a national sport. "The message we want to give is that we do not want just lip service on tackling piracy. We need action," she says. "And this problem is something that needs to be tackled by Europe as a whole, not just by individual governments."

Tackling piracy is especially important for Britain, according to McCarthy, where the creative industry is worth £60 billion (\$94.7 billion) and employs 1.4 million people.

Optimum Online Warns Users About P2P Usage

BY BRIAN GARRITY

NEW YORK—While the Recording Industry Assn. of America is pressing Internet service providers to provide the names of consumers engaging in egregious copyright infringement, some broadband companies are looking to dissuade their subscribers from using unlicensed peer-to-peer (P2P) networks for a more basic reason—bandwidth concerns.

Optimum Online, the high-speed Internet division of Bethpage, N.Y.-based Cablevision, has started an awareness campaign that is attempting to discourage customers from clogging its network with music and video files. During the past two months, the company has been sending e-mail notices and inserts in billing statements reminding users that they should configure their P2P service so

that other Internet users cannot upload content from their hard drives.

Making content available via a P2P network constitutes running a file server over Optimum Online, which the company claims is a violation of its service agreement. It is referring its users to a page on the University of Chicago's Web site that explains how to disable the file-sharing functions on such services as Kazaa, LimeWire, and Morpheus.

Optimum Online is also recommending that its customers subscribe to its version of listen.com's Rhapsody service.

The company states in the marketing materials. "We hope you continue to enjoy all the benefits of high-speed Internet access—including downloading music—but we want you to do it safely."

XM, Sirius Grow Subs, Losses

BY MATTHEW BENZ

NEW YORK—XM Satellite Radio and Sirius Satellite Radio posted increased revenue for the year, but the two fledgling U.S. satellite-radio systems saw their net losses increase because in part of the higher marketing costs they have incurred as they race to attract subscribers.

Washington, D.C.-based XM had a net loss for the year of \$515.9 million, or \$5.95 per share, compared with \$307.5 million, or \$5.13 per share, in 2001. Revenue rose to \$20.2 billion from \$533,000. XM claimed to have 483,075 subscribers for its service (which costs \$9.99 per month) as of April 1, having added 145,605 in fourth-quarter 2002 and some 135,000 in first-quarter 2003.

Sirius reported a 2002 net loss of \$468.5 million, or \$6.13 per share. The New York-based operation went

nationwide with its service (which costs \$12.95 per month) July 1, 2002, 10 months after XM, and ended 2002 with 29,947 subscribers. Its net loss in 2001 was \$278 million, or \$5.30 per share. Revenue totaled \$805,000. It had none in 2001.

Separately, in its 10-K annual report filed March 28 with the Securities and Exchange Commission, Sirius said president/CEO Joseph Clayton received a \$300,000 bonus for 2002 on top of his \$600,000 salary. Clayton, who joined Sirius 16 months ago, did not receive a bonus in 2001. Other top Sirius executives also received 2002 bonuses, in some cases less than those earned in previous years. In its filing, Sirius said bonuses are based on five weighted criteria: net subscriber activations, operating expenses, subscriber acquisition costs, customer satisfaction, and employee satisfaction.

Latin Grammys Move To Miami

BY LEILA COBO

MIAMI—The fourth annual Latin Grammy Awards, slated for Sept. 3, will take place in Miami and feature an expanded schedule of activities leading up to the event. Although this will mark the first time the Latin Grammys have left Los Angeles, it is not for lack of trying in the past. In 2001, the awards were supposed to take place in Miami but were moved back to Los Angeles at the last minute because of concerns over the proximity of groups protesting Cuban participation in the awards.

Gabriel Abaroa, the newly appointed president of the Latin Academy of Recording Arts and Sciences (LARAS), says that this time around, "governmental authorities will be in charge of security. That's a job for the county and city governments.

"If people want to exercise their right to free speech, be my guest," Abaroa says. "We will concentrate on the Grammys and foster the expressions of song, dance, and music in all our events."

Although the Miami Grammy production will use local crews, there is an additional cost associated with moving the awards, because the core production team and staff are based in Los Angeles. Local Miami government is responding by providing wide logistical support, from ample security to banners and promotion, both for the awards themselves and the activities surrounding them.

The activities are being called the Road to the Latin Grammys. In addition to the traditional Grammy in the Schools program, they include a series of events called Latin Grammy in the Streets, which will be directed at different cultural communities in Southern Florida and will take place in different neighborhoods and venues.

"We will have seven months of activities," says Abaroa, noting that a local host committee comprising the area's business people will be in charge of finding sponsors to raise up to \$3 million.

The Latin Grammys will be broadcast nationally on CBS. Unlike previous years, a newly formed TV committee appointed by the LARAS board of trustees will have input regarding the show's production.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	164,622,000	146,761,000	(↘10.9%)
Albums	160,681,000	144,700,000	(↘10.0%)
Singles	3,941,000	2,061,000	(↘47.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	151,304,000	139,321,000	(↘7.9%)
Cassette	8,996,000	4,923,000	(↘45.3%)
Other	381,000	456,000	(↗19.7%)

OVERALL UNIT SALES

	This Week	This Week 2002	
This Week	11,618,000	14,441,000	
Last Week	10,087,000	Change	↘19.5%
Change	↗15.2%		

ALBUM SALES

	This Week	This Week 2002	
This Week	11,467,000	14,129,000	
Last Week	9,928,000	Change	↘18.8%
Change	↗15.5%		

SINGLES SALES

	This Week	This Week 2002	
This Week	151,000	312,000	
Last Week	159,000	Change	↘51.6%
Change	↘5.0%		

DISTRIBUTORS' MARKET SHARE 3/3/03-3/30/03

	UMVD	WEA	INDIES	SONY	BMG	EMD
Total Albums	26.4%	18.1%	16.5%	15.2%	13.2%	6.7%
Current Albums	27.6%	18.0%	13.7%	14.8%	15.1%	10.7%
Total Singles	28.9%	11.6%	27.6%	12.2%	16.8%	3.0%

FULL YEAR SALES BY ALBUM CATEGORY

	2002	2003	
Current	97,775,000	90,765,000	(↘7.2%)
Catalog	62,907,000	53,935,000	(↘14.3%)
Deep Catalog	43,630,000	38,189,000	(↘12.5%)

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

ROUNDED FIGURES

FOR WEEK ENDING 3/30/03

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

Canadian Radio Disappointed By Copyright Board's Ruling

BY LARRY LeBLANC

TORONTO—The Canadian Assn. of Broadcasters (CAB) is disappointed by the March 31 ruling by the federally operated Canadian Copyright Board on royalties payable by commercial Canadian radio stations for the reproduction of musical works.

The reproduction right, passed into law with Phase II revisions (Bill C-32) to Canada's Copyright Act in 1997, addresses for the first time in Canada broadcasters' practice of making temporary, or "ephemeral," copies of programs or music for later use—as a sta-

tion might do when copying songs onto a digital hard-drive storage system for easier access.

Royalties, retroactive to January 2001, are to be collected by the Canadian Musical Reproduction Rights Agency (CMMRA) and the Society for Reproduction Rights of Authors, Composers and Publishers in Canada, which filed the proposed tariffs with the judicial tribunal in April 2001.

"We are disappointed with the decision," CAB president/CEO Glenn O'Farrell says. "It suggests to an industry that it should not embrace new

technologies, seek out new efficiencies, or modernize its practices and activities. There is no new advertising revenue or new audience improvement or enhancement that flows from this practice."

CMMRA president David Basskin says, "The bottom line is that much in the world of broadcasting turns on these copies from an automation and operating advantage perspective, and finally they have to pay for that right."

The CAB states the estimated impact of the new tariff to be approximately \$6.5 million Canadian (\$4.4 million)

annually. "It's hard to put exact dollars to the decision," Basskin counters. "We now have to collect data and do auditing."

Under the two-tier royalty structure, a low-use station—one that broadcasts music for less than 20% of its total broadcast time (excluding production music) during the reference month—shall pay, on its gross income for the reference month, 0.12% of the station's first \$625,000 Canadian (\$424,000) gross income in a year; 0.23% of the station's next \$625,000 Canadian gross income in a year; and 0.35% of any other amount of gross income in a year.

Any other station shall pay, on its gross income for the reference month,

0.27% of the station's first \$625,000 Canadian gross income in a year; 0.53% of the station's next \$625,000 Canadian gross income in a year; and 0.8% of any other amount of gross income in a year.

The CAB had sought an exemption to ephemeral rights under C-32, but Canada's music publishers vigorously lobbied to keep it out. "We are still very opposed to the legislation," O'Farrell says. "We find it wrong in concept, in spirit, and in form. We will continue to advocate that this matter be given new consideration, particularly in light of this decision."

The CAB has not determined if it will appeal the decision.

RIAA Sues Individuals Over Copyright

BY BILL HOLLAND

WASHINGTON, D.C.—In an escalated legal response to the on-campus Internet piracy of copyrighted music, the Recording Industry Assn. of America (RIAA) has for the first time filed four civil lawsuits against the operators of four Napster-like internal campus networks that illegally distributed "mil-

lions" of copyrighted tracks, according to the RIAA.

In the lawsuit complaints, filed April 3 in U.S. District Court, the RIAA alleges that the four operators at three schools have engaged in wholesale copyright infringement using software known variously as Flatlan, Phynd, or Direct Connect. The targeted systems are similar to peer-to-peer network Napster, but instead of being available to anyone on the Internet, they reside on a specific college's internal campus local area network.



SHERMAN

Named in the suit are two students at Rensselaer Polytechnic Institute, a student at Princeton, and a student at Michigan Technological University.

RIAA president Cary Sherman says, "This is a particularly flagrant way to illegally distribute millions of copyrighted works over the Internet. The people who run these Napster net-

works know full well what they are doing—operating a sophisticated network designed to enable widespread music thievery."

The RIAA says some of the accused operators have often "publicly bragged" about their alleged infringements.

The recording industry has been working with colleges and universities to identify and deal with the piracy problem. College administrators also are facing problems, because such massive illegal downloading and file sharing slows the universities' high-speed Internet networks by taking up valuable bandwidth.

Leaders from the university community have joined with the content community to form a joint committee to address the problems. "Though these suits were necessitated by the alarming speed and egregiousness of these local area Napster networks, they should in no way detract from the important successes that the joint committee is accomplishing," Sherman adds. "The seriousness of this problem requires us to act quickly to send a loud and clear message that this kind of activity is illegal and has consequences."

Pepsi, Sony Discos Form Ad Campaign

BY LEILA COBO

MIAMI—A series of new singles slated for summer release on Sony Discos will premiere on Spanish-language radio stations across the country as part of a Pepsi ad campaign called Pepsi Música.

The campaign, which is part of the broad-based, cross-marketing pact inked between Sony Music Entertainment and Pepsi-Cola North America last year (*Billboard*, Nov. 30, 2002), gives Pepsi a two-week exclusivity window in which to spotlight a track prior to it being serviced to radio for promotion.

The Pepsi spots, which are planned to run for three weeks per single, will air between May and September on approximately 63 stations in 24 markets and will feature portions of 12 singles in all Latin genres.

"What this does is expose my new single for three weeks in a very broad

radio campaign across the nation," Sony Discos executive VP Jorge Meléndez explains. "So when I release my single, and after the given time period before the station goes to research, I have more chances of that [song] researching higher than I would have normally."

Meléndez also says that since spots for specific singles will run across different radio formats—tropical, regional Mexican, and pop—they will give artists exposure to audiences they would not normally reach.

The notion of Pepsi featuring "sneak previews" of songs by key Sony acts prior to the singles' radio debut was mentioned late last year, when the Pepsi/Sony deal was announced. A general-market campaign featuring English-language acts is also planned to launch in the summer, using Columbia and Epic artists, and will reportedly be called Pepsi First Taste.

Executive Turntable



KRONFELD



ROBERTS



BROWN

RECORD LABELS: Andrew Kronfeld is promoted to executive VP of Universal Motown Records Group in New York. He was senior VP of international.

Jeff Rougvie is named VP of A&R and special projects for Ryko Label Group in Salem, Mass. He was an independent consultant.

Arista Records promotes Liz Morentin to VP of publicity in Los Angeles and Zeeshan Zaidi to senior director of marketing in New York. They were, respectively, senior director of publicity and marketing associate.

Atlantic Records promotes Kris Metzendorf to VP of alternative promotion in Los Angeles and Chris Goyette to director of promotion operations in New York. They were, respectively, senior director of alternative and adult alternative promotion and manager of promotion operations.

ArtistDirect Records promotes Philip Mataragas to VP of rhythm crossover and Aimee Saiger-Russell to national director of pop promotion in New York. They were, respectively, director of East Coast rhythm crossover and Northeast regional promotion manager. ArtistDirect Records also names Michelle Jacobs national director of pop and crossover in Los Angeles. She was crossover editor for the Network.

Tom Banks is promoted to senior director of finance for the RCA Label Group in Nashville. He was director of finance.

Kendall Duffie is named director of promotions and A&R for Light Records in Nashville. He was manager of promotions for Harborwood Records.

Mollie Helms is named publicity assistant for Provident Music Group in Nashville. She was copyright administrative assistant for Brentwood-Benson Music Publishing.

PUBLISHING: Brian Roberts is named senior VP of North and South America finance and administration for BMG Music Publishing in New York. He was senior VP of finance and commercial operations for Zomba Music Publishing.

Tanya Brown is promoted to senior creative director of urban for Famous Music in New York. She was creative director of urban.

MUSIC VIDEO: John Shea is promoted to executive VP of sponsorship development and integrated marketing for MTVN Music Group in New York. He was senior VP of strategic programming for MTV: Music Television.

John Mafoutsis is named director of international advertising sales for MTV Networks Latin America in Miami. He was head of advertising sales for Cisneros Television Group.

ARTIST SERVICES: John Lappen is named executive VP of music/DVD marketing for Paradise Artists in Ojai, Calif. He was founder and president of Lappen Enterprises.

WMG, EMI Merger Reports Persist

BY MATTHEW BENZ

NEW YORK—Speculation persists about a combination of all or parts of EMI Group and Warner Music Group (WMG), two of the major labels that industry turmoil has left potentially up for grabs (*Billboard*, March 8).

A recent published report had EMI Group signing up buyout firm the Blackstone Group as a financial partner, possibly to try to acquire WMG's recorded-music business. EMI and Blackstone declined to comment. WMG referred a call to parent AOL Time Warner (AOL TW), which also declined to comment.

AOL TW has reportedly considered different scenarios involving WMG, including an outright sale of the division. Some in the financial community envision separate sales of WMG's recorded-music, music-publishing, and disc-manufacturing assets, saying such an approach would likely encounter less regulatory resistance and be more lucrative than a sale of the music company as a whole. At the moment, however, AOL TW is believed to be mainly focused on a possible disposal of the disc-manufacturing unit.

Separately, in its 10-K annual report filed March 28 with the Securities and Exchange Commission (SEC), AOL TW said up to \$400 million worth of advertising sold to Bertelsmann is under review by the SEC and might have to be restated.

Billboard

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ORANGE COUNTY

The ever-evolving Orange County music scene has exploded into a breeding ground for national and local acts. Billboard takes a look at this shakin' California region to find out more about the area's vibrant live music scene, labels, studios, and lifestyle brand drivers. Plus we contrast the demographic differences between LA. and Orange County consumers. Don't miss out!

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U P C O M I N G S P E C I A L S

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ARTISTS & MUSIC



by Melinda Newman

The Beat

JUST THE HITS: Although it remains a partner in the *Now!* series, Virgin Records has launched a new greatest-hits compilation called *Got Hits! Perfect Pop Album*. The inaugural edition streets April 8 and includes hits from **Kylie Minogue, Justin Timberlake, Dirty Vegas, Aaliyah, the Calling, and O-Town**.

"The partnership of *Now!* [which is Virgin, Sony, Universal, and Zomba] determines the listing by chart position, and with the charts leaning so urban, we wanted a pop-leaning compilation that appeals to 9- to 13-year-olds," says **Ronn Werre**, senior VP of sales and marketing for EMI Music Marketing, which is distributing the series for EMI imprint Virgin.



The brand will be primarily advertised on Nickelodeon. Werre expects two or three volumes per year.

The first edition comes out two weeks after *Now! 12*, which Werre says was unavoidable. "It's not the ideal timing, but we moved it as far from *Now!* as we could. A lot of retailers have told us they see room for another brand."

The majority of non-EMI tracks on *Got Hits!* are BMG titles, but Werre says BMG does not have a stake in the franchise. The 20-track collection carries a suggested list price of \$18.98.

DEMOCRACY DAVE: He's turning up everywhere. **Dave Grohl** is the drummer on the new *Killing Joke* album. The project, which will be out in June on Sony worldwide, is the band's first since 1996's *Democracy*. It turns out that Grohl is a huge *Killing Joke* fan; he met the group's leader, **Jaz Coleman**, in New Zealand recently and agreed to play on the album. They recorded the drum tracks the last week of March in Los Angeles. The album, tentatively titled *Axis of Evil*, was produced by **Gang of Four's Andy Gill**. Grohl has no plans to tour with the band.

OK COMPUTER, INDEED: Capitol has no plans to move up the release date for **Radiohead's**

next album, *Hail to the Thief*, after the project was leaked on the Internet March 29. According to a source, the album will be released June 10, as planned. The songs on the Internet appear to be versions from the first day of mixing, says a source. Additionally, Capitol parent EMI has issued a cease-and-desist letter to sites offering the downloads, which says it will take legal action if the files were still available after April 3.

LIFE DURING WARTIME: If an artist makes a video and no one ever sees it, can it still cause a stir? Only if you're **Madonna**. Several weeks ago, unsubstantiated reports started circulating that Madonna was shooting a video for her new single, "American Life," that included graphic war images. Four days before the video was set to premiere on VH1 in the U.S., Madonna put out a statement saying she has decided not to release the video—which she made before the Iraqi war started—in part because "I do not want to risk offending anyone who might misinterpret the meaning of this video." The woman who gave us the *Sex* book, as well as the controversial videos for "Justify My Love" and "What It Feels Like for a Girl," is now worried about offending people? That in and of itself is shocking. No word yet on whether Madonna plans to make another video for the song or if the original will be released on DVD (see related story, page 34).

STUFF: **Backstreet Boys** have put their recording plans on hold while the five members pursue other interests. In a statement, the band said, "We are not breaking up, but individually we are currently at different places in our lives, and our hearts and minds are focused in other areas . . . When the timing is right, we will record another Backstreet Boys album." . . . **Diana Ross** will release her memoirs, *Upside Down: Wrong Turns, Right Turns, and the Road Ahead*, this spring via ReganBooks . . . As part of the Sony restructuring, New York-based Columbia senior director of publicity **Maria Malta** has left the company. She may be reached at mariacmalta@yahoo.com.

Guests Bolster Ginuwine's Return Uptempo First Single Alters Radio Picture For Singer

BY GAIL MITCHELL

Graduating to the next level musically was the creative momentum driving R&B artist Ginuwine while recording his fourth album and April 8 Epic release, *The Senior*. Case in point is the R. Kelly-written and -produced lead single/club anthem "Hell Yeah" featuring Baby.

"This is Ginuwine's first uptempo single since [1999's] 'What's So Different,'" Epic Records Group senior VP of urban marketing Gary Beech notes. "That in itself has opened up the rhythmic radio picture as well as sparked international demand. That's what this album is all about; giving his fans what they know and love, while at the same time attracting new people."

The Washington, D.C., native initially hit the scene seven years ago, gaining notice with the 1996 set *Ginuwine . . . The Bachelor* followed by *100% Ginuwine* (1999) and *The Life* (2001). The latter album spun off the crossover hit "Differences." Describing *The Senior* as "edgier," Ginuwine says, "I wasn't trying to do what I did on my first or second album. As you grow, you learn and talk about different things. On every album you can see my growth."

Owing to scheduling conflicts, the name of longtime Ginuwine collaborator Timbaland is missing from the credits. In his stead, however, are strong tunesmiths in their own right, including Bryan Michael Cox (Usher, B2K), Troy Oliver (writer of "Differences"), Scott Storch (Dr. Dre, the Roots), and Troy Taylor (writer of Tyrese's 1999 hit "Sweet Lady"). In addition to Baby, joining Ginuwine on the vocal front are Snoop Dogg, Solé, Method Man, Clipse, and R. Kelly (who appears on the "Hell Yeah" remix with Clipse and Baby).

Now on the other side of a painful period during which both parents passed within a year, Ginuwine embraces both familiar and new ground on *The Senior*. For example, "In Those Jeans" is a midtempo number akin to such early Gin-

uwine material as the 1996 No. 1 R&B hit "Pony." His stock-in-trade ballad talent shines on "Love You More," while the singer's uptempo side steps to the forefront on "Bedda Man." *The Senior* also includes "Stingy" from last year's *Barbershop* soundtrack. That song, along with "Crush Tonight" with Fat Joe and "I Need a Girl" with P. Diddy, kept Ginuwine in the public's ear between albums. But it is the Storch-produced "Locked Down," a story about a prisoner's regrets, that will catch many fans off-guard.

"When you're doing an album, you need to come up with something new, be creative," says Ginuwine, who is managed by Jerry Vines for Washington, D.C.-based 1228 Management. "I had a whole scenario of me going to a club, getting into a fight, making a mistake, and tragedy happens. The result is I go to jail. I just wanted to sit down and write about it. That's one of the songs I'm most happy with."

Marketing-wise, according to Epic's Beech, the label has set up a massive mainstream TV and press campaign, radio blitzes, and an extensive promotional tour that leads into the album release date. Complementing that campaign are contests and giveaways with radio stations and various Web sites, giving consumers a chance to preview the album. With the album's international release set for May 20, different summer tour packages are currently being explored.

Vowing not to wait another two years between projects, Ginuwine has already begun preparing another album he hopes to release later this year. He wants to have Timbaland on board for the whole project, which is tentatively titled *Back to the Basics*.

In the meantime, the commencement for *The Senior* is fast approaching. "I write the best songs I can," Ginuwine says. "I'm hoping when the album comes out that people will support me as they have in the past. This album is edgier, and I don't know if they'll be ready for that. But that's the chance you take as an artist."



GINUWINE

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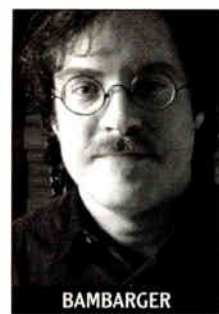
The Classical Score™



by Steve Smith

ANDANTE 2.0: Since its inception two years ago, Andante has made a name for itself with its meticulously remastered, multi-disc sets of historical recordings, packaged in elegant hardcover books with copious annotation and vintage photographs (Keeping Score, *Billboard*, April 21, 2001). Andante's releases have met with widespread approval among the record-buying public, a fact supported by marketing surveys that indicate an overwhelming 99% consumer satisfaction rate. Still, the packaging, as handsome as it is, has been cause for concern: Details concerning the elaborate contents of the sets were hard to spot or missing from the exterior covers, with the result that casual store browsers might easily overlook Andante's deluxe, expensive offerings in favor of lower-priced alternatives.

On April 8, Andante will reboot its recording line with a number of changes



BAMBARGER

designed to make the line more attractive to retailers and consumers alike. Taking a cue from retailers' suggestions, four new releases—a Vienna Philharmonic set that features Bruckner's last three symphonies in memorable live performances led by Böhm, Furtwängler, and Karajan; an exemplary four-disc survey of conductor Eduard van Beinum's work with the Concertgebouw Orchestra culled from the Dutch Radio archives; the second volume in a series dedicated to the earliest recordings of Igor Stravinsky; and a comparative set that includes versions of Beethoven's "Spring" and "Kreutzer" violin sonatas performed by such artists as Fritz Kreisler, Joseph Szigeti, and Nathan Milstein—will be housed in the customary hardcover books, wrapped in a colorful new outer slipcase that includes artist photographs and detailed information about the contents of both book and CDs.

"From the beginning, these sets have been designed in a unique, ambitious way, but they weren't necessarily designed with retail in mind," says Andante creative director Bradley Bambarger (a former executive editor and classical-music columnist for *Billboard*). "We think the new slipcases are going to improve sell-through exponentially. This is just one aspect of us reacting to the market, while we retain our essential

musical and editorial ethos."

Aside from the slipcovers, the books themselves have been redesigned for greater clarity and visual appeal. As earlier releases sell through their initial pressings, they will be redesigned to conform to these new standards. In addition, Andante has dramatically lowered the price of the series: Three-CD sets will now carry a suggested retail price of \$45, four-CD sets will be priced at \$53, and complete operas \$63.

Andante's revised packaging is only the most visible aspect of the label's new streamlined approach to doing business during tough times, which also calls for centralized production, lowered manufacturing overhead, improved distribution, and a closer integration of CDs, Web magazine content, and streaming audio offerings. The flow of new releases will continue unabated, however, with sets devoted to Beethoven's piano sonatas, Mozart's piano concertos, Stokowski's classic Wagner recordings, and Vienna Philharmonic performances of 20th century repertoire due in June, with Toscanini's 1937 Salzburg recording of Wagner's *Die Meistersinger* following in July. Eventually, the label also plans to launch a series of single- and double-disc sets devoted to performances by contemporary artists.

"Andante's original vision of creating a beautiful encyclopedia of music was a grandiose one, and there's no doubt that the cultural tide is against us," Bambarger says. "Despite the challenges, we know a dedicated market is out there for this material, and it doesn't need to be a mass market to be profitable. In a world that often seems to have turned its back on depth, we're striving to make artful, enriching products—yet make them accessible to people in the savviest way possible."

MOVING ON: Extending its remarkable recent streak of high-profile artist signings, Deutsche Grammophon announced in late March that the acclaimed Finnish conductor/composer Esa-Pekka Salonen has been inked to an exclusive four-year contract with the venerable Hamburg-based label. A former Sony Classical artist, Salonen will record for both the regular "yellow" imprint as well as its "20/21" contemporary music line. For his first Deutsche Grammophon project, due in spring 2004, Salonen will conduct the Swedish Radio Symphony in works by Beethoven and Arvo Pärt, a release that also marks the label debut of pianist Hélène Grimaud (*The Classical Score*, *Billboard*, April 27, 2002).

Manning's Modeling, Film Work Helps Launch Her Sibling Duo Boomkat

BY RASHAUN HALL

Sibling acts and pop music have often gone hand in hand. DreamWorks recording act Boomkat looks to put its own spin on that tried-and-true formula with its debut, *boomkatalog.one*. Due April 8, it is a collection of hip-hop-inspired soul-pop, crafted by the brother/sister duo of Kellin and Taryn Manning (see review, page 27).

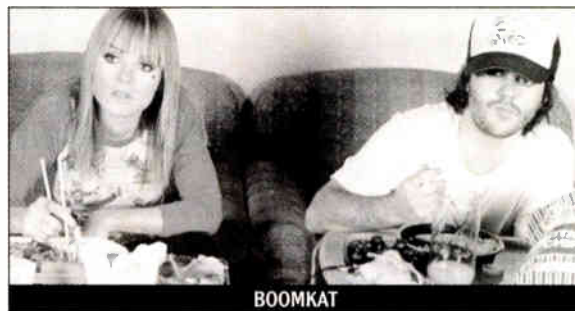
Entertainment runs in the Mannings' blood: Their father was also a musician, and Taryn received her first break via acting. She has starred in films like *crazy/beautiful* with Kirsten Dunst, *Crossroads* with Britney Spears, and *8 Mile* with Eminem. The 23-year-old has also appeared on the small screen via two popular Gap ads—one with Tweet, the other with Marianne Faithfull—singing the Staple Singers' "I'll Take You There." DreamWorks hopes that Taryn's exposure will yield dividends for Boomkat.

"Taryn is a multi-talented person," DreamWorks marketing manager Jed Simon says. "Not only [is she] a state champion kickboxer, dancer, and actress, but she is also an amazing singer/songwriter. Our strategy was to leverage Taryn's notoriety to get people to listen to the music." Taryn's recent turn in *8 Mile* resulted in some bonus exposure for Boomkat when Eminem heard one of the duo's songs. "The group's 'Wastin' My Time' ended up in Eminem's CD player, and he chose it for the soundtrack," Simon says. "*8 Mile* was a nice crossover for Taryn, and the soundtrack was a nice way to let both Eminem's and Taryn's fans know about Boomkat."

Boomkat's music was also featured on an episode of *Boston Public* in which Taryn starred. Boomkat tracks have also been placed in *Alias*, *The Hot Chick*, and *Fastlane*. The duo returns to the small screen April 11 to perform

on *The Tonight Show With Jay Leno*.

Not bad for a duo whose demo was rejected by MCA Records only a few years ago. "We had a demo deal at MCA with [producer/*American Idol* judge] Randy Jackson," Taryn says. "To our surprise, they declined our demo. [Kellin] got pretty down about it, but I was all right. My next plan was to put



BOOMKAT

a band together and play clubs in L.A. to give labels a visual. We also wanted to maintain true to our sound."

NEARLY A SHADY RECORDS ACT

While MCA may not have been interested, Eminem was. "Eminem also wanted to sign us [to his Shady Records imprint]," Taryn says, "but when I left for Detroit to film *8 Mile* we were already in a verbal agreement with DreamWorks. Besides, we wanted to see if we could do it on our own without a big name like Eminem behind us."

DreamWorks isn't purely relying on Taryn's TV and film career. The label serviced lead single "The Wreckoning" (released commercially March 4) to top 40 radio late last year. The single peaked at No. 9 on the Hot 100 Singles Sales chart.

"'The Wreckoning' has done well for us because our listeners were familiar with Taryn's profile, and the [song's] sound was so unique," KIIS Los Angeles music director Julie Pilat says. "As the video develops, the group gets more exposure, and the more people get to know the project, I think they will continue to grow."

DreamWorks has issued several remixes of "The Wreckoning," including one by Thunderpuss & DJ Monk, which recently topped the Hot Dance Music Club Play chart. A DJ Quick remix featuring Mystic has also been serviced to crossover radio.

Managed by Carl Stubner at L.A.-based Immortal Entertainment and booked by Ethan Rose for the William Morris Agency in L.A., Boomkat is planning a summer tour and is lining up appearances at such summer radio festivals as KKRZ Portland's 20th anniversary show and KIIS' Wango Tango.

At retail, *boomkatalog.one* will be featured in Universal Music & Video Distribution's Listen Up program at Target, Best Buy, and Circuit City.

The label has also set up cross-promotions with Quiksilver, Vespa scooters, and Pac Sun that will include giveaways in their respective stores.

With the single receiving attention at both radio and video, Taryn and Kellin are finally realizing their dreams. "My brother has always believed that this was going to happen," Taryn says of recording their debut. "After we recorded 'Wastin' My Time' and 'The Wreckoning,' he knew. I wasn't so sure. I don't believe things until I see them for myself. Making the video [for "The Wreckoning"] made it official for me. I'm so glad the album is finally coming out. It's been done so long that we're ready to do the next album."

However, success has had its drawbacks. With their music careers taking off, Taryn has had to put her equally burgeoning film career on hold. "I still audition here and there, just because I'm a competitive person," she says. "I want to make sure that I keep my skills up. I also know that after this project, I'll have time for films. I haven't made that much of a name for myself [in film] yet, but I'm really passionate about it."



Thrice Ready to Thrive. Emerging emo/metal act Thrice is recording its third full-length album and debut for Island, which drummer Riley Breckenridge says is slated for a mid-July release. It features the engineering skills of lauded metal mix man Michael Barbiero and is being helmed by Brian McTernan, producer of the act's 2001 sophomore effort, *The Illusion of Safety* (Sub City/Hopeless). Prior to signing to Island, the Orange County, Calif., group was being courted by revered producer/*American Records* chief Rick Rubin, who says of Thrice: "I felt a connection to [the band], both musically and lyrically. It felt really special. They have huge potential." Pictured, from left, are Tepei Teranishi, Dustin Kensrue, Riley Breckenridge, and Ed Breckenridge.

HENRY DROZ

SEPTEMBER 26, 1926 - MARCH 27, 2003



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ENDOWED US WITH YOUR PROFESSIONALISM AND
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WITH YOUR MODESTY AND WARMTH.



FROM DOUG MORRIS AND THE ENTIRE UNIVERSAL MUSIC GROUP FAMILY

Jaci Velasquez Releases New Christian, Latin Sets While Awaiting Film Debut

BY DEBORAH EVANS PRICE

With two new albums and her first starring film role under her belt, it's obvious few artists have been working harder during the past year than Jaci Velasquez. Her new contemporary Christian album, *Unspoken*, was released March 25 on Warner Bros. Christian Records followed by her new Latin pop album, *Milagro*, April 8 on Sony Discos. Her film debut in *Chasing Papi* will add to Velasquez's exposure this spring when it hits theaters April 16.

"I'm living the life that I could never dreamed in a million years I'd be living," says Velasquez, whose accolades include six Gospel Music Assn. Dove Awards, three platinum albums, and a Latin Billboard Music Award in 2002 for female pop album.

Since signing her first record deal at 14 with Nashville-based Word (now Warner Bros. Christian), Velasquez's evocative voice and sassy style have conquered both the contemporary Christian and Latin markets. Many speculated her next foray would be into mainstream pop.

"I think everyone was expecting me to make that jump and do the next thing, which is a pop record," admits Velasquez, now 23. "Everybody was ready to back me up on this, and I was ready to do a pop record. [But] I just got in the studio and I couldn't write any pop songs. All I could write about is things I learned in my walk with God and about life from the mistakes of dating certain people.

"The record just came out to be totally focused on my relationship with God," Velasquez adds, "and while I was singing the demos, I realized that I was born to sing Christian music. My Latin music I love doing because it's a totally different creative outlet, but in English I was born to sing songs about God. I think it's really cool when Christian artists go out there and make a difference in the mainstream market, but I think I would rather do that in the Latin field and movies."

Having decided to make another Christian record, Velasquez threw herself into writing for the project and made it her most personal offering yet. "When the artist writes the record, you are going to learn so much more about where the artist comes from," Velasquez says. "For me, that was a real big deal. This is who I am. Every song felt like it was one therapy session after the other, which is good because I needed that—because I had a lot of hurt in my life and it was really good for me to sit there and go, 'OK, why do I believe the way I believe? Why does my heart still hurt and how can I heal it and, put it all together, and write each song?'"

Having weathered her parents' divorce as well as the stresses of growing up under the glare of the spotlight provided emotional grist for

many of the songs on *Unspoken*, among them "Glass House," in which Velasquez sings, "It's my faith that keeps me strong. The light is on in my glass house."

Velasquez has been working with prominent producers, among them



VELASQUEZ

Matthew Gerard, Tommy Sims, and Emilio Estefan Jr. On *Unspoken*, she even tries her hand at producing for the first time on the track "Your Friend," which she recorded with her band.

According to Mark Lusk, senior VP of marketing and artist development at Warner Bros. Records' Christian division, sales of *Unspoken* were boosted by a pre-sale campaign that began in mid-January. Velasquez has

been busy promoting her music career via a promotional tour that hit 23 key markets, including Dallas; Atlanta; Colorado Springs, Colo.; Seattle; and Los Angeles.

"She's definitely a multimedia artist," Lusk says, adding that the label will look to create synergy between Velasquez's different projects. She will be highly visible with various point-of-purchase materials at retail. She has also signed a deal with Pepsi and will begin appearing in radio and TV ads touting the cola this spring.

Velasquez is anxious for *Chasing Papi* to hit theaters and says she enjoyed trying her hand at acting. "[I play] a mean, snobby, bratty, rich girl," says Velasquez, who is booked by William Morris and managed by Mike Atkins. "I'm the one you love to hate in the film, yet you can't help but feel sorry for me, as she's the kind of girl who doesn't know who she is yet. I'm in love with this guy and find out he's cheating on me with two other girls. It's a comedy of errors from that point on."

Velasquez's song "I Don't Need a Man" is the title song for the film and is included on *Milagro*, as well as the film soundtrack.

When Velasquez begins her next tour, plans call for radio in each market to hold talent competitions where contestants will sing one of Velasquez's songs. Winners will have the chance to open for Velasquez and join her onstage for a song.

Carter's Time With Prized Violin Caught On 'Paganini: After A Dream'

BY STEVEN GRAYBOW

There is a good reason why Regina Carter is pictured inside her latest release holding a violin, flanked by two somber, uniformed guards. The violin, dubbed "The Cannon," dates to the 1800s and was once owned by classical violinist Nicolo Paganini. It now resides as a national treasure in the late virtuoso's home of Genoa, Italy. Carter is the first jazz musician, and the first African-American, to be given permission to play the instrument.

"The mayor and other politicians, along with the Paganini institute and commission, had to be convinced. A lot of people were against the idea; they felt that playing jazz on the instrument would deface it," Carter says. "I had to do interviews detailing what I've done and who I've studied with. I was insulted at first, but I learned they do this with everyone who touches the violin. Their respect for the arts is so strong."

After performing with the violin in Genoa, Carter's journey took another turn when she returned to Italy to record with the famous instrument. The result, *Paganini: After a Dream* (Verve, April 22), finds Carter interpreting material by such composers as Ravel, Piazzolla, and Debussy, integrating jazz improvisation and classical melodies.

"I was told that the music had to match the violin, and my roots are in classical European music," Carter says. "The compositions were set up so that the main melodies segue into solo sections where I could improvise and then return to the familiar melodies."

Verve senior VP of marketing Nate Herr expects that *After a Dream* will be stocked in jazz bins under Carter's name, but he says postcards announcing the project will be placed in both jazz and classical departments, with classical outlets encouraged to give it in-store play.



CARTER

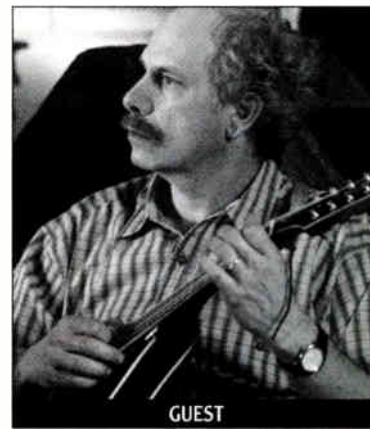
Sound Tracks



by Carla Hay

A MIGHTY SOUNDTRACK: The mockumentary film *This Is Spinal Tap* is widely considered one of the funniest and best portrayals of a rock band coming to terms with its place in the music business. In that great tradition comes *A Mighty Wind*, a documentary-styled comedy about '60s folk music.

Fans of the band *Spinal Tap* may already be familiar with the *Folksmen*, the group at the center of *A Mighty Wind*. The members of *Spinal Tap* and the *Folksmen* are all played by the same actors/musicians: **Christopher Guest, Michael McKean, and Harry Shearer**. The *Folksmen* have also been an opening act for *Spinal Tap*.



GUEST

Just like *This Is Spinal Tap*, *A Mighty Wind* contains dialogue improvised from plot outlines, and the actors do their own singing and instrument playing. Guest directed *A Mighty Wind*, which reunites such performers as **Eugene Levy, Catherine O'Hara, Fred Willard, and Parker Posey**, who have previously worked with Guest on his other films, such as *Waiting for Guffman* and *Best in Show*.

A Mighty Wind (from Castle Rock Entertainment/Warner Bros. Pictures) opens April 16 in limited release. The film's soundtrack, *A Mighty Wind—The Album*, is set for release April 8 on DMZ/Columbia/Sony Music Soundtrax.

Among the selections on the album are "Old Joe's Place," "A Kiss at the Deep End of the Rainbow," "Never Do No Wanderin'," "The Ballad of Bobby and June," and a remake of the **Rolling Stones'** "Start Me Up." The album is as much a tribute to '60s folk music as a tongue-in-cheek portrayal of the musical expressions of the era.

In addition to the *Folksmen*, the album features the fictional folk acts **Mitch & Mickey** and the **New Main Street Singers**. In the movie, all of these acts gather to play a memorial concert for a deceased music mogul who helped guide their careers. The soundtrack includes an exclusive extra CD track: **Mitch & Mickey's** "outtake" performance of "When You're Next to Me."

Guest, who co-wrote almost all of the album's songs, tells *Billboard* that many of the soundtrack's cuts were the same live recordings from the movie. Performance scenes in most films usually feature lip-synching to previously recorded tracks. But the concert scenes in *A Mighty Wind* featured the entertainers actually performing live. Guest adds, "The only songs we recorded in the studio were the ones that we didn't have in the movie."

The film and soundtrack's relatively short production time span is exactly how Guest prefers to work. Filming of *A Mighty Wind* took a quick 25 days, although post-production editing took several months to complete due to the wealth of improvised footage. Guest says that, for example, the *Folksmen* recorded three songs in one day. "We even did that with *This Is Spinal Tap*. The *Folksmen* have been playing together for over 20 years, so it took us less time for us to rehearse. We've played so much together that we didn't have much [post-production] to do with the soundtrack. The only things we added after the fact were background vocals."

Reaction to *This Is Spinal Tap* ranged from people believing that it was a real documentary to cult-like adoration from fans who understood the film's humor, to horror from certain musicians who felt the film's amusing and sometimes humiliating situations hit a little too close to home. Guest says he has "no idea" how folk musicians will react to *A Mighty Wind*. An accomplished musician, Guest says he has fond memories of '60s folk, which he learned to play as a child.

T-Bone Burnett, who co-founded DMZ with filmmakers **Joel and Ethan Coen**, was the soundtrack's executive producer. He tells *Billboard* that the experience was "nothing but fun. The fact that this troupe can get together and improvise films, make an album of songs, and perform them live in this movie is nothing short of extraordinary. I was interested in doing this project because they're all great artists."

Burnett also credits producer/songwriter **CJ Vanston** with being a driving force in creating the soundtrack (Pro Audio, *Billboard*, March 22). Burnett adds, "I think the reaction people in the folk community will have to this film is 'How did they know all that?'"

DMZ president **John Grady** says that the marketing for the soundtrack will be mainly driven by "reaching out to the built-in fans of these performers through the media and the Internet. The film will attract people to the music and vice versa." The *Folksmen* will perform April 8 on *Late Show With David Letterman* and will appear on *Mad TV* April 26.

IAAM Meetings Encourage Increasing Venue Security

BY SUSANNE AULT

AUSTIN—Coinciding with the first few days of the war in Iraq, the International Assn. of Assembly Managers' (IAAM) regional district meetings here were understandably filled with worry regarding possible retaliation on U.S. soil. Even so, talk about today's shaky economic climate was just as loud as discussions of ramping up venue security procedures.

Kristine Liggio, event manager for the San Mateo County Expo Center near San Francisco, attended the threat-assessment workshop twice in a row; it was offered March 22-25 for IAAM Districts 4, 6, and 7. The districts encompass members in the Northern, Western, and Southern portions of North America, as well as in much of Asia.

"It's because I wanted to feel sure that I got as much information as I could get," she says of the session. "We've already gotten warnings at our building. [The threats later proved false.] Everyone with a big enough facility is concerned about things."

The seminar was led by Tom Pistone and Mike Rodriguez, former members of the FBI/NYPD Joint Terrorism Task Force, which was created in response to the Sept. 11, 2001, terrorist attacks. Interestingly, Pistone wrapped up the presentation—which heavily emphasized going the distance with crisis preparation—by saying, "Look, there are no revenues in security. [Some venues] can't do all of this because of budgets."

One major recommendation Pistone and Rodriguez made was to employ a director of security to act as the go-to person between building staffers and local FBI agents, who have become more accessible since Sept. 11 and more forthcoming with sensitive information. The director would help venue managers feel confident that state-of-the-art protective procedures would always be top-of-mind. But Corey Meredith, CEO/president of building security provider StaffPro, estimates that hire would mean an extra \$40,000 to \$60,000, plus annual expenses.

Speaking with *Billboard* after the session, Pistone and Meredith suggested that buildings seriously consider adding a \$2.50 security fee to tickets, similar to facility fees currently tacked on to many venues' entrance charges. During the workshop, they also suggested the educational security Web site asisonline.org as a free clearinghouse for information on methods of protection.

"I think we have to do the security fee. I think that some facilities don't have the funds to do things. That's what happens in a bad economy," Meredith explains. Nevertheless, he continues, "it costs you nothing [if] you just call up your local FBI agent. They will come out and talk to you about your event. That is something that you can go do right now."

Rodriguez thinks attacks within the U.S. in response to the war are a real possibility, so security needs to be a priority, even in a rough financial environment.

"I know threats are now coming in from people in this country. And there is info coming out from [the Middle East]," he says, although he notes that many are probably bogus. But Rodriguez insists, "You had Sept. 11, you have the war—there is going to be something else down the road."

At the request of the U.S. Department of Homeland Security, IAAM executives were scheduled to brief movie theater owners at the end of March on recently published Best Practices



FLOREANO

(formal security guidelines the association created post-Sept. 11) for live-event facilities. IAAM president Larry Floreano says

the U.S. office hopes that the theater heads will adopt the procedures, as many IAAM venues have.

ECONOMIC FACTORS

Shura Lindgren—director of the Midland Center in Midland, Texas, and VP of District 6—noticed that regional meeting attendance was down by 25% from last year. (Approximately 200 people attended this year.) She partly blames state budget shortfalls that have led many universities, including those in Texas, to freeze travel.

Hitting a similar chord was an arena town hall discussion, where the conversation quickly swerved from security to money concerns. John Graham, director of the Frank Irwin Center at the University of Texas in Austin, says, "All of this will represent a huge increase in cost."

In addition to employing a director of security, other security trends include implementing metal detectors and bomb-sniffing dogs. Graham says many venue executives are also paying staffers more for the extra time it takes to usher patrons through security checks.

Bob Jordan, director of operations at Dallas' American Airlines Center, says, "We stopped short in a couple of areas," but declines to elaborate further.

Jordan observes, "You can harden the perimeter around your building, but if they really want to—maybe it's not one truck [with a bomb] they'll bring, but two."

Jyo Singh, manager of Seattle's Key Arena and VP of District 4, made a similar comment during the town hall meeting: "If someone really wants to do it, they'll do it. They'll get

in. Short of patting down everyone who comes into the building, all you can do is your best. You can never make things fool-proof."

Compounding the issue of being able to afford enough protection is the question of whether concert-goers are accepting the elevated security.

"One side is, 'Why check my bags? I'm an old lady.' The other side is, 'Why aren't you checking that old lady's bags?'" says Graham, who believes that eventually employees and patrons alike will have to pass through metal detectors.

American Airlines VP/GM Dave Brown notes that to better prepare the public for the building's heightened security, the arena is developing a Web site dedicated to explaining the current system. It invites people to post any problems they have with it online.

Ongoing layoffs within corporate America are also contributing to arena

executives' budgetary woes. Graham says university buildings often rely on corporate sponsorships for revenue. The Frank Irwin has been in advanced negotiations for a naming-rights sponsor, which Graham believes could contribute 10% of the facility's revenue. But he admits these talks have stalled, because the economy has weakened the prospective company's ability to financially come aboard.

Echoing other venue managers, Debbie King, GM for the Bank of America Centre in Boise, Idaho, is pleased with strong ticket sales for upcoming shows. As well as the March 31 Crosby, Stills & Nash concert at her venue, such high-profile acts as Fleetwood Mac, Dixie Chicks, and Justin Timberlake/Christina Aguilera are also hitting the road. (Speaking of Dixie Chicks, many managers suspect the controversy regarding the anti-President Bush

comments made by member Natalie Maines will blow over in time for the trio's summer dates; the bulk of them are already sold out.)

Still, King has "noticed the tough economy in sponsorships," singling out softening suite sales to various companies.

On the bright side, many new arenas are under construction, and the economy does not appear to be tripping up their opening dates, notes Michael Ahearn, VP of operations for Comcast-Spectacor, which has fall 2003 rollouts for three new arenas, including the Budweiser Events Center in Larimer County, Colo. And regarding whether audience demand will be as great as when the blueprints were first drawn up several years ago, Ahearn points to sell-out business (Cher and Avril Lavigne are a few recent examples) at the just-opened John Labatt Centre in London, Ontario.

Staying On The Road Keeps Wallflowers In Bloom

BY RAY WADDELL

NASHVILLE—The Wallflowers are taking their music to the people this spring on a brief, small-venue tour that is part of a revamped road strategy focusing on barnstormers instead of marathons.

The current tour, in support of last November's Interscope release *Red Letter Days* (*Billboard*, Oct. 12, 2002), begins April 12 at Brown University in Providence, R.I. Its 15 dates include such popular rooms as the Bowery Ballroom in New York (14-15), the Recher Theatre in Towson, Md. (17), the Stone Pony in Asbury Park, N.J. (20), Theater of the Living Arts in Philadelphia (23), the Roxy in Atlanta (29), the Exit/In in Nashville (30), and the Vic in Chicago (May 2), before it wraps May 3 at the Barrymore Theatre in Madison, Wis.

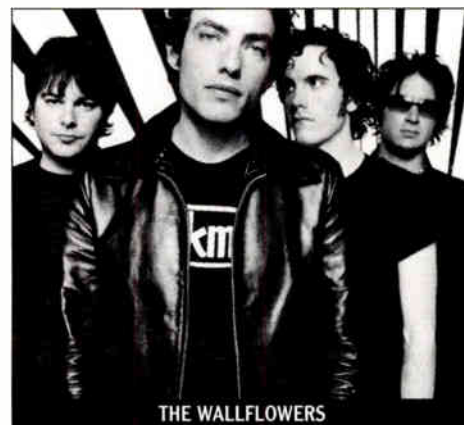
Seth Hurwitz, owner of the 9:30 Club—where the Wallflowers will play April 24—says the band played the venue last December. "What a lot of people don't realize about this band is they are a great live act. [Wallflowers manager] Pat Magnarello told me he wanted to establish them as a live act because, as Pat well knows, if you're established as a live act, you're here to stay. And when they were here in December, they tore it up. I think it's smart to have 'em back."

Likewise, House of Blues (HOB) VP Jim Mallonnee is bringing the Wallflowers back April 27 to the 2,200 HOB Club in Myrtle Beach, S.C., the largest club in the chain. "The last time we had them we did great, and we expect to do great again," he says. "We've never had a loser with these guys."

The tour may be somewhat brief, but it is not as if the Wallflowers

haven't been working the road. "This year so far we did a three-week tour of the East Coast, three weeks on the West Coast, and then Europe for a couple of weeks," Wallflowers bassist Greg Richling says. "We used to be a lot more constant about touring, like four six-week tours and not much rest in between."

The new hit-and-run mentality seems to suit the band. "We found a new way to work [that] we're comfortable with," Richling says. "It's a lot more balanced, and we seem to like that, at least for now."



THE WALLFLOWERS

Formed in 1989, Richling says the Wallflowers have been touring hard since 1990. "After a certain point, you want to program different tours and get a little downtime," he says. "It's not like we've been coming home and sitting on our asses. We've been demoing new songs all along."

Richling says the Wallflowers are a pretty consistent draw across the country, and "Europe was fantastic. We hadn't been there in years, and we didn't know what to expect, but we had a great time and the fans were enthusiastic. [Stateside], we have loy-

alists wherever we go that pop out. Certain towns are just great rock'n'roll towns, but no markets are really so much better than others in terms of support."

When it comes to venues, the band enjoys playing theaters and large clubs. "When the fans are right up front, they don't feel disconnected from the band," Richling observes. "At certain venues we've played over the years, there has been a great distance. When the audience is 75 to 100 feet in front of you, you don't feel connected."

The Wallflowers have performed in venues of different sizes, as they have opened stadiums for the Rolling Stones, Madison Square Garden for the Who, and sheds and festivals as headliners. "We've played a bunch of different kinds of venues, and at this point it makes sense for both us and our fans to play more intimate rooms."

Eight-year Wallflowers drummer Mario Calire left the band last year "on good terms," Richling says, and Malcomb Cross (Minibar, Spiritualized) is filling in on the current tour. Former Wallflower drummer Matt Chamberlain, who played on the band's *Bringing Down the Horse* and *Breach* albums, will rejoin the act when he wraps a tour with Tori Amos.

After the spring run, Wallflowers have isolated dates scheduled in June before jumping back into festivals and other dates in July. The band is considering going back to Europe, but "we'll see how things are going at that time. We'd rather go when things are more calm everywhere."

The Wallflowers are booked by Rick Roskin at Creative Artists Agency.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	RBC Center, Raleigh, N.C. March 16	\$1,861,195 \$185/\$45	18,505 sellout	Clear Channel Entertainment
TIM MCGRAW	Philips Arena, Atlanta March 18	\$666,908 \$61.75/\$41.75	12,860 16,891	Clear Channel Entertainment, The Messina Group
TIM MCGRAW	Office Depot Center, Sunrise, Fla. March 15	\$640,616 \$59.75/\$39.75	12,154 18,065	Clear Channel Entertainment
TIM MCGRAW	Conseco Fieldhouse, Indianapolis March 20	\$574,561 \$59.75/\$39.75	10,813 16,191	Clear Channel Entertainment
TIM MCGRAW	Freedom Hall Coliseum, Louisville, Ky. March 26	\$562,282 \$59.50/\$49.50	9,576 13,328	Outback Concerts, Xentel
YANNI	Palace of Auburn Hills, Auburn Hills, Mich. March 29	\$561,379 \$72/\$42	10,035 15,064	Concerts West, Palace Sports & Entertainment
CHER, TOMMY DRAKE	Kansas Expocentre, Topeka, Kan. March 16	\$490,159 \$74.75/\$49.75	7,595 7,896	Clear Channel Entertainment, in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Ervin J. Nutter Center, Dayton, Ohio March 27	\$408,584 \$42.50/\$29.50	10,763 sellout	Mischell Prods., The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Charleston Civic Center, Charleston, W. Va. March 29	\$403,124 \$43.50/\$29.75	10,201 sellout	Clear Channel Entertainment, The Messina Group
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Kansas Coliseum, Valley Center, Kan. March 13	\$395,267 \$44.75/\$34.75	9,214 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Allen County War Memorial Coliseum, Fort Wayne, Ind. March 28	\$362,509 \$42/\$29	9,336 10,809	Mischell Prods., The Messina Group
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Joyce Center, Notre Dame, Ind. March 8	\$340,527 \$46.75	7,284 sellout	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Palace of Auburn Hills, Auburn Hills, Mich. March 27	\$327,115 \$47.50/\$37.50	8,376 14,570	Clear Channel Entertainment, Palace Sports & Entertainment
JOAN SEBASTIAN	Universal Amphitheatre, Universal City, Calif. March 21	\$288,670 \$106/\$96/\$86/\$66	3,416 4,846	House of Blues Concerts, Hauser CIE
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Show Me Center, Cape Girardeau, Mo. March 9	\$282,149 \$44.75	6,305 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Hearnes Center, Columbia, Mo. March 7	\$277,919 \$44.75/\$34.75	6,358 sellout	Clear Channel Entertainment
DAVE MATTHEWS & TIM REYNOLDS	Radio City Music Hall, New York March 22	\$269,820 \$49.50	6,007 sellout	Radio City Entertainment, Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Hammons Student Center, Springfield, Mo. March 16	\$269,350 \$44.75	6,019 sellout	Clear Channel Entertainment
DAVE MATTHEWS & TIM REYNOLDS	Joel Coliseum Theatre, Winston-Salem, N.C. March 28	\$269,272 \$48.50	5,522 sellout	Ziggy's Presents, Back Bay Music
DISTURBED, WEAPON	CSU Convocation Centre, Cleveland March 15	\$213,993 \$35/\$32.50	7,001 sellout	Clear Channel Entertainment
ERASURE	Bill Graham Civic Auditorium, San Francisco March 21	\$210,270 \$45/\$21.25	5,375 8,500	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Petersen Events Center, Pittsburgh March 21	\$204,171 \$43.50/\$33.50	5,350 8,618	Clear Channel Entertainment
DISTURBED	Paul E. Tsongas Arena, Lowell, Mass. March 21	\$197,130 \$30	6,847 sellout	Clear Channel Entertainment
SIGUR ROS WITH AMINA, THE ALBUM LEAF	Radio City Music Hall, New York March 21	\$192,942 \$55/\$45/\$37/\$30	5,135 5,942	Radio City Entertainment, Clear Channel Entertainment
ANITA BAKER	State Theatre, Cleveland March 21	\$192,278 \$72.50/\$62.50	2,933 3,084	Clear Channel Entertainment
NICK CARTER	Teatro Metropolitan, Mexico City March 13-14	\$190,633 (2,086,960 pesos) \$54.55/\$13.64	6,278 two sellouts	OCESA Presents, CIE Events
GAITHER HOMECOMING	BancorpSouth Center, Tupelo, Miss. March 21	\$182,502 \$29.50/\$16.50	8,999 9,825	Clear Channel Entertainment
MARTIN NIEVERA & REGINE VELASQUEZ	Cox Arena, San Diego March 15	\$182,309 \$96.75/\$34.75	3,262 6,611	Maxi-Media USA, House of Blues Concerts
THREE MO' TENORS	Carritos Center, Carritos, Calif. March 14-15	\$180,416 \$63/\$43	3,332 two sellouts	in-house
DEF LEPPARD, RICKY WARWICK	Ervin J. Nutter Center, Dayton, Ohio March 25	\$177,300 \$40/\$30	4,617 6,500	Jam Prods.
DEF LEPPARD, RICKY WARWICK	U.S. Cellular Arena, Milwaukee March 29	\$176,333 \$38.25	4,610 6,000	Jam Prods.
SCORPIONS & WHITESNAKE, DOKKEN	careerbuilder.com Dakdale Theatre, Wallingford, Conn. March 8	\$173,675 \$65/\$25	4,755 sellout	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. March 5	\$168,874 \$44.50/\$19.50	4,634 9,963	Clear Channel Entertainment
THE MOODY BLUES	Delta Center, Salt Lake City March 19	\$168,613 \$50/\$27.50	4,433 sellout	Clear Channel Entertainment, in-house
AUDIOSLAVE, BURNING BRIDES, SPECIAL GOODNESS	Warfield Theatre, San Francisco March 19-20	\$145,125 \$32.25	4,500 two sellouts	Clear Channel Entertainment

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TOURING

Venue
Views™



by Ray Waddell

MAD ABOUT BASEBALL: Nashville-based event promoter/producer Mad Booking has nailed a deal with minor league baseball's South Atlantic League to produce a series of concerts marking the league's 100th anniversary. Under the Country Grand Slam banner, the concerts will be held in 12 minor league baseball parks, beginning May 10 at the 7,500-seat **War Memorial Stadium** in Greensboro, N.C., home of the Greensboro Bats. Performers include **Trace Adkins, Andy Griggs, the Charlie Daniels Band, and John Michael Montgomery.**

The business came to Mad Booking via HT Ventures, a Nashville-based sports and entertainment investment group that partnered with the South Atlantic League. "[Mad President] **Marcie Allen** and I are childhood friends, and when this deal came together, she was the first one I thought of," says **Ryan Tyrell**, partner in HT Ventures with **David Halverton**. "We knew what she was doing with Mad Booking and how successful those events are."

Tyrell says the concerts, which will include elements like autograph signings from baseball greats, will take place on non-game days, with tickets costing \$20, \$15, and \$7.50. Great Big Shows president **Rick Wetzell** will handle production for the concerts, and Mad buys the talent; marketing is helmed by **Beth Moore** out of Mad's Atlanta office.

Meanwhile, Mad Booking keeps growing its business. The company produces the weekly concert series **Vanilla Coke's On the Bricks** in Atlanta, **Coca-Cola's Dancin' in the District** in Nashville, **Memphis Jam in Memphis** (a co-promote with **Beaver Productions**), and **Coca-Cola's DC Sessions** in Washington, D.C.

Of the four, the Nashville event is the oldest and undergoes a major transformation this year. It is moving from its 10-year home at **Riverfront Park** as a free event, across the Cumberland River to the parking lot of the **Coliseum**, home of the NFL's **Tennessee Titans**. The Thursday-evening summer concert series will, like the rest of the Mad-produced series, charge a fee this year, asking \$3 for general admission.

"We're going to bring in bigger talent, a bigger stage, and continue to grow the event," says Allen, who broke the news that a co-bill featuring **Shaggy** and **Arrested Development** will play **Dancin' and Bricks** May 29 and 30, respectively. Other confirmed acts include **Nickel Creek** and **George Clinton & Parliament Funkadelic**. "We

want to see these events keep getting bigger and better, and for that we needed to ask a nominal fee."

Mad will also produce **Suwannee Bound**, an April 18-20 festival in



ALLEN

Live Oak, Fla., featuring **String Cheese Incident, Gov't Mule, Carl Denson, North Mississippi Allstars**, and others. Tickets for that event are \$65 for the three days.

OKIE OPRY? Gary Stell, president of the not-yet-built **Oklahoma Performing Arts Center and Museum (OPACM)**, wants to build a concert venue reminiscent of Nashville's revered **Ryman Auditorium**, original home of the **Grand Ole Opry**. OPACM is a nonprofit group trying to raise money to build a 3,500- to 4,500-seat performance theater in downtown Oklahoma City.

Right now, though, Stell still has to contend with a few minor details, like a budget, design, and a timetable. "We have some loose budget numbers I'd rather not share," he says. He did share a newly hired architectural firm, **Olsen & Coffey** of Tulsa, Okla., noting, "The design is being drawn up as we speak."

The first fundraiser will be July 4 at Oklahoma City's **Bricktown Ballpark**, and Stell needs a headliner for that event. He says, "This is a dream God has given me for something we can do for the state and city and for aspiring artists."

COST CUTTING: At a session during the District 5 meeting of the International Assn. of Assembly Managers in Biloxi, Miss., the subject of outsourcing came up. **Bill Holmes**, director of the **Mississippi Coast Coliseum** in Biloxi, related how it worked for his building. Personnel services company **Wackenhut** handles ticketing, parking, security, and other duties at the arena. Holmes says, "We pay them \$200,000 and save about \$60,000 a year."

TOURING

QUARTERLY

ISSUE #2

New Shows In Town:

High-concept packages put skaters, studio cats and martial-arts onstage

By SUSANNE AULT

Shaky economic times are leading many businesses to play it safe these days. Yet, even as the concert industry deals with falling per-show attendance figures, some tour organizers are managing to roll the dice on entirely new concepts.

Launched nationally last fall by producer Slam Management, Tony Hawk's *Boom Boom Huck Jam* is a fresh mix of motorcyclists, BMX bikers and skateboarders pulling stunts to punk music by bands like the Offspring and Social Distortion. The Shaolin Monks' *Wheel of Life*, a martial arts/Chinese orchestra showcase à la the film *Crouching Tiger, Hidden Dragon* first kicked into action last spring. And, while the *Trans-Siberian Orchestra (TSO)* has been around since 1999, its

distinct rock-opera format continues to flourish—and will be expanding for the first time from two to three different traveling casts the next 2003 holiday season.

Some new tour formulas currently in the works include House of Blues Concerts' and Immortal Entertainment's *Sweet Voices*, a series of female artist-driven concerts grouped by such genres as bluegrass, soul and country. There's also the Funk Brothers, who are gearing up for their debut headlining tour, which will feature clips from the documentary *Standing in the Shadows of Motown* (of which they were subjects) and will eventually evolve into a Broadway stage show.

Although each of these are

Continued on page TQ-6



Growing grasses: Shaolin Monks



ROAD CONDITIONS:

Coming off a record year, does 2003 have enough power early on to notch another nearly \$2 billion?

By RAY WADDELL

While no blockbusters along the lines of 2002's Paul McCartney or Rolling Stones tours have been announced so far, 2003 is shaping up as a solid year, with rock and country acts taking center stage after several years of pop-market dominance. The only flies in the ointment at this point are threats of further international conflict, familiar industry concerns like ticket prices and heavy touring traffic resulting in bloated venue schedules and tricky maneuvering among agents and buildings.

The industry is coming off a record year. According to numbers reported to Billboard Boxscore, U.S. gross touring dollars were up 8.6% in 2002 to \$1.7 billion. Similarly, total concert attendance increased 6.2% to slightly less than 42 million. Even with less favorable per-show numbers, these were the highest figures ever reported, a testament to the ongoing power of the concert as entertainment. (Figures for the international business reflect similar patterns.)

And, though it's still early in the game, as we head into touring's peak season, 2003 has

enough power early on to notch another nearly \$2 billion year, international events notwithstanding. Highly bankable classic-rock tours join their harder-edged cousins on the road this summer, while established cuntry veterans and proven up-and-comers work around each other in the country world.

At the same time, rock and pop newcomers like Avril Lavigne and Norah Jones are testing the waters in right-sized venues, and reunions like Fleetwood Mac and Eagles, as well as inspired pairings like Kiss/Aerosmith, all vie for attention. All in all, 2003 looks like a sturdy box-office year, if one without a bevy of international superstars gracing marquees.

TRAFFIC REPORT

Don Law, co-CEO of Clear Channel Entertainment's Music Division, likes what he sees, in terms of acts working in 2003. "Some of the biggest names in the business are going to be out there," he says. "We'd love to have a lineup like this every year. It's going to be a big summer."

Continued on page TQ-2

ROAD CONDITIONS

Continued from page TQ-1

With touring's increased importance in light of other shrinking revenue streams, there is no shortage of traffic heading into the summer. In fact, some feel there may be an overabundance of acts on the road. "It's not only solid, there are too many acts out there," says Jon Stoll, president of Florida-based Fantasma Productions. "It's like the managers are talking to the acts and saying, 'Look, the royalties on record sales aren't coming in this year, and you have to pay for that big house up there.' Suddenly, every act is working or wants to work."

Stoll says his biggest problem is juggling on-sales. "This weekend, I've got Norah Jones, Pearl Jam and the Metallica stadium show all going up on the same day," he says by way of example. "That's a good problem to have, but I wonder what it's going to do to my theater shows, which are a huge part of my business."

In a high-traffic environment, promoters need to be more selective in buying and strategic in routing national tours, says Randy Phillips, CEO of AEG Live, the live-entertainment arm of Anschutz Entertainment Group. "On our end, part of the very different way we approach all tours is making them work without cannibalizing each other," he says. He and others, however, are concerned about the impact war will have. "We're worried about how it might impact ticket sales," says Phillips. "But we do have a contingency plan."

Adds Stoll, "Things look promising, but there's a big 'if,' because of North Korea and Iraq. Our business is as fragile as any, maybe more so."

ROCK WITH YOUR FRIENDS

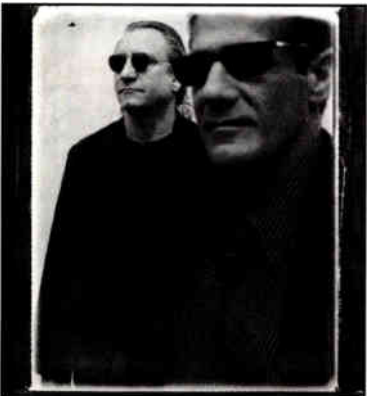
Multi-act rock tours are plentiful in 2003. The genre's current ruler, Ozzfest, will play 28 shed dates in North America this summer and more in Europe, with a lineup that includes headliners Ozzy Osbourne, Korn, Marilyn Manson, Disturbed and Chevelle. Seven previous incarnations of Ozzfest have taken in more than \$110 million, and Ozzfest was the lone festival tour of 2002 that cracked the top 25 tours, with \$26.3 million in grosses.

Perhaps even more significantly, the prototype of touring festivals—Lollapalooza—will return this summer, with an intriguing lineup of Jane's Addiction, Queens of the Stone Age, Audioslave, Incubus and Jurassic 5, plus a wealth of second-stage acts. Lollapalooza last toured in 1997. In another return, Metallica has announced it will revive its previously successful Summer Sanitarium stadium tour, this time accompanied by Limp

Bizkit and Linkin Park each playing headlining-length sets. The package, out in July, will also feature the Deftones and Mudvayne, and is the only stadium tour announced to date.

Finally, the dark horse of multi-act rock tours, Van's Warped, returns again with a punk-centric lineup that includes AFI, Andrew W.K., the Ataris, Dropkick Murphys, Face To Face, Finch, Glassjaw, Less Than Jake, Pennywise, Rancid, Simple Plan, Suicide Machines, Taking Back Sunday and the Used. The summer tour of alternative outdoor venues begins June 19 in Boise and wraps Aug. 10 in Asbury Park. Under the radar for its first few years of existence, Warped is now in its ninth year and has exhibited steady improvement with each run. Warped is produced by Vans, Kevin Lyman and CAA.

In terms of proven headliners, the return of Phish after a two-year hiatus is sure to be greeted with major enthusiasm by promoters and Phish-heads alike. Genre mate the Dave Matthews Band is a perennial top-10 touring act, and veterans like Red Hot Chili Peppers, R.E.M. and Pearl Jam are destined to do steady business this summer. In the jam-band category, Phish and DMB will be joined by such solid



Record-breakers: Eagles

touring acts as Widespread Panic and String Cheese Incident this year, and surviving Grateful Dead members who previously toured as the Other Ones have dropped all pretense and will tour as the Dead this year.

CLASSIC ROCK

Last year's ruling rock royalty, McCartney and the Stones, grossed more than \$200 million in North America and have taken their acts international for 2003, with predictably sold-out results. But the most successful co-headlining duo of all time, Billy Joel and Elton John, is staying on North American shores and is virtually guaranteed to rank among the top tours of '03 at year's end; Joel/John grossed more than \$100 million in just the past two years. Similarly, Jimmy Buffett is one of

Continued on page TQ-4

BRING THE KIDS!

The family-show environment is incredibly healthy—but increasingly crowded and expensive.

By RAY WADDELL

The ongoing popularity of family shows has created an environment where established shows fiercely protect their traditional routes and newly developed products jockey for bookings in an increasingly narrow time frame. More than 20 true family shows are currently routing through U.S. arenas, and that's not counting other family-oriented arena attractions like horse shows, rodeos, motor-sports, figure skating and one-off attractions. In total, the family-show environment is incredibly healthy, but increasingly crowded.

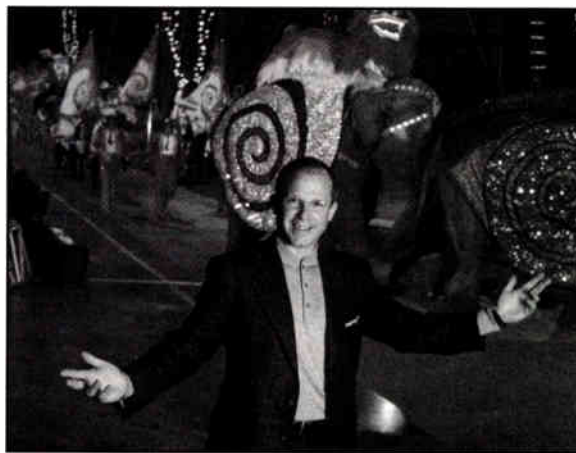
"This is probably one of the strongest environments I've ever seen in my years of producing live family entertainment, the primary reason being people are not traveling the way they were three or four years ago," observes Kenneth Feld, chairman/CEO of Feld Entertainment and producer of Ringling Bros. and Barnum & Bailey, Disney on Ice and Sigfried and Roy at the Mirage in Las Vegas. The worldwide headquarters of Feld Entertainment is in Vienna, Va. "When people stay at home, they tend to do things around home, and Ringling Bros. and Barnum & Bailey Circus [RBBB] and Disney on Ice become attractive local entertainment."

Other family-show professionals attest to the market's vigor. "The current environment for family shows is very strong," says Josh Furlow, director of contracts and tours for Minneapolis-based VEE Corp., producers of such popular family-show standards as *Sesame Street Live*. "It is also a very competitive environment, as more and more shows are being put out there."

Indeed, VEE alone has seven units on the road, including three *Sesame Street* units, three Bear in the Big Blue House units and two units of a newer production, *Dragon Tales*. Additionally, Feld Entertainment has eight units touring the U.S. and three international, including U.S. tours by two units of Ringling Bros. and

Barnum & Bailey Circus and five units of *Disney on Ice*. Additionally, HIT Entertainment has *Bob the Builder* and *Barney* units on the road, and Clear Channel Entertainment has productions of *Blue's Clues*, *Dora the Explorer* and *Scooby Doo* touring.

All of which must make show routers and bookers a particularly harried lot. "These guys are very busy," understates Feld. "We



Busy: Kenneth Feld

have an established routing with Ringling Bros. and in the major markets for *Disney on Ice*. With 90 markets annually for [RBBB] and 130 markets for *Disney on Ice*, it's important we don't crisscross ourselves."

VENUES MAKE ROOM

From the arena side, buildings must find room for family shows in the datebook alongside concerts, local events and sports tenants that can lock in 40 to 80-plus dates.

Furlow agrees that routing and strategizing is a full-time job. "Routing and timing is an ever-changing puzzle, and the window of opportunity is very narrow," he says. "Day in and day out, that's what my job is right now. We had a little over 230 separate engagement contracts for last year's season. Luckily, we've been around long enough to have a stronghold. A lot of times, it simply comes down to reputation. Arena managers know the long-standing shows, and reputation and history say a lot." Well-established shows own certain blocks of time in certain markets. Sometimes it is carved in stone: "Ringling has played Madison Square Garden in New York City every spring around Easter for 128 years," says

Feld. "You know it's spring in New York when Ringling Bros. and Barnum & Bailey Circus is at Madison Square Garden—we were there again March 20 this year."

Likewise, VEE has carved its niche, particularly with *Sesame Street Live*, now in its 23rd year. "A large portion of all shows have a standard block of time we're in a market," says Furlow. "We play certain markets year after year within the same time frame. It's all about training the audience and patrons to know when we're coming, along with our media partners and the buildings. If we don't, the building will get phone calls wondering why we aren't coming to their town this year."

Unlike what is often the case in the concert touring world, competitive family-show producers rarely coordinate with each other. "We never work with the other guys," says Feld. "What we do is be cognizant of the times of year where we can do best in each market." Adds Furlow, "We all know who's playing where and when, and we have our protection—five weeks before and after."

Ed Rubenstein, director of BU-Lo Center in Greenville, N.C., says more than four family shows taps his market. "We still do Ringling Bros. every year, and we bring in *Disney on Ice* every other year," he says. "Then we're doing Barney and Bob the Builder in May and October [respectively], so that pretty much takes up the year." That does not mean Rubenstein wouldn't like to bring in more family shows. "There are a bunch of other shows out there I'd like to take a look at," he says. "We try to space them out, but four per year is pretty much our limit, one of them being the circus. We do in excess of \$1 million on the circus every year, and that takes a lot of money out of the market."

ART OF THE DEAL

Even with hundreds of shows each year, family-show deals are flexible by necessity. "I would say

Continued on page TQ-4

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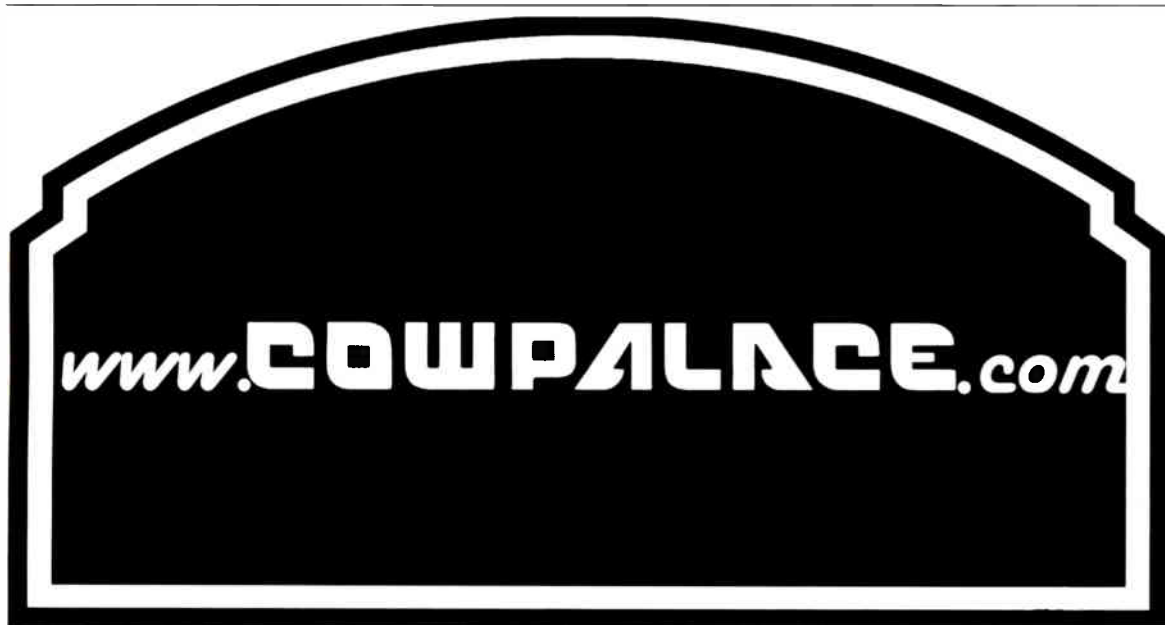
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ROAD CONDITIONS

Continued from page TQ-2

the most consistent winners in touring history, quietly generating as much business as he wants to every year.

For reunions, Fleetwood Mac's Concerts West-produced reunion tour (sans Christine McVie) appears to be a no-brainer for classic-rock fans. And the \$33 million the Eagles rang up from secondary markets bodes well for an extensive major-market tour in 2003, also produced by Concerts West. "We feel very strongly about the potential of Fleetwood Mac," says Phillips of AEG Live, parent company of Concerts West. "And the Eagles proved last summer they don't need a record to do great business."

Bruce Springsteen & The E Street Band will follow up 2003's barnstorming tour (successful but not a monster) with multiple-night sit-downs in the Boss' best markets. Fellow New Jersey band Bon Jovi continues to do steady box office in the U.S. and Europe 20 years into its career. The hard-touring philosophy and blue-collar work ethic has paid off. "We're a stadium band in every country in the world, except America, and we play the odd stadium here," the group's Richie Sambora said in an earlier interview.

COUNTRY'S COOL

Many feel that country music is into its most successful touring year in more than a decade, and the bevy of touring superstars could make 2003 a record year for the genre. "People talk about a declining live-entertainment busi-

ness, but country music is doing record business across the board, largely under the radar," says promoter Louis Messina of the Messina Group. "Unless they're involved in these artists' camps, people don't know they're doing well and slamming it every night."

George Strait has already wrapped a 20-date arena run to the tune of nearly \$16 million. Both Toby Keith and Kenny Chesney have kept the momentum they developed as burgeoning headliners in 2002 and appear to be on track to better their numbers this year.

The return of touring blockbusters Tim McGraw and the Dixie Chicks should add nearly \$100 million to country touring's gross revenues this year. Brooks & Dunn's *Neon Circus* extravaganza has proven consistent and benefits from the addition of up-and-comers Rascal Flatts and Brad Paisley. Alabama's farewell tour should be its most lucrative ever. And, if a discussed tour by Shania Twain comes to fruition, country touring could easily gross more than it ever has, welcome news to a genre that has suffered a decade-long slump.

If there is a weak spot in terms of genre representation in 2003, it is the lack of star power in rap, R&B and pop tours. To date, the Justin Timberlake/Christina Aguilera Stripped and Justified tour is the most high-profile announcement to date for the genre. Beginning June 4 at Phoenix's America West Arena, the Concerts West-produced trek will encompass 45 North American dates through an Aug. 24 finale in St. Paul, Minn. ■

BRING THE KIDS

Continued from page TQ-2

every contract in every venue for every show is different," says Feld. "It's not just about booking, it's about negotiating deals in every marketplace." With both show producers and arenas struggling with bottom-line issues, every dollar counts. "Rent, box-office, staffing, stagehands and merchandise are the five major deal points within the deal structure," explains Furlow.

Production costs for family shows are extremely high and profit margins tight. "Each show is larger than any rock show out there," says Feld. "No rock show comes in on a 55-car train [like RBBB], or on nine to 16 trucks in *Disney on Ice's* case. These are major, major productions. Each is a multimillion-dollar production just to get it out the door. We're dealing with some of the tightest margins in the world."

KEEP THE QUALITY

With venerable products like

Disney on Ice and *Sesame Street Live* competing or cooperating with a seemingly never-ending parade of new productions like *Bear in the Big Blue House* and *Dragon Tales*, the standard remains high.

"We always have to keep up with the new product and development coming down the line," says Furlow. "But we also have to be very selective. We average 40 markets per tour, so the simple cash outlay and how to amortize across the board is challenging. Considering the [*Sesame Street*] product has been out almost 23 years, obviously our pattern works."

New product and continuing development of established productions is not only desirable but imperative, Feld believes—adding that he wants even his competition to raise the bar. "The best thing for the family-entertainment business is high-quality shows," he says. "We have the largest share of the market, so the bigger the universe, the happier I am. I love it when people put out quality shows." ■

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NEW SHOWS

Continued from page TQ-1

unique, distinct live-event concepts, the one thing they all have in common, say their organizers, is that they face an uphill battle to mold each of them into full-fledged tours. Signing on to untested ideas, they note, takes some convincing.

"It's a leap of faith in many ways," says Immortal tour producer Kevin Lyman, of landing artists for his *Sweet Voices* event. "But our touring industry is in shambles. If we want to get through this, people will have to get creative."

DELAYED GRATIFICATION

After building the long-running Vans Warped Tour from scratch, Lyman believes he has the experience to similarly catapult *Sweet Voices* into a firmly established concert series. The key, he says, is that talent needs to delay gratification in the introductory year of a fresh tour. "Artists have to understand that they have to take a step back financially the first time, in order to move a whole new type of tour forward," Lyman says, pointing out that most acts should expect a 10% to 15% cut from their usual going rate when participating in an inaugural edition of a tour. "With Vans, everyone lost money on the first year. But people were making money off the tour after year two. Now it's going on year nine." At this point, Lyman is optimistic that *Sweet Voices* will roll out this fall. But, at press time, a lineup was not yet confirmed.



Expanding Boom Boom: Guerinot

Boom Boom Huck Jam, however, was labeled a gross winner after its 21-show welcome round. The 18 dates reported to *Billboard* averaged \$318,962 in grosses and 8,596 people in attendance per show. That nears the best-case-scenario expectations reported earlier by Jim Guerinot, a Slam partner and owner of sister company Rebel Waltz (*Billboard*, Sept. 28). Guerinot is already readying the show's second coming for next fall. This next installment, which will also star

Continued on page TQ-8



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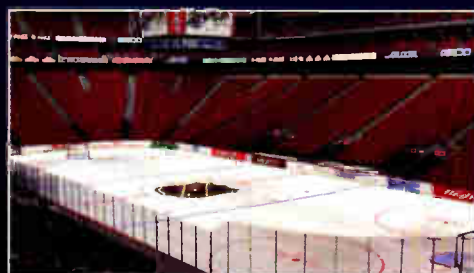
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NEW SHOWS

Continued from page TQ-6

skateboard guru Hawk, is getting expanded by 22 markets to a total of 32 cities.

Guerinot has a success on his hands now but admits that several promoters were hesitant to buy into *Boom Boom Huck Jam* because of the fresh nature of the project. "It was such an unknown quantity ...there was very little support for our tour," says Guerinot. "Just a handful of guys stepped up and promoted our vision. Most weren't big guys in the market. The large ones all passed."

RISK ADVERSITY

Paul Tollett, of AEG-owned Goldenvoice which worked several Southern California dates, was one such thumbs-up promoter. To be honest, Guerinot says initial on-sales were soft and most business got done 10 days prior to the shows, which made for a "very alarming sales pattern. But this really turned into a classic family attraction." Still, Guerinot is holding back from saying, "I told you so" to naysayers. While he appreciates adventurous attitudes living up the concert scene, he understands why people do not like to gamble in the already risky live-entertainment world.

"I think, even if it's a bad idea, I applaud them for trying, if it's new and different. But just being new for the sake of being new is not good," he says, remembering the terror he felt when "you get closer to the first day of the show, you've only sold 900 tickets, and you realize you've just lost all the money you've saved over the last four years...all forms of entertainment are a risk."

While not an overnight success, *TSO* ultimately attracted fans (the most recent 2002 winter tour filled 86% of its capacity) because it hit upon a real need in the marketplace, explains the act's booking agent, Nick Caris of the Agency Group. "With Christmas shows... it's a little stale. *The Nutcracker*? That's what your parents used to like. Now you have to appeal to baby boomers and children," says Caris, whose company is also involved with the Funk Brothers, the little-known Detroit studio musicians behind a slew of Motown hits, touring later this year. "You have to deal with something more current. It's time to have something new."

Another financially fit new venture is the Shaolin Monks' *Wheel of Life*. After several hot-selling dates last spring, HOB signed on as the national promoter for the Monks. HOB's 68 shows posted bigger grosses as they progressed—the nine dates reported to *Billboard* between November and December averaged \$28,397 per show; the

five shows in 2003. \$72,094. "No one knows what is going on economy-wise—it's nerve-wracking," admits Lisa Giglio, HOB's director of tour development, regarding how tricky it is to predict what consumers will buy. "People are less likely to take risk, when you're not sure what is going on."

MARTIAL-ARTS MARKETING

And, while HOB executives felt they had something special with the Monks (similar to Guerino's feelings toward *Boom Boom Huck*



Caris got the Funk.

Jam), they did have to work extra hard to get everything off the ground. "We had to drill deep down on the marketing: How do you get to the people who want to see it?" says Kevin Morrow, HOB senior VP of entertainment.

Typically, concerts are an easy radio sell, but, since the Monks are more of a visual than an audio experience, Morrow and Giglio had to come up with a different sort of campaign strategy. They ended up targeting a lot of martial-arts and yoga schools with Monk ads. They also placed spots in Chinese medicine and yoga journals. "This would make for an excellent TV commercial—but then that's a commercial," says Giglio, referring to television's pricey advertising terms. "So this has to be grass-roots."

However, pushing innovative concepts, even if it is tougher than pushing standard concerts, is worthwhile to the HOB team. Similar to the beliefs of many new tour backers, there's value, Morrow and Giglio explain, in going out on a limb for the good of the concert community. "It's not new for House of Blues to look at this type of stuff," says Morrow, in noting such past HOB creations as the *Smokin' Grooves Tour* (a past series of hip-hop-oriented shows) and *Down From the Mountain* (built around bluegrass music from the movie *O Brother, Where Art Thou?*). "Besides making money, we've got to create content. You can't just sit back and wait." ■

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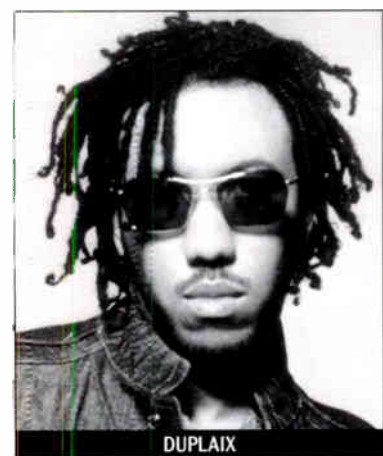
ON THE RECORD: Singer/songwriter **Brenda Russell** signs a worldwide pact with London-based Dome Records, headed by president **Peter Robinson**. Her most recent album was the 2000 release *Paris Rain* on Hidden Beach Recordings. Set to record in both London and Los Angeles, Russell is also co-writing music for the 2004 Broadway production of *The Color Purple* with **Allee Willis** and **Stephen Bray**.

Luther Vandross drops his second J Records set, *Dance With My Father*, June 17. Guests include **Beyoncé Knowles**, **Queen Latifah**, **Stevie Wonder**, **Busta Rhymes**, and **Foxy Brown**.

R&B/pop singer **lauren** joins the roster of Atlanta-based NME Records. Formerly signed to Jive and Interscope, the 22-year-old is aiming for a first-quarter 2004 release. She'll be working with NME A&R consultant **Kim Smith**, who helmed lauren's first project when Smith was A&R director for **Perri "Pebbles" Reid's** Savvy Records. Indie NME is a member of New York-based holding company the Deveron Group. . . **Jeffrey Osborne (LTD)** marks 30 years in music and launches his own label, Jay Oz Records, with new album *Music Is Life*. The June 10 release is distributed via Koch Entertainment.

On May 6, Koch and Miramax Films issue the soundtrack to the documentary tribute *Only the Strong Survive*. Featured artists include **Jerry Butler**, **Sam Moore**, **Wilson Pickett**, and **Carla and Rufus Thomas**.

TO THE VIKTER: Once he wraps promotion for his February-released debut Hollywood set—*International Affairs V2.0*—songwriter/producer **Vikter Duplaix** will be cranking up several other projects, including a label through Sony. Duplaix's partners in that venture are his Axis



DUPLAIX

Music Group colleagues **James Poyser (Erykah Badu)** and **Chauncey Childs (Vivian Green)**. They hope to release a fall project that they are currently working on with a spiritual soul group.

"We're still working on a name for the label," Duplaix says. "But we're trying to get the music done first. We hope to have a single in late summer."

But first things first. Acknowledging that his album—with selections shifting from futuristic to uptempo dance to ballads—doesn't fit a specific category, the Philly native says his aim was to make a "record of beautiful-sounding music that will hopefully make a lot of people feel good. Music has to go back to that. To have a long and prosperous career, you have to give people emotional food. That's what they're missing: quality and vision."

"I'm out to show that there's something that can be done that's not necessarily formatted and still be successful," he adds. "I plan to have a career at this—not a short-term situation."

SCREEN SCENE: UPN premieres *Platinum*, a one-hour drama set in the hip-hop music industry, 9 p.m.-10 p.m., ET/PT April 14. The program's main characters are brothers **Jackson** and **Grady Rhames**—the guiding forces behind Sweetback Entertainment—played respectively by **Jason George (Barbershop)** and **Sticky Fingaz (Onyx)**. After its premiere, the series will begin airing Tuesdays at 9 p.m.

Marc Dorsey follows up his vocal stint on **LL Cool J's** No. 1 hit "Luv U Better" with a turn as host of a new national cable show, *Marc Dorsey's R&B Live & Unplugged*. Slated to air this summer—spotlighting established, up-and-coming, and unsigned acts—the program's pilot was taped April 2 at New York's Soul Café with performances by **Will Downing**, **Syleena Johnson**, **Dani Stevenson**, **Raheim**, **Felicia Adams**, and **Latif**.

SPRING BREAK: **Charli Baltimore**, **J.T. Money**, and **54th Platoon** are among the national and local acts performing during the 15th annual Texas Beach Party April 10-13 on Galveston Island. It is presented by Countdown Promotions, headed by CEO **Kenny Talton**; Urban Authority Promotions & Marketing, operated by **Derrick McKinney**, is consulting. For more details, contact McKinney at 713-723-7607.

Bone Crusher Gets 'Attenchun!'

So So Def/Arista Rapper Broadening His Fan Base With Major-Label Debut

BY MOIRA McCORMICK

When Atlanta MC Bone Crusher signed with So So Def/Arista, his pile-driving, electronica-edged independent hip-hop single, "Never Scared," had already made a dent at local radio. Now his debut album, *Attenchun!*, is ready to drop April 29.

Arista senior VP Jermaine Dupri was quite familiar with the physically imposing rapper (who is 6'3" and weighs 300 pounds), as the artistically inclined Bone Crusher had designed a logo for Dupri, among other things.

"He's been around the Atlanta scene," Dupri says. "He was in a group called the LGs [Lyrical Giants], who were signed to Erick Sermon's Death Squad label, and a band called the Chronicle." (The Chronicle included Bone Crusher's current producers A-1 [Avery Johnson], Billy Hume, and L-Roc, along with Lil Jon of Lil Jon & the East Side Boyz.)

The veteran producer/label entrepreneur was equally impressed by Bone Crusher's dedication to self-promotion. Dupri says, "I saw Bone Crusher at a club one night [in late 2002] and watched him hand out CD singles of 'Never Scared' to people, right out of the box."

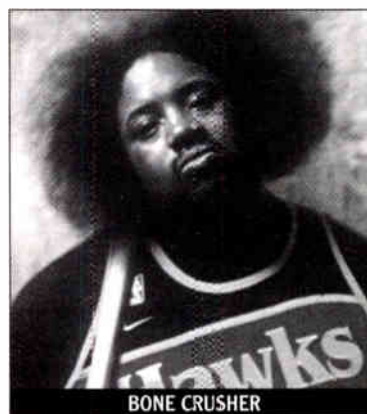
Dupri, who hosts *So So Def Radio* on Atlanta's R&B/hip-hop WVEE (V-103), immediately decided to air "Never Scared" (which features fellow Atlantans **Killer Mike** and **T.I.**) "as my Atlanta pick of the week. It has that street grind. I wasn't thinking about signing him yet, since my deal with Arista wasn't 100% done."

But Dupri quickly came to realize Bone Crusher's potential and suggested Arista should pick him up ASAP. He recalls, "I said to L.A. [Arista president/CEO Antonio Reid], 'Even if I don't get a deal with you, sign him anyway and I'll oversee [the project].'"

The partnership was ultimately forged (*Billboard*, Jan. 25), with Bone Crusher (born Wayne Hardnett) becoming its flagship artist. Though *Attenchun!* is the rapper's first major-label-starring vehicle, he is no stranger to the big leagues. He has provided hooks for such acts as **Too Short**, **Bow Wow**, and **Clipse**. In fact, *Attenchun!*'s original title when it was released last fall on Atlanta indie Break 'Em Off Records was *Bone Crusher and His Industry Friends*. Break 'Em Off is co-releasing *Attenchun!* with So So Def/Arista.

The MC, who is managed by Atlanta-based **Lance "Scatter" Rieves** and publishes through Bone Crusher Music (ASCAP), says *Attenchun!*'s aggressiveness reflects "a period of darkness to enlightenment [in my life]. It's a prime example of persistence—I've been in the game 10 years."

In breaking Bone Crusher out of the South, Dupri says it's a matter of recognizing there are distinct styles of rap



BONE CRUSHER

and tailoring marketing plans accordingly. "There's a difference between **Mos Def** and **Jay-Z**," he points out. "You have to make sure their particular audiences are buying their record first before taking it to crossover."

Dupri sees Bone Crusher's immediate audience as the "fans of crunk. It's grittier, meaner, more hyper—it's mad music, like black people's version of slam dancing. Bone Crusher has already got the crunk fans; now we have to cross him over."

According to VP of urban marketing **Phyllana Williams**, Arista is in the process of doing that. "We started promoting 'Never Scared' to the mix shows," she says. That was followed by a Southeast promotional tour in early March with a second tour (primarily the Midwest) scheduled for April. "He's done radio shows and club dates in Atlanta and other Georgia cities, Tennessee, and the Carolinas," Williams adds. Dupri has also gone on the road with Bone Crusher to help introduce him.

The label is also trading on Bone Crusher's "larger-than-life" physique, using promotional visuals from the "Never Scared" video for point-of-purchase materials. Added to BET's "rated next" category, the video features Bone Crusher striding through Atlanta. In keeping with that theme, Arista is "doing life-size blowups for retail and clubs and postcards with oversized footprints," Williams says. "We need to keep him on the road and visible. The more people see him, the more they fall in love with him. Bone Crusher sells himself."

APRIL 12 2003				Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	14	IN DA CLUB	G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 Cent
2	4	7	GET BUSY	VP/ATLANTIC	Sean Paul
3	3	10	BEAUTIFUL	00GYSTYLE/PIMORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
4	2	9	EXCUSE ME MISS	ROC-A-FELLA/DEF JAM/IOJMG	Jay-Z
5	5	6	I KNOW WHAT YOU WANT	JMONARC/IMG/IOJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
6	10	4	21 QUESTIONS	SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
7	6	8	I CAN	ILL WILL/CCL/IMBIA	Nas
8	7	6	CAN'T LET YOU GO	DESERT STORM/ELEKTRA/EEG	Fabulous Featuring Mike Shorey & Lil' Mo
9	8	10	THE JUMP OFF	QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
10	9	16	GOSSIP FOLKS	THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
11	11	23	WANKSTA	G-UNIT/SHADY/INTERSCOPE	50 Cent
12	14	18	NO LETTING GO	GREENLEAFES/VP/ATLANTIC	Wayne Wonder
13	12	16	MESMERIZE	MURDER INC./DEF JAM/IOJMG	Ja Rule Featuring Ashanti
14	13	17	SICK OF BEING LONELY	MCA	Field Mob
15	15	12	WHAT HAPPENED TO THAT BOY	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse
16	19	4	STILL BALLIN	AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
17	16	4	X GON' GIVE IT TO YA	BLOODLINE/DEF JAM/IOJMG	DMX
18	17	11	SUPERMAN	WE8/AFTERMATH/INTERSCOPE	Eminem
19	18	20	THUGZ MANSION	AMARU/DEATH ROW/INTERSCOPE	2Pac
20	21	2	PIMP JUICE	FO' REEL/UNIVERSAL/UMRG	Nelly
21	20	24	AIR FORCE ONES	FO' REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
22	NEW		PUMP IT UP	DEF JAM/IOJMG	Joe Budden
23	23	7	REALEST NIGGAZ	G-UNIT	50 Cent Featuring The Notorious B.I.G.
24	NEW		GET BY	RAWKHS/MCA	Talib Kweli
25	NEW		NEVER SCARED	BREAK 'EM OFF/SD SO DEF/ARISTA	Bonecrusher Featuring Killer Mike & T.I.

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R&B/HIP-HOP



Words & Deeds

IN STEREO: U.K. crossover hip-hop/fusion band **Stereo MC's** is interrupting preparations for its fifth album to play the Skol Beats Festival April 26 in Sao Paulo, Brazil, before performing in Singapore and Malaysia. The group recently wrapped a U.K. and European tour on behalf of its 2003 Universal International best-of package, *Retroactive*.



STEREO MC'S

"Stereo MC's is a band born out of hip-hop, funk, punk, dub, blues, Public Enemy, Kraftwerk, Marvin Gaye, Led Zeppelin, Public Image Limited, Bob Marley, and King Tubby," the group's singer/rapper/songwriter, Rob Birch, says. The band's other mainstays are writer/turntablist Nick "the Head" Hallam, drummer Owen If, and singer Cath Coffey. (Birch and Hallam also operate together as the Ultimatum remix team.)

When it first emerged, Stereo MC's issued three albums in rapid succession: *33-45-78* (1989), *Supernatural* (1990), and *Connected* (1992). The multi-platinum *Connected* won Brit Awards for best album and best act. However, it was nine years before the group delivered its fourth album in 2001, *Deep Down & Dirty*. The EMI Virgin Music-published act survived in the intervening years partially on lucrative synch fees from advertising and TV usage of the "Connected" hit single.

Birch reveals that the *Retroactive* compilation was the result of "record-company pressure [that was on us] for years. So we thought we'd get them off our backs, plus keep some profile and do some touring to promote it." Birch adds that the "Retro" part of the title relates to the fact that "all the material has been previously released and remains untouched in its original state."

RZA'S WORLD: Wu-Tang Clan lynchpin RZA (born Robert Diggs) has signed with Virgin Germany for his long-awaited international rap col-

laboration, *The World According to RZA*. The 18-track album, featuring several European hip-hop acts rapping in their native language, is being released April 28 in Europe. "It's more a labor of love than an issue of cost," Virgin Music/EMI Continental Europe marketing director Steve Lee says of the album, which was originally slated for release in January 2002.

Among the set's featured acts are Petter (Sweden), Saïan Supa Crew (France), Blade (U.K.), Xavier Naidoo (Germany), Skinnyman (U.K.), Afrob & Secou (Germany), Articolo 31 (Italy), Cilvaringz (Netherlands), Diaz (Norway), and Passi (France).

The single "Saïan"—with Saïan Supa Crew, Ghostface Killah, and Method Man—is being aimed at the hip-hop market, while the Naidoo-featured, R&B-laced "So Schoen Wie Du" single is primed for crossover success in the Germany/Switzerland/Austria (GSA) region. An English version of the latter song, known as "Souls on Fire," features R&B/dance diva Deborah Cox and will appear on the non-GSA album. *The World According to RZA* carries a June 2 Virgin U.K. release date.

On the same date, Virgin U.K. issues Source-signed Saïan Supa Crew's *X Reasons: The International Collection*, whose guests include Anglo-rhymers Brand Nubian, Ky-Mani Marley, and Roots Manuva.

UNDER CONTROL: Dublin-based hip-hop duo **Creative Controle**, which garnered a best dance act nomination at last month's Meteor Ireland Music Awards, has changed its name to **Messiah J & the Expert**, representing the noms de plume of the MC and producer, respectively. The pair's debut album under the new moniker, *What's Confusing You?*, is set for a summer release on Volta Beats. The act's April Irish tour includes a **Public Enemy** support slot April 12 in Dublin.

BRIEFLY: Because of the climate that has emerged post-Sept. 11, 2001, highly political hip-hop/fusion U.K. band **Fun-da-mental** unleashes remixes from its 2001 *There Shall Be Love* album. *Voices of Destruction*, due April 14 via Nation, draws inspiration from Pakistani and South African soundscapes with remixes by **Pressure Drop** and **Swami**. . . British artist **Sixtoo** provides idiosyncratic, left-field rhymes and tight beats topped with harmonicas, acoustic guitars, and undulating piano melodies on *Antagonist Survival Kit*. It arrives April 14 on Vertical Form.

Billboard® HOT R&B/HIP-HOP AIRPLAY

APRIL 12 2003			APRIL 12 2003			APRIL 12 2003								
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	21	26	Sick Of Being Lonely	FIELD MOB (MCA)	51	69	2	Magic Stick	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
2	3	12	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)	27	29	36	dontchange	MUSIQ (DEF SOUL/JUMG)	52	38	16	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)
3	5	12	Beautiful	SN00P DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	28	27	29	Fabulous	JAEHEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	53	47	10	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMIN/COLUMBIA)
4	2	24	Ignition	R KELLY (JIVE)	29	30	22	Guess What	SYLEENA JOHNSON (JIVE)	54	55	3	Hooked	MARY J. BLIGE FEAT. P DIDDY (MCA)
5	7	9	Get Busy	SEAN PAUL (VP/ATLANTIC)	30	25	16	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	55	60	6	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/JUMG)
6	4	22	How You Gonna Act Like That	TYRESE (JRMG)	31	36	8	Still Ballin'	2PAC FEAT. THICK DADDY (AMARIL/DEATH ROW/INTERSCOPE)	56	62	4	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/JUMG)
7	6	22	Miss You	AALIYAH (BLACKROUND/UNIVERSAL/JUMG)	32	39	17	Realest Niggaz	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	57	56	4	I Still Love You	702 (MOTOWN/JUMG)
8	8	11	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JMONARC/RMG/JUMG)	33	46	7	Pump It Up	JOE BLOOD (DEF JAM/JUMG)	58	—	1	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
9	10	6	21 Questions	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	34	32	21	Thug Mansion	2PAC FEAT. NAS (AMARIL/DEATH ROW/INTERSCOPE)	59	63	5	Too Much For Me	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)
10	9	12	I Can	NAS (ILL WILL/COLUMBIA)	35	28	16	Laundromat	NIVEA (JIVE)	60	66	2	I Love You	ORU HILL (DEF SOUL/JUMG)
11	12	9	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEG)	36	34	12	That Girl	MARQUEE HOUSTON (T.U.G./A&M/INTERSCOPE)	61	59	6	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SOUAD (DEF JAM/JUMG)
12	11	11	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	37	42	10	Pimp Juice	NELLY (F0 REEL/UNIVERSAL/JUMG)	62	57	6	He Proposed	KELLY PRICE (DEF SOUL/JUMG)
13	15	8	Put That Woman First	JAEHEIM (DIVINE MILL/WARNER BROS.)	38	40	6	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	63	73	2	Step Daddy	HITMAN SAMMY SAM (ROCKY ROAD/COLUMBIA/UNIVERSAL/JUMG)
14	13	26	No Letting Go	WAYNE WONDER (GREENSLIVES/VP/ATLANTIC)	39	35	17	Mesmerize	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)	64	72	2	I'll Never Leave	R KELLY (JIVE)
15	14	12	Hell Yeah	GINUWINE FEAT. BABY (EPIC)	40	49	5	Get By	TALIB KWELI (RAWKUS/MCA)	65	64	9	Closure	GERALD LEVERT (ELEKTRA/VEG)
16	17	24	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	41	44	6	Never Scared	BONECRUSHER (BREAK 'EM OFF/50 DEF JAM/ARISTA)	66	70	3	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 DEF JAM/ARISTA)
17	20	10	Say Yes	FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)	42	37	28	Air Force Ones	NELLY (F0 REEL/UNIVERSAL/JUMG)	67	65	5	Alright	FREEMAY (ROC-A-FELLA/DEF JAM/JUMG)
18	16	17	Gossip Folks	MISSY "MISDEAMOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)	43	41	8	P***ycat	MISSY "MISDEAMOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)	68	61	17	This Very Moment	K-CI & JOJO (HOLLYWOOD/MCA)
19	23	10	Girlfriend	B2K (T.U.G./EPIC)	44	52	5	Snake	R KELLY FEAT. BIG TIGGER (JIVE)	69	—	1	P.I.M.P.	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
20	26	9	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)	45	33	12	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/JUMG)	70	71	2	Stop	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)
21	18	29	Wanksta	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	46	48	11	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)	71	67	4	In Da Club	BEYONCE KNOWLES (NOT LISTED)
22	19	18	All I Have	JENNIFER LOPEZ FEAT. LIL COOL J (EPIC)	47	50	5	Shoulda, Woulda, Coulda	BRIAN MCKNIGHT (MOTOWN/JUMG)	72	74	2	Dipset Anthem	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/JUMG)
23	24	35	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (MCA)	48	58	2	So Gone	MONICA (JRMG)	73	—	1	Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)
24	31	6	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEG)	49	53	18	I Don't Give A @#&%	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	74	—	1	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
25	22	17	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/JUMG)	50	54	14	Choppa Style	CHOPPA FEAT. MASTER P (TAKE F0/NEW NO LIMIT/JUMG)	75	—	1	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)

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

APRIL 12 2003			APRIL 12 2003			APRIL 12 2003								
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	26	36	16	Star	702 FEAT. CLIPSE (MOTOWN/JUMG)	51	32	15	Sick Of Being Lonely	FIELD MOB (MCA)
2	2	8	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	27	25	12	Everybody	HANZ THE ROPPA (BODY HEAD)	52	—	30	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)
3	4	8	No Means No	NEE-NEE GWYN (BASE HIT)	28	44	9	How I Feel	LEOK FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)	53	61	22	Nothins Free/! Don't Give A @#&%	ODDIE FEAT. LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
4	5	10	Jah Is My Rock	CARIBBEAN PULSE (RIPE)	29	26	22	Shady	BIG "C" (SOUTHPAW/K.E.S.)	54	—	14	Kick'n Ass	SUPA NAT (NIDA HOLE/PYRAMID/ORPHEUS)
5	7	6	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	30	31	26	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/VEG)	55	58	23	Work It	MISSY "MISDEAMOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)
6	8	6	Hell Is A Flame	BIG C (SOUTHPAW/K.E.S.)	31	48	2	I Need A Man	FOXY BROWN FEAT. THE LETTER M (DEF JAM/JUMG)	56	27	24	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (JRMG)
7	10	7	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	32	33	9	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SOUAD (DEF JAM/JUMG)	57	50	35	Gimme The Light	SEAN PAUL (VP/ATLANTIC)
8	3	10	Up In Da Club 2nite	REVENUE (STACK A SHIP)	33	39	4	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEG)	58	—	1	Room With A View	BROTHER ALI (RHYMESAYERS ENTERTAINMENT/FAT BEATS)
9	12	19	Dance With Me	JAIMIE LEE (RIPE)	34	42	5	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	59	—	11	Product Of Our Environment	BORN PREDATORS (THREE GEMS/STREET PRIDE)
10	16	6	Pack Ya Bags	SARAI (SWEAT/EPIC)	35	22	5	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	60	—	1	Feel Good	AZ (FULL CLIP)
11	6	9	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	36	49	6	Girlfriend	B2K (T.U.G./EPIC)	61	74	32	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
12	9	10	Incomplete	C-LANAE (WRIGHT ENTERPRISES)	37	53	23	What We Do	FREEMAY (ROC-A-FELLA/DEF JAM/JUMG)	62	38	3	Stompdash*toutu (Vendetta)	CNN FEAT. M.O.P. (DEF JAM/JUMG)
13	17	9	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)	38	45	15	Feelin' You (Part II)	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)	63	—	18	Breathe	BLU CANTRELL (REDZONE/ARISTA)
14	13	9	Get Busy	SEAN PAUL (VP/ATLANTIC)	39	54	84	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/JUMG)	64	—	1	Ya Betta Believe It	THE FEATNUTS (LANDSPEED)
15	11	8	Through The Rain	MARIAH CAREY (MCA/NARC/ISLAND/JUMG)	40	43	24	Virginity	TGA (T.U.G./A&M/INTERSCOPE)	65	—	34	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
16	19	13	Just Like You	G-WIZ (COMPLOUND/ORPHEUS)	41	70	19	Skills	GANG STARR (VIRGIN)	66	66	116	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
17	14	3	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JMONARC/RMG/JUMG)	42	35	20	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	67	—	40	Love It	BILAL (MOTOWN/INTERSCOPE)
18	34	41	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	43	40	3	Get By	TALIB KWELI (RAWKUS/MCA)	68	—	18	Run 4 Us	MARK LANE (INTELLIGENT/EAST CLEVELAND)
19	18	9	Beautiful	SN00P DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	44	29	13	No Letting Go	WAYNE WONDER (GREENSLIVES/VP/ATLANTIC)	69	—	12	Bigger Than Life	C.3.0 (MAMA'S BOY)
20	24	13	Gossip Folks	MISSY "MISDEAMOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)	45	51	4	Your Pops Don't Like Me (I Really Don't Like This Oude)	NICK CANNON (NICK/JIVE)	70	—	19	Shook Ones Part II	MOBB DEEP (LOUD/RCA)
21	20	2	Come Close Remix (Closer)	COMMON (MCA)	46	46	4	The Wreckoning	BOOMKAT (DREAMWORKS/INTERSCOPE)	71	68	35	Gots Ta Be	B2K (T.U.G./EPIC)
22	28	5	Yall Don't Know	JULIY GREEN (ZOE POUND)	47	—	3	Animal Rap	JEOI MIND TRICKS (BABYGROUNDE)	72	56	15	Mesmerize	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)
23	23	26	Throw Up	RACKET CITY (1447/LANDSPEED)	48	47	12	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/JUMG)	73	65	12	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)
24	37	4	Dipset Anthem	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/JUMG)	49	30	6	Choppa Style	CHOPPA FEAT. MASTER P (TAKE F0/NEW NO LIMIT/JUMG)	74	63	19	Bump, Bump, Bump	B2K & P DIDDY (T.U.G./EPIC)
25	21	19	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	50	15	24	Ignition	R KELLY (JIVE)	75	—	17	It Just Happened	NIKIE BATEY (AVS)

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

APRIL 12
2003

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			NUMBER 1/HOT SHOT DEBUT CAM'RON PRESENTS THE DIPLOMATS RDC-A-FELLA/DEF JAM 063211*/DJMGM (12.98/18.98)	1 Week At Number 1 Diplomatic Immunity	1
2	1	1	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
3			HOT BOYS CASH MONEY/UNIVERSAL 860966*/UMRG (12.98/18.98)	Let 'Em Burn	3
4			BRIAN MCKNIGHT MOTOOWN 067315*/UMRG (12.98/18.98)	U Turn	4
5	2	2	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
6	46	42	\$ GREATEST GAINER \$ B2K ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
7	3	3	FABOLOUS DESERT STRDM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
8	5	6	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	5
9	4	5	LIL' KIM QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
10			VARIOUS ARTISTS EMU/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10
11			VARIOUS ARTISTS SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	11
12	7	7	FREEWAY RDC-A-FELLA/DEF JAM 586920*/DJMGM (12.98/18.98)	Philadelphia Freeway	3
13	10	11	JAHEIM ● DIVINE MILL 48214/WARNER BROS (18.98 CD)	Still Ghetto	3
14	9	10	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	4
15	6	4	KILLER MIKE AQUEMIN/COLUMBIA 86862*/CRG (5.98 EQ/9.98)	Monster	4
16	12	12	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	2
17	18	19	FLOETRY DREAMWORKS 450313*/INTERSCOPE (17.98 CD)	Floetic	4
18	8	9	SOUNDTRACK BLDDLINE/DEF JAM 063615*/DJMGM (12.98/18.98)	Cradle 2 The Grave	3
19	13	18	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
20	14	15	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3
21	15	17	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	14
22			702 MOTOOWN 066130*/UMRG (12.98/18.98)	Star	22
23			LES NUBIANS HIGHER DCTAVE 82569/VIRGIN (18.98 CD)	One Step Forward	23
24	20	34	BUSTA RHYMES ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	12
25	21	21	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
26	22	14	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
27	24	22	NAS ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1
28	23	13	WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10
29	16	29	SOUNDTRACK ▲ SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1
30	17	16	MISSY ELLIOTT ▲ THE GDLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2
31	28	23	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	23
32	30	36	HEATHER HEADLEY RCA 69376/RMG (9.98/13.98)	This Is Who I Am	14
33	11	8	BLACKSTREET DREAMWORKS 450392*/INTERSCOPE (18.98 CD)	Level II	8
34	19	20	JAY-Z ▲ RDC-A-FELLA/DEF JAM 063380*/DJMGM (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
35	34	30	SYLEENA JOHNSON JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19
36	31	28	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
37	32	31	NELLY ▲ FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
38	26	25	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
39	27	32	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
40	41	49	TALIB KWELI RAWKJLS 113048*/MCA (18.98 CD)	Quality	6
41	25	—	MR. CHEEKS UNIVERSAL 067614*/UMRG (12.98/18.98)	Back Again!	25
42			KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [M]	Surrender To Love	42
43	38	40	KEM MOTOOWN 067516*/UMRG (8.98/12.98) [M]	Kemistry	29
44	29	26	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082*/UMRG (12.98/18.98)	I Care 4 U	1
45	36	24	CHOPPA TAKE F0/NEW NO LIMIT 075007*/UMRG (12.98/18.98)	Straight From The N.O.	17
46	37	—	MAGIC NEW NO LIMIT/UNIVERSAL 860993*/UMRG (12.98/18.98)	White Eyes	37
47	33	37	2PAC ▲ AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
48	39	35	JENNIFER LOPEZ ▲ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5
49	40	33	JA RULE ▲ MURDER INC./DEF JAM 063487*/DJMGM (12.98/18.98)	The Last Temptation	2
50	45	43	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
51	42	39	BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4
52	35	27	LL COOL J DEF JAM 077021*/DJMGM (12.98/18.98)		10
53	53	51	SOLANGE MUSIC WORLD/COLUMBIA 86354*/CRG (9.98 EQ CD)	Solo Star	23
54	47	41	INDIA.ARIE ● MDTOWN 064755*/UMRG (12.98/18.98)	Voyage To India	1
55	50	55	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	50
56	52	45	WHITNEY HOUSTON ▲ ARISTA 14747 (12.98/18.98)	Just Whitney...	3
57	49	38	DIRTY NFINITY/UNIVERSAL 018415*/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13
58	51	48	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	11
59	70	—	PACESETTER FATHER M.C. EMPIRE MUSICWORKS 39048 (17.98 CD)	My	59
60	62	54	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD)	Deliver Us From Eva	19
61	54	50	DRU HILL DEF SOUL 063377*/DJMGM (12.98/18.98)	Dru World Order	2
62	55	58	SMILEZ & SOUTHWEST ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
63	61	60	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
64	44	—	VARIOUS ARTISTS MDTOWN 067314*/UMRG (18.98 CD)	Conception: An Interpretation Of Stevie Wonder's Songs	44
65	48	47	MARIAH CAREY ▲ MONARCH/ISLAND 063467*/DJMGM (12.98/18.98)	Charmbracelet	2
66	68	61	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	4
67	58	46	LIL' WYTE HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
68	59	64	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
69	63	44	BUJU BANTON VP/ATLANTIC 83634*/AG (16.98 CD) [M]	Friends For Life	44
70	57	53	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2
71	67	67	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
72	64	62	SOUNDTRACK RDC-A-FELLA/DEF JAM 063201*/DJMGM (12.98/18.98)	Paid In Full	10
73	86	81	DOTTIE PEOPLES ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie	68
74	56	56	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5
75	71	66	LIL' FLIP ▲ SUCKAFREED/LOUD 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4
76	69	52	LIONEL RICHIE MOTOOWN/NU 068140/UME (18.98 CD)	The Definitive Collection	31
77	84	72	TONI BRAXTON ● ARISTA 14749 (12.98/18.98)	More Than A Woman	5
78	65	65	COMMON MCA 113114* (18.98 CD)	Electric Circus	9
79	66	57	DJ ENVY DESERT STORM 86737*/EPIC (18.98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	8
80	76	70	VARIOUS ARTISTS SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2	67
81	82	—	CARIBBEAN PULSE IRIE 1002 (15.98 CD)	Stand Up	81
82	72	59	ASHANTI! ▲ MURDER INC./AJM 586830*/DJMGM (12.98/18.98)	Ashanti	1
83			CHICO DEBARGE ALOVE 8620/KOCH (18.98 CD)	Free	83
84	75	77	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055*/UMRG (12.98/18.98)	Game Time	10
85	73	71	VARIOUS ARTISTS DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10
86	60	68	FAT JOE TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	11
87	92	79	504 BOYZ NEW NO LIMIT/UNIVERSAL 066372*/UMRG (12.98/18.98)	Ballers	13
88	77	69	SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	2
89	80	82	NEXT J 20016/RMG (12.98/18.98)	The Next Episode	27
90	79	63	DJ WHOOKID FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1	63
91	96	—	NAAM BRIGADE FORSTER BROS 01023/ARTISTDIRECT (11.98/17.98) [M]	Early In The Game	37
92	97	84	K-CI & JOJO MCA 113069* (18.98 CD)	Emotional	18
93			SCARFACE RAP-A-LOT/NO TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
94	83	74	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
95	85	78	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERTY 43199/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37
96	91	75	MUSIQ ▲ DEF SOUL 586772*/DJMGM (12.98/18.98)	Justisen (Just Listen)	1
97	81	97	BIG REN CORRUP TIMATE 2111 (18.98 CD)	Tha Streets Won't Let Me Go	81
98	98	85	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2
99			ANGIE STONE ● J 20013*/RMG (12.98/18.98)	Mahogany Soul	4
100	89	76	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	2

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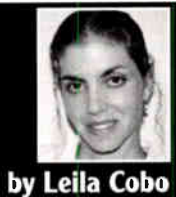
Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	20 Weeks At Number 1 The Marshall Mathers LP	110
2	3	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	157
3	2	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS (11.98/17.98)	[Ghetto Love]	106
4	4	2PAC ▲ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	364
5	5	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND 548904/DJMGM (12.98/18.98)	Legend	334
6	6	2PAC ▲ AMARU/DEATH ROW 493001*/INTERSCOPE (19.98/24.98)	Greatest Hits	223
7	7	MAKAVELI ▲ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	250
8	9	BONE THUGS-N-HARMONY ▲ RUTHLESS 86443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	264
9	16	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	419
10	8	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	342
11	10	R. KELLY ▲ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	95
12	15	DR. DRE ▲ AFTERMATH 49040*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	158

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	18	MARY J. BLIGE ▲ UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	157
14	14	JAY-Z ▲ FREEZE/RDC-A-FELLA 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	271
15	11	DR. DRE ▲ DEATH ROW 63008*/KOCH (19.98/25.98)	The Chronic	305
16	—	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	68
17	23	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	386
18	—	R. KELLY ▲ JIVE 41527/ZOMBA (11.98/17.98)	12 Play	197
19	22	MASTER P ▲ NO LIMIT 53978*/PRIORITY (10.98/16.98)	Ice Cream Man	166
20	—	INDIA.ARIE ▲ MOTOOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	87
21	—	JODECI ▲ UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	145
22	—	JUVENILE ▲ CASH MONEY/UNIVERSAL 153162*/UMRG (12.98/18.98)	400 Degreez	197
23	20	MARY MARY ▲ C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	133
24	17	TWISTA ● CREATOR S WAY/ATLANTIC 92757*/AG (11.98/17.98) [M]	Adrenaline Rush	128
25	—	MARY J. BLIGE ▲ MCA 111156* (12.98/18.98)	My Life	188

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 2 million units (Multi-Platinum). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Latin Notas™



by Leila Cobo

SÁNCHEZ SINGS: You won't hear Puerto Rican actress Roselyn Sánchez singing during the upcoming motion picture *Chasing Papi* (alongside Jaci Velasquez and Sofia Vergara), nor during *Boat Trip* (alongside Cuba Gooding Jr.). But you will hear her on her first solo album, due out this summer.



SÁNCHEZ

Sánchez, better-known for her acting and dancing skills, has been signed to a joint-venture, three-album deal by BMG U.S. Latin, which will distribute and market the albums produced by Tres Erre, the company she created with producers Raymond Castellón and Roy Tabaré. She says that singing is not a sudden change of direction for her.

"When I left Puerto Rico [at the age of 21] and moved to New York to study, my main desire was singing," says Sánchez, who came close to signing a record deal last year—to sing in English—before a movie offer derailed her plans. At that point, she started to think: "Why not sing in Spanish instead?"

"I said, 'What am I doing?' I grew up in Puerto Rico, and I know that music better than rap or something like that," she says. Although she acknowledges that the English-language audience would be bigger, "it doesn't matter. The Latin market is huge. And at some point I do want to make a crossover. We're thinking about it as world music."

Indeed, Sánchez's music is not standard Latin pop. Rather, her Sade-like vocals mix with world and Latin beats, meshing acoustic and electronic elements.

"She has a musical honesty that's very appealing," BMG U.S. Latin managing director Adrian Posse says. The label plans to take advantage of the actress' name recognition and film persona; album promotion spots will probably run in theaters that show her movies.

Sánchez is already planning synergies between her films and her music and envisions singing an

"amazing theme song" to one of her films in the future.

JUKEBOX BOOST: Latin tracks will be a bigger part of the menu on digital jukeboxes nationwide, thanks to recent licensing agreements between TouchTunes Music and the Univision Music Group (UMG) and Discos Musart. The two separate deals allow TouchTunes to add Musart/Balboa and UMG repertoire—including Fonovisa and Univision Records repertoire—to their 6,000-plus jukeboxes. TouchTunes VP of business affairs Linda Komorsky says that the additional repertoire gives TouchTunes clout to enter new marketplaces.

"Latin music is a No. 1 priority for me," Komorsky says. "We are only now getting enough repertoire to break into the Latin market. But getting Univision/Fonovisa/Balboa will really help us." TouchTunes jukeboxes are digital, coin-operated jukeboxes that operate in bars and restaurants and display CDs but actually play MP3 files. Because they work from a hard drive, they can store approximately 1,800 tracks. TouchTunes' objective is to substitute the traditional CD jukebox with the digital version. In areas where there is a large Latin population, this can only be done with the right repertoire.

"I can't talk a vendor into displaying a jukebox if we can't offer him everything we have," Komorsky says. The company already has licenses for EMI, BMG, and Universal's Latin repertoire. "We're hoping that with the addition of this great music, we'll be able to get into this market. Bars only listen to hits. If you're sitting around in a bar or restaurant, you want to hear stuff you know." TouchTunes pays a flat fee per tune played, and proceeds go to the label and the publisher. Licenses are generally for three to five years.

"Three to four years ago, the labels didn't want to do anything digital," Komorsky says. "I try to make people understand that if you don't license digital music, you can't create a digital marketplace—because your music is out there anyway, and it's being stolen. If you license, you help create a legitimate market."

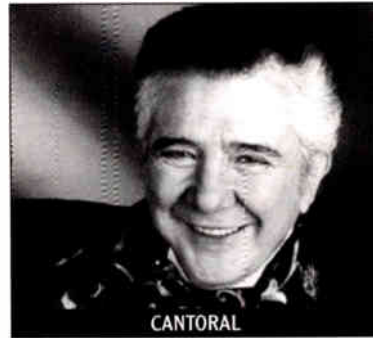
ON THE CHARTS: Pepe Aguilar's new album, *Y Tenerte Otra Vez* (And Having You Again) debuts at No. 2 on the *Billboard* Top Latin Albums Chart. Alexandre Pires' *Estrella Guía* (Guiding Star) comes in at No. 3... The *Frida* soundtrack, boosted by its Academy Award win for best score, debuts this issue at No. 4.

Rights Bodies Protest Against Reform

BY HOWELL LLEWELLYN

Latin American rights bodies have slammed a proposed new Spanish intellectual-property law and expressed "deep concern" about its impact on authors and their rights. Spain's authors and publishers society, SGAE, says that among its many harmful effects, SGAE's 67,000 members would lose up to 25% of their annual rights income.

Meeting in Lima, Peru, the Ibero-American committee of the International Confederation of Authors and Composers Societies (CISAC) said that until now, Spain had been



CANTORAL

a "pioneer" in the protection of intellectual rights and a model for Latin America. A statement signed by CISAC Ibero-American president,

Mexico's Roberto Cantoral, reminded the Spanish government of the "need to preserve all those intangible goods that constitute the patrimony of Spanish and Latin American culture."

SGAE and other music industry bodies say the reform threatens some rights that have been consolidated for years. A new home-copying formula may in practice eliminate the existing tax on blank CDs and cassettes, bars and hotels could be exempted from paying the public entertainment tax, and the remuneration in certain digital contexts could end.

América Latina...

In Argentina: Pinon Fijo, a popular clown from the state of Córdoba, has become a new showbiz sensation. Since his national TV debut last October, his album for BMG, *Por Los Chicos, Vivo* (For the Kids, Live), has been certified double-platinum (80,000 units). Originally scheduled to perform two live shows at Buenos Aires' 3,200-seat Gran Rex Theater, Pinon has since played 22 sold-out shows... Eight Argentine independent labels have joined forces to create La Unión de Sellos Independientes (Union of Independent Labels). The group—consisting of labels Trova, Pretal, Acqua, Random, Fogon, CNR, Fonocal, and KM—plans to share sales forces and strategies to sell a catalog of 2,000 titles, including international rock and pop and repertoire by many respected local tango and folklore acts.

MARCELO FERNANDEZ BITAR

In Mexico: Raúl Velasco—who for three decades hosted mega-popular TV show *Siempre en Domingo* (Always on Sunday)—released the first of eight CDs inspired by his book *Reflexiones* (Reflections). The Universal Music releases will represent one chapter each from the book. *El Amor* (Love) will be followed with new releases every three to four months titled *La Fé* (Faith), *La Compasión* (Compassion), *La Esperanza* (Hope), *La Justicia* (Justice), *La Bondad* (Kindness), *La Fortaleza* (Fortitude), and *La Libertad* (Liberty). Velasco will begin promotion in Mexico, traveling to the U.S. in May for the release of the first album. He plans to promote the CDs in those countries where his show aired... Los Tigres del Norte have performed four benefit concerts in different cities of the Northern state of Sinaloa. The shows will raise funds for a highway connecting the towns of Mocorito and Guamuchil. Los Tigres will close their Mexican tour with a performance at the annual Expo-Guadalupe in Monterrey, after which they will tour in Spain.

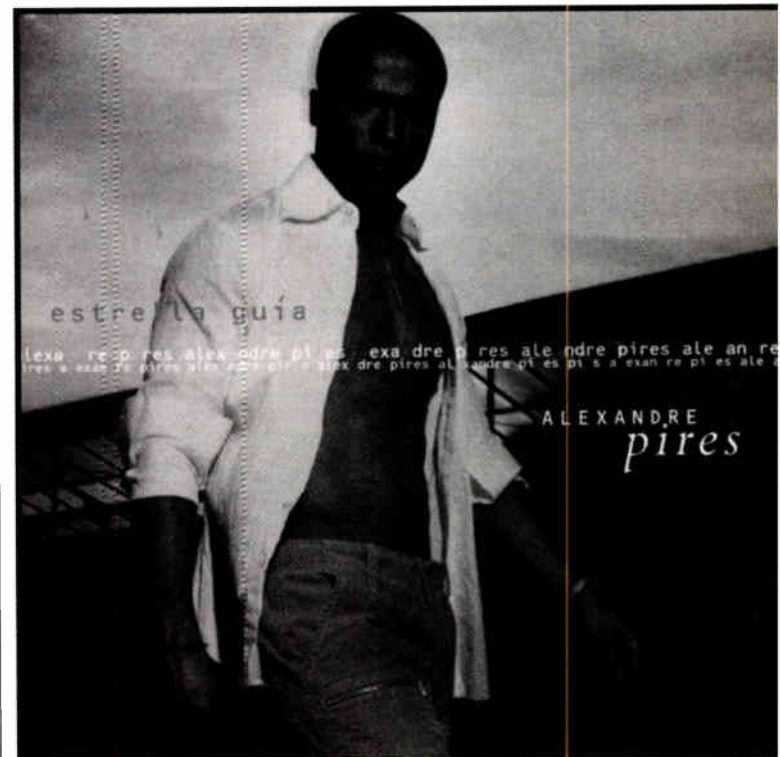
TERESA AGUILERA

In Brazil: After a lengthy international tour and a stint as a UNICEF ambas-

sador, Daniela Mercury is promoting her career with new impetus. BMG released an MTV special titled *Electrodoméstico* (Appliance) last week on CD and DVD. The special was recorded in front of 12,000 people in the city of Salvador Bahia and features guest appearances by Portuguese singer Dulce Pontes, Spanish star Rosario Flores, Italian rapper Jovanotti, and Brazilian artist Carlinhos Brown. TOM GOMES

In Panama: Sony Music has released *Una Década* (One Decade), a collection of hits recorded by Ruben Blades for Sony during the '90s. This is Blades' first compilation for Sony. His previous recordings for Elektra, including the Grammy Award-winning "Escenas" (Scenes), were included on *The Best of Ruben Blades*. During the '70s Blades recorded for Fania.

ANASTACIO PUERTAS CAICEDO



ALEXANDRE PIRES

ESTRELLA GUIA

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Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	12	7	NUMBER 1/GREATEST GAINER INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1
2	NEW	1	1	HOT SHOT DEBUT PEPE AGUILAR UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	2
3	1	1	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)	Frida	4
4	NEW	1	1	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4
5	3	3	7	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3
6	5	4	45	JUANES Δ^2 SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
7	4	2	9	RY CODDER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (16.98 CD)	Mambo Sinuendo	1
8	NEW	1	1	CONJUNTO PRIMAVERA FONOVISA 350785/UG (14.98 CD) [M]	Nuestra Historia	8
9	6	—	3	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [M]	Buenos Hermanos	6
10	7	5	21	SHAKIRA Δ SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
11	NEW	1	1	BRONCO FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	11
12	NEW	1	1	ALEXANDRE PIRES RCA 50532/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
13	9	6	9	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6
14	12	10	7	LOS REHENES DISA 727034/UG (14.98 CD) [M]	Historia Musical: 30 Pegaditas	10
15	11	7	8	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7
16	10	9	17	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1
17	13	17	50	INTOCABLE Δ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
18	24	27	22	PACESETTER MANA Δ^2 WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
19	8	8	3	DADDY YANKEE VI 450582 (14.98 CD) [M]	Los Homerun: Es Vol. 1	8
20	20	19	26	SELENA \circ EMI LATIN 42096 (16.98 CD)	Ones	4
21	19	11	8	JOSE JOSE ARIOLA 98530/BMG LATIN (14.98 CD) [M]	El Principe Con Trio Vol. 1	7
22	15	13	18	RICARDO ARJONA Δ SONY DISCOS 84584 (17.98 EQ CD) [M]	Santo Pecado	3
23	14	14	20	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8
24	16	15	18	INDIA \circ SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7
25	18	16	7	LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10
26	27	22	28	ENRIQUE IGLESIAS \bullet UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1
27	25	25	45	THALIA Δ EMI LATIN 29753 (10.98/17.98) [M]	Thalia	1
28	NEW	1	1	RIGO TOVAR FONOVISA 350788/UG (14.98 CD)	30 Inolvidables	28
29	37	29	11	SOUNDTRACK MILAN 36005 (17.98 CD)	Talk To Her	24
30	26	26	24	LIBERACION DISA 727023/UG (8.98/13.98) [M]	Historia Musical	7
31	17	71	3	RAPHY LEAVITT Y LA SELECTA VI 450581 (22.98 CD)	En Vivo 30 Aniversario	17
2	NEW	1	1	CONTROL EMI LATIN 81596	Controlandote	32
33	31	30	21	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	27
34	21	18	8	VARIOUS ARTISTS DISA 727039/UG (13.98 CD)	Historia Musical Grupera	18
35	28	24	9	MOLOTOV SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19
36	23	21	8	VARIOUS ARTISTS FONOVISA 350772/UG (15.98 CD)	Premio Lo Nuestro: 15 Anos De Exitos	16
37	29	39	4	PABLO MONTERO RCA 98649/BMG LATIN (13.98 CD)	Gracias: Homenaje A Javier Solis	26
38	38	36	21	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1
39	30	20	18	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5
40	22	23	7	ALEJANDRO FERNANDEZ SONY DISCOS 70363 (16.98 EQ CD)	Nina Amada Mia	22
41	35	33	22	KUMBIA KINGS \circ EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
42	32	28	33	SIN BANDERA Δ SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12
43	34	32	8	LOS ANGELES AZULES DISA 727035/UG (13.98 CD)	En Vivo Al Azul Vivo	32
44	33	34	24	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
45	40	44	35	LOS BUKIS FONOVISA 006166/UG (8.98/12.98)	Greatest Hits	30
46	36	37	8	VARIOUS ARTISTS UNIVISION 310109/UG (15.98 CD)	30 Inolvidables Con Banda	31
47	41	31	14	CELIA CRUZ SONY DISCOS 87407 (14.98 EQ CD)	Hits Mix	31
48	50	46	24	LUIS MIGUEL Δ WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
49	39	38	8	VARIOUS ARTISTS UNIVISION 310110/UG (19.98/13.98)	Sonideros USA: 15 Exitos Bailables	37

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
50	46	42	19	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15.98 EQ CD) [M]	Bellas Artes En Vivo: Un Canto De Mexico	6
51	42	35	19	PALOMO DISA 727032/UG (8.98/13.98) [M]	Situaciones	15
52	NEW	1	1	PALOMO DISA 724070/UG (13.98 CD)	Homenaje A Los Relampagos Del Norte	52
53	44	40	8	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40
54	57	69	3	NOELIA FONOVISA 350767/UG (15.98 CD)	Natural	54
55	47	51	23	JAGUARES \circ RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2
56	45	41	31	LAS KETCHUP Δ^2 SHAKETOWN/COLUMBIA 86980/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1
57	49	49	8	LOS INVASORES DE NUEVO LEON EMI LATIN 42389 (12.98 CD)	20 Rancheras	38
58	51	53	8	POLO URIAS FONOVISA 350773/UG (13.98 CD)	Para Mi Raza	51
59	43	43	21	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	6
60	62	56	11	ANTONIO AGUILAR MUSART 12706/BALBOA (5.98/12.98)	Con Tambora	49
61	48	48	8	ANA GABRIEL SONY DISCOS 87471 (19.98 EQ CD)	Personalidad: 20 Exitos	40
62	NEW	1	1	BACILOS WARNER LATINA 46640 (14.98 CD)	Caraluna	59
63	71	58	22	SOUNDTRACK ARIOLA 92568/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	5
64	53	61	15	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado	14
65	63	59	7	PESADO WEAMEX 49799/WARNER LATINA (12.98 CD)	No Te Lo Vas A Acabar	26
66	55	60	40	LOS TEMERARIOS AFG SIGMA/FONOVISA 080529/UG (10.98/16.98)	Una Lagrima No Basta	1
67	58	62	10	LOS TEMERARIOS FONOVISA 350744/UG (10.98/13.98)	Joyas Vol. 2	11
68	61	50	19	OLGA TANON \circ WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11
69	NEW	1	1	TIZIANO FERRO EMI LATIN 82884 (13.98 CD)	Rojo Relativo	69
70	75	73	18	VICENTE FERNANDEZ \circ SONY DISCOS 87589 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7
71	56	57	19	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25
72	NEW	1	1	DAVID BISBAL VALE 06609/UNIVERSAL LATINO (13.98 CD)	Corazon Latino	64
73	66	55	8	LOS REHENES FONOVISA 350671/UG (13.98 CD)	Otro Vino Otra Copa	46
74	52	45	8	LOS YONIC'S FONOVISA 350752/UG (9.98/13.98)	20 Inolvidables	35
75	67	64	11	GRUPO MONTEZ DE DURANGO DISA 724042/UG (7.98/13.98)	El Sube Y Baja	54

LATIN POP ALBUMS

1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)
2	SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
3	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)
4	RY CODDER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)
5	SHAKIRA GRANDES EXITOS (SONY DISCOS)
6	ALEXANDRE PIRES ESTRELLA GUIA (RCA/BMG LATIN)
7	THALIA THALIA'S HITS REMIXED (EMI LATIN)
8	MANA REVOLUCION DE AMOR (WARNER LATINA)
9	DADDY YANKEE LOS HOMERUN: ES VOL. 1 (VI)
10	SELENA ONES (EMI LATIN)
11	JOSE JOSE EL PRINCIPE CON TRIO VOL. 1 (ARIOLA/BMG LATIN)
12	RICARDO ARJONA SANTO PECADO (SONY DISCOS)
13	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)
14	THALIA THALIA (EMI LATIN)
15	SOUNDTRACK TALK TO HER (MILAN)
16	MOLOTOV DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO)
17	KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)
18	SIN BANDERA SIN BANDERA (SONY DISCOS)
19	LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)
20	GILBERTO SANTA ROSA SOLO BOLERO (SONY DISCOS)

TROPICAL/SALSA ALBUMS

1	IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)
2	INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)
3	RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (VI)
4	CELIA CRUZ HITS MIX (SONY DISCOS)
5	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)
6	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)
7	CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)
8	ELVIS CRESPO GREATEST HITS (SONY DISCOS)
9	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)
10	MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)
11	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)
12	VARIOUS ARTISTS SALSAMITS 2003 (J&N/SONY DISCOS)
13	VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)
14	JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)
15	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)
16	THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)
17	VARIOUS ARTISTS MEREHNITS 2003 (J&N/SONY DISCOS)
18	JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)
19	FRANKIE NEGRON INESPERADO (WEACARIBE/WARNER LATINA)
20	RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)

REGIONAL MEXICAN ALBUMS

1	INTOCABLE LA HISTORIA (EMI LATIN)
2	PEPE AGUILAR Y TENERTE OTRA VEZ (UNIVISION/UG)
3	INTOCABLE LA HISTORIA (EMI LATIN)
4	CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
5	BRONCO 30 INOLVIDABLES (FONOVISA/UG)
6	VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)
7	LOS REHENES HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
8	LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)
9	INTOCABLE SUENOS (EMI LATIN)
10	LIMITE SOY ASI (UNIVERSAL LATINO)
11	LOS HURACANES DEL NORTE 28 HURACANAZOS (UNIVISION/UG)
12	RIGO TOVAR 30 INOLVIDABLES (FONOVISA/UG)
13	LIBERACION HISTORIA MUSICAL (DISA/UG)
14	CONTROL CONTROLANDOTE (EMI LATIN)
15	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
16	VARIOUS ARTISTS HISTORIA MUSICAL GRUPERA (DISA/UG)
17	VARIOUS ARTISTS PREMIO LO NUESTRO 15 ANOS DE EXITOS (FONOVISA/UG)
18	PABLO MONTERO GRACIAS: HOMENAJE A JAVIER SOLIS (RCA/BMG LATIN)
19	LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA/UG)
20	INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: \circ Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platin). Δ^2 Certification of 400,000 units (Multi-Platin). *Asiensk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 12
2003

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1		
1			1	TAL VEZ T. TORRES (E. DE VITA)	Ricky Martin SONY DISCOS	1
2	1	1	11	UNA VEZ MAS J. GUILLEN (J. GABRIEL)	Conjunto Primavera FONOVISA	1
3	2	5	4	AMAME E. RUFFINENGO (C. NILSON, D. MOSCATELLI)	Alexandre Pires RCA/BMG LATIN	2
4	5	19	3	MI SOLDADO LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISA	4
5	6	10	10	NO TENGO DINERO A. B. QUINTANILLA III (J. GABRIEL)	A. B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	5
6	4	7	18	DE UNO Y DE TODOS LOS MODOS PALDMO (T. VINEGRA)	Palomo DISA	4
7	8	23	3	ALUCINADO M. CANOVA, J. SALERNO, M. MAJONCHI (T. FERRO, J. BALLESTEROS)	Tiziano Ferro EMI LATIN	7
8	3	3	10	EN CUERPO Y ALMA R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)	Millie ARIELA/BMG LATIN	3
9	10	9	12	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez SONY DISCOS	7
10	13	4	19	ASI ES LA VIDA H. GATICA, K. O'BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	Diga Tanon WARNER LATINA	1
11	15	16	26	SUENA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	2
12	7	2	19	SEDUCEME INDIA (I. INFANTE, K. C. PORTER (INDIA, R. CONTRERAS, J. GRECO, S. MARTE)	India SONY DISCOS	1
13	9	6	20	QUE ME QUEDES TU S. MEBARAK, R. L. FOCHDA (S. MEBARAK, R. L. FOCHDA)	Shakira SONY DISCOS	1
14	11	8	21	AY! PAPAQUITO (UY! DADDY) A. B. QUINTANILLA III (C. CK. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATINO	6
15	14	15	1	DAME R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	12
16	24	25	3	CLAVAME TU AMOR J. GAVIRIA (J. L. ARROYAVE, D. SANCHEZ)	Noelia FONOVISA	16
17	12	11	9	A QUIEN LE IMPORTA? ESTEFANO (G. BERLANGA, I. CANUT)	Thalia EMI LATIN	11
18	20	13	3	ENTRE EL DELIRIO Y LA LOCURA K. SANTANDER, J. GAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION	13
				GREATEST GAINER		
19	26	28	4	MUY A TU MANERA R. MUNOZ, R. MARTINEZ (R. MUNOZ, J. E. CONTRERAS)	Intocable EMI LATIN	19
20	19	14	27	ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	4
21	25	30	8	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A. VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	21
22	16	21	24	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	1
23	23	22	13	KILOMETROS A. BAQUEIRO (L. GARCIA, N. SCHAJIRIS)	Sin Bandera SONY DISCOS	16
24	17	18	7	NINA AMADA MIA G. A. SANTIAGO (J. MASSIAS)	Alejandro Fernandez SONY DISCOS	17
25	22	20	10	HERIDA MORTAL J. REYES (ESTEFANO, J. REYES)	Jerry Rivera ARIELA/BMG LATIN	7
26	21	12	11	MALA GENTE G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	12
27	18	24	3	DIGALE K. SANTANDER, B. OSSA (G. SANTANDER, C. LEUZZI)	David Bisbal VALE/UNIVERSAL LATINO	18
28	27	31	21	CORAZON CHIQUITO A. URIAS (I. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	19
29	31	36	2	PARA QUE LA VIDA E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	29
30	30	36	2	ENTREGA TOTAL M. CAZARES (A. PULIDO)	Pablo Montero RCA/BMG LATIN	30
31	28	27	20	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	1
32	39	—	2	MARIPOSA TRACIONERA F. HERA, A. GONZALEZ (F. HERA)	Mana WARNER LATINA	32
33	34	34	15	MI PRIMER MILLON S. GEORGE (J. VILLAMIZAR, S. GEORGE)	Bacilos WARNER LATINA	18
34	29	35	3	SERENATA HUASTECA A. A. DE LUNA (J. A. JIMENEZ)	Adan Chalino Sanchez COSTAROLA/SONY DISCOS	29
35	32	26	24	SI NO ESTAS R. PEREZ (R. PEREZ, R. LVI)	Area 305 RPE/UNIVISION	3
36	38	48	4	QUEDATE CALLADA P. CABRERA (G. FLORES)	Jorge Luis Cabrera DISA	36
37	37	43	4	CHAPARRITA DE MI VIDA M. MORALES (J. RIVERA)	Los Rieleros Del Norte FONOVISA	37
38	30	32	9	EL TONTO QUE NO TE OLVIDO J. M. LUGO (V. M. RUIZ)	Victor Manuelle SONY DISCOS	22
39	33	29	10	SIN FORTUNA P. RIVERA (A. GONZALEZ)	Lupillo Rivera SONY DISCOS	23
40	36	33	16	AFORTUNADO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	21
41	40	45	1	QUE LEVANTE LA MANO J. QUEROL, B. RODRIGUEZ, J. FONSECA (A. VEZZANI)	Joseph Fonseca KAREN/UNIVERSAL LATINO	40
42	45	—	1	POR AMOR E. ESTEFAN, JR., J. A. MOLINA (R. SOLANO)	Jon Secada With Gloria Estefan CRESCENT MOON/SONY DISCOS	42
43	35	41	24	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	22
44	42	49	3	FRIO DE AUSENCIA F. RODRIGUEZ (G. ALEAÑO)	Banda Pelillos VIVA/UNIVERSAL LATINO	42
45	—	—	1	SI TE DIJERON J. M. LUGO (V. MANUELLE)	Gilberto Santa Rosa SONY DISCOS	45
46	—	—	1	SERAN SUS OJOS A. URIAS (I. VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	46
47	49	—	3	NO SE VIVIR SIN TI A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	47
48	44	39	7	AYUDAME J. L. PILOTO, M. LOPEZ (M. LOPEZ, J. L. PILOTO)	Lourdes Robles LATIN WORLD	37
49	—	—	1	ME FALTA VALOR P. AGUILAR (T. BELLO)	Pepe Aguilar UNIVISION	49
50	—	—	1	NO VALGO NADA B. ZAPATA, P. PELIZONDO (C. CROWN)	Pesado WEAMEX/WARNER LATINA	46

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 97 stations (38 Latin Pop, 17 Tropical/Salsa, 52 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	21	TAL VEZ SONY DISCOS	RICKY MARTIN	21	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS
2	24	AMAME RCA/BMG LATIN	ALEXANDRE PIRES	24	MI PRIMER MILLON WARNER LATINA	BACILOS
3	19	ALUCINADO EMI LATIN	TIZIANO FERRO	19	SI NO ESTAS RPE/UNIVISION	AREA 305
4	27	EN CUERPO Y ALMA ARIELA/BMG LATIN	MILLIE	27	MARIPOSA TRACIONERA WARNER LATINA	MANA
5	22	DAME SONY DISCOS	RICARDO ARJONA	22	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
6	29	QUE ME QUEDES TU SONY DISCOS	SHAKIRA	29	POR AMOR CRESCENT MOON/SONY DISCOS	JON SECADA WITH GLORIA ESTEFAN
7	26	A QUIEN LE IMPORTA? EMI LATIN	THALIA	26	AYUDAME LATIN WORLD	LOURDES ROBLES
8	23	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	23	HERIDA MORTAL ARIELA/BMG LATIN	JERRY RIVERA
9	28	ES POR TI SURCO/UNIVERSAL LATINO	JUANES	28	ENTREGA TOTAL RCA/BMG LATIN	PABLO MONTERO
10	30	CLAVAME TU AMOR FONOVISA	NOELIA	30	AY! PAPAQUITO (UY! DADDY) UNIVERSAL LATINO	LIMITE
11	31	KILOMETROS SONY DISCOS	SIN BANDERA	31	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLO
12	36	ASI ES LA VIDA WARNER LATINA	OLGA TANON	36	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
13	32	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ	32	NO TENGO DINERO A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	
14	34	SEDUCEME SONY DISCOS	INDIA	34	NO ME RENDEIRE SONY DISCOS	JACI VELASQUEZ & PABLO PORTILLO
15	31	DIGALE VALE/UNIVERSAL LATINO	DAVID BISBAL	31	DIMELO SONY DISCOS	ALEJANDRO MONTANER
16	34	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	34	SIRENA SONY DISCOS	SIN BANDERA
17	37	MALA GENTE SURCO/UNIVERSAL LATINO	JUANES	37	MARCHE ARIELA/BMG LATIN	GISSELLE
18	33	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	33	ERES MI RELIGION WARNER LATINA	MANA
19	39	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA	39	BARRIO VIEJO MUSART/BALBOA	JOAN SEBASTIAN
20	40	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	40	ALL THE THINGS SHE SAID INTERSCOPE	TA TU

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	25	SEDUCEME SONY DISCOS	INDIA	25	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
2	20	AMAME RCA/BMG LATIN	ALEXANDRE PIRES	20	ALL THE THINGS SHE SAID INTERSCOPE	TA TU
3	34	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	34	MI MULATA WEACARIBE/WARNER LATINA	FRANKIE NEGRON
4	15	TAL VEZ SONY DISCOS	RICKY MARTIN	15	MALA GENTE SURCO/UNIVERSAL LATINO	JUANES
5	23	QUE LEVANTE LA MANO KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	23	ALL I HAVE EPIC	JENNIFER LOPEZ FEATURING LL COOL J
6	36	ASI ES LA VIDA WARNER LATINA	OLGA TANON	36	NO TENGO SUERTE EN EL AMOR J&N/SONY DISCOS	YOSKAR SARANTE
7	28	HERIDA MORTAL ARIELA/BMG LATIN	JERRY RIVERA	28	NINA UNIVERSAL LATINO	GRUPO MANIA
8	28	ALUCINADO EMI LATIN	TIZIANO FERRO	28	DIGALE VALE/UNIVERSAL LATINO	DAVID BISBAL
9	40	TAN BUENA SONY DISCOS	SONY DE CALI	40	ACETONA CRESCENT MOON/SONY DISCOS	RABANES
10	30	NO TENGO DINERO A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO		30	ES POR TI SURCO/UNIVERSAL LATINO	JUANES
11	31	MI PRIMER MILLON WARNER LATINA	BACILOS	31	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS
12	27	UN MONTO DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	27	EL PRINCIPE CON TRIO MELO ARIELA/BMG LATIN	JOSE JOSE
13	26	EN CUERPO Y ALMA ARIELA/BMG LATIN	MILLIE	26	TE VAS WEACARIBE/WARNER LATINA	TITO NIEVES
14	35	QUE BOMBON M.P.	ANTHONY CRUZ	35	TU MANIA Y LA MIA UNIVERSAL LATINO	GRUPO MANIA
15	—	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	—	DESPUES DE DIOS, LAS MUJERES M.P.	TITO ROJAS
16	32	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	32	A ESOS HOMBRES MOCK & ROLL/SONY DISCOS	EL GRINGO DE LA BACHATA
17	—	A QUIEN LE IMPORTA? EMI LATIN	THALIA	—	YA ME LIBERE LIDERES	YAIRE
18	—	CLAVAME TU AMOR FONOVISA	NOELIA	—	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
19	29	NOCHES DE FANTASIA KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	29	EL IDIOTA J&N/SONY DISCOS	EDDY HERRERA
20	40	MALA MALA M.P.	PEDRO JESUS	40	EN NOMBRE DE LOS DIOS SONY DISCOS	VICTOR MANUELLE

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	25	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	25	NO VOY A LLORAR MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
2	20	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	20	MI AMANTE UNIVERSAL LATINO	VALENTIN ELIZALDE
3	19	DE UNO Y DE TODOS LOS MODOS DISA	PALDMO	19	QUIERO QUE SEAMOS NOVIOS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
4	17	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	17	MICELA CINTAS ACUARIO/SONY DISCOS	DUETO VOCES DEL RANCHO
5	22	SUENA EMI LATIN	INTOCABLE	22	COMER A BESOS FONOVISA	LOS TEMERARIOS
6	27	MUY A TU MANERA EMI LATIN	INTOCABLE	27	MI EX UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
7	36	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA		36	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
8	33	AY! PAPAQUITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	33	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE
9	31	NO TENGO DINERO A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO		31	NI QUE TUVIERAS TANTA SUERTE UNIVERSAL LATINO	LOS INVASORES DE NUEVO LEON
10	—	CORAZON CHIQUITO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	—	ENTREGA TOTAL RCA/BMG LATIN	PABLO MONTERO
11	—	SERENATA HUASTECA COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ	—	EL PARRANDERO FONOVISA	POLO URIAS
12	39	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	39	QUE HUBIERA SIDO UNIVISION	DUJEO
13	29	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE	29	UNA ORACION MUSART/BALBOA	PANCHO BARRAZA
14	—	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA	—	EL FRJOLITO SONY DISCOS	EL HALCON DE LA SIERRA
15	38	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	38	NECESITO UN AMOR COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
16	30	AFORTUNADO MUSART/BALBOA	JOAN SEBASTIAN	30	PALOMITA DE ALAS BLANCAS DISA	BETO Y SUS CANARIOS
17	34	FRIO DE AUSENCIA VIVA/UNIVERSAL LATINO	BANDA PELILLOS	34	LAS MIELES DEL OLVIDO FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
18	—	SERAN SUS OJOS PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	—	HABLAME CLARO MUSART/BALBOA	PANCHO BARRAZA
19	—	NO VALGO NADA WEAMEX/WARNER LATINA	PESADO	—	NO SE VIVIR SIN TI FONOVISA	LOS TEMERARIOS
20	28	MARGARITA, MARGARITA PLATINO/FONOVISA	CANDIDO Y SU HUELLA NORTENA	28	LA LAMPARA SONY DISCOS	JUAN RIVERA

Sales Success Continues To Elude Latin Film Soundtracks



AIELLO

BY LEILA COBO

MIAMI—In marketing the film *Chasing Papi* by pushing three singles at three distinct radio formats, Sony Discos aims to generate the kind of sales that have, for the most part, eluded Latin soundtracks.

Although the number of high-profile Latin films shown in the U.S. has risen noticeably during the past 18 months, most of the accompanying soundtracks—several of which have received high critical acclaim—have failed to sell strongly. Reasons include a lack of marketing by the U.S. distributing labels for soundtracks that originate in other countries, a lack of radio-friendly singles, and a lack of marketing specifically targeting the Spanish-speaking buyer.

"I think companies expect the movie itself to be the marketing vehicle," says Alberto Uribe, head buyer for retail chain Ritmo Latino. "Everything is focused on 'The movie is in 500 theaters,' rather than 'We're going to do this or that [with the album].' There's been a lack of marketing and promotion."

SALES CAN BE OBTAINED

Granted, it would be unrealistic to expect a mostly Latin soundtrack to perform as well as an English-language soundtrack supporting a major film; this is particularly true if you consider that most Latin-themed films have not been major releases, making the soundtracks a niche within a niche.

But the potential for decent sales is highlighted by the success of soap-opera soundtracks, which repeatedly target the Spanish-speaking buyer on TV, with or without the help of a single.

The first in the recent wave of film soundtracks was *Amores Perros* in 2001. Although it was a foreign, Spanish-language film, its extraordinary success in Mexico generated coverage and interest from the U.S. mainstream press.

"We were lucky in that many of the artists on the soundtrack were our artists," Universal Music Latino Latin product marketing manager Elena Rodrigo says, noting that the label worked closely in cross-promotion with the film's distributors. But, she adds, "it was my first experience with a soundtrack, and I realized that you're very limited with what you can do [marketing-wise]. In this case, radio played the Celia Cruz song [which first appeared on Cruz's 1998 album *Mi Vida Es Cantar* (My Life Is Singing)]. In fact, that movie revived the song, and we did radio promotions around it."

The next big film project to come out of Mexico was *Y Tu Mamá También*. As with *Amores Perros*, every single on the soundtrack was featured in the film, and alternative acts were heavily emphasized. *Y Tu Mamá También* was even more successful than *Amores Perros* in Mexico, but the soundtrack was released by a small indie, Discos Suave; Virgin's distribution could not keep up with the movie's success.

In the U.S., the *Y Tu Mamá También* soundtrack was released through Jive imprint Volcano Records after Jive VP of creative development Jonathan McHugh fell in love with the project.

McHugh worked the soundtrack in specialized ways, playing the music between live performances at *rock en español* concerts and promoting the fact that KCRW Los Angeles personality Lisa Richardson was the project's musical supervisor. Although the album and singles (featuring Molotov and Plastilina Mosh) were sent to Latin publications and Latin radio, there was no Latin promotion staff to really follow up. The soundtrack never cracked any *Billboard* charts.

"The soundtrack market is in bad shape now," McHugh says. "*Y Tu Mamá*, as much as I felt [the music] was well-used in the movie... You have to have a hit single, you have to have a movie that hits critical mass, and you have to have the movie do well."

OTHER NOTABLE EFFORTS

But there are exceptions. The soundtrack to Pedro Almodovar's film *Talk to Her* has spent 13 weeks so far on the Top Latin Albums chart, coming in at No. 29 this issue after the film won the Academy Award for best original

screenplay. The soundtrack has scanned close to 30,000 copies, though it is mostly instrumental (featuring a score by Spanish composer Alberto Iglesias) and the film is an arthouse release with limited distribution. Its marketing, although grassroots, has been aggressive and focused. Russell Aiello, VP of sales and marketing for indie Milan Records—which released the album—says his initial focus was retailers close to the theaters where the film opened in New York and Los Angeles. Later, his focus spread to indie retailers, and listening stations were set up at stores nationwide in markets where the movie was playing.

Aiello says, "We did make sure the Latin community was taken care of, but we also wanted to make sure that because Pedro Almodovar has such a huge following, we didn't pigeonhole it just into Latin."

Late last year, BMG released the soundtrack to *El Crimen del Padre Amaro* (Father Amaro's Crime) in both Mexico and the U.S. Although the soundtrack featured mostly instrumental music, it also included a handful of tracks by BMG acts, including Pablo Montero and Los Razos. Los Razos attended the film's premiere in Los Angeles and helped promote the soundtrack to a certain extent, but BMG U.S. Latin West Coast marketing and promotion manager Miguel Garrocho admits his main focus was promoting Los Razos' new album.

More recently, the soundtrack to Hollywood feature film *Empire*, which blends urban and Latin music, was released by Motown, a non-Latin label, in an effort to reach a broader audience. But the album went unnoticed in the Latin market and did not enter any *Billboard* charts, despite boasting tracks by such big-name artists as India.Arie, DMX, and Jon Secada.

As for *Frida*, prior to its release last October, label execs at Decca/UMG Universal Classics hoped that it would do for Latino music what *O Brother, Where Art Thou?* had done for American roots music. To date, *Frida* has only scanned close to 90,000 copies, although sales have been boosted by its recent Academy Award for best score, as well as a Caetano Veloso/Lila Downs performance of soundtrack cut "Burn It Blue" during that ceremony.



Solis Signs. Marco Antonio Solís recently renewed his recording contract with longtime label Fonovisa Records and joined ASCAP, which will license public performances of his work worldwide. Solís' new album is due in May. Pictured, from left, are West Coast director of ASCAP's Latin department, Gabriela Benítez; Univision Music Group president/CEO Jose Behar; ASCAP executive VP of membership Todd Brabec; and Solís.

Beat Box™



by Michael Paoletta

RIGHT ON TIME: One of *the* songs from the recently held Winter Music Conference was, without question, "Save a Little Love" (Beat Box, *Billboard*, April 5). Since mentioning the soulful, unsigned house track in last issue's column, we've learned a bit more about it.



DA GROOVE DOCTORS

Produced by singer/DJ Duane Harden, keyboardist Moises Modesto, and programmer Jay Dabhi—collectively recording as Da Groove Doctors—the song is a rallying cry for peace, love, and unity. Consider these lyrics: "If you'll just take some time/Stop and think about/Try to work it out/The way that we live our lives/Why we gotta fight/For our human right." Of course, in these times, such words take on added poignancy.

"The idea for the song came to me in February," says Harden, the song's lyricist and the voice behind numerous club jams (including Armand van Helden's now-classic "You Don't Know Me"). "At the time, a war in Iraq [was looking] imminent. Realizing that I needed to take action in my own way, I sat down and began writing."

With the lyric completed, Harden turned to Modesto and Dabhi, who concocted a spirited, uplifting musical foundation. While "Save a Little Love" recalls the post-disco sounds of such French acts as Daft Punk (think "One More Time")—and Modesto's processed vocals only enhance such flashbacks—it remains incredibly fresh and alive.

"Save a Little Love" is poised to successfully take on the clubs of Ibiza, Spain, this summer. If picked up by the right label, international crossover success could be right around the corner.

Harden, Modesto, and Dabhi are also the masterminds behind another unsigned act, SolTrenz. Soulful trance music, get it? Tracks like "Breathe" and "Ugly" (featuring Lisa Flow and Roxanne Price, respectively) are awash in pop-laced trance

mannerisms, making them perfect for labels like Robbins Entertainment or Positiva U.K. Stay tuned.

EARTH BEATS: DJ/producer Junior Vasquez is responsible for two new offerings: Joi Cardwell's "After the Rain" and Vernessa Mitchell's "Serious." The former is a trance-infused progressive house track that simmers along beautifully, while the latter is wailing diva drama, perfect for peak-hour play. Junior Vasquez Music will release both singles at the end of the month.

NEW IMPRINTS: The Scumfrog's new Ryko-distributed label, Effin, debuts April 29 with *Extended Engagement*. The two-disc collection finds the Scumfrog beat-mixing his productions and remixes into a seamless whole. Included is the artist's grunge-etched single, "Music Revolution," which streets May 13.

The sinister "Come to Me Baby" by Dave From Dallas is the first release from the new Yoshitoshi Recordings offshoot, Yo. Fans of Danny Tenaglia and Tom Stephan (aka Superchumbo) should not ignore this potent jam.

TIDBITS: "Damaged" by Plummet (aka producer Eric "DJ X" Muniz) was one of *the* songs of the Winter Music Conference in 2001. Originally released on Nebulous, the infectious trance-hued track has now been licensed to several European labels, including Serious U.K., Motivo Italy, Urban Germany, and Valley Spain.

ON THE ROAD: Following last year's popular Dual Play DJ tour, PlayStation 2 and House of Blues recently announced a 2003 edition, which commenced March 28 at the Riviera in Atlanta. The trek will take in 17 cities and 24 dates, with Bad Boy Bill and Dieselboy and DJ Tiësto and Noel Sanger plying their turntable skills at various stops; hence, the tour's name.

ON THE MEND: Frankie Knuckles was recently released from a Chicago hospital where he underwent treatment for a foot injury. According to Def Mix Productions co-founder Judy Weinstein, who oversees his career, Knuckles' diabetes had prevented the injury from healing properly. We wish Knuckles a speedy recovery.

BABY MAKES THREE: DJ/producer Bobby D'Ambrosio and his wife, Eva, are the proud and happy parents of first child Alessia Nicole, who was born March 17. Congratulations on the new arrival!

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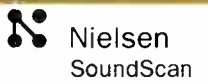
Billboard HOT DANCE MUSIC

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
1	2	6	NUMBER 1	1 Week At Number 1	
1	2	6	TRY IT ON MY OWN (REMIXES) ARISTA 50538	Whitney Houston	
2	7	8	I DROVE ALL NIGHT (REMIXES) EPIC PROMO	Celine Dion	
3	8	13	BEAUTIFUL (P. RAUHOFFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES) RCA 51195/RMG	Christina Aguilera	
4	9	11	HONEY NERVOUS 20528	Billie Ray Martin	
5	1	4	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES) WARNER BROS. 42436	Cher	
6	11	14	ON A HIGH (DANCE MIXES) ATLANTIC PROMO	Duncan Sheik	
7	6	7	DINOSAUR ADVENTURE 3D JBO 27778/V2	Underworld	
8	16	22	GOSSIP FOLKS (FATBOY SLIM MIXES) THE GOLD MIND/ELEKTRA PROMO/VEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
9	3	3	IF YOU LOVE ME UNIVERSAL PROMO/UMRG	Becky Gaeleing	
10	15	20	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono	
11	5	1	I BELIEVE PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers	
12	17	18	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES) CURB PROMO	LeAnn Rimes	
13	19	23	SHAKE IT TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia	
14	4	2	CRY ME A RIVER (REMIXES) JIVE 40073	Justin Timberlake	
15	22	25	WITHOUT YOU CURB 77101	Mary Griffin	
16	14	10	DANCE TO THE RHYTHM TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik	
17	26	28	I'LL BE THERE MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players	
18	21	24	WHERE LOVE LIVES (REMIXES) LOGIC 98844	Alison Limerick	
19	10	5	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES) PALM 7085	Supreme Beings Of Leisure	
20	12	9	IN YOUR LIFE LOGIC 98814	La Bouche	
21	27	29	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES) FLORA 060054/HIP-O	Seiko	
22	20	16	FREE YOUR MIND TWISTED 77856/THE RIGHT STUFF	Sapphirecut	
23	18	17	NO WAY NO HOW JEM PROMO/NEXT PLEAU	Jocelyn Enriquez	
			POWER PICK		
24	30	35	LOVE IS A CRIME DAYLIGHT PROMO/EPIC	Anastacia	
25	28	31	JANEIRO RADIKAL 99183	Solid Sessions Feat. Pronti & Kalmani	
26	13	12	THE HUM MELODY JUICY IMPORT	Robbie Rivera	
27	32	39	SEXY NORTHERNER SANCTUARY PROMO	Pet Shop Boys	
28	34	36	MONTANA MCA PROMO	Venus Hum	
29	33	42	BOTTLES & CANS J PROMO/RMG	Angie Stone	
30	38	—	SEDUCE ME NOW SONY DISCOS 8655/JELLYBEAN	India	
31	37	46	RAINY DAY ROBBINS 72084	Renee Stacey	
32	36	40	GUIDE ME GOD TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas	
33	24	21	LET IT GO NERVOUS 20523	Dawn Tallman	
34	23	15	RISE UP STAR 69 1255	Funky Green Dogs	
35	31	32	S'CREAM NERVOUS 20529	Barry Harris	
36	42	—	I AM READY STAR 69 12521	Size Queen	
37	29	27	EMERGE CAPITOL 77886	Fischerspooner	
			HOT SHOT DEBUT		
38	—	—	IF THAT'S LOVE (REMIXES) ATLANTIC PROMO	Laura Pausini	
39	25	19	WHAT I WANT JELLYBEAN 2648	Marisa Turner	
40	—	—	HEAVENLY LIGHT SLAAG 002	Dawn Tallman	
41	—	—	PEOPLE ARE PEOPLE TOPAZ IMPORT	30 Dirty Junkies	
42	45	—	E ULTRA 1153	Drunkenmunky	
43	35	26	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850	Vivian Green	
44	—	—	DUST.WAV RADIKAL 99159	Perpetuous Dreamer	
45	—	—	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES) ISLAND 000243/10JMG	Daniel Bedingfield	
46	40	33	DONTCHANGE (POUND BOYS REMIXES) DEF SOUL 063790/10JMG	Musiq	
47	44	43	AT THE END MINISTRY OF SOUND IMPORT/MADE	iiio	
48	41	37	I CAN'T STOP NEUTONE 003	De-Javu	
49	43	38	WHY/E SI DO MAYA E SI (DAVE AUDE MIXES) DM TOWN PROMO/HIGHER OCTAVE	Rose Moore	
50	46	47	THE DRIVE STATRAX 34001/STATRA	Victor Calderone	

Dance Singles Sales and Sales Breakouts data compiled by



Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
1	1	1	NUMBER 1	1 Week At Number 1	
1	1	1	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/10JMG	Daniel Bedingfield	
2	1	1	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073	Justin Timberlake	
3	2	2	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARC/ISLAND 063793/10JMG	Mariah Carey	
4	3	3	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492	Madonna	
5	—	—	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono	
6	4	4	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/CRG	Vivian Green	
7	5	5	WHEN THE MONEY'S GONE (REMIXES) WARNER BROS. 42496	Cher	
8	6	6	SOLSBURY HILL MUTE 9200	Erasure	
9	13	—	GUIDE ME GOD TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas	
10	7	7	FOR ALL TIME (REMIXES) DREAMWORKS 450636	Soluna	
11	8	8	NO ONE'S GONNA CHANGE YOU ROBBINS 72081	Reina	
12	20	25	AGAIN TVI/PIRAMID 91010/DRPHEUS	Fantasy	
13	15	11	ALIVE (THUNDERPUSS REMIX) EPIC 79758	Jennifer Lopez	
14	11	9	IN YOUR LIFE LOGIC 98814	La Bouche	
15	—	—	BEAUTIFUL (REMIXES) RCA 51195/RMG	Christina Aguilera	
16	—	—	DREAMS ZONE 1015/SYSTEM	DJ Icoy	
17	10	14	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES) MUSIC WORLD/COLUMBIA 79831/CRG	Solange	
18	9	16	MURDER ON THE DANCEFLOOR UNIVERSAL 065913/UMRG	Sophie Ellis Bextor	
19	14	—	HONEY NERVOUS 20528	Billie Ray Martin	
20	23	23	SONG FOR THE LONELY WARNER BROS. 42422	Cher	
21	—	—	THANK YOU (DEEP DISH REMIX) ARISTA 13996	Dido	
22	17	12	SOME LOVIN' TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W	
23	19	—	BURN FOR YOU ROBBINS 72082	Kreo'	
24	16	10	SOMETHING ROBBINS 72056	Lasgo	
25	12	13	DANGER! HIGH VOLTAGE XL 41157/BEGGARS GROUP	Electric Six	

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

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Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	NUMBER 1	7 Weeks At Number 1	
1	1	1	MASSIVE ATTACK VIRGIN 81239*	100th Window	
2	2	1	JOHNNY VICIOUS ULTRA 1155 [M]	Ultra Dance 03	
3	NEW	1	APHEX TWIN WARP 102 [M]	26 Mixes For Cash	
4	3	1	THE STREETS VICE 93181/ATLANTIC [M]	Original Pirate Material	
5	NEW	1	THE SICILIANS FEATURING ANGELO VENUTO NERVOUS 20533	Un Amore (One Love)	
6	4	1	LOUIE DEVITO DEE VEE 0044/MUSICRAMA	N.Y.C. Underground Party 5	
7	5	1	BAD BOY JOE WHAT IF 3677/MUSICRAMA	The Best Of Freestyle Megamix Volume 3	
8	7	1	DAVID VISAN GEORGE V 11034	Buddha-Bar V	
9	NEW	1	JOHN DIGWEED TARRIE 90704	Stark Raving Mad	
10	6	1	PAUL VAN DYK MUTE 9201 [M]	Global	
11	9	1	EVERYTHING BUT THE GIRL SIRE/ATLANTIC 73838/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain	
12	12	1	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon	
13	11	1	VARIOUS ARTISTS WATER 180251	Pure Trance	
14	13	1	VARIOUS ARTISTS ROBBINS 75035	Best Of Trance Volume Three	
15	20	1	THE HAPPY BOYS ROBBINS 75036	Techno Party (Volume 1)	
16	17	1	TOSCA G-STONE 140*/1K7	Dehi9	
17	16	1	DJ SAMMY ROBBINS 75031	Heaven	
18	14	1	VARIOUS ARTISTS RAZOR & TIE 89061	The Power	
19	15	1	KUMBIA KINGS ○ ENI LATIN 42526	All Mixed Up: Los Remixes	
20	8	1	DJ ICEY ZONE 1011/SYSTEM	Different Day	
21	22	1	TELEPOPMUSIK CATALOGUE 38857/CAPITOL [M]	Genetic World	
22	10	1	ERASURE MUTE 9198*	Other People's Songs	
23	18	1	FISCHERSPOONER CAPITOL 42838 [M]	#1	
24	NEW	1	VARIOUS ARTISTS RIDEA/DOPE 93138/ATLANTIC	The Detroit Experiment	
25	19	1	LASGO ROBBINS 75033 [M]	Some Things	

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

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Billboard HOT DANCE BREAKOUTS

Club Play

Dance Singles Sales

1	SERIOUS Vernessa Mitchell JYM	1	DUST.WAV Perpetuous Dreamer RADIKAL
2	THE 15TH Fischerspooner CAPITOL	2	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) Panjabi MC SEQUENCE
3	ROCK YOUR BODY (REMIXES) Justin Timberlake JIVE	3	INSOMNIA Nightwatchers RADIKAL
4	WILLING AND ABLE Aubrey DEE VEE/MUSICRAMA	4	SAN FRANCISCO Sir Ivan JELLYBEAN
5	DAVID GusGus MOONSHINE	5	FIX MY SINK DJ Sneak MAGNETIC

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

'Pain' Brings Mercury Artist Terri Clark Much Success

BY DEBORAH EVANS PRICE

NASHVILLE—Earlier this year, when Terri Clark's current Mercury album, *Pain to Kill*, peaked at No. 5 on the *Billboard* Top Country Albums chart, the Canadian singer/songwriter admits to being overcome with emotion.

"I just about threw up," she says. "I couldn't believe it. After eight years, you come to a point where your expectations get to be very realistic. I'm used to disappointment. When I started out I felt invincible, and I also felt like if I fail, I'm just going to die. There was a desperate need to succeed. After you've faltered a few times and you come back, you realize that it's all OK, that it is what it is."

These days, "what it is" for Clark is her best year yet. *Pain to Kill*, her fifth album, has sold 123,000 copies, according to Nielsen SoundScan. Its lead single, "I Just Wanna Be Mad," peaked at No. 2 on the *Billboard* Hot Country Singles & Tracks chart; her current single, "Three Mississippi," is No. 49.

Clark is the Canadian Country Music Assn.'s fan-voted entertainer of the year. She has been nominated for two CMT Flameworthy Video Music Awards and has received her first female vocalist of the year nomination from the Academy of Country Music (ACM), a badge of recognition she'd long coveted.

"After eight years of not being nominated for any female vocal awards, I got to a point where in order to protect myself from disappointment, I just lowered my expectations and I just embraced what I had," Clark confesses. "I have a great career, a great fan base, and a great record label who support me. I just kept my nose to the grindstone and kept doing what I did. It came to a point where I wasn't expecting it anymore, and then wham! God looked down at me and said, 'OK, you get it now.'"

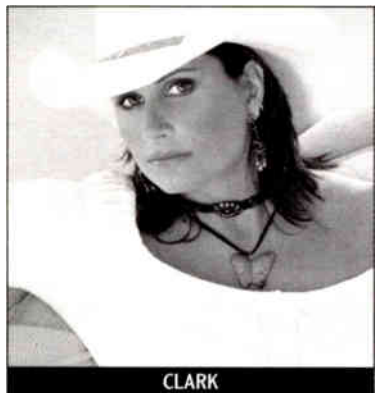
Mercury senior VP of marketing Kim Markovchick cites a number of factors behind Clark's current success: her strong live show, increased media exposure, a highly reactive single, and a strong album. "What it really boils down to is that she made a great record," Markovchick says. "'I Just Wanna Be Mad' is a song so many people can relate to in their own lives. The success of that single and the quality of the record that she has given us has really enabled us to go out there and get her a lot more media attention than she's ever had."

Clark is grateful for the strong reaction to the single. "As an artist, I was under no illusions. I didn't think that anybody would be sitting there waiting for a Terri Clark single," she says of her comeback record. "I had a song that really connected, and it's a

great feeling. I can't tell you how many people walked up to me and said, 'That song is me.'"

STILL FEARLESS

Throughout the course of her career, Clark has had seven previous top 10 singles, including "Better Things to Do," "When Boy Meets Girl," and "You're Easy on the Eyes," which spent three weeks at No. 1. But her previous album, *Fearless*, struggled commercially and did not yield a top 10 single.



CLARK

Clark says *Fearless* was "a real stepping stone for *Pain to Kill*. It was necessary for me to do that album to dig deep, be a singer/songwriter, and experiment musically with a more organic, stripped-down feel. Even though it didn't fly off the shelves, it was a critically acclaimed album, and it was successful for me in a sense. I don't know if I could have come to the place where I made the album *Pain to Kill* without that one."

This time around, Clark's goal was clear. "I wanted to blend what brought me to the party—the energy that I have in my live shows and the energy I had on my first couple of albums—with my soul-searching songwriter part," she says. "I went for the greatest songs I could find—that I could relate to as a woman of 34 who's had ups and downs in life—and I wrote songs that came from the heart. I look back on the album and I think [it's] the most well-rounded project so far of my career. Musically, it covers every base of who I am."

THE ANTI-DIVA

At a time when many country female artists are openly courting the pop market, Clark remains unabashedly country. "There isn't another female act out there with a [regular stage costume of a] cowboy hat, jeans, and boots and this look," Markovchick says. "The fact that she's unique is a big part of what makes it work."

Clark says her look isn't an image; it's who she is. "I've always been more of a hard country singer than anything," she says. "I come from Medi-

cine Hat, Alberta, where I grew up singing Patsy Cline and Loretta Lynn and was not too aware of what was going on in pop music, so I never gravitated towards it.

"When the pendulum is swinging that way in the industry, that's when someone like me wonders where their place is, but I think there's a lot of room for different types of music in country. I don't think there's anything wrong with venturing more towards the pop side now and then and challenging yourself, but that's not the road I take because I don't feel it would be sincere for me individually. My fans would see right through it."

"She was here recently," KMPS/KYCW Seattle operations manager/PD Becky Brenner says. "The audience embraced the new music and loved having the opportunity to see her live again. I think the new album is some of the best work she's ever done. 'Three Mississippi' is still new, but 'I Just Wanna Be Mad' was huge for us. It's so indicative of the relationship between men and women."

Clark credits much of her success to the team surrounding her: manager Clarence Spalding, publicist Holly Gleason, producers Byron Gallimore and Keith Stegall, the staff at Mercury, and her booking agent, Keith Miller at the William Morris Agency. Clark says, "They are all people who have really done a great job at letting people know that I'm out there and doing this."

The label set the album up before its January release by buying radio and print ads, launching a successful pre-sale campaign on Great American Country, and other efforts. According to Markovchick, Mercury has continued to fuel momentum via e-mail blasts, mailers that contain quotes from Clark's many positive reviews, and advertising. "We will be looking at a lot of consumer advertising again just after the ACM [Awards] and as the single begins to grow legs," Markovchick says. "That's when phase two will kick in."

Another goal for exposing Clark this spring is TV. Markovchick says, "We've never had a lot of television exposure on Terri . . . We're really focusing on [getting] that."

Markovchick thinks Clark's future looks even brighter. "She's had a lot of people pulling for her for a long time. It was just about having the right record to get her there, and I think she's made the right record."

Clark is simply enjoying her day in the sun: "I've been so grateful. 'I've been given a gift of resurgence of my career at this point. I'm relishing it, and I'm having a great time. I'm really happy right now.'"

Nashville Scene™



by Phyllis Stark

POSTCARD FROM THE FRONT: Just back from nearly a week in Qatar, country WUSN (US99) Chicago operations manager/morning man **Tom Rivers** has a renewed appreciation for the troops and the job they're doing in Operation Iraqi Freedom.

Rivers' "amazing trip" took him to the tiny island nation in the Persian Gulf that serves as central command headquarters for U.S. forces. There he filed Postcards From the Front for Infinity Broadcasting stations across the U.S. The "postcards" are audio greetings to loved ones in soldiers' hometowns.

Infinity staffers are now sorting and distributing the postcards they have received so far to local stations, but Rivers says they're "keeping tabs on them, because God forbid we run audio from someone who has been killed in action."



RIVERS

Getting to Qatar was Rivers' first challenge. He flew commercial flights in a circuitous route that took him from Chicago to New York, London, Cyprus, Bahrain, and finally to Qatar. He met and befriended NBC's **Matt Lauer** on the flights, and they bonded further when neither man's bags made the connecting flights. Rivers' luggage arrived 29 hours later.

From his hotel, Rivers took daily trips to the base where he worked. "Security is very tight," he says. Upon arriving at the base, visitors must surrender their passports in exchange for a credential. From the front gate, where cell phones and cameras must be turned off for the duration of the visit, "you go through barrier after barrier after gate, then you get on a bus, and they take you to the media center."

That area of the base is a study in diversity. "You open the door to the media center, and you're assaulted with all these different languages," Rivers says. "There's a lot of reporters over there."

Rivers describes Qatar as a "coun-

try in transition" with a ruler who is trying to modernize and develop the mostly Muslim nation where many inhabitants wear traditional Muslim dress. In fact, Rivers says that for the first time in his life he understood what it felt like to be a minority.

While Rivers was never in harm's way, he likens the mood on the base in Qatar to how New Yorkers must have felt after Sept. 11, 2001. "You feel pretty sure nothing bad is going to happen that day, but you don't know," he says. And while Rivers says the staff of the hotel where he stayed was amiable, "a lot of guys around there didn't look really friendly or really happy to see you. It's intimidating."

"The day I left [March 23] was the worst day [to date] for the coalition forces" in terms of casualties, Rivers says, noting that "the reporters pick up the mood of the soldiers, who are very confident and calm but worried about their fellow servicemen" who are closer to the front lines.

"What the journalists and soldiers there do is just get through the day," Rivers says. "You work at the base all day and go back to your hotel and watch the shelling start on TV. You don't have time or energy to worry about anything more than getting through that day. If it's like that for me hundreds of miles away, I can't imagine what it's like for the soldiers on the front line who are [taking it] hour by hour."

"It's not fun," he adds. "It's not comfortable, and it's not in any way glamorous."

The news about the anti-President **Bush** comments expressed by **Natalie Maines** of the **Dixie Chicks** made its way to Qatar and was the subject of some discussion among the troops who listen to country radio. Rivers says most had the same reaction. "They obviously weren't happy about it, but most of them adopted the attitude that . . . 'we're here to protect her right to say that.'"

"When those men and women come back to the U.S.," Rivers says, "there should be a really nice welcome for them, because they have sacrificed a lot to be there."

ON THE ROW: Country Music Television has laid off two senior staffers. VP of marketing **Jacquie Majors** has already exited. VP of creative **Stacey Hagewood** will follow, although she remains at the company for now. A network spokesperson says the two jobs will be combined into a new position that will oversee both departments.

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Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	18 Weeks At Number 1	1	30	30	1	GEORGE STRAIT MCA NASHVILLE 170280/UMGN (11.98/19.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
1	1	1	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86840/CRG (12.98/18.98)	Home	1	39	39	1	SAMMY KERSHAW AUDIUM 8167/KOCH (18.98/19.98)	I Want My Money Back	39
			GREATEST GAINER	Unleashed	1	40	37	10	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1
2	3	5	TOBY KEITH ▲ DREAMWORKS 45025/INTERSCOPE (11.98/18.98)	Unleashed	1	41	41	21	THE CHARLIE DANIELS BAND SPARROW 51908 (19.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	40
3	5	3	TIM MCGRAW ▲ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	42	40	27	DARRYL WORLEY DREAMWORKS 45031/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
4	2	2	SHANIA TWAIN MERCURY 170314/UMGN (19.98/19.98)	Up!	1	43	38	35	ALISON KRAUSS + UNION STATION ● ROUNDER 610495 (11.98/17.98)	New Favorite	3
5	4	4	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339/UMG (18.98/19.98)	American IV: The Man Comes Around	4	44	44	35	THE DERAILERS LUCKY 006 86873/SONY (18.98/19.98)	Genuine	44
6	7	6	GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	45	41	43	LEANN RIMES ● CURB 78747 (12.98/18.98)	Twisted Angel	3
7	9	10	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	46	39	35	GEORGE STRAIT ▲ MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1
8	8	7	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	47	42	41	BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
9	10	12	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	9	48	37	31	JENNIFER HANSON CAPITOL 35247 (18.98/19.98) [M]	Jennifer Hanson	20
10	6	—	DEANA CARTER ARISTA NASHVILLE 67054/RLG (11.98/18.98)	I'm Just A Girl	6	49	46	47	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1
11	11	11	ELVIS PRESLEY ▲ RCA 68079/IMG (12.98/19.98)	Elvis: 30 #1 Hits	1	50	40	44	ANNE MURRAY STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13
12	12	9	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	51	43	39	AARON LINES RCA 67057/RLG (11.98/17.98)	Living Out Loud	9
13	14	13	FAITH HILL ▲ WARNER BROS. 48001/WVRN (12.98/18.98)	Cry	1	52	47	50	KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
14	15	17	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	53	45	42	WILLIE NELSON SUGAR HILL 1073 (16.98/19.98)	Crazy: The Demo Sessions	32
15	18	15	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	54	35	36	THE CHIEFTAINS RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
16	13	8	BLAKE SHELTON WARNER BROS. 48237/WVRN (12.98/18.98)	The Dreamer	2	55	50	48	EMERSON DRIVE DREAMWORKS 45027/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
17	16	16	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98/19.98)	Live	9	56	48	45	VARIOUS ARTISTS UTV 064051/UMG (18.98/19.98)	Pure County Classics: The #1 Hits	37
			HOT SHOT DEBUT	Rules Of Travel	18	57	49	46	BLAKE SHELTON ● WARNER BROS. 24731/WVRN (11.98/17.98)	Blake Shelton	3
18	—	—	ROSANNE CASH CAPITOL 37757 (18.98/19.98)	Rules Of Travel	18	58	52	49	WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UMGN (18.98/19.98)	Stars & Guitars	18
19	17	14	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4	59	53	54	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
20	20	22	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	18	60	51	53	TRAVIS TRITT COLUMBIA 86660/SONY (12.98/18.98)	Strong Enough	4
21	19	18	KEITH URBAN ● CAPITOL 32936 (10.98/18.98)	Golden Road	3	61	54	55	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
22	21	20	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	62	62	69	AARON TIPPIN LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10
23	23	24	MONTGOMERY GENTRY COLUMBIA 86520/SONY (11.98/17.98)	My Town	3				PACESETTER	View From The Top	63
24	22	19	RODNEY CARRINGTON CAPITOL 36579 (18.98/19.98)	Nut Sack	14	63	71	—	SOUNDTRACK CURB 78763 (18.98/19.98)	View From The Top	63
25	—	—	SOUNDTRACK COLUMBIA 87169/SONY (12.98/18.98)	Nashville Star: The Finalists	25	64	55	51	GLEN CAMPBELL CAPITOL 41816 (18.98/19.98)	All The Best	12
26	24	23	TRACE ADKINS ● CAPITOL 30618 (10.98/17.98)	Chrome	4	65	56	52	TRICK PONY WARNER BROS. 48236/WVRN (12.98/18.98)	On A Mission	13
27	25	21	ALABAMA RCA 67052/RLG (18.98/19.98)	In The Mood: The Love Songs	4	66	60	59	LINDA RONSTADT ELEKTRA 76109/RHINO (17.98/19.98)	The Very Best Of Linda Ronstadt	19
28	27	26	TERRI CLARK MERCURY 170325/UMGN (11.98/17.98)	Pain To Kill	5	67	59	57	CLINT BLACK RCA 67075/RLG (19.98/19.98)	Super Hits	53
29	—	—	SOUNDTRACK WARNER BROS. 48424/WVRN (18.98/19.98)	Blue Collar Comedy Tour: The Movie	29	68	57	56	THE NITTY GRITTY DIRT BAND CAPITOL 40177 (19.98/19.98)	Will The Circle Be Unbroken, Volume III	18
30	28	27	MARK WILLS MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	69	58	58	THE COUNTDOWN SINGERS MADACY 6316 (19.98/19.98)	Today's Country	58
31	26	25	BERING STRAIT UNIVERSAL 170218 (18.98/19.98)	Bering Strait	17	70	61	63	BILL ENGVALL WARNER BROS. 48310/WVRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
32	—	—	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/RYC STREETS 591004/HOLLYWOOD (18.98/19.98) [M]	Live At The Charleston Music Hall	32	71	70	71	JOHNNY CASH LEGACY/COLUMBIA 85290/SONY (11.98/17.98)	The Essential Johnny Cash	29
33	29	28	VARIOUS ARTISTS ● EPIC/WEA/UNIVERSAL RLG 86920/SONY (12.98/17.98)	Totally Country Vol. 2	5	72	63	66	REBA MCENTIRE ● MCA NASHVILLE 17002/UMGN (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
34	33	33	TOBY KEITH ▲ DREAMWORKS 45027/INTERSCOPE (12.98/18.98)	Pull My Chain	1	73	69	60	WILLIE NELSON LOST HIGHWAY 186231/UMGN (12.98/18.98)	The Great Divide	5
35	31	32	NICKEL CREEK SUGAR HILL 3941 (18.98/19.98)	This Side	2	74	66	64	WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98/19.98)	RCA Country Legends: Waylon Jennings	19
36	32	34	PHIL VASSAR ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4	75	64	62	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4
37	36	29	CRAIG MORGAN BROKEN BOW 73567 (13.98/18.98) [M]	I Love It	29						

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

APRIL 12
2003

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	9 Weeks At Number 1	121	13	12	TOBY KEITH ▲ MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	226
1	3	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170699/UMGN (12.98/18.98)	O Brother, Where Art Thou?	121	14	14	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	388
2	1	DIXIE CHICKS ◆ MONUMENT 68196/SONY (10.98/17.98) [M]	Wide Open Spaces	270	15	15	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	289
3	4	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	123	16	13	FAITH HILL ▲ WARNER BROS. 47373/WVRN (12.98/18.98)	Breathe	177
4	2	DIXIE CHICKS ◆ MONUMENT 68196/SONY (10.98/17.98) [M]	Fly	187	17	22	PATSY CLINE ▲ MCA NASHVILLE 32001/UMGN (16.98/11.98)	12 Greatest Hits	774
5	5	SHANIA TWAIN ▲ MERCURY 558962/UMGN (12.98/18.98)	Come On Over	282	18	19	JOHN DENVER MADACY 4750 (15.98/9.98)	The Best Of John Denver	241
6	6	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	131	19	16	TIM MCGRAW ▲ CURB 77805 (7.98/11.98)	Everywhere	243
7	7	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	147	20	18	THE JUDDS ▲ CURB 77965 (7.98/11.98)	Number One Hits	136
8	8	JOHNNY CASH ▲ LEGACY/COLUMBIA 69738/SONY (7.98/11.98)	16 Biggest Hits	208	21	21	TIM MCGRAW ▲ CURB 77659 (5.98/9.98)	Not A Moment Too Soon	370
9	20	LEE GREENWOOD ▲ CAPITOL 98568 (11.94/19.98)	American Patriot	38	22	23	NICKEL CREEK ● SUGAR HILL 3909 (17.98/19.98) [M]	Nickel Creek	119
10	11	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	452	23	17	GEORGE JONES ● LEGACY/EPIC 69318/SONY (7.98/11.98)	16 Biggest Hits	118
11	9	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY (7.98/11.98)	16 Biggest Hits	238	24	—	TOBY KEITH ▲ DREAMWORKS 45027/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	147
12	10	SOUNDTRACK ▲ CURB 78702 (11.98/17.98)	Coyote Ugly	139	25	24	ROY ORBISON LEGACY/MONUMENT 69726/SONY (7.98/11.98)	16 Biggest Hits	55

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks the title appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 12
2003

Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			PLAYS	PERCENT								PLAYS	PERCENT				
1	1	2	11	11	NUMBER 1 HAVE YOU FORGOTTEN? FROGERS, J. STROUD (D. WORLEY, W. VARBLE)	Darryl Worley	DREAMWORKS 450785	1	31	46	57	11	BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson	DREAMWORKS 450785	31	
2	2	1	11	11	BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)	Joe Nichols	UNIVERSAL SOUTH 172241	1	32	31	32	11	LOVE WON'T LET ME B. J. WALKER, JR. (J. DEERE, F. GOLDE, K. LIVINGSTON)	Tammy Cochran	EPIC 79865/EMN	31	
3	3	5	11	11	BIG STAR N. WILSON, B. CANINDI, K. CHESNEY (S. SMITH)	Kenny Chesney	BNA ALBUM CUT	3	33	28	21	11	UP! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain	MERCURY 172278	12	
4	4	6	11	11	THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	4	34	33	33	11	I WANT MY MONEY BACK R. LANDIS (D. BERG, S. TATE, A. TATE)	Sammy Kershaw	AUDIUM ALBUM CUT	33	
5	5	7	11	11	SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)	Tim McGraw	CURB ALBUM CUT	5	35	34	36	11	BACKSEAT OF A GREYHOUND BUS S. EVANS, F. WORLEY (C. LINDSEY, A. LINDSEY, A. MAYO, T. VERGES)	Sara Evans	RCA ALBUM CUT	34	
6	6	9	11	11	CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSSBY)	Martina McBride	RCA 69173	6	36	36	42	11	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. BARNHILL)	Brian McComas	LYRIC STREET ALBUM CUT	36	
7	9	10	11	11	RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban	CAPITOL ALBUM CUT	7	37	35	35	11	LOVE LIKE THERE'S NO TOMORROW A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN)	Aaron Tippin Featuring Thea Tippin	LYRIC STREET ALBUM CUT	35	
8	10	12	11	11	I BELIEVE M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio	ARISTA NASHVILLE ALBUM CUT	8	38	47	—	11	HEY, MR. PRESIDENT B. GALLIMORE, T. MCGRAW (T. DOUGLAS)	The Warren Brothers	BNA ALBUM CUT	38	
9	8	8	11	11	19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills	MERCURY 172267	1	39	38	43	11	THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	Trace Adkins	CAPITOL ALBUM CUT	38	
10	7	4	11	11	MAN TO MAN T. BROWN, M. WRIGHT (J. D. HARA)	Gary Allan	MCA NASHVILLE 172256	1	40	37	37	11	ROCK-A-BYE HEART G. HUNT, G. LEACH, S. HOLY (D. MATKOSKY, A. ROMAN)	Steve Holy	CURB ALBUM CUT	37	
11	11	15	11	11	WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle	CAPITOL ALBUM CUT	11	41	40	50	11	CELEBRITY F. FROGERS (B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	40	
12	16	20	11	11	THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis	WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	12	42	39	39	11	AFTER ALL D. HUFF, B. JAMES (B. JAMES, C. K. DAVIS)	Brett James	ARISTA NASHVILLE ALBUM CUT	39	
13	12	17	11	11	LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts	LYRIC STREET ALBUM CUT	12	43	41	45	11	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, L. T. MILLER, B. BAKER)	Amy Dalley	CURB ALBUM CUT	41	
14	14	16	11	11	THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter	ARISTA NASHVILLE ALBUM CUT	14	44	44	46	11	ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)	Dusty Drake	WARNER BROS. ALBUM CUT/WRN	44	
15	20	22	11	11	THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates	RCA ALBUM CUT	15	45	42	40	11	HALF A MAN B. TERRY (A. SMITH)	Anthony Smith	MERCURY ALBUM CUT	40	
16	13	14	11	11	I JUST WANNA BE MAD B. GALLIMORE (K. LOVELACE, L. MILLER)	Terri Clark	MERCURY 172262	2	46	43	55	11	I RAQ AND ROLL C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black	CLINTBLACK.COM DOWNLOAD TRACK	43	
17	19	18	11	11	THIS IS GOD D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	17	47	45	41	11	WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)	Mark Wills	MERCURY 172267	41	
18	18	19	11	11	SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban	CAPITOL ALBUM CUT	1	HOT SHOT DEBUT				TELL ME SOMETHING BAD ABOUT TULSA T. BROWN, G. STRAIT (R. LANE)	George Strait	MCA NASHVILLE ALBUM CUT	48	
19	15	11	11	11	THE BABY B. BRADDOCK (H. ALLEN, M. WHITE)	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	1	48	48	51	11	THREE MISSISSIPPI B. GALLIMORE (M. LINDSEY, T. VERGES, ANGELD)	Terri Clark	MERCURY 172262	48	
20	21	23	11	11	SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry	COLUMBIA 79864	20	49	49	47	11	WHATEVER IT TAKES D. HUFF (K. COFFEY, G. D. BRIAN)	Kellie Coffey	BNA ALBUM CUT	44	
21	22	24	11	11	THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews	DREAMWORKS 450798	21	50	55	54	11	SOMEDAY V. GILL (V. GILL, R. MARX)	Vince Gill	MCA NASHVILLE ALBUM CUT	51	
22	27	31	11	11	MY FRONT PORCH LOOKING IN D. HUFF (R. MCCONNELL, F. MYERS, D. PRINCE)	Lonestar	BNA ALBUM CUT	22	51	51	53	11	SUDDENLY D. CHILD, P. MATO, G. PAGANI (D. CHILD, A. CARLSSON)	LeAnn Rimes	CURB-ASYLUM ALBUM & SOUNDTRACK CUT	51	
23	23	25	11	11	ALMOST HOME C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan	BROKEN BOW ALBUM CUT	23	52	52	48	11	THE LUCKY ONE A. KRAUSS - UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station	ROUNDER ALBUM CUT	46	
24	25	28	11	11	STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne	DREAMWORKS 450789	24	53	56	—	11	ONLY GOD (COULD STOP ME LOVING YOU) J. KING, J. STROUD, R. MARX (R. J. LANGE)	Emerson Drive	DREAMWORKS 450788	54	
25	26	27	11	11	WAS THAT MY LIFE B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina	CURB ALBUM & SOUNDTRACK CUT	25	54	53	49	11	I'M IN LOVE WITH A MARRIED WOMAN B. J. WALKER, JR. (T. JOHNSON, M. BEESON)	Mark Chesnutt	COLUMBIA ALBUM CUT	48	
26	24	26	11	11	PICTURE KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer	LAVA/ATLANTIC ALBUM CUT/WRN OR UNIVERSAL SOUTH 172274	24	54	54	52	11	OLD WEAKNESS (COMING ON STRONG) B. BECKETT, J. LASETER (G. NICHOLSON, B. DIPIERO)	Tanya Tucker	TUCKERTIME ALBUM CUT	49	
27	17	13	11	11	ROCK YOU BABY J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith	DREAMWORKS 450785	13	55	57	—	11	WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL ALBUM CUT	57	
28	30	30	11	11	WHY AIN'T I RUNNING A. REYNOLDS (K. BLAZY, T. ARATA, G. BROOKS)	Garth Brooks	CAPITOL ALBUM CUT	28	56	58	—	11	A BOY LIKE YOU C. HOWARD (H. NEWFIELD, T. SHAPIRO, R. RUTHERFORD)	Trick Pony	WARNER BROS. ALBUM CUT/WRN	58	
29	29	29	11	11	COUNTRY AIN'T COUNTRY B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)	Travis Tritt	COLUMBIA ALBUM CUT	29	57	57	56	11	SCARY OLD WORLD R. FOSTER (R. FOSTER, H. HOWARD)	Radney Foster Featuring Chely Wright Or Georgia Middleman	DUALTONE ALBUM CUT OR PROMO SINGLE	52	
30	32	34	11	11	THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERSTREET)	Tracy Byrd	RCA ALBUM CUT	30	60	—	—	11	FOREVER AND FOR ALWAYS R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain	MERCURY ALBUM CUT	60	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			SALES	PERCENT			
1	1	21	11	11	ALISON KRAUSS + UNION STATION	ROUNDER 610515	21 Weeks At Number 1 Live
2	2	33	11	11	RICKY SKAGGS + KENTUCKY THUNDER	SKAGGS FAMILY LYRIC STREET 301064/HOLLYWOOD (M)	Live At The Charleston Music Hall
3	3	40	11	11	NICKEL CREEK	SUGAR HILL 3941	This Side
4	4	36	11	11	ALISON KRAUSS + UNION STATION	ROUNDER 610495	New Favorite
5	5	38	11	11	THE NITTY GRITTY DIRT BAND	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
6	5	37	11	11	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
7	7	40	11	11	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
8	6	32	11	11	VARIOUS ARTISTS	TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
9	10	40	11	11	PATTY LOVELESS	EPIC 85651/SONY	Mountain Soul
10	9	40	11	11	HAYSEED DIXIE	DUALTONE 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
11	8	37	11	11	VARIOUS ARTISTS	AUDIUM 8170/KDCH	The Legend Lives On: A Tribute To Bill Monroe
12	11	40	11	11	SOUNDTRACK	LDS HIGHWAY 170221/UMGN	Down From The Mountain
13	12	40	11	11	VARIOUS ARTISTS	KING 318	Legends Of The Fiddle: 20 Bluegrass Classics
14	13	40	11	11	VARIOUS ARTISTS	CMH 0002	The Fantastic Pickin' On Series: Bluegrass
15	14	40	11	11	VARIOUS ARTISTS	ROUNDER 610499	O Sister! The Women's Bluegrass Collection

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multifilm titles indicated by a numeral following the symbol. (M) indicates past or present Heatseeker title. © 2003, VNU Business Media Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			SALES	PERCENT			
1	1	30	11	11	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	7	11	11	LANDSLIDE	MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
3	3	4	11	11	SPEED	COLUMBIA 79864/SDNY	Montgomery Gentry
4	4	77	11	11	GOD BLESS THE USA	CURB 73128	Lee Greenwood
5	5	73	11	11	BEAUTIFUL GOODBYE	CAPITOL 77816	Jennifer Hanson
6	6	101	11	11	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes
7	7	44	11	11	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241	Joe Nichols
8	10	73	11	11	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
9	8	101	11	11	HOW DO I LIVE	CURB 73022	LeAnn Rimes
10	9	3	11	11	LOVE WON'T LET ME	EPIC 79865/SDNY	Tammy Cochran

ALBUMS

Edited by Michael Paoletta

POP

► **THE D4**
6Twenty
PRODUCERS: the D4, Bob Frisbee
Hollywood 162 388
RELEASE DATE: March 25
 An ode to nightlife and slackerdom, the D4's major-label U.S. debut is pure, simple rock candy. No new ground is broken with the band's garage punk flavor, but the vibrant guitar riffs and manic drumlines prove a fine addition to the increasingly popular genre. A track like "Party," with a title that's mentioned one time too many, manages to roar alive by way of its rapid-fire melody. Other songs worthy of toasts by the New Zealand-based D4 are the feel-good "Get Loose" and the toe-tapping "Invader Ace." Listening to *6Twenty* in one sitting reveals something too familiar, and somewhat derivative of other import acts like the Hives of Sweden and the Vines of Australia. To paraphrase one of the act's songs, it's doubtful the D4 will have girls look at them funny for much longer.—**SA**

► **VONRAY**
VonRay
PRODUCER: Marc Tanner
Elektra 62832
RELEASE DATE: April 8
 Easy listening for the nü-metal crowd aptly describes VonRay's eponymous debut. Yet, the immediately comfortable feel to much of the ballad-heavy album is welcoming. VonRay's first single, "Inside Out," which also appears on the soundtrack to *Smallville*, starts things off on the right foot with its simple, heartfelt melody. Throughout *VonRay*, the voice of the group's frontman, Vaughan Rhea, manages to be delicate and soaring at the same time, while many of the main hooks dig in pretty quick. That musical competency largely forgives the saccharine spiritual tone of much of the album's songwriting ("Learning to fly/Learning to hold my head up high," for example). Because VonRay has the playing chops to add spice, a manic guitar riff or a screeching vocal would have been very welcome. Perhaps next time.—**SA**

► **STACIE ORRICO**
Stacie Orrico
PRODUCERS: various
ForeFront/Virgin 72433258924
RELEASE DATE: March 25
 Stacie Orrico's ForeFront debut, *Gen-uine*, went gold and earned the singer a solid Christian fan base, as well as winning her some opening dates for Destiny's Child. On her sophomore effort, the gifted 16-year-old is making major inroads into mainstream pop with the single "Stuck." This new collection boasts a variety of producers, including Dallas Austin and Virgin Records chairman/CEO Matt Serletic. The result is an adventurous set that perfectly showcases Orrico's vocal sass and youthful exuberance. Witness tracks like "Bounce Back," "Tight," the Diane Warren-penned "I Promise," and the

S P O T L I G H T S



LUCINDA WILLIAMS
World Without Tears
PRODUCERS: Mark Howard, Lucinda Williams
Lost Highway 08817
RELEASE DATE: April 8
 Since the Grammy Award-winning *Car Wheels on a Gravel Road* and the quieter but still powerful *Essence*, Lucinda Williams has been in a can-do-no-wrong state of mind. On her second *Lost Highway* release, she is simply magnificent, conjuring narcotic vegetation on "Fruits of My Labor," amateur psychoanalysis on "Sweet Side," and then grating dissonance on the sexually appreciative "Righteously." When she wants to, Williams owns female country rock (the brilliant homage "Real Live Bleeding Fingers and Broken Guitar Strings"), and she offers hard-earned perspective on "People Talkin.'" As a songwriter, Williams has few peers and is routinely stunning here, alternating between raw exposure ("Those Three Days") and tender subtlety ("Overtime"). Regardless of one's politics, the understated beauty of the title cut could easily be a theme song for our current troubled times, and Williams' world-weary delivery works wonders.—**RW**

THE WHITE STRIPES
Elephant
Third Man/V2 63881-27148
PRODUCERS: the White Stripes
RELEASE DATE: April 1
 The tandem of Jack and Meg White is at the top of its game on the follow-up to 2001's breakout hit, *White Blood Cells*. Like its three predecessors, *Elephant* is steeped in dirty delta blues and ragged Zeppelin-influenced guitar riffs. But never has the pair sounded more fresh and self-assured; nor has it delivered such a fully realized work before. The devil is in the details here: From



the faux bassline of "Seven Nation Army" and the soaring chorus of "There's No Home for You Here" to the cackling romp of "Black Math," the album's success is as much rooted in its nuances as in its power. Drummer Meg White even makes a go at lead vocals on "In the Cold, Cold Night." More accessible than earlier works but no less uncompromising, *Elephant* is a lo-fi gem that confirms the White Stripes to be the real deal.—**BC**

self-penned "Strong Enough." EMI Christian Music Group's ForeFront label is targeting Christian consumers, with Virgin handling the mainstream market. With this self-titled disc, Orrico has given both parties plenty of musical ammunition to make cash registers ring all around.—**DEP**

★ **PLACEBO**
Sleeping With Ghosts
PRODUCER: Jim Abbiss
Hut/Astralwerks ASW813936
RELEASE DATE: April 1
 Three years after the worldwide success of *Black Market Music*, famed British trio Placebo returns with its much-anticipated fourth studio effort. Working with producer Jim Abbiss (U.N.K.L.E., DJ Shadow), the group delivers a strikingly mature collection, infusing its signature punk-pop sound with edgy electronic flourishes. Lead vocalist/lyricist Brian Molko bares his soul to unleash visceral and reflective elegies to the ghosts of relationships past, resulting in the group's most potent work to date, recalling the haunting intensity of the Church and the impassioned urgency of the Psychedelic Furs. Cuts like "English Summer Rain," "This Picture," the title track, "Second Sight," and "The Bitter End" burst with a mixture of furious

punk aggression, maudlin melodic pop, and subtle electronic experimentation. *Sleeping With Ghosts* is glorious; an unrepentant emotional exorcism that cohesively hurdles between the bleak and wounded, the exuberant and defiant.—**CR**

★ **BOOMKAT**
boomkatalog.one
PRODUCERS: Boomkat, Martin Pradler, Oliver Lieber, David Gamson
DreamWorks 450386
RELEASE DATE: April 8
 It's hard to pin down exactly what Boomkat's sound is. And that's not a bad thing, either. On its debut album, *boomkatalog.one*, the brother-sister duo (Kellin and Taryn Manning) deftly combines pop, hip-hop, and dance elements. Primary vocalist Taryn (who is also an actress and has appeared in *8 Mile* and *crazy/beautiful*) has a voice that reminds one of a Nelly Furtado/Macy Gray/Melanie C. hybrid—which, on the surface, sounds like it shouldn't work, but it does, exceedingly well. Whether she's rapping (on "Crazylove," she channels the style of the late Lisa "Left Eye" Lopes) or passionately wailing (the epic album-closing "Left Side/Right Side"), her voice is perfectly suited to the material and the music. Adventurous music fans should flock to



ALEXANDRE PIRES
Estrella Guia
PRODUCERS: Estéfano, Pedro Ferreira, Rudy Perez, Emanuele Ruffinengo
BMG 82876
RELEASE DATE: March 25
 With his smooth-as-silk vocals, Brazilian singer Alexandre Pires takes another step toward heartthrob status among Spanish speakers with this collection of burnished Latin pop, layered arrangements, and soulful vocals. He ventures into smooth-jazz fusions on soft samba "Ay! Corazon," ballad "Ámame," and "Es Mejor Parar," a musically (if not lyrically) faithful cover of Gino Vannelli's "I Just Wanna Stop." But the commercial polish is ubiquitous, thanks to careful production by Estéfano and Pedro Ferreira, among others. Alejandro Sanz duets (and dominates) on the jazzy standout "Solo Que Me Falta," which features rainy piano riffs. As a singer, Pires is pleasant and proficient, but he never cuts loose. Still, fans of his old group So Pra Contrariar will cheer his world-beat "A Gozar la Vida" and its timely message of relying on love during troubled times.—**RB**

Boomkat, especially those that thirst for an alternative to the pop norm (see story, page 10).—**KC**

★ **JOAN ARMATRADING**
Lovers Speak
PRODUCER: Joan Armatrading
Denon 17185
RELEASE DATE: March 25
 Joan Armatrading has remained busy since her last widely distributed release, *What's Inside*, which arrived in 1995. She earned a doctorate in music from the University of Birmingham, she wrote a song for Nelson Mandela's 70th birthday celebration, and she contributed a benefit CD to PACES, a charity for children with cerebral palsy. Last year, she entered the studio to record *Lovers Speak*, a 14-song collection that focuses on love and devotion, the dominant subjects of her 32-year career. But unlike her somber meditations of the '70s, the new songs are often upbeat, even chirpy. The title track rides a tinge of Caribbean percussion, and "Love Bug" has echoes of classic R&B. Bluegrass figures prominently in "Waiting," and "Prove Yourself" is nearly a flat-out rocker. Armatrading's commanding, deep alto unites this eclectic mix, creating an engaging and occasionally superb return.—**MJ**

ROCKTOPUS
Something Fierce
PRODUCERS: Spencer Albee, Steve Drown
FPFC 003
RELEASE DATE: April 1
 As its name implies, this rock quartet—led by singer/multi-instrumentalist/songwriter Spencer Albee, formerly of Rustic Overtones—is a many-tentacled beast. It revels in the pop-art craft of the Brian Wilsons and Harry Nilssons while also bowing at the altar of late-'70s-era power pop, à la Joe Jackson, Cheap Trick, etc. At the same time, its sound is as original as it is compelling. On its second indie release in as many years, the band shines on the title track, a monstrous tune that's gathering steam at commercial alternative stations in its New England base and is primed to break nationwide: the lovely, R&B-flavored ballad "Forevermore," which could have been a collaboration between Marvin Gaye and Paul McCartney circa 1971; and opener "Vacation," a refreshingly light-hearted teen-angst anthem. With no shortage of smarts and talent, Rocktopus richly deserves a chance to step into the big leagues. Distributed by Nation Jam. Contact: Todd Heft at heft.management@verizon.net.—**PV**

R&B/HIP-HOP

★ **LES NUBIANS**
One Step Forward
PRODUCERS: various
OmTown/Higher Octave/Virgin 24358 2569
RELEASE DATE: March 25
 With its 1999 debut, *Princesses Nubiennes* (Nubian Princesses), French sisters in song Les Nubians watched their engaging French-language R&B/hip-hop take mainstream root in the U.S.—proving you didn't have to know French to understand their musical message. Singer/songwriters Helene and Celia Faussart have returned with a rhythmic, cultural bridge-building itinerary that encompasses sojourns to Jamaica, Egypt, the Ivory Coast, London, Cameroon, and Paris. Whereas the pair's first album leaned heavily on the slow side, this sophomore set jumps vibrantly from high to low and light to dark. It's packed with introspective French and English lyrics, the sisters' honeyed vocals, and Afro-jazz, reggae, R&B/hip-hop, and pop. Though "Temperature Rising" with rapper Talib Kveli is the radio-targeted single, other tracks like "J'veux d'la Musique" (reminiscent of the O'Jays' "I Love Music"), African dance-vibed "Me & Me," and the pulsating "Insomnie" leave more lasting impressions.—**GM**

DANCE/ELECTRONIC

★ **VENUS HUM**
Big Beautiful Sky
PRODUCER: Venus Hum
MCA 088 113 198
RELEASE DATE: April 1
 Nashville may not be known for dance and electronic music, but that doesn't seem to pose a problem for Nashville-based trio Venus Hum. Led by the vocally gifted and wonderfully named Annette Strean (imagine Björk repris-

(Continued on page 28)

CONTRIBUTORS: Susanne Ault, Ramiro Burr, Keith Caulfield, Gordon Ely, Deborah Evans Price, Brian Garrity, Martin Johnson, Gail Mitchell, Michael Paoletta, Craig Roseberry, Chuck Taylor, Philip van Vleck, Paul Verna, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 27)

ing Julie Andrews' role in *The Sound of Music*), Venus Hum delivers a solid debut that seamlessly bridges the gap between '80s-era synth-pop and today's electronic-pop. While other acts have also accomplished this feat, Venus Hum does it with much heart, soul, and emotion (refer back to the Björk/Julie Andrews reference). Lead single "Hummingbirds" finds Strea'n's acrobatic vocals twisting and turning atop a melancholic, computer-generated foundation created by bandmates Tony Miracle and Kip Kubin. Elsewhere, Strea'n's voice carries the disco-lashed "Montana," the Erasare-inflected "Soul Sloshing," the ambient "Wordless May," and the euphoric "The Bells." This is one band to keep a serious eye on.—**MP**

★ KASKADE

It's You, It's Me

PRODUCERS: Ryan Raddon, Finn Bjarnson, Yoni Gileadi

Om 120

RELEASE DATE: March 18

In need of a soulful house fix? If so, immediately snag a copy of Kaskade's full-length debut, *It's You, It's Me*. An underground fave via his numerous tracks on labels like Om and Naked Music, Kaskade (aka San Francisco-based DJ/producer Ryan Raddon) knows the beauty of concocting jams that are deep enough for late-night dancefloor action and melodic enough for next week's dinner-for-six. Handling vocal duties are Joslyn (the jazzy "I Feel Like"), Amy Michelle (the sultry "Tonight"), and Rob Wannamaker (the R&B-tinged "What I Say"). A captivating debut from an artist weaned on the sounds of Masters at Work, among others. Quite lovely.—**MP**

COUNTRY

THE DERAILERS

Genuine

PRODUCER: Kyle Lehning

Lucky Dog/Sony 86873

RELEASE DATE: March 25

With their second major-label release, the Derailers stay true to their (admittedly well-rendered) retro package while evolving into a more accessible but nevertheless stylish presentation. These bad boys with double trouble vocalists cook up a Bakersfield/Everly Brothers hybrid on "The Way to My Heart," and "Take It Back" is a twangfest with serious Buckaroo tendencies; they wax Mexicali on the killer "Leave a Message, Juanita." Tony Villanueva evokes Orbison on steel-and-reverb ballads like "Alone With You" and "Whole Other World" and is totally cool on "Uncool." Brian Hofeldt takes the lead on such Beatles-meets-Buck Owens pleasures as the title cut and "Scratch My Itch," and they're all impressive on the Don Rich gem "Happy Go Lucky Guitar." "I Love Me Some Elvis" is cosmic, and they even manage a little hillbilly gospel on "The Wheel."—**RW**

LATIN

► NOELIA

Natural

PRODUCER: Kike Santander

FonoVisa 350767

RELEASE DATE: March 18

With *Natural*, Noelia takes the next step in her career, moving beyond the dancefloor fire of earlier jams like "Candela" or "Tú." Here, she opts for guitar-framed adult-contemporary

shuffles ("Ya Se Irá," "Como Corre el Río Hacia el Mar") that radio can plug in without a second thought. A typical example is first single "Clávame Tu Amor," which hooks listeners with bedroom double-entendres. "Clávame" and "Ya No Eres el Mismo" are also recast in norteño and salsa versions. The wildcard is "Enamorada," a tribal cumbia with a Santana-like guitar intro that's likely to be a live favorite. She has a distinctive voice, thanks to her nasal, assertive mezzo-soprano. But to regain the heights of her 1999 self-titled debut, she may need to find more distinctive material.—**RB**

BLUES

► MARIA MULDAUR

A Woman Alone With the Blues

PRODUCER: Randy Labbe

Telarc 83568

RELEASE DATE: March 25

Celebrated jazz and blues singer Peggy Lee passed away in January 2002. *A Woman Alone With the Blues* is Maria Muldaur's tribute to Lee. Muldaur's native sultriness certainly meets the first requirement any woman must meet in order to take on Lee's material. Anyone who has followed Muldaur's musical preoccupations for the past 10 years will not be surprised to learn that Lee's songs seem very much at home in Muldaur's care. Cue up her rendition of "Some Cats Know" for a definitive example of just how deep Muldaur digs into Lee's sexy, hip vibe. More special moments arrive with "Winter Weather," "Black Coffee," and Lee's signature tune, "Fever." Bravo to Muldaur for showing some major class in remembering Lee as she deserved to be remembered.—**PVV**

JAZZ

► DOC POWELL

97th & Columbus

PRODUCERS: Doc Powell, Erik Zobler

Heads Up International/Telarc/DPR

Music Group HUCD 3073

RELEASE DATE: March 25

Guitarist/keyboardist Doc Powell pays homage to his roots by way of *97th & Columbus*, the site of Mikells, a popular Manhattan jazz club that during its '80s heyday was the obligatory stomping ground for established and aspiring acts from Art Blakey to Chaka Khan. Not to mention Powell himself, best-known for his session/tour gigs with Luther Vandross. On his seventh studio album—and first for Heads Up—Powell doesn't stray radically from his R&B-infused smooth-jazz stylings (covers of such classics as Marvin Gaye's "What's Going On" and George Benson's "Breezin'"). To get the best feel for Powell's dextrous talent, composing/arranging skills, and musical versatility, check out original tunes like the jam-session-vibed title track and "Ode to Chet," his soothing tribute to fellow session guitarist Chet Atkins.—**GM**

GOSPEL

★ PAPA SAN

God & I

PRODUCERS: various

Gospeo Centric 75751-70049

RELEASE DATE: April 1

Papa San brilliantly mixes the rhythm-heavy grooves of dancehall music with the often sweeter, more melodic strains of Bob Marley and a host of his reggae forebears, laying atop it all the mile-a-minute

rap that have made him an international star for nearly 20 years; the results are mesmerizing. "Stay Far" is driven by a chest-pounding bass guitar, masterful wordplay, and an entrancing female vocal chorus, which, as on most of the album's 12 songs, hammers home an irresistibly catchy hook. The punchy groove of "Breathe Again" wonderfully connects the dots between hip-hop/rap and dancehall, and "Can't Flee From Your Presence" is a driving statement of Papa San's faith. *God & I* is a bold stretch for gospel music and pure joy from start to finish.—**GE**

CHRISTIAN

TWILA PARIS

House of Worship

PRODUCER: Brown Bannister

Sparrow SPD39799

RELEASE DATE: March 25

After more than two decades in Christian music, Twila Paris continues to be one of the industry's most consistently creative talents with a gift for encouraging and uplifting believers. In a time when most praise and worship albums tend to include recycled versions of the dominant worship anthems of the day, Paris has, in signature fashion, penned every tune on this collection. Reverent and inspiring, each song is a glorious effort. Among the most memorable are the lively "Glory and Honor," "You Are God" (which is laced with Stuart Duncan's tasteful fiddle), and the powerful "I Want the World to Know." She also reprises two of her classics ("We Bow Down" and "We Will Glorify"). Throughout, the production is simple and understated, letting Paris' angelic vocals and lovely words take the listener to a higher place.—**DEP**

VITAL REISSUES

THE WHO

Who's Next (Deluxe Edition)

REISSUE PRODUCER: Jon Astley

ORIGINAL PRODUCERS: the Who, Glyn Johns, Kit Lambert

MCA 113056

RELEASE DATE: March 25

It's rather ironic that one of rock's great albums sprang from an aborted project; in this case, the sprawling Pete Townshend magnum opus *Lighthouse*. This remastered two-CD "deluxe edition" brings together the original nine tracks from *Who's Next* with other cuts from *Lighthouse*-era sessions and 15 songs from a 1971 South London concert. The extra studio tracks double up on four songs that made it onto the original album but also include a raunchy version of Marvin Gaye's "Baby Don't Do It" and the jangly "Pure and Easy." The live disc—which includes "My Generation" and five songs from *Who's Next*—is no "tack on" and captures the gutsiness of the Who at its peak. Revisit "Baba O'Reilly," "Behind Blue Eyes," and "Won't Get Fooled Again." Dig the ripping chords, bubbling bass runs, and octopus drumming—and again pay homage to the mighty.—**AZ**

Billboard.com

Also reviewed online this week:

- Ted Leo/Pharmacists, *Hearts of Oak* (Lookout!)
- Jimmy Buffett, *Ultimate Collection* (Mailboat/MCA)
- Dave Brubeck, *Park Avenue South* (Telarc)

I N C O N C E R T

A NEW DAY, Celine Dion
Directed by Franco Dragone
Choreography by Mia Michaels
Lighting Design by Yves Aucoin
Scenic Design/Image Creation by Michel Crete
Projection Content Design by Dirk Dedoidt
Musical Direction by Claude "Mégo" Lemay
Costume Design by Dominique Lemieux
Sound Design by Denis Savage
Colosseum at Caesars Palace, Las Vegas

Even diligent diva Celine Dion is allowed the occasional *faux pas*. During the March 25 premiere of her exceedingly well-publicized Dragone-directed gig in Las Vegas—just after



High-Flying Celine. Dion performing "The First Time Ever I Saw Your Face."

ascending some 70 feet into the air on wires while crooning a pitch-perfect version of "The First Time Ever I Saw Your Face"—she reappears onstage barefoot. "You're probably noticing right now that I have no shoes on," Dion deadpans. "They got stolen. Here I am at the premiere of my show, and I have no shoes." The newly blonde and buzz-cropped Canadian then implores of her audience, "I'm a size 8... anybody?"

The moment is indicative of the shrewd showmanship delivered by Vegas' wealthiest showgirl, who intends to set up shop for three years to the tune of \$100 million; and she boasts the steepest ticket in town, at up to \$200 a pop.

But what a theatrical marvel *A New Day* is, with 55 dancers and eight musicians in tow and a video screen so huge that you are virtually transported from Times Square to Naples, from sunset to sunrise, as grand pianos float across and life-size trees sprout from the stage.

All the while, the hits soar from 139 speakers (via a 96-channel mixer) throughout the three-tier, 4,000-seat Colosseum at Caesars Palace—custom built for Celine at a price tag of \$95 million. The newly buff Dion shows off some extravagant dance moves herself, particularly during the show's uptempo highlights, a take on Stevie Wonder's "I Wish" and her own "Love Can Move Mountains."

She also showcases her seldom-seen softer side, in fact, opening the show with the graceful "Nature Boy," then later offering poetic justice to a sassy jazz trio comprising Etta James' "At Last," Peggy Lee's "Fever," and Frank Sinatra's wonderfully plucky "I've Got the World on a String." And, perhaps acting against type, Dion teas-

es and dares with grandiosity to obscure album cut "Seduces Me," sitting motionless in a leather chair as her pruriently preoccupied boys slink and slide over and around her.

There's no shortage of the requisite melodrama, either, courtesy of schmaltzy, beautifully executed renditions of "It's All Coming Back to Me Now" (punctuated by a thunderstorm cum solar eclipse), "The Power of Love" (ballerinas in red silk), and of course, "My Heart Will Go On" (a gargantuan moon crawling across the stage).

The combined force of Dion's melodramatic vocalizing with Franco Dragone's over-the-top staging really is a mega-watts match made in Vegas heaven. But amid the floating and flailing are some very grounded moments that are subtle and sentimental, adding an appreciable balance to the spectacle. For instance, while Dion is backstage following her ascension during "The First Time," a forlorn male dancer searches the stage in vain for someone to take a single red rose from his hand, as the musical ensemble plays the haunting instrumental "Aria di Lucia de Lammermoor." When Dion returns to the stage, she accepts the flower and with a slight kiss, the dancer leaps and spins away with glee.

There's good-natured humor, too. During "I Wish," Dion is busy kicking up her heels with a handful of dancers against a backdrop of Times Square, when another throng decked in shorts and sunglasses waving autograph books suddenly storms after Dion like a flock of frenzied fans, ultimately chasing her offstage. She circles back around and takes refuge on



Seducing Celine. Dancers slink and slide around Dion during her performance of "Seduces Me."

a platform that rises from center stage, before launching into current hit "I Drove All Night."

Surprisingly, Dion's appearance also works in contrast to the enormity of the production. For one, her short, jagged haircut is a far cry from a diva 'do—and no wigs are used. Wardrobe by Dominique Lemieux is restrained, dominated by just two outfits: a flutery red dress/pants ensemble and a playful, albeit androgenous costume sporting high-waisted pants, a white shirt, suspenders, and simple flat black shoes.

But when it's over—20 songs and two instrumentals in 90 minutes—the fever pitch returns via a merchandising bonanza at the newly opened Celine Dion retail boutique just steps from the Colosseum. It offers Dion face value on such keepsakes as pillows, pendants, posters, pajamas, playing cards, pewter spoons, purses, and lapel pins—and those are just the p's. Indeed, Queen Celine has arrived. Elvis would be mighty proud.—**CT**

SINGLES

Edited by Chuck Taylor

POP

★ **LUCIA So Clever (3:58)**
PRODUCER: Ian Stanley
WRITERS: L. Cifarelli, D. Bassett
PUBLISHERS: Suki Swift International, BMI; Royal Swirly/DreamWorks, ASCAP
Universal 20923 (CD promo)
 It takes chutzpah to launch as a single-name entity in the music biz, and singer/songwriter Lucia (loo-chee-ah) has thrown down the gauntlet with "So Clever," a smart piece of electro-tinged pop rock. Its composition channels early-'90s-era Garbage at its best, thanks to an irresistible beat layered alongside quirky keyboard accents, snapping bass notes, and odd-sounding chimes that lend a dark flavor. Lucia's breathy vocals are also similar to Garbage frontwoman Shirley Manson's, but her higher-pitched voice and restraint keep this from being a copy-cat track. The song is ripe for remixing (so as to invite some choice club play); untouched, it easily fits into top 40. This introduction to Lucia's debut, *From the Land of Volcanos* (May 15), has much potential.—**CLT**

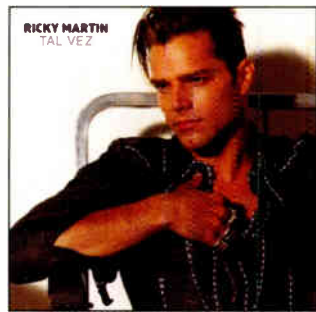
SPANISH

► **ALEXANDRE PIRES Amame (4:05)**
PRODUCERS: Emanuel Ruffinengo, Danilo Ballo
WRITERS: C. Nilson, D. Ballo
PUBLISHER: Cap Music Songs, ASCAP
BMG U.S. Latin 82876-50632 (CD promo)
 When Brazilian Alexandre Pires landed a handful of singles on *Billboard's* Hot Latin Tracks chart with his 2001 solo debut album, many termed him just another balladeer. It's a sore underestimation of a singer with one of the most distinctive voices to recently emerge in Latin pop. "Amame," a sweeping ballad from Pires' upcoming sophomore disc, again has the elements for radio success: a strong hook introduced a few bars into the song, a soaring chorus, and a key change. And yet, this track is not ordinary, because of Pires' beautiful voice, which has an unmistakable glimmer that will bring you close to tears. The accompaniment of moody synths and larger-than-life choruses adds to the oomph that takes "Amame" beyond sentimentality. Pires is the kind of artist that stamps his personality on any track. Make that a radio-friendly track, and you can't lose.—**LC**

COUNTRY

► **GEORGE STRAIT Tell Me Something Bad About Tulsa (3:12)**
PRODUCERS: Tony Brown, George Strait
WRITER: R. Lane
PUBLISHERS: Sony/ATV Songs, BMI
MCA 024192 9 (CD promo)
 The first track from George Strait's next MCA collection is one of the best singles he's released in years. It's elegant, traditional country music at its very best, penned by one of the genre's most gifted writers, Red Lane. The lyric paints a vivid picture of a relationship gone sour that boasts a killer chorus: "Tell me something bad about Tulsa/How those old oil wells smell in the wind/Tell me something bad about Tulsa/So I won't have to go back believing I belong there again." It's just a great country sentiment and, of course, it fits Strait's

SPOTLIGHTS



RICKY MARTIN Tal Vez (4:30)
PRODUCER: Tommy Torres
WRITER: Franco de Vita
PUBLISHERS: Muziekuitgeverij Artemis BV, BUMA; Warner Chappell
Sony Music LAK70439 (CD promo)
 Is Ricky Martin's new single reminiscent of 1998's "Vuelve"? Sure it is. It was written by the same author, Franco de Vita, and the first couple of bars in the chorus are strikingly similar. But "Tal Vez" is actually far more melodic than its more melancholic predecessor, with the chorus kicking in early for easy recognition. The aim, it seems, is to remind Spanish-language listeners of Martin the balladeer—a role radio likes enough to catapult "Tal Vez" to No. 1 on *Billboard's* Hot Latin Tracks chart in its first week. While hardly groundbreaking or singular, the track is vintage de Vita with its soaring, catchy melody and simple—yet not simplistic—lyric. Martin delivers with a voice that's raspier and more earnest than on past albums. Arranged as a slow rock ballad, with a predominance of piano and strings, "Tal Vez" can easily navigate romantic and top 40 formats.—**LC**



MADONNA American Life (4:27)
PRODUCERS: Madonna, Mirwais
WRITERS: Madonna, M. Ahmadza
PUBLISHERS: WB Music/Webo Girl/1000 Lights, ASCAP
Maverick Records (download)
 Madonna rapping? She really shouldn't have. *Really*. But that's just one of the missteps sabotaging new single "American Life," a blurry snarl of style and composition that sounds more like a disjointed medley than a song. Enough already with substituting electronic blips for melody; it may have worked well on "Music" and sufficed on "Die Another Day," but the novelty effect is well-worn and just plain grating on this effort. To further the sting, the space-age noises are followed by a jarringly disparate fanning of acoustic guitars, and then what appears to be two choruses. Huh? But watch out, next is the rap—soulless and in your face, it is positively atrocious. Our beloved Madonna is certainly the industry's most-accomplished musical chameleon, and previous evolutionary inquisitions have changed the face of pop music to great effect. Not this time. This "American Life" should be hastily deported.—**CT**

seasoned baritone like a well-worn saddle. The emotion in his vocal is underscored by an absolutely seductive guitar riff. Great song, great performance, and great production all add up to another hit from one of country's masters.—**DEP**

R&B

DJ KAYSLAY FEATURING NAS, FOXY BROWN, BABY, AND AMERIE Too Much for Me (4:08)
PRODUCERS: the Dreamteam
WRITERS: N. Jones, B. Williams, I. Marchand, A. Rogers
PUBLISHERS: Zomba/III Will Music/Mi Suk, ASCAP; Money Mack/Pork Music, BMI
Columbia 58541 (CD promo)
 Having made a name for himself as a mixtape DJ, Kayslay brings his skills to the major-label stage with "Too Much for Me." As the lead single to his forthcoming *The Streetsweeper Vol. 1*, the dance-friendly party track is timed perfectly to blow up this summer. The DJ enlists the help of famous friends Nas, Foxy Brown, Baby, and Amerie, while the three MCs bring their signature sounds to the old-school track, which samples Sugar Hill Gang's "Rapper's Delight." Meanwhile, Amerie sweetly croons the hook, which provides the single's R&B flavor. Kayslay definitely knows what works at radio and employs that formula with this single. The self-proclaimed "Drama King" is fresh out of the gate and already raising eyebrows.—**RH**

ROCK

QUEENS OF THE STONE AGE Go With the Flow (3:02)
PRODUCERS: Josh Homme, Eric Valentine
WRITERS: J. Homme, N. Oliveri
PUBLISHERS: Board Stiff Music/Natural Light Music, BMI
Interscope 10917 (CD promo)
 It's always satisfying to see a great band get their due. It took Dave Grohl playing drums on Queens of the Stone Age's third album, *Songs for the Deaf*, to get them noticed outside of their core audience. However, Grohl's support drew awareness to the California band, which paid off with a No. 1 modern-rock and top five active-rock single, "No One Knows" (which remains in the top 10), and a gold-certified disc. The second single from *Songs* is a straightforward, upbeat song that's as infectious as "No One Knows" yet sounds unlike anything else on rock radio. While Grohl has returned to the Foo Fighters, the live version of QOTSA is a supergroup of sorts, which, in addition to founders Josh Homme and Nick Oliveri, also includes Mark Lanegan (Screaming Trees) and Troy Van Leeuwen (A Perfect Circle). The band will be part of this year's Lollapalooza festival, and the eye-catching video for the song should keep it top of mind throughout the summer.—**BT**

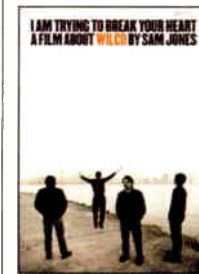
DVD REVIEWS

THE BEATLES The Beatles Anthology
Apple/Capitol 92975
RELEASE DATE: April 1
 First seen on a highly rated worldwide broadcast TV special and later issued on eight videocassettes (which took home the Grammy Award for best music video longform in 1997),



The Beatles Anthology is the most thorough and moving of the many accounts of rock's most influential group. So important and vital is this collection that it is now part of the Rodgers and Hammerstein Archives of Recorded Sound—which is housed in the New York Public Library for the Performing Arts (located at Lincoln Center in Manhattan)—where it will be preserved for tomorrow's writers, scholars, and enthusiasts. The five-disc *Anthology*, replete with a feature-laden, 81-minute bonus disc, takes the band's incredible journey into the realm of high-resolution picture and 5.1-channel surround sound. A waterfall of memories (photos, video material, music) makes *The Beatles Anthology* nearly impossible to summarize. The fifth disc is particularly moving; it features previously unseen material, including Paul McCartney, George Harrison, and Ringo Starr sharing recollections of the Beatles' ascendance. Also included is the video for "Real Love," a John Lennon demo the surviving Beatles contributed to. Speaking of Lennon, it is difficult to watch the discs without recalling the tragedy of Dec. 8, 1980. Lennon's murder dashed all hope of a Beatles reunion; *Anthology* is as close as we'll ever get.—**MP**

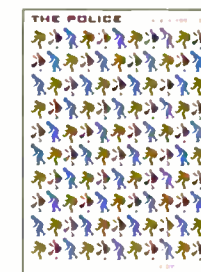
WILCO I Am Trying to Break Your Heart: A Film About Wilco
Plexifilm 007
RELEASE DATE: April 1
 "Music is not limited to what happens in a business quarter," *Rolling Stone's* David Fricke says in this probing documentary, providing a neat epigraph for Sam Jones' film



about the travails of Chicago band Wilco. Jones' black-and-white feature—which follows the torturous making of the album *Yankee Hotel Foxtrot*, Wilco's exit from Reprise Records and signing by Nonesuch Records, and the expulsion of band member Jay Bennett—is enhanced by its DVD bonuses. A making-of short, some potent Jeff Tweedy live solo performances, and

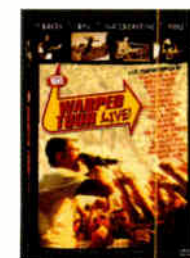
an hour of outtakes (including unreleased footage from Wilco concerts) comprise a second DVD; a 40-page booklet includes an essay by Fricke and production notes by Jones. But the main lure here is the poignant feature, one of the best films ever about the inevitable clash between art and commerce.—**CM**

THE POLICE Every Breath You Take: The DVD
A&M 493640
RELEASE DATE: March 18
 From the sparse performance video of "Roxanne" to the modern use of effects in the 1986 version of "Don't Stand So Close to Me," the music videos of the Police are memorable



both because of the songs they visualize and because they serve as a walk through video history. This disc, which was released to coincide with the recent rerelease of the Police album catalog on CD and Super Audio CD, features 14 memorable and classic Police videos: "Walking on the Moon" the group performing in front of a space shuttle; "Every Little Thing She Does Is Magic" is a fun, recording studio-based video; and the black-and-white "Every Breath You Take" is pure elegance. Viewers can also watch separate performance videos of such tunes as "Can't Stand Losing You," "Next to You," "Demolition Man," and "Spirits in the Material World."—**JK**

VANS WARPED TOUR LIVE! Pioneer 11943
RELEASE DATE: April 1
 The music and mayhem of the 2002 Vans Warped tour are captured here with a concert program and interviews with many of the tour's participants. Such bands as Something Corporate, the Used, Mighty Mighty



Bosstones, NOFX, and Bad Religion put on notable performances, as does the particularly energetic Flogging Molly. New Found Glory explains the day-to-day life on the tour in an interview segment, while No Use for a Name talks about how the tour has helped break such bands as AFI. Viewers will also find out background on the 9-year-old tour, including how the partnership with Vans originated. Additionally, viewers can go behind the scenes on band tour buses and at the tour's accompanying skate park. Punk and rock music fans will find a lot to love on this disc, and they may also be introduced to some new bands along the way.—**JK**

CONTRIBUTORS: Leila Cobo, Deborah Evans Price, Rashaun Hall, Jill Kipnis, Chris Morris, Michael Paoletta, Chuck Taylor, Bram Teitelman, Christa L. Titus. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

McCartney's MPL Picks Up 'Old Friend' Carl Perkins

BY JIM BESSMAN

NEW YORK—"It's a very exciting time to be in the music publishing business," Paul McCartney says. And he has good reason.

His publishing company, MPL Communications, has just picked up Carl Perkins Music for long-term worldwide administration.

In addition to "Blue Suede Shoes," the Perkins Music catalog includes such rock'n'roll classics as "Matchbox," "Honey Don't," and "Everybody's Trying to Be My Baby"—all of which were covered by the Beatles.

The Beatles also covered 10 Perkins tunes in their live shows. McCartney—who first met Perkins with the other Beatles during Perkins' 1964 tour of England with Chuck Berry—later wrote a duet for Perkins, which the pair recorded for McCartney's 1982 *Tug of War* album. For his part, Perkins wrote a song for McCartney, "My Old Friend."

"We, the family of the late Carl Perkins, are excited and honored to be associated with Paul McCartney and MPL Communications," Stan Perkins, Perkins' son, says. "The admiration, friendship, and respect both personally and professionally that these two legends had for each other makes it fitting that we are now joined together to further popularize the music of Carl Perkins."

Carl Perkins died in 1998. The deal with his publishing company—which was previously administered by Warner/Chappell—revitalizes MPL, which McCartney formed in London in 1971 under the name McCartney Productions Ltd. as an umbrella for his post-Beatles management and business interests, including the publishing of McCartney's solo compositions.

The North American arm of the company was created in 1976 under the banner of MPL Communications. Through the years, the company has quietly acquired many catalogs, consisting of roughly 25,000 copyrights spanning the early 1900s to the present.

Among the catalogs MPL has amassed are Nor-Va-Jak (which includes many of Buddy Holly's songs), Desilu Music (Desi Arnaz and Lucille Ball's company), Arko Music, Barwin Music, Claridge Music, Conley Music, Edwin H. Morris & Co. (a deep standards catalog), Harwin Music, Jerryco Music, Meredith Willson Music (McCartney sang Willson's "Till There Was You" from *The Music Man* on the Beatles' 1964 album *Meet the Beatles*), Morley Music, Remsen Music, Winnor Music, Wren Music, and Frank Music (which includes songs by Frank Loesser).

But the Perkins deal marks a new

chapter for MPL. "We're starting to acquire, when in the past we were just maintaining," senior VP of promotion and new product development Bill Porricelli says, adding that MPL has also just signed an exclusive publishing deal with Martin Briley, who may remain best-known for his 1980s hit "The Salt in My Tears" but who has written songs of late for such acts as Celine Dion and 'N Sync.



Meanwhile, MPL is looking forward to the Atlantic Records album debut in June of Leslie Mills, a songwriter/artist who signed with the pubbyery two years ago. It will include her song "Good Life," which is featured in the soundtrack to the new movie *What a Girl Wants*.

"We're also looking at another writer who's very contemporary, whom we'll sign very soon," Porricelli says. But MPL has always been a selective, low-profile company. VP of creative services Allan Tepper adds, "We're trying not to overload ourselves with more than we can handle. Word gets out that you're doing things, and more people talk to you. We can't change from [having a] bou-



tique feel and make promises we can't keep—and we don't want to acquire anything just to put it on the shelf. 'Less is more' has always been our motto—and we'll continue to operate that way."

Regarding Perkins, the company plans a promotional sampler "geared to the songwriter," Porricelli says; instead of Perkins-recorded cuts, then, it will feature cover versions by the likes of Elvis Presley, Dave Edmunds, and the Beatles, namely the George Harrison-vocalized "Everybody's Trying to Be My Baby."

"We'll have some obscure ones, like a duet by Joe Walsh and Steve Earle on 'Honey Don't' that was done for a soundtrack but released only as a promo," Porricelli reports. "We could have done a Carl Perkins 'best-of'—but those are all over the place."

Meanwhile, MPL is particularly active in promoting the songs of its ever-popular founder. Porricelli says that an upcoming "Songs of Paul McCartney" installment of *American Idol* will focus on McCartney's music and emphasize his post-Beatles catalog.

"It's an opportunity for young singers and viewers who have heard Paul's music in their parents' record collections to hear it on TV," Porricelli says. "But 10-year-old kids sang the words to Paul's post-Beatles songs at his shows as well as the Beatles', so it really puts an exclamation point on the incredible year that Paul's had."

MPL still looks out for the "right opportunities" in terms of placements for McCartney copyrights, Porricelli adds, observing that "You don't see a lot of his songs in sitcoms or every movie that comes along."

But McCartney does write an occasional song for a noteworthy film, such as *Vanilla Sky*, for which he wrote the title track, and *Jerry Maguire*, for which he contributed "Singalong Junk" and "Momma Miss America." MPL now hopes to place "little or unknown" McCartney songs; Porricelli cites the inclusion of his "unknown" song "A Love for You," along with a previously unreleased version of "Live and Let Die" and the obscure "I'm Carrying," in the upcoming Warner Brothers Pictures remake of the comedy classic *The In-Laws*.

"Our company is a particularly special one, and it always thrills me to hear the music that we are lucky enough to publish," McCartney concludes, crediting MPL's staffers and expressing eager anticipation for the fruits of its representation of Perkins, Mills, and Briley. "It's a highly competitive industry, but MPL continues to succeed in all facets of the music publishing world."

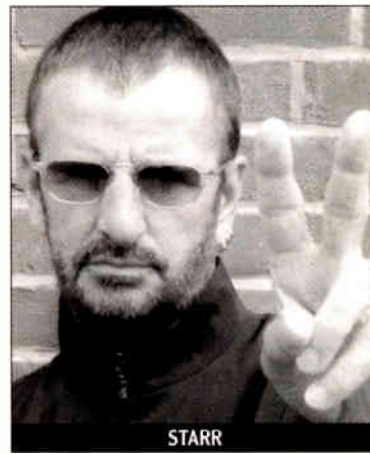
Words & Music™



by Jim Bessman

RINGO WRITES: Ringo Starr had a songwriting hand in all 13 tracks on his new Koch Records album, *Ringo Rama*.

"It was a lot of fun," says the amiable Startling Music (BMI) writer, who collaborated on it both in writing and performing with the likes of producer **Mark Hudson, Gary Burr, Dean Grakal, Steve Dudas, Jim Cox, and Gary Nicholson**. "You put four guys in the room, and the main battle was trying not to write about the women who left us!"



In appreciation of the group's heavy-weight writing talent, Starr boasts, "Anybody says a line [and] we can write a song about it." As proof, he cites the album track "Write One for Me."

"I was in England talking on the phone to my lawyer—who's also Mark's—who was with Mark and Gary [Burr] in Florida at one of those songwriting seminars," Starr recounts. "I told him to tell them to write one for me, so they did—but they wrote a song with that as the title! But it was only half-done, so we all got together later and finished it."

Another song, "Imagine Me There," was started by Burr but evolved out of Starr's line, "You are that to me." Burr, of course, is a Nashville songwriting veteran.

"He said, 'You can't say 'You are that to me' in a country song!'" recalls Starr, himself a country music veteran going back at least to his cover of **Buck Owens'** "Act Naturally" on the Beatles' 1965 album *Help!* "I said, 'Yes, I can say it—and if I sing it, it will be country!' I love country!"

MAJOR SIGMAN SET: Major Songs, which owns the catalog of **Carl Sigman**, has issued a limited-edition, three-disc, 74-track boxed set, *Carl Sigman Songs*, to promote the classic pop fare penned by the late charter inductee into the Songwriters Hall of

Fame who died aged 91 in 2000.

The set spans eight decades of recordings and includes such standards as "Pennsylvania 6-5000," "Ebb Tide," "It's All in the Game," "Love Story," "What Now My Love," "Buona Sera," "Crazy He Calls Me," and "Answer Me My Love." Performers cover the stylistic gamut from **Frank Sinatra, Tony Bennett, Jerry Lee Lewis, Van Morrison, Joni Mitchell, Merle Haggard, Nat "King" Cole, Ella Fitzgerald, Aretha Franklin, Billie Holiday, and the Righteous Brothers**.

ASCAP VOTERS SPEAK: ASCAP has tallied the votes in its biennial election for its Board of Directors and declares that 12 writer and 12 publisher members have been elected to serve on the board for a two-year term commencing April 1.

Those writer members who were re-elected in the at-large field are lyricist **Marilyn Bergman**, composer **Cy Coleman**, lyricist **Hal David**, songwriter **Wayland Holyfield**, songwriter **Jimmy Jam**, composer **Johnny Mandel**, songwriter **Jimmy Webb**, songwriter **Paul Williams**, and composer **Doug Wood**. The newly elected writer directors are composers **Elmer Bernstein** and **Bruce Broughton**.

Composer **Stephen Paulus** was re-elected in the symphonic and concert field.

The publisher directors re-elected in the at-large field are **Freddy Bienstock**, Bienstock Publishing Co.; **Joanne Boris**, EMI Music Publishing; **John L. Eastman**, Edwin H. Morris & Co.; **Nicholas Firth**, BMG Songs; **Donna Hilley**, Sony/ATV Tunes; **Dean Kay**, Lichelle Music Co.; **Leeds Levy**, Leeds Music; **Jay R. Morgenstern**, Warner Bros. Music; **David Renzer**, Universal Music Publishing Group; **Irwin Z. Robinson**, Famous Music Corp.; and **Kathy Spanberger**, Songs of Peer. Theodore Presser Co.'s **Arnold Broido** was re-elected as publisher director in the symphony and concert field.

In other ASCAP news, **Sidney Bechet, Al Cohn, Nat "King" Cole, ASCAP Jazz Living Legend Hank Jones, Peggy Lee, Teddy Wilson, and Lester Young** have been inducted into the Jazz Wall of Fame at ASCAP's New York headquarters.

NEW SIGNING: BMG Songs, the U.S. division of BMG Music Publishing Worldwide, has signed **Ben Folds** to an exclusive worldwide co-publishing agreement. It will co-publish Folds' 2001 Epic release *Rockin' the Suburbs*, along with his future material.

MERCHANTS & MARKETING

Signature Fashions Help Acts Enhance Brand Recognition

BY RASHAUN HALL

NEW YORK—An increasing number of pop and hip-hop acts are starting their own signature clothing lines in an attempt to stretch their brand power—and, in turn, money-making opportunities—beyond music. Eminem, Lil' Kim, Eve, and 50 Cent have all recently announced plans to launch their own fashions in the near future, joining an already crowded field populated by Nelly, Jennifer Lopez, Snoop Dogg, and OutKast, among others.

"Now, more than ever, artists are transcending music with fashion," *Fader* magazine fashion coordinator/stylist Lee Randolph says. "Many of the urban brands are stepping up and thinking outside of the box."

Although the concept is not new, the success of such lines as Sean "P. Diddy" Combs' Sean John and Jay-Z and the Roc-a-Fella family's Rocawear have artists and executives taking another look at the fashion industry. Launched in 1999, Rocawear generated more than \$80 million in revenue in its first 18 months of business and most recently reported revenue of \$250 million for 2002. Bowing one year earlier, Sean John reportedly generated revenue in excess of \$180 million in 2001 and \$450 million last year.

BRAND APPEAL NEEDED

"A lot of artists didn't think that they could become a brand and have a

successful clothing line, so they never really pushed," Randolph adds. "Now, they see they can."

As for upcoming fashions, Randolph believes Shady Wear by Eminem, Ice Wear by Ice-T, and 50 Cent's as-yet-untitled brand will raise eyebrows. But whether these franchises will last as long as a Sean John or a Rocawear remains to be seen.

"A lot of people can slap their name on clothes, but you have to package your brand properly in order to have real success," Randolph observes. "It's important that artists start out with a great name. If you don't have brand appeal, it won't last."

Rocawear's concept sprang from Roc-a-Fella CEO Damon Dash and Jay-Z wanting to design tour jackets and concert apparel for the 1999 Hard Knock Life tour. Rocawear VP of marketing Dana Hill says, "Damon and Jay wanted to produce clothing inspired by what they wear every day."

While Rocawear began as a men's clothing line, the company has since expanded to include women, juniors, children/infants, big and tall, and State Property—a more rugged men's collection inspired by Roc-a-Fella recording artist Beanie Sigel. Rocawear is also in talks to launch a line of leather wear.

Combs, known for his keen sense of style, launched Sean John in 1998. His goal was to fill

a void in the marketplace for "well-made, sophisticated fashion-forward clothing" aimed at an urban audience.

"We wanted to do something different from the other sophisticated young men's lines that were out at the time," Sean John executive VP Jeffrey Tweedy says. "It sort of evolved from there. Puffy was already a fashion icon, so that laid the foundation. It was a given that we be involved in fashion, but we wanted to create styles as opposed to lines."

Carried in more than 600 department and specialty stores nationwide, retail seems to be the next frontier for the clothing label. Its first retail outlet will open in New York in July or August.

Although both brands owe some of their success to their affiliation with music, Hill is quick to point out that Rocawear's success is about more than that. "Quality and design are more important than the line being artist-driven. From the very beginning, those were our most important selling tools."

That said, Hill also admits that the association does have its advantages. "In being true to the brand, most models can't wear our clothes the way our artists do," says Hill, who uses Roc-a-Fella artists in advertisements. "So that was a key tool as well—using the synergy between music and fashion."

NOT A VANITY VENTURE

As more artists recognize that affiliation and the number of collections entering the marketplace increases, there could be a saturation effect.

"People think it's an easy opportunity to get into fashion, but you have to understand advertising, production, etc.," Hill says. "There's thought behind everything we do."

Tweedy agrees. "First, you have to know the business. You have to have the right people in place. Our success is just as much a part of having the right production, design, and marketing teams as it is anything else."

Randolph also believes that the key to a successful line is a strong creative team. "You have to have someone with a design vision, as well as someone who can coordinate with your vision and facilitate it," Randolph says. "Puffy has a great vision, and he has put together a strong team that can execute that vision. Dana Hill previously worked at *Vogue* and Phat Farm. Those are the people who help build your brand."

Randolph also points to diversification and globalization as key ingredients to a successful artist-inspired line. "Think globally. That's why a lot of brands only go so far. It's all about going beyond urban culture. You have to think about reaching other markets."



In Style. The success of artist-driven clothing lines like Jay-Z's Rocawear is motivating more acts to launch their own fashions.

Sony Classical's New Faces Campaign Promotes 'Adult' Acts

BY TRUDI M. ROSENBLUM

NEW YORK—In an attempt to duplicate the success of such "adult" artists as Norah Jones and Josh Groban, Sony Classical has launched the New Faces of Music campaign to shine a spotlight on its own crossover artists.

Sony Classical senior VP of sales Marc Offenbach explains, "We saw that our music was really going in a more adult direction, akin to what is happening in the marketplace. Looking over the next two years, we have a lot of 'crossover classical' albums coming out—but consumers don't know what that is. So how do we teach consumers that we have something they want to buy? And how do we teach the retailers?"

The answer Sony Classical developed is the New Faces of Music campaign, which includes in-store displays, listening booths, brochures, and an upcoming CD sampler. Featured acts include the OperaBabes, the American Tenors, Mary Fahl, and Mario Frangoulis (whose album *Sometimes I Dream* has spent six months on the *Billboard* Classical Crossover chart). The ongoing campaign will also be used to launch Duetto, a collaboration of opera stars Salvatore Licitra and Marcelo Alvarez. Duetto's upcoming album, due in June, features the two acclaimed tenors performing popular Italian songs.

MAKING THE DISTINCTION

The New Faces artists appear on Sony Classical's Odyssey label, launched last fall to distinguish it from the "classical music" moniker. "The problem is, first I have to sell it to the retailers," Offenbach says. "They think, 'Classical music? Can't sell that.' So we have to go to retailers and say, 'It's not classical music. This is adult music, a new genre that's growing.' We want to take these titles out of the classical section and onto the pop floor."

On the flip side, devout classical fans are sometimes known to become annoyed by record label attempts to dilute classical music or to achieve crossover appeal. The move also allows Sony Classical to remain pure in its approach to its classical repertoire, to which Offenbach says the company remains committed.

The year-long New Faces campaign launched in March at Borders Books & Music. For that month, the New Faces display was placed in the No. 1 endcap at Borders stores, featuring CDs by the participating acts along with the accompanying signage, brochures, and listening stations. Sony Classical is supporting the campaign with print ads in Borders' top 15 markets.

Borders VP of marketing for multimedia Len Cosimano says the campaign's results at Borders have been dramatic. "It's been a valuable promotion for us. Our sales of these artists went up 24% after the first week of the campaign, and our market share of those artists has expanded dramatically. It's been a great campaign from lots of different perspectives. The

graphic signage turned out excellent, and the display really showcases the group of artists and the diversity of sounds."

Offenbach says that some of the artists also get a boost from TV appearances. For instance, the OperaBabes appeared on *Good Morning America* in January, when their debut album, *Beyond Imagination*, came out. They are now doing the rounds at local TV talk shows, and Offenbach says, "Sales have gone up 250% in each market they've appeared in." On March 24, the OperaBabes began a new round of appearances and performances in Chicago, Detroit, Atlanta, and Miami. The American Tenors currently have a special on PBS, and Duetto will have a PBS special in June.

Beyond Borders, Offenbach presented the New Faces campaign to retailers at the National Assn. of Recording Merchandisers convention

in March and says he expects to roll out the campaign at other music chains. "The response has been great. When we explain it to retailers and buyers, it really makes sense to them—if they can explain [this genre] in-store with signage, it makes it more palatable for the consumers who don't know what this music is."

In addition, most of the featured acts are included in Sony Music's debut-artist pricing program, so the majority of the albums list for \$13.99. Offenbach says, "Retailers love that because it gives them a better margin, and consumers like the lower introductory pricing."

A NEW MARKET

Offenbach says that with general music sales down, adult music represents a new market for the music industry. "The line I use is 'non-burnable music for people with burnable income.' The market we're going after doesn't have the ills of the downloading and the file sharing. They don't do that. The fact is that baby boomers want to buy music, they just don't know what to buy. Our program and our artists are prime music for that adult market."

Offenbach also points out that while sales of most genres have plummeted, classical music has stayed flat. "This new contemporary classical music fits in with the trend of what adults are buying today."

Cosimano says consumers are increasingly aware of classical crossover artists and are comfortable with the genre, noting, "Some of the established artists like Charlotte Church and Yo-Yo Ma introduced consumers to this kind of music, and that paves the way for OperaBabes and Mario Frangoulis."

"Norah Jones showed that there's a great marketplace of adult consumers that actually buys music," Cosimano adds. "They're interested in music, but they're not finding as much music as they'd like. And they're a consumer that's more likely to buy than to burn. So we have to let them know that we have the music they want."



OFFENBACH

Ear X-Tacy Keeps Its Passion For Music

In-Store Appearances By Local And National Acts Are The Fuel For Indie's Sales

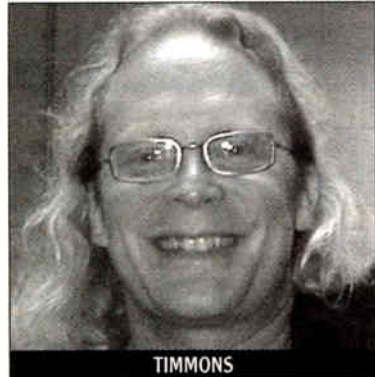
BY MARISA STARR BARDACH

Ear X-tacy, a Louisville, Ky.-based independent music retailer, is side-stepping price competition from mass merchants and consumer electronics chains like Best Buy by using an active in-store program and an innovative Web site to drive business and create interest in the store.

While the merchant's sale price for an \$18.98 new release ranges from \$11.99 to \$13.99, president and owner John Timmons says Ear X-tacy does not focus on new releases, because larger rivals sell at or below cost. Instead, it powers sales by using co-op ventures with labels to sponsor live appearances by acts in the store.

The program has drawn national acts ranging from Foo Fighters to Rob Zombie to Kentucky-bred Nappy Roots. The Nappy Roots appearance, held earlier this year, marked Ear X-tacy's first urban in-store, attracting 300 customers who previously assumed it was strictly a rock outlet. Timmons says rap and hip-hop sales increased shortly afterward.

Timmons especially caters to local acts. He says that a Feb. 18 album release party that Ear X-tacy held for Outspoken, a Louisville band signed to Lava/Atlantic, sold 300 copies within the week.



TIMMONS

Atlantic Records senior director of sales Adam Abramson says Timmons' open attitude toward promoting developing artists helps Atlantic get a quick read on new albums.

Mike Salsinger, a Universal sales rep in Cincinnati who has worked with Timmons on artist promotion since 1999, agrees. "John understands how important artist development is," Salsinger says. "It's easy to promote Rob Zombie—anyone can do it. But when I give him a smaller band like Drive By Truckers or Tift Merritt, I know he'll go over and above. He'll even hand out flyers at shows."

Ear X-Tacy's willingness to help bridge relationships between acts and consumers has won it a loyal following, and the strategy also translates online.

The retailer provides a second push for artist promotion through its Web site, earx-tacy.com. The site's home page provides details of upcoming artist in-stores. It also lists new releases sorted by genre and provides detailed information like prices, track listings, 30-second song clips, and multiple album reviews from such publications as *Rolling Stone* and *Q*. The site additionally hosts listening parties for customers, complete with a media player that showcases unreleased album cuts.

Timmons—who has done stints at Karma Discount Records & Tapes, Vine Records, and Phoenix Records—describes his business venture as "the typical record-store story." After selling records out of his apartment, he opened the 500-square-foot store in 1985 with his record collection and a cash advance on his credit card. Timmons says that last year was Ear X-tacy's most profitable, earning \$3.5 million. He estimates this year's sales to be \$3.25 million.

Recently nominated by the National Assn. of Recording Merchandisers for its small retailer of the year award, Timmons says he competes with Best Buy and major retail chains through Ear X-tacy's service and selection. "Walking into our music store is totally different from an FYE or MusicLand. When [customers] walk in here, they are blown away."

Salsinger describes Ear X-tacy as "the kind of store you just want to hang out in. It's a warm, friendly environment with knowledgeable employees."

Timmons says, "Our employees are fanatics. They are in bands. And they are passionate about music."

Timmons describes Ear X-tacy—a member of the Coalition of Independent Music Stores—as predominantly a rock store. Of its 49,269 titles, 30% are rock and pop. Indie rock, jazz, rap, and techno/dance each constitute 10%; R&B, 8%; Americana, 5%; used product, 5% (a couple of indie/used record stores in the area make it a competitive market); and blues, world, classical, and soundtracks, 3% each. Sales follow a similar pattern: 30% triple-A, 30% rock and pop, and 15% indie rock.

Ear X-tacy sells 80% music vs. other product lines. "We're always going to be a record store first and foremost," Timmons notes. But DVDs—3,527 titles—are located at the front of the store, along with a DVD-audio listening station: A few years ago, Timmons strategically placed DVDs there to familiarize customers with the new format. The store also carries turntables, headphones, CD wallets, T-shirts, posters, and other impulse items.

Customers can also order merchandise directly from the Web site. Timmons also sends a weekly newsletter via e-mail to customers, updating them in a more personal manner. But, he says, "I don't think the Internet's ever going to be as cool as going into the record store."

Declarations Of Independents™



by Chris Morris

THAT'S SYNERGISTIC: Paul Schulman, the former GM of Denver-based distributor Electric Kingdom, caught up with *Declarations of Independents* at the National Assn. of Recording Merchandisers' convention last month and filled us in on his new venture, Synergy Distribution.

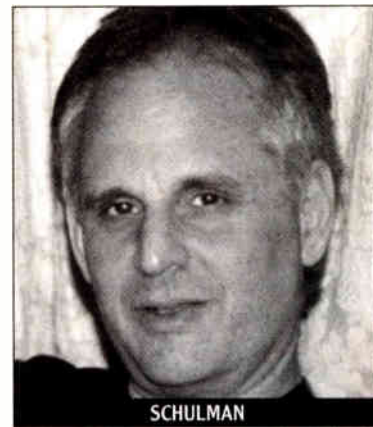
The company is based in Denver; Schulman—who acts as senior VP

The distributor offers national distribution through an in-house staff of six and 13 commission salespeople around the country.

Synergy also operates INDIEgo Promotions, a marketing and promotion firm; about half a dozen acts represented by INDIEgo are also handled by the distributor. Schulman says, "There are a number of people who come to the marketing company, and they are introduced to the distributor."

It may appear an odd time to start a new distribution company. But Schulman says that he and his partners are optimistic.

"Some people think it's a gamble," Schulman admits. "Maybe it's instinct, but we think there's a lot of good, independent product available."



SCHULMAN

COWBOYS AND INDIANS: Continuing its program of acquiring U.K. label lines, Navarre Entertainment Media in New Hope, Minn., has signed an exclusive three-year U.S. distribution agreement with U.K. indie label One Little Indian.

The pact is the first stand-alone U.S. indie deal for the label; some of its product was previously issued via the majors. The company's best-known artist, Björk, will still issue albums through Elektra, but selected audio and video titles from the Icelandic vocalist will be released independently.

The deal with Navarre will launch June 10 with the release of a collection of Björk DVDs; CDs by A3 and Black Box Recorder are forthcoming.

One Little Indian's U.S. office is based in New York and will be operated by Celia Hirschman's firm Downtown Marketing.

R.I.P.: Henry Droz, who died March 26 in Los Angeles (*Billboard*, April 5), had his roots in indie distribution: He ran his own company, Arc, in Detroit in the '60s and '70s before heading WEA and Universal Music & Video Distribution (UMVD).

We had the pleasure of interviewing Droz during his tenure at the majors. In the days after his death, several readers called and spoke of his warmth and generosity of spirit; some who had worked with him emphasized his respect for individualism among his peers and employees—a signal trait among those who began their careers on the indie side.

Upon his exit from UMVD in 2000, Droz was quoted by our colleague Ed Christman as saying: "I don't think I will be missed." Christman added, "Droz is . . . wrong about one thing. He will be missed." We second that thought.

of product development, sales, and marketing—is based in New York. He is partnered in the firm with president Michael Fitts, a 15-year vet of the business, and his brother, senior VP of accounting and business development Brian Fitts. The siblings operate out of Denver, where Synergy's 10,000-square-foot warehouse is located.

Synergy began operations in late 2002 and currently has some 50 labels on its distribution roster. The best-known of these is Boston-based Accurate Records, which has issued albums by Morphine and Either/Orchestra. The distributor also recently sealed a deal with noted European jazz label Enja and will exclusively distribute catalog titles by such artists as Charles Mingus, Tommy Flanagan, Abbey Lincoln, Joe Lovano, and John Scofield in the U.S. Synergy expects to announce a deal soon to distribute some 40 titles by a well-known jazz musician who owns his back catalog.

Schulman says that Synergy plans to keep its offerings diverse: "We're shooting for a variety of genres, so we have a fairly broad-based label roster, which I think is good for a distribution company. It generates interest at the accounts."

The company also operates its own in-house label, Synergy Records, which focuses on Colorado-based jazz talent; pianist and former ECM artist Art Lande is among its acts. Michael Fitts oversees the imprint, of which Schulman says, "That was set up as an altruistic endeavor."

Billboard DIRECTORIES

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Sites + Sounds

Retail Track™



by Ed Christman

TAKING A DIP: Warehouse's bid to obtain debtor-in-possession (DIP) financing from Congress Financial has been denied by the judge presiding over the Chapter 11 filing, after objections from the unsecured creditors' committee.

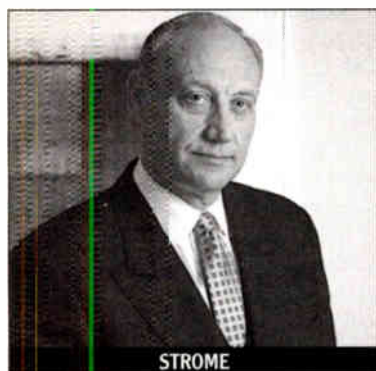
Since the Jan. 21 filing, the company has been financing operations using funds from what is known as cash collateral, the revenue generated daily from product sales in its stores. It is called cash collateral because Warehouse's revolving-credit-facility provider, Congress Financial, is secured by the chain's inventory, as are some of the majors.

Warehouse CFO **Chris Noble** says, "Now we have to go back to the drawing board" and try to convince the judge at the next hearing on April 15 to approve DIP financing—either that or extend the use of cash collateral.

A source on the unsecured creditors' committee said that the chain's ability to fund operations from the cash collateral was instrumental in the committee's reasoning behind its argument against allowing Warehouse to have DIP financing.

That source says that the DIP—which would have taken precedence over all other creditor claims, including the secured major suppliers—would only have given further protection to Congress Financial, which he said is already "over-collateralized" from the revolver. He expects the committee to argue that cash collateral use should be extended.

DOING A DEAL: Handleman Co.'s admission that it is engaged in talks to acquire another company has prompted plenty of speculation among label suppliers but little in the way of answering just who it is that they might be negotiating with. While uninformed



STROME

speculation cites such companies as Baker & Taylor and Alliance Entertainment. Handleman chairman/CEO **Stephen Strome** declines to comment on the matter, as do executives at those two companies.

A Handleman press release says the targeted acquisition "could enhance long-term shareholder value by pro-

viding meaningful diversification in our product line and customer base." The company says it expects to know if it will be able to make a deal in a couple of weeks. In the meantime, the possible acquisition is delaying the start of a planned stock-repurchase program of up to 20% of outstanding shares (*Billboard Bulletin*, Feb. 27). The Troy, Mich.-based rackjobber cautions that a deal may not happen but says it "does not believe it is appropriate to repurchase shares while discussions are ongoing."

Handleman planned to finance the buyback with the \$41 million it expects to reap from the sale of Madacy Entertainment to that company's management (*Billboard Bulletin*, Feb. 26). Handleman stock closed April 1 up 43 cents at \$15.48.

DONE DEAL: A private investment firm has acquired a significant majority interest in Montreal-based budget and compilation label St. Clair Entertainment Group. The deal is said to have closed in early March. Details were not disclosed, but it is believed that New York-based Pouschine Cook Capital Management paid about \$15 million for its stake in St. Clair. Sources suggest that St. Clair has an annual revenue of about \$25 million Canadian (\$17 million), most of it in U.S. sales through traditional retail and special markets.

St. Clair principals **Miles Flood** and **Morey Richman** will continue running the company. The two had previously sold the company to Alliance Entertainment in the mid-1990s and then bought it back when that firm filed Chapter 11 in 1997.

An internal document provided by St. Clair says that Pouschine Cook and investment partners made the investment in St. Clair. Pouschine Cook executives could not be reached for comment.

It is believed the firm made the investment on behalf of itself and investment partners and used equity and a term loan to fund it. An internal company document provided to *Billboard* by St. Clair added that Pouschine Cook had also acquired other audio and video content, which "will immediately be rolled into St. Clair." Sources suggest that content was catalog owned by **Alan Weiner** and **Martin Mair**, who co-founded the Eclipse label. (Eclipse was sold to Brentwood Communications Inc., which now goes by the name of BCI Eclipse.) When Weiner and Mair left that company, they took part of their catalog with them. Weiner did not return calls seeking comment.

Additional reporting by Matthew Benz in New York.

AOL TO USE DOLBY FOR WEB RADIO: America Online (AOL) plans to switch from RealNetworks to Dolby for streaming technology in select offerings of its Internet radio service, according to a source.

The switch to Dolby's AAC format, which will affect narrowband channel Radio@AOL and is not based on financial incentives from Dolby, is largely meant to provide more secure streaming and less buffering, the source says.

Late last year, AOL began using its proprietary Ultravox streaming technology for its broadband Radio@AOL to reduce buffering and speed up downloading.

An AOL spokesperson—who says the company remains associated with RealNetworks in the subscription service MusicNet, Spinner Web service, and other projects—declined further comment. Representatives of Dolby and RealNetworks were not available for comment.

MUSICMATCH GOING CANADIAN: MusicMatch plans to launch a Canadian version of its premium interactive radio service, Artist on Demand, later this year. San Diego-based MusicMatch has inked non-exclusive

licensing deals for the service with the Canadian affiliates of BMG Entertainment, EMI, Universal Music Group, and Warner Music Group, as well as such indies as Anthem Records, Aquarius Records, and Nettwerk Productions. Additionally, MusicMatch has entered into publishing and performance agreements with the Society of Composers, Authors and Music Publishers of Canada.

SONICBLUE GOES BANKRUPT: SonicBlue, maker of the Rio digital audio player and Replay TV video recorder, has signed a non-binding letter of intent to sell its Rio and ReplayTV units for \$40 million to Japan's D&M Holdings, parent of audio-equipment makers Denon and Marantz. The Santa Clara, Calif.-based SonicBlue recently filed for Chapter 11 bankruptcy protection (*Billboard*, April 5).

SonicBlue has also inked a deal to sell its GoVideo unit, which manufactures DVD/VCRs and home theater systems, to Opta Systems for \$12.5 million. Terms of both proposed sales are subject to bankruptcy court approval. SonicBlue will also seek to conduct an auction to allow others to bid on the assets.

SonicBlue had been working with

financial advisor Houlihan Lokey Howard & Zukin to lighten its debt load (*Billboard Bulletin*, Jan. 28), which as of Dec. 31, 2002, included \$148.3 million in convertible debentures and \$26.1 million in other long-term liabilities. The company had a net loss in 2002 of \$105.7 million, or \$1.10 per share, on sales of \$272.1 million.

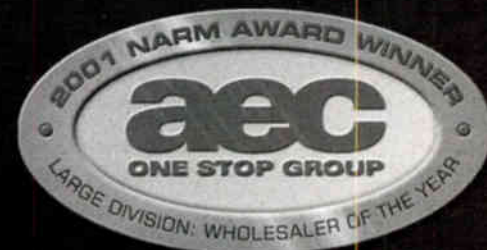
STREAMCAST CEO STEPS DOWN: **Steve Griffin**, founder and CEO of StreamCast Networks—operator of the controversial Morpheus peer-to-peer file-sharing network—has left the company to "pursue other opportunities," according to a spokesperson. StreamCast's executive team will oversee the Franklin, Tenn.-based company's operations while a search is conducted to select a successor for Griffin.

StreamCast—which remains embroiled in a copyright-infringement lawsuit brought against it by the Recording Industry Assn. of America together with the National Music Publishers' Assn. and the Motion Picture Assn. of America (*Billboard Bulletin*, Oct. 4, 2001)—says it will shortly introduce a new version of Morpheus.

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Madonna's 'American Life' Single Available As Download, MP3

BY BRIAN GARRITY

NEW YORK—In the first commercial offer of digital music from Madonna's major-label repertoire, Warner Bros. Records is selling her new single, "American Life," as a digital download through Liquid Audio, RioPort, and subscription services Rhapsody, MusicNet, and Pressplay. The track is also being sold in MP3 format via madonna.com (see related item in The Beat, page 9).

The song—whose online sales are being reflected in data by Nielsen SoundScan—became the second single available only as a paid download to debut on the Hot 100 Singles Sales chart in the April 5 issue, bowing at No. 4, following the No. 11 arrival of Fleetwood Mac's "Peacekeeper" a week earlier.

The single's price ranges from 49 cents to \$1.49, based on the merchant. Those buying it directly via Madonna's Web site must use PayPal, the payment system that powers much of the commerce activity on online auction site eBay.

Madonna.com was accepting pre-orders for the track for at least a week.

Additional tracks from Madonna's early independent recordings controlled by Sanctuary Records are available on the digital subscription services as well. Also, AOL and other Internet outlets are offering the new song as a free on-demand stream.

In addition to previewing the title track, AOL has made Madonna its featured artist for the month of April. As part of that initiative, AOL will debut the track "Love Profusion" April 18 as part of its First Listen program. The album will be available for free preview in its entirety on a streaming-only basis starting April 21. Other elements of the AOL campaign will include a taping of Sessions@AOL, a Madonna-hosted radio station, a Madonna video channel exclusive to AOL broadband users, an exclusive video premiere, and a special remix of the title track.

CenterSpan May Cease Operations

BY MATTHEW BENZ

NEW YORK—CenterSpan Communications, owner and operator of the Scour network, says it may cease operations.

In its 10-K annual report filed March 31 with the Securities & Exchange Commission, CenterSpan says that without "substantial additional financing," its cash and cash equivalents were not sufficient to last beyond the day of the filing. Chairman/CEO Frank Hausmann did not return calls for comment.

CenterSpan, which claimed \$2.4 million in cash and cash equivalents as of Dec. 31, 2002, had a net loss in 2002 of \$16.8 million and no revenue. The Hillsboro, Ore.-based firm, which cut 18 of its 35 employees in February, says it "made a concerted effort to reduce operating costs."

CenterSpan owes Sony Music Entertainment a \$500,000 content fee and \$750,000 in quarterly payments pursuant to a deal it struck to put the major's content on its peer-to-peer network. In the filing, CenterSpan says it is renegotiating the deal.

Executive Turntable



BONO

HOME VIDEO:

Marylou Bono is promoted to VP of marketing for Warner Strategic Marketing Home Video in Los Angeles. She was senior director of marketing for Rhino Home Video.

Robin Horlick is named account executive for Broadway Video/Design-Lab in New York. She was executive producer/director of sales for Sony Music Studios.

HBO Video promotes Bob Cowan, previously VP of sales, to senior VP of sales; Sofia Chang, previously director of marketing, to VP of marketing; and Larisa Gutmanis, previously manager of marketing, to director of marketing. They are based in New York.

DIRECT MARKETING: Andrea Kinloch is named VP of strategic marketing for Warner Strategic Marketing in Los Angeles. She was VP of product management and partnership marketing for Rhino Records.

Marcus Logan is named VP of marketing for Star Trak Entertainment in New York. He was senior director of marketing for Virgin Records.

GAME ON!

ELECTRONIC ENTERTAINMENT

The business of electronic entertainment and video games is growing exponentially and music retailers are discovering this profitable world. Billboard takes on the challenge of investigating the increased importance of top artists' music as an essential element to these games. We toy with new products expected to make a splash this summer and new soundtracks that go along with them.

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Billboard

APRIL 12 2003 Billboard TOP KID VIDEO

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan		
		1 Week At Number 1		
1		CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE	PARAMOUNT HOME ENTERTAINMENT 871843	14.95
2		POKEMON 4EVER	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	19.95
3		BABY NEPTUNE	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	14.95
4	1	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	19.95
5	4	BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT	HIT ENTERTAINMENT 29106	14.99
6	2	MEET STRAWBERRY SHORTCAKE	DIC ENTERTAINMENT/FIX VIDEO 21034	12.98
7	3	SPRING FOR STRAWBERRY SHORTCAKE	DIC ENTERTAINMENT/FIX VIDEO 21030	12.98
8	5	101 DALMATIANS II: PATCH'S LONDON ADVENTURE	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29371	26.95
9		BELLE'S MAGICAL WORLD	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	22.99
10	6	SPONGEBOB: THE SPONGE WHO COULD FLY	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875803	12.95
11	8	SESAME STREET: ZOE'S DANCE MOVES	SONY WONDER/SONY MUSIC ENTERTAINMENT 50203	12.95
12	7	THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH	ANCHOR BAY ENTERTAINMENT 13291	12.95
13	10	DAREDEVIL VS. SPIDER-MAN	BUENA VISTA HOME ENTERTAINMENT 28520	14.95
14	14	SCOOBY-DOO MEETS BATMAN	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	14.95
15	9	SPONGEBOB: ANCHORS AWAY	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879183	12.95
16	12	BIKINI BOTTOM BASH	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	12.95
17	15	THE WIGGLES: MAGICAL ADVENTURE	HIT ENTERTAINMENT 2519	14.95
18	11	DORA'S MAP ADVENTURES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	12.95
19		HERE COMES PETER COTTONTAIL	SONY WONDER/SONY MUSIC ENTERTAINMENT 54187	9.98
20	13	DEEP SEA SILLIES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	12.95
21	24	DORA THE EXPLORER: WISH ON A STAR	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	12.95
22	16	BLUE'S BIG BAND	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	9.95
23	18	DORA'S BACKPACK ADVENTURE	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	12.95
24	21	BABY MOZART	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	14.99
25	17	SEA STORIES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	12.95

HOME VIDEO

Baby Superstar Makes Its Debut

BY MOIRA McCORMICK
Like many independent children's entertainment entrepreneurs, Baby Superstar founders Paul and Lisa Berger created their line of developmental home videos for infants because, in their opinion, what they saw on the market did not measure up. Baby Superstar debuts at retail April 15 with three titles—*Explorer*, *Farmer*, and *Forest Ranger*—at the suggested retail price of \$12.95 for DVD and \$9.95 for VHS.

Their company—the Saddle River, N.J.-based Baby Superstar—is launching the titles (which are distributed by Image Entertainment of Chatsworth, Calif.) with a Mother's Day-targeted Win a Nanny sweepstakes. The winner receives \$30,000, which is a year's salary for a mother's helper, according to Paul Berger. "Everyone needs child-care help," he says. "Our goal as a company is to be a friend to moms, and we feel that's something retailers want to get involved in as well." The sweepstakes launches on the titles' street date and runs until May 9, the projected date of the drawing.

One major retailer that is supporting Baby Superstar and Win a Nanny is Ann Arbor, Mich.-based Borders



BERGER

Books & Music, which is featuring in-store displays with ballot boxes nationwide. Other big chains carrying Baby Superstar include Best Buy, Wal-Mart, Circuit City,

and "numerous grocery chains," according to Berger. National cable TV ads will begin airing April 7 on such parent- and kid-friendly networks as Nickelodeon, Lifetime, Oxygen, and Disney Channel.

Berger, who previously worked at the sports end of the entertainment business, says the genesis of the Baby Superstar line—a blend of animation, live action, and classical music, which is viewed as helpful in childhood brain development—occurred while he was "home watching competitive product with my 9-month-old son. It was inferior; they were using classical music but in its simplest form, with most of the notes stripped out. As a parent, it seemed counterintuitive. If infant development is the goal, why strip out the complexity?"

The programs utilize fully orchestrated classical music that is licensed from such entities as the Royal Philharmonic. Each DVD also features a second disc of music, along with a bonus parents' guide hosted by psychologist Dr. Joyce Brothers and pediatrician Dr. David Namerow.

APRIL 12 2003 Billboard TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE	
		Sales data compiled by Nielsen SoundScan			
		5 Weeks At Number 1			
1	1	LIVE IN NEW ORLEANS	BLUE NOTE/EMI HOME VIDEO 90427	14.95 DVD	
2	4	LA HISTORIA	EMI LATIN VIDEO 80819	14.98 CD/DVD	
3	2	JOSH GROBAN IN CONCERT	WARNER REPRISE VIDEO 48413	27.98 CD/DVD	
4	3	AN EVENING WITH THE DIXIE CHICKS	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	14.95/19.95	
5	6	FOR THE LAST TIME-LIVE FROM THE ASTRODOME	MCA/NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 17081	19.95 DVD	
6	8	ANY GIVEN THURSDAY	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	14.95/19.95	
7	20	GOING HOME	SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4467	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95
8	16	HEAVEN	SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4486	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95
9	10	EVERY BREATH YOU TAKE	A&M VIDEO 3640	The Police	19.95/19.95
10	13	GLOBAL	MUTE 9201	Paul Van Dyk	19.98 CD/DVD
11	14	HELL FREEZES OVER	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST 39548	Eagles	24.95/24.99
12	15	MTV UNPLUGGED V2.0	VAGRANT 378	Dashboard Confessional	18.99 CD/DVD
13	11	SECRET WORLD LIVE	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST 49294	Peter Gabriel	24.95/19.95
14	17	BACK IN THE U.S. LIVE 2002	CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
15	12	LET'S GET LOUD	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95
16	18	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	BMG VIDEO 85042	Dave Matthews Band	19.98/24.98
17	22	I'M WITH YOU/SK8ER BOI	ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne	7.99 DVD
18	24	THE DANCE	WARNER REPRISE VIDEO 28486	Fleetwood Mac	19.95/24.97
19	5	THE UP IN SMOKE TOUR	EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
20	21	DISASTERPIECES	ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST 611967	Slipknot	14.98/24.98
21	30	THE BEST OF 1990-2000	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 62511	U2	12.95/19.95
22		GOOD TIMIN'-LIVE AT KNEBWORTH, ENGLAND 1980	EAGLE VISION 3002	The Beach Boys	14.95/19.95
23	25	IT HAD TO BE YOU...THE GREAT AMERICAN SONGBOOK	J RECORDS/BMG VIDEO 0026	Rod Stewart	14.95/19.95
24	19	ONE NIGHT ONLY: LIVE	EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
25	23	PLAYIN' AROUND THE WORLD	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55187	Play	9.95/14.95
26		LONDON HOMECOMING	SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4467	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
27	9	ALL ACCESS EUROPE	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 493313	Eminem	19.98/24.98
28	28	DRIVE-THRU RECORDS	DRIVE THRU VIDEO 60080	Various Artists	16.95 DVD
29		FULL BLUNTAL NUGITY LIVE	EAGLE VISION 30028	Ted Nugent	14.95/19.95
30		ABILLY GRAHAM HOMECOMING VOL. 2	SPRING HOUSE VIDEO/CHORDANT DIST GROUP 4468	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
31	26	ONE MORE CAR, ONE MORE RIDER	WARNER MUSIC VIDEO 035878	Eric Clapton	19.95 DVD
32	31	LIVE IN HAWAII	EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
33	32	PULL OVER	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
34	27	VISUALISM	IMAGE ENTERTAINMENT 0057	DJ Quik	14.95/19.95
35	33	LOVERS LIVE	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
36	35	THE DEFINITIVE COLLECTION	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 18146	Abba	24.98 DVD
37		ALL THE WAY...A DECADE OF SONG	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50229	Celine Dion	19.95/24.97
38	34	SUPERNATURAL LIVE	ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
39	40	BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT	NINA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 17041	Jimi Hendrix	19.95 DVD
40	39	PUNK-O-RAMA: VOL. 1	EPITAPH VIDEO 86649	Various Artists	14.95 DVD

APRIL 12 2003 Billboard RECREATIONAL SPORTS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan		
		1 Week At Number 1		
1		WWE: ROYAL RUMBLE 2003	SONY MUSIC ENTERTAINMENT 59355	14.95
2	1	ULTIMATE X	BUENA VISTA HOME ENTERTAINMENT 322006	22.95
3		WWE: RAW TENTH ANNIVERSARY	SONY MUSIC ENTERTAINMENT 59381	12.95
4	3	SUPER BOWL XXXVII	WARNER HOME VIDEO 37855	19.95
5	6	ENTERTAINERS BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON	VENTURA DISTRIBUTION 1416	14.95
6	7	WWE: DIVAS UNDERESSED	SONY MUSIC ENTERTAINMENT 59345	14.95
7	5	WWE: SURVIVOR SERIES 2002	SONY MUSIC ENTERTAINMENT 59351	19.95
8	4	AND I MIXTAPE OUR 2002	VENTURA DISTRIBUTION 3413	14.98
9	9	WWE: SUMMERSLAM 2002	SONY MUSIC ENTERTAINMENT 59321	19.98
10		KING OF THE RING-LONG LIVE THE KING	SONY MUSIC ENTERTAINMENT 1673	19.95
11	8	WWE: ARMAGEDDON 2002	SONY MUSIC ENTERTAINMENT 59353	16.95
12	13	WWE: GLOBAL WARMING TOUR	SONY MUSIC ENTERTAINMENT 59375	19.95
13	10	AND I MIXTAPE VOLUME 5	VENTURA DISTRIBUTION 311250	14.98
14	11	WWE: NO MERCY	SONY MUSIC ENTERTAINMENT 59325	19.95
15	12	TONY HAWK: GSTP 2001	REDLINE ENTERTAINMENT 77035	14.98
16	14	WWE: HITS & DISSES	SONY MUSIC ENTERTAINMENT 10843	19.95
17	16	WWE: WRESTLEMANIA X-EIGHT	SONY MUSIC ENTERTAINMENT 54125	19.98
18		TONY HAWK'S TRICK TIPS: VOL. II	REDLINE ENTERTAINMENT 77020	14.98
19	17	WWE: SUMMERSLAM 2001	SONY MUSIC ENTERTAINMENT 5932	19.98
20	0	OICK VITALE'S TIME OUT: BABY!	ESPN HOME VIDEO 650411	12.99

APRIL 12 2003 Billboard HEALTH & FITNESS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan		
		8 Weeks At Number 1		
1	1	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95
2	2	PILATES FOR QUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
3	3	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95
4	5	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98
5	4	CRUNCH: PICK YOUR SPOT PILATES	ANCHOR BAY ENTERTAINMENT 12273	9.95
6	6	METHOD-ALI IN ONE	CURRENT WELLNESS 906	12.98
7	7	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95
8	8	LESLIE SANSONE: WALK THE WALK	GOODTIMES HOME VIDEO 1790	24.98
9	9	LESLIE SANSONE: WALK AWAY THE POUNDS	GOODTIMES HOME VIDEO 2214	12.95
10	12	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
11	10	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 13813	14.98
12	14	PILATES: BEGINNING MAT WORKOUT	GAIAM VIDEO 1231	14.98
13	11	FIRM: BODY SCULPTING SYSTEM	GOODTIMES HOME VIDEO 2210	9.95
14	15	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368	9.95
15	13	THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98
16	17	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10498	14.98
17	18	PILATES YOGA TWO-PACK	ARTISAN HOME ENTERTAINMENT 51294	19.98
18	16	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS	GOODTIMES HOME VIDEO 20156	9.95
19	20	LESLIE SANSONE: WALK THE WALK-FIRM WALK	GOODTIMES HOME VIDEO 1791	9.95
20	19	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

◆ RIAA gold cert. for sales of 25,000 units for video singles. ◆ RIAA gold cert. for sales of 50,000 units for SF or LF videos. ◆ RIAA platinum cert. for sales of 50,000 units for video singles. ◆ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

APRIL 12
2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	1 Week At Number 1		
1	NEW	8 MILE (WIDESCREEN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	NR	26.95
2	NEW	8 MILE (PAN & SCAN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 22739	Eminem	NR	26.95
3	NEW	EMPIRE UNIVERSAL STUDIOS HOME VIDEO 23053	John Leguizamo Denise Richards	R	26.95
4	4	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28554	French Stewart	G	29.95
5	1	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13	27.95
6	2	THE RING (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13	26.95
7	3	THE RING (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90402	Naomi Watts	PG-13	26.95
8	6	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
9	5	SWIMFAN FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13	27.95
10	7	THE OSBOURNES: THE FIRST SEASON (UNCENSORED) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30020	The Osbournes	NR	29.99
11	NEW	POKEMON 4EVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29174	Pokemon	NR	29.95
12	21	GOING OVERBOARD TRIMARK HOME VIDEO 7017	Adam Sandler	R	14.95
13	12	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	PG	29.95
14	8	HALF PAST DEAD COLUMBIA TRISTAR HOME ENTERTAINMENT 608784	Steven Seagal	PG-13	26.95
15	10	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
16	NEW	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 658874	Animated	NR	19.99
17	28	FRANK AND JESSE TRIMARK HOME VIDEO 6917	Rob Lowe Bill Paxton	R	9.95
18	NEW	ABANDON (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 338054	Katie Holmes Benjamin Bratt	PG-13	29.95
19	24	HANGMEN PLATINUM DISC CORP 102	Rick Washburn Sandra Bullock	R	4.98
20	NEW	A BRONX TALE HBO HOME VIDEO/WARNER HOME VIDEO 90954	Robert De Niro Chazz Palminteri	R	14.95
21	9	JONAH-A VEGGIEALES MOVIE ARTISAN HOME ENTERTAINMENT 34005	Animated	G	24.95
22	16	KNOCKAROUND GUYS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5410	Vin Diesel	R	26.95
23	34	THE LONG WALK HOME PLATINUM DISC CORP 90910	Sissy Spacek	PG	9.95
24	14	ROAD TO PERDITION (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 89978	Tom Hanks Paul Newman	R	26.95
25	37	ACROSS THE LINE PLATINUM DISC CORP 7609	Brad Johnson Sigal Erez	NR	9.95
26	NEW	BABY NEPTUNE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30169	Baby Einstein	NR	19.95
27	26	BROWN SUGAR FOXVIDEO 2005549	Taye Diggs Sanaa Lathan	PG-13	27.95
28	17	THE TUXEDO (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 84976	Jackie Chan Jennifer Love Hewitt	PG-13	26.95
29	13	WHITE OLEANDER (WIDESCREEN) WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	PG-13	27.95
30	20	ROAD TO PERDITION (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 290147	Tom Hanks Paul Newman	R	26.95
31	23	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95
32	18	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2006936	Strawberry Shortcake	NR	14.98
33	11	WHITE OLEANDER (PAN & SCAN) WARNER HOME VIDEO 3293297	Alison Lohman Robin Wright Penn	PG-13	27.95
34	22	ONE HOUR PHOTO (WIDESCREEN) FOXVIDEO 2006216	Robin Williams	R	27.98
35	25	LOST AT SEA NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879194	Spongebob Squarepants	NR	19.99
36	NEW ENTRY	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	PG	29.95
37	NEW ENTRY	THE WEDDING PLANNER COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95
38	NEW ENTRY	THE BOONDOCK SAINTS FOXVIDEO 2002807	Willem DaFoe	R	14.95
39	32	ROAD TO PERDITION (WIDESCREEN & DTS) DREAMWORKS HOME ENTERTAINMENT 90364	Tom Hanks Paul Newman	R	26.95
40	30	TUCK EVERLASTING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62057	Alexis Bledel Sissy Spacek	PG	29.95

APRIL 12
2003

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1	2 Weeks At Number 1			
1	1	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
2	NEW	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
3	NEW	POKEMON 4EVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
4	4	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
5	3	JONAH-A VEGGIEALES MOVIE ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
6	2	THE RING DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
7	5	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
8	NEW	BABY NEPTUNE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30170	Baby Einstein	2003	NR	14.95
9	6	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	Scooby-Doo	2003	NR	19.95
10	15	BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT HIT ENTERTAINMENT 24106	Bob The Builder	2003	NR	14.99
11	8	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
12	7	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2006934	Strawberry Shortcake	2003	NR	12.98
13	10	TUCK EVERLASTING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62058	Alexis Bledel Sissy Spacek	2002	PG	22.99
14	12	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
15	11	DRAGONBALL Z-KID BUU: A NEW BEGINNING (EDITED) FUNIMATION 372	Animated	2003	NR	14.95
16	16	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
17	14	BELLE'S MAGICAL WORLD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	Animated	1997	G	22.99
18	13	WHITE OLEANDER WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	2002	PG-13	22.95
19	17	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
20	18	SPONGEBOB: THE SPONGE WHO COULD FLY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	Spongebob Squarepants	2003	NR	12.95
21	9	DRAGONBALL Z-KID BUU: A NEW BEGINNING (UNEDITED) FUNIMATION 371	Animated	2003	NR	14.95
22	20	SESAME STREET: ZOE'S DANCE MOVES SONY WONDERSONY MUSIC ENTERTAINMENT 52203	Sesame Street Muppets	2003	NR	12.95
23	19	THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH ANCHOR BAY ENTERTAINMENT 12631	Thomas & Friends	2003	NR	12.95
24	NEW	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28520	Animated	2003	NR	14.95
25	NEW	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	2002	R	9.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

APRIL 12
2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	8 MILE UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R
2	1	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
3	2	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
4	4	SWIMFAN FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13
5	3	ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT	Tom Hanks Paul Newman	R
6	5	ONE HOUR PHOTO FOXVIDEO 2006216	Robin Williams	R
7	6	HALF PAST DEAD COLUMBIA TRISTAR HOME ENTERTAINMENT 608784	Steven Seagal	PG-13
8	NEW	EMPIRE UNIVERSAL STUDIOS HOME VIDEO 23053	John Leguizamo Denise Richards	R
9	NEW	ABANDON PARAMOUNT HOME ENTERTAINMENT 338054	Katie Holmes Benjamin Bratt	PG-13
10	8	WHITE OLEANDER WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	PG-13

APRIL 12
2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	8 MILE UNIVERSAL STUDIOS HOME VIDEO 61360	Eminem	R
2	1	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
3	2	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
4	3	SWIMFAN FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13
5	4	ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT 90147	Tom Hanks Paul Newman	R
6	5	ONE HOUR PHOTO FOXVIDEO 2006206	Robin Williams	R
7	NEW	EMPIRE UNIVERSAL STUDIOS HOME VIDEO 61358	John Leguizamo Denise Richards	R
8	6	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG
9	7	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
10	9	WHITE OLEANDER WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	PG-13

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INTERNATIONAL

Canada Considers Anti-War Fallout Music Execs Wonder If Opposition Will Affect U.S. Relationships

BY LARRY LeBLANC

TORONTO—Music industry executives have been weighing the implications of possible economic retaliation against Canada by the U.S., following a warning by America's ambassador to Canada, Paul Cellucci, that Canada's refusal to participate in the U.S.-led war against Iraq could lead to repercussions.

Cellucci warned during a March 25 speech in Toronto that there could be unspecified repercussions for Canada in U.S. policy, but he refused to elaborate. Yet he did indicate that security would be the top U.S. priority, more important than trade and economic issues.

The ambassador's hint of economic retaliation sent a chill through Canada's music industry, whose recording, booking, and touring interests are so entwined with the U.S. But leading

Canadian music executives are optimistic that Canadian/U.S. relations have not yet been damaged by the Iraq crisis or Cellucci's public denunciation of Canada's refusal to participate in the war.

"We're in a unique position in that we share all of America's values, but we're not sharing this war," says Toronto-based Bernie Finkelstein, president of True North Records and manager of singer/social activist Bruce Cockburn. "It is a sign that we have a different culture. Some of my American friends are in favor of the war; others are against it. I try to empathize with them both. The U.S. is at war. The fact that we aren't has nothing to do with how we comport ourselves. There's no smugness about [Canada's position]."

NORTH-SOUTH BUSINESS

While downplaying the significance of the rift between the Canadian and U.S. administrations, several industry figures admit to being anxious and concerned about the impact of Canada's action.

"I am absolutely concerned," says entertainment lawyer Chris Taylor, of Sanderson Taylor in Toronto. "I probably don't differ with the Canadian government's decision, but I'm concerned about the effects. Who knows what the long-term implications are for the north-south business we do? We have treaty agreements which now allow us to move pretty freely across the border. Who knows if those will be tightened further?"

Toronto-based booker Vinny Cin-

quemani, president of S.L. Feldman & Associates, says, "The rhetoric has been terrible." But Cinquemani—an American who came to Canada 26 years ago—adds, "Rhetoric is politics. [The failure of Canada to back the U.S.] might affect some trade policies, but I don't think it will affect the music industry."

Canadian Recording Industry Assn. president Brian Robertson agrees. "There are mutual benefits. There are U.S. acts continually coming into Canada and Canadians going there."

about what's going on. Others [say] the opposite. Many are neutral. We're in a very liberal business. You're not looking to the right wing at the other end of the phone, normally."

Canadian executives express dismay about the Dixie Chicks' major airplay losses in the U.S. in the wake of singer Natalie Maines' anti-war/anti-President Bush comments (*Billboard*, March 29). "I'm disillusioned with what has happened with the Dixie Chicks," McBride says. "People are trying to make an issue out of what is people's free speech. This is so wrong. This is McCarthyism."

Nielsen Broadcast Data Systems (BDS) director of Canadian operations Paul Tuch notes, "The Dixie Chicks controversy never reached Canada." He adds that for the week commencing March 31, the group's "Landslide" was No. 1 on the Nielsen BDS AC airplay chart, while "Travelin' Soldier" was No. 5 on the Nielsen BDS country chart.

SONGS FOR PEACE

The plight of Iraq's children is highlighted by the April 15 release of the 30-song compilation *Peace Songs*; profits will provide humanitarian support to the country's war-affected children.

The album, distributed in Canada only by Sony Music Canada, is a joint venture among Sony, BMG Music Canada, and the charity War Child Canada. Some of the material on *Peace Songs* is common to the similarly themed, Warner-distributed, U.K. album *Hope*, due April 21 in Britain.

Among the international artists with tracks featured on the Canadian album are Paul McCartney, Moby, David Bowie, Elvis Costello, Michele Branch, and Yusuf Islam (formerly known as Cat Stevens). Among the Canadians are Lavigne, Celine Dion, Barenaked Ladies, Bryan Adams, Jann Arden, Cockburn, Leonard Cohen, Gord Downie, Garou, Our Lady Peace, K-OS, Chantal Kreviazuk, and David Usher.

Some artists have rerecorded their own versions of classic songs about peace-related subjects, while others have recorded new songs. Among the covers are an unlikely version of "Knockin' on Heaven's Door" (Lavigne), as well as "Redemption Song" (Kreviazuk), "What the World Needs Now" (Branch), and "Imagine" (Our Lady Peace).

Sony Music Canada president Denise Donlon cautions, "This is not an anti-war record; this is a peace songs record."

Indeed, many of Canada's leading artists are signed directly to U.S.-based labels. This includes such pop/rock acts as Alanis Morissette (Maverick), Shania Twain (Mercury Nashville), Sum 41 (Island/Def Jam), Barenaked Ladies (Reprise), Diana Krall (Verve), Nickelback (Roadrunner), Avril Lavigne (Arista), and such country attractions as Caroline Dawn Johnson (Arista Nashville), Emerson Drive (Mercury Nashville), and Aaron Lines (RCA Nashville).

LIBERAL ATTITUDES

While the war has clearly put a strain on Canada-U.S. relations, several Canadian executives insist that their business relations have not been affected.

"I've been on several recent conference calls, but the [Americans] haven't said anything," Clear Channel Entertainment Canada senior VP Shane Bourbonnais says. "There have been no snide comments. It is business as usual."

Vancouver-based Terry McBride, CEO of Nettwerk Management—which handles Lavigne, Barenaked Ladies, and Sarah McLachlan—adds, "I haven't felt a backlash. A lot of people within the music industry share a similar opinion that war is not a good thing. Usually, the music business is pretty liberal-minded."

Shaw Saltzberg, senior VP of S.L. Feldman & Associates in Vancouver, says, "I'm not noticing any change, but you have a mix of people in the U.S. music industry. I have Americans saying to me they are embarrassed



FINKELSTEIN

McBRIDE

DONLON

SMEJ, Toshiba-EMI Announce Reorganizations

BY STEVE McCLURE

TOKYO—Two of Japan's biggest labels have announced major reorganizations that they say are designed to strengthen creative functions and increase internal autonomy.

Effective April 1, Sony Music Entertainment Japan (SMEJ) and Toshiba-EMI, both based in Tokyo, established a series of new companies to deal with specific aspects of their operations. Neither company announced staff cuts as part of their respective rounds of reorganizations.

The restructuring moves came as the Japanese music industry received yet more bad news. February production data from labels body the Recording Industry Assn. of Japan (RIAJ) reported production of audio software by the RIAJ's 24 member companies was down 25% from February 2002 in both unit and wholesale value terms.

SMEJ is the umbrella company under which Sony Corp's music companies are grouped. That group-

ing numbers 41 companies; in addition to its record labels, the group includes Sony Music Publishing (Japan), trademark and licensing specialist company Global Rights, artist management

companies, Sony Magazines, and music-TV channel operator SME TV.

The "old" SMEJ has now split into two separate holding companies, a "music business-related" group of firms and a "business-related" group. The former retains the SMEJ title, while the latter takes the newly coined name Sony Culture Entertainment (SCE).

Heading the "new" SMEJ will be Masao Morita (son of Sony Corp. co-founder Akio Morita) as CEO/representative director. Morita, previously a member of the SMEJ board of directors with the title "corporate executive," replaces Eiji Kishi, who will remain a member of the new SMEJ board.

Morita says that the aim of this restructuring is to "strengthen the value chain for our music-related enterprises even further, in order to respond more quickly to structural changes in the music indus-

try on a global level and to reinforce our position as the strongest corporate music group in Japan."

Heading SCE is CEO/representative director Kazutomo Enomoto, who until now has also been a corporate executive member of the SMEJ board of directors. Morita and Enomoto report to the boards of SMEJ and SCE, respectively.

One industry observer notes, "Sony is making a sincere effort to reorganize its business, which tends to lack focus as they are involved in so many areas. You have to give them credit for trying something new, but it is hard to achieve dramatic change when you have been No. 1 in the market for so long."

According to SoundScan Japan, Sony had a market share of 14.2% in 2002, down from 17.1% in 2001. But it remains Japan's No. 1 label.

Meanwhile, Toshiba-EMI—which SoundScan Japan says had a market share of 10.9% in 2002 (down from 12.2% in 2001), making it the fourth-largest label in Japan—is spinning off its

Capitol, Virgin, international repertoire, strategic marketing, and sales and marketing divisions from April as semi-autonomous divisions under the Toshiba-EMI umbrella.

Toshiba-EMI president Masaaki Saito describes the move as introducing an "internal company system in order to respond to the rapidly changing market and with the intention of transforming ourselves from a 'record' company into a 'music' company.

"Each unit will be responsible for its own profits and losses," Saito explains. "Sales and marketing will be clearly separated, and sales and marketing personnel are expected to liaise closely with A&R personnel to increase efficiency."

The new Capitol Records is headed by executive officer Soichi Kobayashi, with Virgin headed by director Yoshiaki Sanada. Saito helms the international repertoire company as president/representative director, while the strategic marketing and sales & marketing units are headed by their respective executive officers, Hitoshi Namekata and Masahiro Mizumura.



MORITA



SAITO



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK		LAST WEEK		LAST WEEK		LAST WEEK	
(JEMPA PUBLICATIONS INC) 04/02/03		(OFFICIAL UK CHARTS CO.) 03/31/03		(MEDIA CONTROL) 04/02/03		(SNEP/IFOP/TITE-LIVE) 04/01/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	IT'S SHOWTIME B'Z VERMILLION RECORDS	1	MAKE LUV ROOM 5 FEATURING OLIVER CHEATHAM POSITIVA	1	TAKE ME TONIGHT ALEXANDER HANSA	1	CASSEE NOLWENN LEROY MERCURY
2	SEKAI NI HITOTSUDAKE NO HANA SMAP VICTOR	2	SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA	2	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	2	ENTRE NOUS CHIMENE BADI UNIVERSAL
3	BE THERE B'Z VERMILLION RECORDS	3	TONIGHT/MISS YOU NIGHTS WESTLIFE RCA	3	KA-CHING SHANIA TWAIN MERCURY	3	LE FRUNKP ALPHONSE BROWN UP MUSIC
4	AINOMAMANI WAGAMAMANI... B'Z VERMILLION RECORDS	4	SCANDALOUS MIS-TEEQ TELSTAR	4	KEIN ZURUCK WOLFSHEIM ISLAND	4	LOSE YOURSELF EMINEM INTERSCOPE
5	ZERO (2003) B'Z VERMILLION RECORDS	5	MOVE YOUR FEET JUNIOR SENIOR MERCURY	5	DESENCHANTEE KATE RYAN EMI	5	J'EN AI MARRE! ALIZEE POLYGOOR
6	EASY COME, EASY GO! B'Z VERMILLION RECORDS	6	BEING NOBODY RICHARD X VS. LIBERTY X VIRGIN	6	IN DA CLUB 50 CENT INTERSCOPE	6	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
7	TAIYO NO KOMACHI ANGEL B'Z VERMILLION RECORDS	7	ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC	7	TV MAKES THE SUPERSTAR MODERN TALKING HANSA	7	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
8	LADY NAVIGATION B'Z VERMILLION RECORDS	8	IN DA CLUB 50 CENT INTERSCOPE	8	FEEL FREE (TO SAY NO) BEFORE FOUR POLYGOOR	8	DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY JIVE
9	ALONE B'Z VERMILLION RECORDS	9	CLOCKS COLDPLAY PARLOPHONE	9	TU ES FOUTU (TU M'AS PROMIS) IN-GRID 21X	9	UNE FEMME AVEC UNE FEMME SAYA WEA
10	HADASHI NO MEGAMI B'Z VERMILLION RECORDS	10	SUNRISE SIMPLY RED SIMPLYRED.COM	10	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA	10	ON N' SAIT JAMAIS DANS LA VIE LESLIE & MAGIC SYSTEM M6 INT.
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	BLOWN/TIME B'Z VERMILLION RECORDS	11	WEEKEND! SCOOTER SHEFFIELD	11	LIVE YOUR LIFE BOMFUNK MC'S FEATURING MAX C EPIDROME	11	ME PASSER DE TOI BILLY CRAWFORD V2
12	ITOSHIIHITOYO B'Z VERMILLION RECORDS	12	BOY (I NEED YOU) MARIAH CAREY FEATURING CAM'RON DEF JAM	12	COME WITH ME SPECIAL D. CLUB CULTURE	12	CHIHUAHUA DJ BOBO BMG
13	RIYUU ASANTE UNIVERSAL	13	I CAN NAS COLUMBIA	13	LIVIN' MY LIFE SYLVER BYTE	13	1,2,3 SWEET GENERATION WEA
14	RIVER/MIZUIRO NO AME TATSUYA ISHII SONY	14	BEAUTIFUL SMOOP OGGG FEATURING PHARRELL WILLIAMS PRIORITY	14	HE'S UNBELIEVABLE SARAH CONNOR EPIC	14	KA-CHING SHANIA TWAIN MERCURY
15		15	BANDAGES HOT HOT HEAT B UNIQUE	15	STRENGTH OF A WOMAN SHAGGY UNIVERSAL	15	DR HANNIBAL DON CHOA SONY MUSIC/UE
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	MORNING MUSUME NO.5 ZETIMA	1	LINKIN PARK METEORA WARNER BROS.	1	LINKIN PARK METEORA WARNER BROS.	1	CELINE DION ONE HEART COLUMBIA
2	EVERY LITTLE THING MANY PIECES AVEX TRAX	2	SIMPLY RED HOME SIMPLYRED.COM	2	PLACEBO SLEEPING WITH GHOSTS VIRGIN	2	PLACEBO SLEEPING WITH GHOSTS DELABEL
3	T.M. REVOLUTION COORDINATE EPIC	3	NORAH JONES COME AWAY WITH ME BLUE NOTE	3	NORAH JONES COME AWAY WITH ME EMI	3	LINKIN PARK METEORA WARNER BROS.
4	MINMI MIRACLE VICTOR	4	CELINE DION ONE HEART COLUMBIA	4	VARIOUS ARTISTS UNITEO HANSA	4	HELENE SEGARA HUMAINE ORLANO
5	AYUMI HAMASAKI BALLADS AVEX TRAX	5	DANIEL O'DONNELL DANIEL IN BLUE JEANS OMG TV	5	SIMPLY RED HOME SPV	5	NOLWENN LEROY NOLWENN MERCURY
6	LINKIN PARK METEORA WARNER MUSIC JAPAN	6	BOYZONE BALLADS—THE LOVE SONG COLLECTION UNIVERSAL TV	6	CELINE DION ONE HEART COLUMBIA	6	CHIMENE BADI ENTRE NOUS UNIVERSAL
7	YUKI COMMUNE EPIC	7	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	7	NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING	7	LES ENFOIRES LA FOIRE AUX ENFOIRES 2003 RCA
8	YUZU SUMIRE SENHA & CO	8	TOM JONES GREATEST HITS UNIVERSAL TV	8	A-HA HOW CAN I SLEEP WITH YOUR VOICE IN MY HEAD WEA	8	ERA THE MASS MERCURY
9	T.A.T.U. T.A.T.U. UNIVERSAL	9	CHRISTINA AGUILERA STRIPPED RCA	9	SHANIA TWAIN UP! MERCURY	9	CARLA BRUNI QUELQU'UN M'A OIT NAIVE
10	KISHIDAN BOYS COLOR TOSHIBA/EMI	10	AVRIL LAVIGNE LET GO ARISTA	10	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	10	ALIZEE MES COURANTS ELECTRIQUES POLYGOOR

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK		LAST WEEK		LAST WEEK		LAST WEEK	
(SOUNDCAN) 04/12/03		(AFYVE) 04/02/03		(ARIA) 03/31/03		(FIMI) 03/31/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	I DROVE ALL NIGHT CELINE DION COLUMBIA/SONY	1	AMIGA SOLEDAD MIGUEL MANDEZ VALE MUSIC	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	1	GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA
2	UP! SHANIA TWAIN MERCURY/UNIVERSAL	2	EL TEMPLO DE TU CUERPO HUGO (ESP) VALE MUSIC	2	LOST WITHOUT YOU DELTA GOODREM EPIC	2	ALMENO TU NELL'UNIVERSO ELISA SUGAR
3	SOMEWHERE I BELONG LINKIN PARK WARNER	3	UN HOMBRE ASI TONY SANTOS VALE MUSIC	3	NU FLOW BIG BROVAX EPIC	3	DEDICATO A TE LE VIBRAZIONI RICORDI
4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL	4	BESAME DANNI UBEDA VALE MUSIC	4	IN DA CLUB 50 CENT INTERSCOPE	4	LOSE YOURSELF EMINEM INTERSCOPE
5	BEAUTIFUL CHRISTINA AGUILERA RCA/BMG	5	QUIERO SER TU VEGA (ESP) VALE MUSIC	5	ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC	5	TUTTO QUELLO CHE UN UOMO SERGIO CAMMERIERE CAPITOL
6	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J EPIC/SONY	6	TRAMPA DE CRIST L NIKA VALE MUSIC	6	BUMP BUMP BUMP B'Z FEATURING P. DIDDY EPIC	6	SUNRISE SIMPLY RED NUN
7	SHOOK SHAWN DESMAN VIK/BMG	7	ES POR TI ELENA GADEL VALE MUSIC	7	BIG YELLOW TAXI COUNTING CROWS FEATURING VANESSA CARLTON GEFEN	7	QUELLI CHE NON HANNO ETA' EFFEL 65 UNIVERSAL STRATEGIC MARKETING
8	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY	8	VE PRUEBA Y VERAS JOAN TENA VALE MUSIC	8	TU ES FOUTU (TU M'AS PROMIS) IN-GRID 21X	8	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC EPIC
9	CLOCKS COLDPLAY PARLOPHONE/CAPITOL/EMI	9	TU VOLVERAS TESSA VALE MUSIC	9	SING FOR THE MOMENT EMINEM INTERSCOPE	9	LIGHT MY FIRE WILL YOUNG RCA
10	SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	10	NO QUIERO SUFRIR CRISTIE VALE MUSIC	10	BEAUTIFUL CHRISTINA AGUILERA RCA	10	ONE LOVE BLUE VIRGIN
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	DILEMMA NELLY FEATURING KELLY ROWLAND FO REEL/UNIVERSAL	11	BRING ME TO LIFE EVANESCENCE SONY	11	LOVESONG AMIEL FESTIVAL	11	RAGAZZE ACIDELLE FLAMINIO MAPHIA EXTRALABELS
12	MESMERIZE JA RULE FEATURING ASHANTI MUROR INC/DEF JAM/UNIVERSAL	12	LUCIFER OBK CAPITOL	12	I BEGIN TO WONDER DANNI MINOGUE LONDON	12	BLACK BETTY TOM JONES V2
13	I'M WITH YOU AVRIL LAVIGNE ARISTA/BMG	13	BOY (I NEED YOU) MARIAH CAREY FEATURING CAM'RON MERCURY	13	LANDSLIDE DIXIE CHICKS COLUMBIA	13	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
14	LIGHTS OUT LISA MARIE PRESLEY CAPITOL/EMI	14		14	GOSSIP FOLKS MISSY ELLIOTT FEATURING LUOACRIS ELEKTRA	14	PADRE MADRE CESARE CREMONINI WEA
15		15		15	STUCK STACIE ORRICO VIRGIN	15	IN DA CLUB 50 CENT INTERSCOPE
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	CELINE DION ONE HEART COLUMBIA/SONY	1	LINKIN PARK METEORA WARNER BROS.	1	DELTA GOODREM INNOCENT EYES EPIC	1	LINKIN PARK METEORA WARNER BROS.
2	LINKIN PARK METEORA WARNER	2	OPERACION TRIUNFO II GENERACION OT JUNTOS VALE MUSIC	2	LINKIN PARK METEORA WARNER BROS.	2	SERGIO CAMMERIERE DALLA PACE DEL MARE LONTANO EMI
3	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI	3	CELINE DION ONE HEART COLUMBIA	3	NORAH JONES COME AWAY WITH ME BLUE NOTE	3	SIMPLY RED HOME NUN
4	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	4	SERGIO DALMA DE OTRO COLOR MERCURY	4	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	4	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
5	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	5	SOUNDTRACK UN PASO ADELANTE UNIVERSAL	5	SOUNDTRACK—CHICAGO CHICAGO EPIC	5	ERA THE MASS MERCURY
6	SHANIA TWAIN UP! MERCURY/UMGN	6	OBK BABYLON CAPITOL	6	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE	6	PLACEBO SLEEPING WITH GHOSTS VIRGIN
7	SOUNDTRACK CHICAGO EPIC/SONY	7	ANTONIO OROZCO SEMILLA OEL SILENCIO MUXKIC	7	JOHN MAYER ROOM FOR SQUARES COLUMBIA	7	CELINE DION ONE HEART COLUMBIA
8	DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY	8	CAMELA POR SIEMPRE TU Y YO CAPITOL	8	AVRIL LAVIGNE LET GO ARISTA	8	LISA STANSFIELD BIOGRAPHY—THE GREATEST HITS ARISTA
9	SOUNDTRACK 8 MILE SHADY/INTERSCOPE/UNIVERSAL	9	VARIOUS ARTISTS ESP KENWOOD 2003 TEMPO	9	ELTON JOHN THE GREATEST HITS 1970-2002 MERCURY	9	EMINEM THE EMINEM SHOW INTERSCOPE
10	VARIOUS ARTISTS GRAMMY NOMINEES 2003 GRAMMY/WARNER STRATEGIC MARKETING/WARNER	10	SOUNDTRACK 8 MILE INTERSCOPE	10	EMINEM THE EMINEM SHOW INTERSCOPE	10	NORAH JONES COME AWAY WITH ME BLUE NOTE

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 04/02/03

SINGLES

1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	12	KA-CHING SHANIA TWAIN MERCURY
3	3	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	14	IN DA CLUB 50 CENT INTERSCOPE
5	4	CASSEE HOLWENN LEROY MERCURY
6	NEW	MAKE LUV ROOM 5 FEATURING CHEATHAM POSITVA
7	6	TAKE ME TONIGHT ALEXANDER HANSA
8	2	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
9	8	LE FRUNKP ALPHONSE BROWN UP MUSIC
10	9	ENTRE NOUS CHIMENE BADI AZ RECORDS

HOT MOVER SINGLES

14	NEW	TONIGHT/MISS YOU NIGHTS WESTLIFE S/RCA
16	32	WEEKEND! SCOOTER EDEL
21	26	ANYONE OF US (STUPID MISTAKE) GARETH GATES S/RCA
24	27	DESENCHANTEE KATE RYAN ANTLER-SUBWAY
27	NEW	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY

ALBUMS

1	NEW	LINKIN PARK METEORA WARNER BROS.
2	NEW	CELINE DION ONE HEART COLUMBIA
3	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	NEW	PLACEBO SLEEPING WITH GHOSTS HUT/VIRGIN
5	NEW	SIMPLY RED HOME SIMPLYRED.COM
6	2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
7	4	AVRIL LAVIGNE LET GO ARISTA
8	3	SO CENT GET RICH OR DIE TRYIN' INTERSCOPE
9	9	EMINEM THE EMINEM SHOW INTERSCOPE
10	7	PAUL McCARTNEY BACK IN THE WORLD CAPITOL

THE NETHERLANDS

(MEGA CHARTS BV) 03/31/03

SINGLES

1	1	STEP RIGHT UP JAMAI BMG
2	2	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
3	6	YOU AND I WILL YOUNG RCA
4	4	HAPPY?? INTWINE STRENGTHOLT
5	13	IN DA CLUB 50 CENT INTERSCOPE

ALBUMS

1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	70	LINKIN PARK METEORA WARNER BROS.
3	NEW	CELINE DION ONE HEART COLUMBIA
4	NEW	SIMPLY RED HOME V2
5	7	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE

SWEDEN

(GLF) 04/02/03

SINGLES

1	11	GIVE ME YOUR LOVE FAME M&L
2	5	TEMPLE OF LOVE SHEBANG BONNER
3	NEW	A PERFECT MATCH A TEENS STOCKHOLM
4	NEW	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
5	9	CARNIVAL MENDEZ STOCKHOLM

ALBUMS

1	1	VARIOUS ARTISTS MELODIFESTIVALEN 2003 M&L
2	18	VARIOUS ARTISTS FAME FACTORY 4 MARIANN
3	2	LARS WINNERBUCK OCH HOVET SUNDERMARKEN SONET
4	4	LIZA NILSSON SAMLADE SANGER 1992-2003 DIESEL
5	3	OZZY OSBOURNE THE ESSENTIAL EPIC

DENMARK

(IFP/NIELSEN MARKETING RESEARCH) 04/01/03

SINGLES

1	1	IN DA CLUB 50 CENT INTERSCOPE
2	NEW	NAGGIN NOCANDO BIG STAR
3	3	SUPERSTAR CHRISTINE MILTON RCA
4	4	TU ES FOUTU (TU M'AS PROMIS) IN-GRID EMI
5	2	I DROVE ALL NIGHT CELINE DION EPIC

ALBUMS

1	NEW	CELINE DION ONE HEART COLUMBIA
2	NEW	MEW FRENTERS PLAYGROUND
3	NEW	LINKIN PARK METEORA WARNER BROS.
4	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	3	RAZZ KAST DINE H'NDER OP UNIVERSAL

NORWAY

(VERDENS GANG NORWAY) 03/31/03

SINGLES

1	1	IN LOVE WITH AN ANGEL MARIA ARREGONDO GROOVY
2	2	NU FLOW BIG BROVAZ EPIC
3	4	UTADAESJAEAPPLELVESE FOLK OG ROVERE EMI
4	3	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
5	7	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR

ALBUMS

1	1	BERTINE ZETLITZ SWEET INJECTIONS EMI
2	2	RALPH MEYERZ & THE JACK HERR A SPECIAL ALBUM TUBA
3	4	EPHEMERA AIR EPHEMERA RECORDINGS
4	5	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	18	ARETHA FRANKLIN RESPECT—THE VERY BEST OF WARNER STRATEGIC MARKETING

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 03/31/03

SINGLES

1	2	ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC
2	1	BEAUTIFUL CHRISTINA AGUILERA RCA
3	4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	7	BIG YELLOW TAXI COUNTING CROWS FEATURING VANESSA CARLTON GERFEN
5	3	MESMERIZE JA RULE FEATURING ASHANTI MURDER INC./DEF JAM

ALBUMS

1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	2	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
3	3	SO CENT GET RICH OR DIE TRYIN' INTERSCOPE
4	6	JACK JOHNSON BRUSHFIRE FAIRYTALES CAPITOL
5	4	AVRIL LAVIGNE LET GO ARISTA

PORTUGAL

(PORTUGAL/APP) 04/02/03

SINGLES

1	2	LOSE YOURSELF EMINEM INTERSCOPE
2	1	FEEL ROBBIE WILLIAMS CHRYSALIS
3	4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	7	YOU CAN'T STOP ME GUANO APES SUPERSONIC/GUN
5	14	LOSER 3 DOORS DOWN REPUBLIC

ALBUMS

1	1	ADIAFA ADIAFA COLUMBIA
2	2	VARIOUS ARTISTS OPERACAO TRIUNFO GALA 4 ARIOLA
3	NEW	VARIOUS ARTISTS OPERACAO TRIUNFO GALA 5 ARIOLA
4	NEW	LINKIN PARK METEORA WARNER BROS.
5	4	MARIZA FADO EM MIM EMI

ARGENTINA

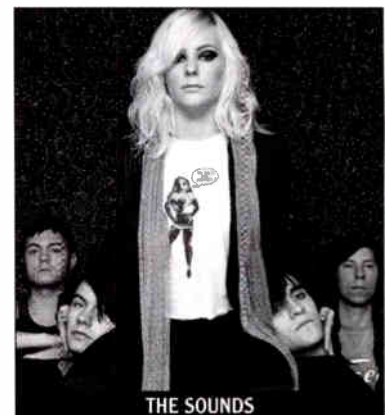
(CAPIF) 03/19/03

ALBUMS

1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	2	MANÁ REVOLUCION DE AMOR WEA LATINA
3	3	PINON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
4	4	ALEX UBAGO QUE PIDES TU? WARNER BROS.
5	5	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
6	6	VARIOUS ARTISTS TANGOS UNIVERSAL
7	7	RICARDO ARJONA SANTO PECADO COLUMBIA
8	18	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
9	9	KEVIN JOHANSEN SUR O NO SUR LOS ANOS LUZ DISCOS
10	10	MANÁ MTV UNPLUGGED WEA

Global Music Pulse Edited by Nigel Williamson

SOUNDS OF AMERICA: Warner Music Sweden's punk-pop icons the Sounds first took hold at radio last year with "Hit Me," the B-side of debut single "Fire." But the band really exploded with fol-



low-up single "Living in America." Guitarist Felix Rodriguez says, "[Bass player] Johan [Bengtsson] said to Maja [Ivarsson, the band's vocalist/lyricist], 'I think we should sing something about America.' A lot of young people in Sweden like America and try to live like Americans, so it seemed right." Debut album *Living in America* appeared in Sweden last November and has since been released in the rest of Scandinavia, Germany, and France. A U.S. release follows in May via Scratchie/New Line Records, following recent gigs at New York's CBGB and Austin's South by Southwest Music Conference. The Helsingborg-based quintet has since had a third domestic hit with "Seven Days a Week." Rodriguez says, "Whether it's 10,000 people in Sweden or 200 in the U.S., it's just as good for us and the audience."

JEFFREY DE HART

MELLOW YELLOW: "Multicultural" best describes Malia, from Malawi, East Africa. Raised by an African mother and an English father, Malia took political refuge in London in the late '80s, lived for a while in New York, and then sought out French producer André Manoukian in Paris. Released last September, Malia's debut album, *Yellow Daffodils* (Epic France), has gone silver, selling 50,000 copies with an accompanying remix album. Inspired by Billie Holiday, Malia's grainy voice and jazz-tinged songs co-penned with Manoukian make for a crossover album that is edgy yet accessible. The pop single "My Purple Shoes," remixed by Manoukian, is paired with a daring music video, playlisted on MTV France and M6, in which Malia saunters down the streets of Cape Town wearing only a pair of shoes. Sony France International marketing manager Antoine Gouiffes-Yan says, "I've had the most tremendous feedback from international affiliates that I've ever experienced." *Yellow Daffodils* is scheduled for an April 7 release in Germany; it will be released in 15 more European territories before summer.

MILLANÉ KANG

CLASSICAL GEORGE: Singer Katie Noonan, 25, and her guitarist brother Tyrone of Brisbane-based Australian band George (Festival Mushroom Records) have put to good use the classical training they received from their soprano mother, Maggie. So far this year, the duo has performed Deep Purple keyboardist Jon Lord's "Concerto for Group and Orchestra" with the star on a series of dates and appeared at the Sydney Opera House with electric string quartet FourPlay. Now the pair is contemplating producing an opera CD with their mum. "It's a matter of keeping ourselves inspired," Noonan says. Meanwhile, George's debut album, *Polyserena*, celebrates its first year on the Australian Record Industry Assn. charts after debuting at No. 1 last March. The album has since been released in Japan and Europe.

CHRISTIE ELJEZER

NAIDOO HONORED: The Fred Jay Award 2003 for innovative German lyrics was presented to Xavier Naidoo March 27 in Munich. Naidoo, 31, of Indian/South African descent, was born and raised in Mannheim, near Frankfurt. His self-penned lyrics, with music co-written with producer Michael Herberger, deal with such subjects as racial discrimination as well as more regular love themes. Naidoo's current album, *Zwischen-spiel—Alles für den Herrn* (Intermezzo—All for the Lord), entered at No. 1 and still ranks in the top 30 after one year on the official Musikmarkt chart. The double-CD (released on Naidoo Records/In-Motion/SPV) has sold 600,000 copies and spawned three top five chart singles, including "Abschied Nehmen" (Bidding Farewell), about the death of a younger brother. The award (which comes with a check for 15,000 euros) was inaugurated by Mary Jay-Jacobson in memory of her late husband, Fred Jay, who wrote hits for such luminaries as Ray Charles, Perry Como, and Boney M.

ELLIE WEINERT

PICTURES OF AFRICA: Film and TV soundtracks are increasingly becoming a vehicle for the music that appeals most to South Africa's youth. One of the most successful is the Sony SA album accompanying recently released film *God Is African*. The film, a low-budget affair directed by Nigerian Akin Omotoso, tackles issues of xenophobia in Africa. Much of the action occurs on a fictional university campus, and the album accordingly reflects the musical tastes of South Africa's new young, urban generation. *Kwaito*, hip-hop, R&B, and trip-hop are represented on a soundtrack that showcases such high-profile artists as M'du, Zola, KB, Bongo Maffin, and BOP, as well as less mainstream sounds from Moodphase 5ive and Felix Leband.

DIANE COETZER

COMMON CURRENCY

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

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
COLDPLAY A Rush of Blood to the Head (E)			7	10						5
CELINE DION One Heart (S)	2		4	6	1	1	3		7	3
50 CENT Get Rich or Die Tryin' (U)	4					4		6		7
NORAH JONES Come Away With Me (E)	5		3	3		3		3	10	1
AVRIL LAVIGNE Let Go (B)			10			5		8		
LINKIN PARK Metemora (W)	1	6	1	1	3	2	1	2	1	2
PLACEBO Sleeping With Ghosts (E)				2	2				6	
SIMPLY RED Home (I)			2	5					3	4
SOUNDTRACK Chicago (S)	6					7		5		

U.K. Acts Were Prominent At SXSW

Nation Provided More Visiting Artists Than Any Other At Music Conference

BY PAUL SEXTON

LONDON—With the all-too-well-publicized decrease of the U.K.'s music exports to the U.S. in recent years, it's been a while since the industry was able to shout "The British are coming!" with anything more than braggadocio. But the claim was reinforced by the recent South by Southwest (SXSW) Music Conference March 12-16 in Austin, where the U.K. provided more visiting acts—36—than any other nation.

Attendees contacted by *Billboard* were generally positive about the musical and networking benefits of SXSW and upbeat about the impact of the strong international contingent, which also included artists from as far afield as Iceland, Venezuela, Hungary, and China.

"The whole thing was proof that the excitement is in the music, and that's ultimately what matters," says Beggars Group chairman Martin Mills, making his first SXSW visit in several years. His acts on display included Detroit rock quintet Electric Six, signed directly to Beggars' XL Recordings imprint in the U.K. for the world, which impressed listeners at a March 13 show at Emo's.

"I thought the U.S. majors were very interestingly marginalized," he observes. "It didn't really seem relevant to that constituency at all."

Six British bands were featured in a well-attended "UKSXSW" showcase sponsored by trade body the British Phonographic Industry (BPI) March 14 at the Blender Bar. Other supporters of that event included royalty collection agency Phonographic Performance Ltd. and the U.K. government's Department of Trade and Industry support service Trade Partners U.K. The showcase was jointly headlined by Columbia rock act Hundred Reasons and Gravity/BMG's American-influenced Grand Drive, soon to



have its first U.S. album release via Private Music. Support came from indie acts British Sea Power, Kaito, Coin Op, and widely fancied rock band the Darkness.

Currently with indie label Must Destroy, the Darkness is in advanced negotiations regarding a substantial new deal. Manager Sue Whitehead says, "The deal was in the works already, but American companies linked to the labels we're negotiating with have come on board now. We did [SXSW] directly last year, but this [showcase] was a fantastically organized event. To be able to do the British stage with a British promoter—and get paid—was very nice."

That promoter was London-based Metropolis Music, which booked the showcase for a second year and also booked this and last year's British showcases at MIDEM on behalf of the BPI. "Both events offer us an opportunity to cement our reputation within the U.K. industry and raise our profile internationally," Metropolis' Neil Wyatt says. "And, of

course, [SXSW] allows us to scout new talent in Austin. I was extremely happy with the way the showcase went—it was a real improvement on last year.

"One of the beauties of SXSW is that an A&R man can travel 3,000 miles [from the U.K.] to sign a band that lives just down the road from him," Wyatt adds. "But I thought overall, the U.K. bands playing SXSW were disappointing. There seems to be little support from U.K. labels for SXSW, even though in real terms it doesn't cost the earth to send bands out there."

Opinions differ on the wisdom of themed national bills—Mills, for example, tells *Billboard* he has doubts about them—but BPI communications manager Sarah Roberts says that the bewildering volume of artists on display at SXSW means that any kind of special attention is helpful: "There's so much fantastic music on offer that you need to try every trick in the book to get noticed," she notes. "Having a bizarre band name won't necessarily work."

Grand Drive keyboard player Julian Wilson says playing the showcase and a BPI-hosted lunchtime reception produced hugely positive results. "It was one of those things where you dip your toe in the water, and it was great. The two-week tour we're doing in the U.S. [starting April 22] has now turned into a month, and we've added a date back in Austin at [club venue] Antone's."

New York-based Ben Weber is the manager of New York rock act Nada Surf, which also played SXSW. He says that this year, "the international presence seemed healthier than ever. There were more afternoon parties than ever before. I'm not sure if this helped business get done, but it gave bands important additional exposure."

Nashville-based manager Kip Krones, whose acts David Mead, Venus Hum, and the Legendary Shack Shakers all participated, noted there was "definitely more international music than in the past. Many of the themed nights were nationally presented, with many more countries and regions doing so this year."

Alongside the British presence, Irish acts were strongly featured at SXSW. The Irish Music Rights Organization (IMRO) showcase was pronounced a major success by that body's marketing manager, Keith Johnson. "IMRO has participated in SXSW for a number of years now," Johnson says, "but this was the first time that we supported a music showcase there. We showcased four acts: Mundy, Relish, Woodstar, and Roesy. There was a flurry of activity for a couple of these acts, and they're now in the process of negotiating publishing and licensing deals for the U.S."



Austin Skyline. Gravity/BMG U.K. act Grand Drive performed March 14 on the roof of the Austin Convention Center at a British Phonographic Industry lunchtime reception held during the South by Southwest Music Conference.

NEWSLINE...

Nominations for the second Arion Greek Music Awards were announced March 26 in Athens. Pop singer/songwriter Mihalís Hadjiyiannis (Universal) and local superstar Antonis Remos (Sony Music) led the way, gaining eight nominations each, both with nods for top artist and album and song of the year. Balladeer Yiannis Kotsiras (Minos-EMI) and *laika* performer Natasa Theodoridou (Sony Music) had seven nods apiece. The event, organized by the Greek arm of the International Federation of the Phonographic Industry and commercial channel Mega, is set for April 15 at Athens' Fever nightclub. This year's lifetime achievement award will go to international Greek star Nana Mouskouri, who has sold more than 300 million albums. The 3½-hour show will be televised live in Greece and via satellite to Australia and the U.S.

MARIA PARAVANTES

Sanctuary Group has launched an online hub in the U.K., targeting the synchronization and compilation markets. The service, at sanctuarymusiclicensing.com, offers record companies, movie/TV/radio producers, and advertising agencies access to a database of 9,000 tracks that can be searched by artist name, album title, or record label. Licensing requests can be made directly from the site.

LARS BRANDLE

Tokyo-based Columbia Music Entertainment (CME) group of companies (formerly Nippon Columbia) says it is "substantially" on target to meet its projections of sales of 29.5 billion yen (\$245.7 million) and a net loss of approximately 1.5 billion yen (\$12.5 million) for the current business year. The CME group has been undergoing extensive restructuring aimed at restoring it to profitability since its acquisition in May 2001 by New York-based investment firm Ripplewood.

STEVE McCLURE

Italian collecting society SIAE, whose troubled finances led it to be placed under a special government commission in 1999, will elect a new assembly June 8; that 64-strong assembly will elect a new president and five-member governing body to replace the current commission. The society's 61,000-strong membership, which is made up of writers and publishers, will vote in the elections for the first time since since October 1995. In 2002, the society reported a post-tax profit of 7 million euros (\$7.6 million).

MARK WORDEN

U.K. retail chain/entertainment group Woolworths Group has reported a substantial gain in annual pretax profits before exceptional and goodwill to £52.8 million (\$82.93 million) for the year ended Feb. 1. The group reported a pretax loss of £46.4 million (\$66 million) in the previous year, which included costs relating to the company's demerger from former parent Kingfisher. Sales during the latest period were up 4.5% to £2.71 billion (\$4.25 billion). In its financial review, the London-based company singled out its entertainment units—which saw total sales increase to £1.22 billion (\$1.91 billion) from £1.03 billion (\$1.61 billion)—as among its best-performing categories.

LARS BRANDLE

Executive Turntable



ROSCIC



SACCHI

national pop/alternative.

Jan Mehlhose is promoted to director of BMG Germany hip-hop imprint Subword, based in Munich. He was formerly A&R director of Subword.

Jude Hirschheimer is named product manager at Ministry of Sound Recordings, based in London. She was U.K./online marketing manager at indie label Beggars Banquet.

RECORD COMPANIES: **Bogdan Roscic** is promoted to managing director of Universal Music Austria, based in Vienna. He was GM.

Ivo M. Sacchi is promoted to managing director of Universal Music Switzerland, based in Zurich. He was GM.

Katharina Aliaga Leiva is promoted to A&R/marketing director of national pop/alternative at BMG Germany, based in Munich. She was director of marketing for

MUSIC PUBLISHING: **Tommi Tuomainen** is promoted to publishing manager of BMG Music Publishing Finland, based in Helsinki. He was publishing coordinator.

RELATED FIELDS: **Michael Fuller** is named director of legal and business affairs at U.K. labels body the Assn. of Independent Music (AIM), based in London. A lawyer, he was previously a consultant to AIM.

Antipodean Rock Roars Out Of The Garage

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The 1 million-plus global shipments of Sydney band the Vines' *Highly Evolved* album (Engine Room/Capitol) have directed international A&R attention to the rich seam of garage-band rock currently being mined in Australia and New Zealand. It is a vein that shows no sign of being overworked just yet.

David Vodicka, managing director of Melbourne indie Rubber Records, says, "The Vines showed that interesting guitar music is coming from here and were a reminder that a band could have worldwide success while still being based in Australia."

The Vines also proved to young Australian acts that they could sign directly to an overseas label without waiting for home success. Another young Aussie rock band, Jet, has subsequently inked with Elektra in the U.S.—before it even played six shows here. Neon is with former Capitol Records president Gary Gersh's new, as-yet-unnamed Universal Records-distributed label, while New



VODICKA

Zealand's the D4 is with Hollywood Records for the U.S. and Infectious/Festival Mushroom Records (FMR) for Europe. The D4's countrymen the Datsuns (*Billboard*, March 8) inked a one-album deal last year with V2 in the U.K. for their eponymous debut, which was released March 4 in the U.S.

European dates by such Australian acts as Rocket Science (EMI), Magic Dirt (Warner), and the country-influenced Sleepy Jackson (EMI) have gained significant media attention, particularly in the U.K. And even newer acts Zenith (Sony Music), the Morning After Girls, and the Pictures—all from Melbourne, the current center of the Aussie garage rock scene—have already gained global A&R inquiries.

But the acts involved are aware of the problems such early international attention can pose. Datsuns guitarist Christian Datsun says, "The Datsuns have been acclaimed in England as the best band since the Rolling Stones; how can you live up to something like that?"

Most of these acts grew up to the sounds of Kiss, AC/DC, and the Detroit (MC5/Stooges)-influenced school of punk; the irreverent spirit with which such music is played is currently proving almost irresistible. Jet singer Nick Sester says, "Guitar rock's more real than anything that's happened in the past decade; electronics took the soul out of music."

Tom Boyce, guitarist/vocalist with Rubber Records act the Casanovas, adds, "Rock'n'roll is cathartic—[for] when you're feeling shitty 'cos you're

not getting on with your dad." Boyce's band currently has its debut single, "Nasty"/"Too Cool," out in the U.K. under a one-off deal with indie label the Singles Society, a joint venture between Creation Records/Pop-tones founder Alan McGee and Telstar Records. The release followed a 22-date European tour in February/March; the band has also signed for Japan to Nippon Columbia and is negotiating with U.S. labels after well-received performances at the South by Southwest Music Conference in Austin.

FMR managing director Michael Parisi says the strong touring circuits Down Under create dynamic live acts, extroverted frontmen, and singalong melodies. "The bands and the songs are well road-tested. Being on the road gives them an interesting perspective on life."

FMR has global hopes for other guitar-toting signings the Androids, Grandville, and Gyroscope. The Androids were formed a year ago by guitarist Tim Henwood (formerly of Warner Australia guitar band Superjesus); the act's debut single, "Do It With Madonna" (FMR), a top five hit here, has received airplay on alternative rock stations in the U.S. and the U.K. An eponymous album is out May 6 in the U.S. and in 13 European territories through Republic/Universal, and the band is touring in support.

Excitement over new Australasian garage-rock bands is also driving international interest in earlier guitar bands. You Am I (BMG), Grinspoon (Universal), Powderfinger (Universal), Sunk Lotto (Sony), and Pacifier (Warner) are touring in either the U.S. or Europe this summer and fall.

Health Fears Force Postponement Of Hong Kong Shows

This story was prepared by Clarence Tsui in Hong Kong and Niyar Bhushan in New Delhi, India.

The current epidemic of Severe Acute Respiratory Syndrome (SARS), which has been taking its toll among the population of Hong Kong, has forced the cancellation of dates by Moby, Santana, and the Rolling Stones.

The cancellations by the two U.S. artists, who were slated to appear April 3 and 11, respectively, at the Hong Kong Convention and Exhibition Centre, came in the wake of an earlier decision by the Stones to cancel dates in Hong Kong, Shanghai, and Beijing because of health fears.

The World Health Organization (WHO) says that SARS spread to

European Majors Warm To Online Marketing

Mp3.com Campaign With Sony Marks Fifth Deal With A Major So Far This Year

BY JULIANA KORANTENG

LONDON—A current joint online campaign involving Sony Music Europe and sporting goods giant Reebok with Web portal mp3.com Europe represents a breakthrough for the latter firm, which has managed to organize marketing deals with all five major labels in the first quarter of this year.

The Sony/Reebok/mp3.com Europe campaign (running March 24 through April 15) promotes Colombian vocalist Shakira's new single, "The One." It marks the first time mp3.com Europe has been involved in Pan-European business with the five majors virtually simultaneously during any given period since its November 2001 launch.

EMI Italy dance act Stylophonic, BMG act Venus Hum, Universal rapper Jay-Z, and WEA artist Phil Collins received the mp3.com Europe treatment between January and March. For London-based mp3.com Europe VP of sales and marketing Leanne Sharman, the situation confirms a growing trend of major labels in Europe treating the Internet as mainstream in their media strategy. Moreover, instead of using in-house resources, the majors are turning to third-party experts.

"It proves it works," she says. "If we look at 2002 and the last few weeks this year, there's been a change in perception by the majors. They tested the water last year and realized that with the Internet, you can get results. It's not us knocking on their doors anymore. It's very mutual now."

The mp3.com Europe strategy includes targeting "singleserving" e-mails about Shakira to more than 450,000 registered users who have opted for the pop/rock category among its database of 7.5 million registered users.

Reebok sponsors the "singleserving" e-mail blitz, which features a link to

stream the audio of "The One," its videoclip, and an exclusive remix of Shakira's "Objection (Tango)" track.

Sharman emphasizes, "Only major-label music content is used on singleserving campaigns, which are sent only to registered users that have opted to receive them. Therefore, it isn't 'spam.'"

WEA worked with mp3.com Europe on Collins' latest single, "Can't Stop Loving You." Mp3.com Europe set up a dedicated page for the artist at localized sites in the U.K., the Netherlands,



SHARMAN



CASS

Germany, France, Italy, and Spain. In addition, the firm sent out single-serving e-mails that included details about the release and a link to stream the song.

The Collins campaign ran Dec. 18, 2002-Jan. 8, 2003. The single peaked at No. 10 in its 15th week, in the March 8 issue, on the *Music & Media* Eurochart Hot 100 singles listing. By that point, Sharman says a record 64% of the targeted singleserving users had responded to the Collins promotion, including 289,000 who streamed the track.

There are other signs that the majors are warming to the Internet for promoting major new releases online in Europe. On March 12, EMI used AOL Music's First View service in the U.K. to exclusively screen the video for Robbie Williams' single

"Come Undone" three days before it was shown anywhere else. And Universal Music globally debuted the new album from Swedish act the Cardigans (*Long Gone Before Daylight*) March 21-24 on MTV Networks' 22 localized Web sites in Europe, as well as in North America, Asia-Pacific, and South America. The campaign, which enabled fans to stream and listen to the whole album, ran two days before it hit European stores.

MTV Networks International online director Rachael McLean says, "Our global network of localized Web sites provides MTV with the unique capability of launching new music to young people everywhere."

London-based Warner Music U.K. commercial manager Mark Bennett says, "[The Web] offers a level of interactivity, detail, and entertainment not available on any of the other marketing channels. It's by no means more valuable than the traditional channels, but the lessons and experience we are building in this area will become more and more mainstream."

Italian-headquartered international digital music service Vitaminic has worked extensively on major-label promotional campaigns, especially via its U.K. operation. The latter has now been brought in by Polydor/Universal to help push the April 7 release of "I Can't Read You" by British dance artist Daniel Bedingfield.

London-based Chris Cass is the global head of Vitaminic wireless division Vitaminic Mobile. He says "significant progress" is now being made with the majors regarding online marketing. "With a major record company," he adds, "some spend up to 30% of the marketing department's time discussing or trying to execute online marketing campaigns while having only about 5%-10% of the budget. Companies like ours offer a one-stop solution."

Hong Kong from southern China. By March 31, WHO had reported the deaths of 47 people from the pneumonia-like respiratory virus in China and Hong Kong, from almost 1,350 cases confirmed since Nov. 1, 2002.

According to spokesmen for the two U.S. acts' promoters—Lushington Entertainment for Moby and Live Ltd. for Santana—there are currently no plans to reschedule the concerts. An April 12 Hong Kong show by veteran easy-listening singer Andy Williams was also postponed until June 6 by Hong Kong-based promoter Wolfman Jack Ent.

Although some big-name acts have been quick to cancel Chinese shows, Hong Kong dates by U.S. artist DJ Shadow (April 11) and Japan's DJ Krush (April 12) were

scheduled to take place at press time, despite official warnings against gatherings in crowded places. The next big-name international artist set to perform in Hong Kong is David Gray; he has a concert at Queen Elizabeth Stadium scheduled for April 28. A spokesperson from Lushington says that there are currently no plans to cancel the gig.

The Rolling Stones' first-ever Indian concert dates have been moved forward because of fears about the SARS outbreak. The Stones' scheduled gigs in Hong Kong (March 28 and 29), Shanghai (April 1), and Beijing (April 4) were all canceled (*Billboard Bulletin*, March 31). There are plans to reschedule the dates. The Stones, who were originally set to perform April 11 in the southern

Indian city of Bangalore and April 14 in Mumbai, subsequently opted to perform in these cities April 4 and 7, respectively.

The Indian changes were confirmed by the Stones' India tour promoter, Bangalore-based DNA Networks, which last year brought Elton John and Roger Waters to the city. DNA Networks managing director T. Venkat Vardhan says, "All arrangements for the concerts were made well in advance. So when the band announced their decision to bring the Indian dates forward, it wasn't a problem."

The Stones' Indian dates were booked for Bangalore's Palace Grounds and Mumbai's Brabourne Stadium, each of which holds around 40,000 people.



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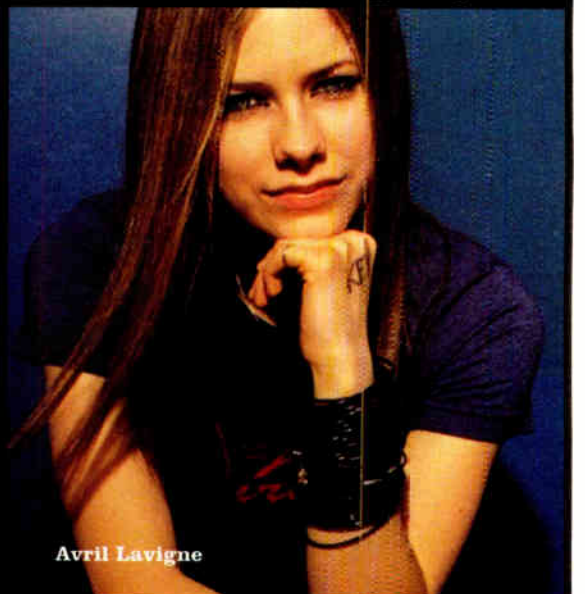
T H E B I L L B O A R D S P O T L I G H T



Celine Dion



Nickelback



Avril Lavigne

The Great White North Heats Up

Canada exports an array of successful artists, including Shania Twain, Celine Dion, Avril Lavigne and Nickelback. With a plethora of notable releases due this year, Canadian talent should continue to make its presence felt at home and abroad.

BY LARRY LEBLANC

CANADA is one the premier sources of music in the world—a fact that is being reinforced in 2003. Nickelback, Sarah McLachlan, Barenaked Ladies, David Usher, Colin James, Bruce Cockburn, Swollen Members, Gino Vannelli, Delerium, Sloan, Len, Jann Arden, Daniel Lanois, Sarah Harmer, Ashley MacIsaac, Blackie and the Rodeo Kings and Susie Arioli Swing Band are among the leading Canadians with albums due this year. Also on the horizon are highly touted major-label debuts from Sam Roberts, Melanie Durrant, Billy Tallent, Hawksley Workman, Micro Maureen and Skye Sweetnan, Jully Black, Kyprios, IRS, In Essence, Saltwater Trio (featuring veteran singers Kim Stockwood, Tara MacLean and Damhnait Doyle) and Matt Dusk.

“It’s exciting there’s so much new product coming

Continued on page 44

Northern Exposure

Despite concerns over high taxes and rising ticket prices, promoters say the touring business in Canada has rarely been better.

BY RON ROGERS

While the touring industry in the U.S. has been dealing with a struggling economy and ever-increasing security measures in this post-9/11 era, promoters in Canada remain optimistic about the touring business here.

Though any downward turn in the U.S. economy will almost certainly have a negligible impact on the Canadian economy, the cost for international artists to do business in Canada is still a significant issue, with the Canadian dollar, at presstime, valued at 68 cents (U.S.).

Doing business in Canada is further burdened by hefty taxes set by federal and provincial governments on incoming artists. In Ontario, for example, the burden includes a 10% provincial sales tax, a 7% general sales tax (GST) and a 15% withholding tax applied directly to touring artists. This doesn’t include taxes to be paid by promoters on profits generated by a show.

If this sounds as though the touring business in Canada may be fighting for survival, think again. Those promoting live events in Canada are ecstatic about their business. Business is thriving, and, judging by the rapid sellouts of some recent big-name shows, the touring business in Canada has rarely been better.



Coldplay

“We had Bon Jovi sell out recently in Toronto and Montreal,” notes Don Simpson, executive VP/MD of House of Blues Concerts Canada. “The recent shows we put up with Elton [John] and Billy [Joel] sold out right away. Coldplay sold out right away. [Red Hot] Chili Peppers sold out right away, Avril [Lavigne] sold out her dates right away, so I think people in this country are still bullish about the economy, maybe more so than the

Continued on page 46

CANADA



Vancouver: A Growing Management Mecca

Boasting such management heavyweights as Bruce Allen, Sam Feldman, Steve Macklam and Terry McBride, representing such leading artists as Avril Lavigne, Vancouver has become a world-class management center. **BY JEFF BATEMAN**

"Vancouver has got a fantastic scene. It's a very cool and happening town," says Virgin Records U.S. president Roy Lott, referring to his recent U.S. signing of Battleaxe Records rap acts Swollen Members and Moka Only.

"It's an amazing city," agrees R.E.M. singer Michael Stipe, in Vancouver for ongoing sessions at Bryan Adams' studio, the Warehouse. "Not to be a hippie, but there's an energy here that I'm really enjoying."

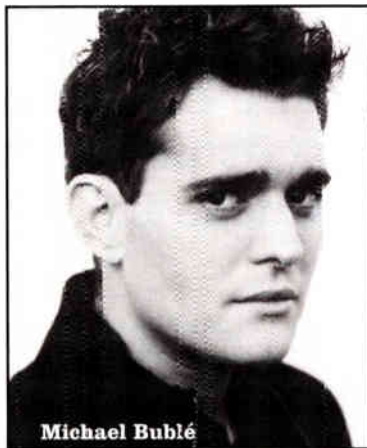
Adds EMI Music Canada president Deane Cameron, "Vancouver is a great, great musical part of Canada."

There's no questioning the amount of talent the West Coast has produced over the years, from Terry Jacks and Bachman Turner Overdrive a generation ago, to such contemporary acts as Nelly Furtado, the Be Good Tanyas, Default, Hot Hot Heat, Gob, Bif Naked, Radiogram, Matthew Good, John Ford, Holly McNarland and Theory of a Deadman.

What has always been in doubt is whether Vancouver would develop into a bonafide music-industry center, a Los Angeles counterpart to Toronto's New York. That possibility is still a long way off in a reeling music economy. However, after a Grammy 2003 night in which the city could



Dido



Michael Bublé



Diana Krall

lay claim to a staggering 31 nominations, the local scene has evidently reached a new level of clout and maturity.

Throughout the '70s and much of the '80s, Vancouver was the near-exclusive fiefdom of A&F

Music's Bruce Allen and Sam Feldman. They remain at the top of the heap, only now the power structure has grown sufficiently to add two managerial faces: Steve Macklam, Feldman's globe-

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NORTH HEATS UP

Continued from page 43

out," says Garry Newman, CEO/president of Warner Music Canada. "It's refreshing. We're really excited about Billy Talent, which is a joint venture with Atlantic Records [U.S.]. They are a great band. Every label here has a couple of these new acts."

"This is going to be our biggest year ever domestically," boasts Allan Reid, senior VP of A&R, Universal Music Canada. "There's a rebirth of real music happening."

Adds Geoff Kulawick, president of Toronto-based indie label Linus Entertainment, "I'm optimistic about new artists and opportunities for independent labels. But, if I was working for a major label, I would be pretty frightened at this point."

Canada's \$1.2 billion (Canadian) music industry is, in fact, locked in a three-year-long sales slump. The downturn in sales—like elsewhere in the music world—is being blamed on the downloading of music via the Internet and widespread CD-R copying, coupled with competition from DVD-Video.

However, despite the general music-industry woes, Canadian talent is continuing to register home and abroad—led by such top-selling acts as Shania Twain, Avril Lavigne, Celine Dion, Alanis Morissette, Deborah Cox, Nickelback, Default, Simple Plan, Sum 41, Our Lady Peace and divas Diana Krall and k.d. lang.

Global shipments of Lavigne's *Let Go* debut have reached a staggering 12 million units since being issued worldwide by Arista in June. Lavigne embarks on her first headlining tour of North America April 9 in Toronto, finishing May 17 in Philadelphia. She will stay on the road until early June, when she finishes up in Australia. Looking forward to time off, the princess of snarl told *Billboard*, "I am going to get my own place!"

Canadian artists also continue to enjoy success internationally in varied musical genres. This includes such acts as roots-styled Kathleen Edwards, the Be Good Tanyas, Fred Eaglesmith, Tegan & Sara, the Sadies, Ron Sexsmith,

Stephen Fearing, Danko Jones and R&B/hip-hop-styled Shawn Desman.

In France, Canada's French-language artists Lynda LaMay, Jean Leloup, Garou, Isabelle Boulay, Natasha St-Pier and Daniel Bélanger enjoy strong followings.

UNIVERSAL SUCCESS

Within the past three years, Universal Music Canada has evolved into Canada's dominant player for domestic music. The Tragically Hip, Remy Shand, Jann Arden, Matthew Good, Big Sugar, Len, soulDecision, I Mother Earth, Jason McCoy, Holly McNarland and Naida Cole are

"It is a big problem that we aren't keeping signings here. If you can't sign and develop local talent and have it be successful, you are not creating income to reinvest. Can you imagine the income if I had Nickelback worldwide?"
—DEANE CAMERON
president of EMI Music Canada

among the acts directly signed to the affiliate. It has also inked co-venture agreements with its U.S. affiliates for Canadian acts Sam Roberts, July Black and Fefe Dobson, and with Island U.K. for singer-songwriter Hawksley Workman.

Last year, Universal Music Canada made an undisclosed equity investment in the two-year-old Toronto-based MapleCore Inc., which operates e-commerce site maplemusic.com and the online magazine UmbrellaMusic.com. Following the investment, MapleCore Inc. launched MapleMusic Recordings, which, distributed by Universal in Canada, has released breakthrough debuts by Roberts and Kathleen Edwards, as well as releases by such veteran Canadian acts as the Skydiggers and Headstones. Upcoming releases include

Continued on page 46

toque* cool...



* **toque**: rhymes with 'juke' (as in jukebox). A variety of hat. Generally worn by Canadians in the wintertime.

too hot...

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CANADA

NORTHERN EXPOSURE

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Americans are."

Ticket pricing for Canadian concerts has been an issue for decades, and promoters are forever defending the price of a concert ticket. Admittedly, the prices for some concert events have reached stratospheric levels. An example is the recent Billy Joel/Elton John billing at Toronto's Air Canada Centre, with top tickets priced at \$275. Considering the show sold out immediately, it's obvious that some acts can still demand top dollars, even in this supposedly depressed economy.

"When you get to the top acts, people will pay for that unbelievable quality, and Elton and Billy are a perfect example of that," says Simpson. "The Rolling Stones are a great example. People know that they're gonna go and have a great time and a phenomenal night. The public will tell us; they vote with their dollars when they think it's too high or when they think it's acceptable. In terms of Elton and Billy, the public was willing to pay [\$275 a ticket], because they know

it's going to be a great night."

Shane Bourbonnais, senior VP of Clear Channel Canada, says that any issue relating to the price of tickets inevitably goes back to the artist, since they are the ones set-



Bourbonnais



Simpson

ting prices. And again, that pesky Canada-U.S. exchange rate virtually forces American-based artists to charge higher prices in Canada.

"[Artists] want a certain guarantee, and the expenses are what the expenses are," he says. "When

you're talking about a U.S. act, then you've got to multiply [expenses] by 1.6, and you get your fixed expenses in and what it's going to take to put that show on, and then you've got to price it accordingly. The alternative, of course, is that they just don't come to Canada."

Bourbonnais is hopeful that the Canadian federal government eventually will offer tax breaks to sectors of the Canadian music industry similar to those offered to Canada's film industry. "Music is the arts, it's culture, and I think it is deserving of some tax breaks," he says. "The amount of GST [goods and services tax] we generate is unbelievable."

Amy Hersenhoren is a successful independent concert promoter in Toronto, promoting shows at a number of local clubs, including

the Phoenix, the Opera House and Lee's Palace. While Hersenhoren also takes issue with the weighty tax situation, she admits that, from her own perspective, business has never been better.

"I'm going to have a record year," she says. "I've already had 26 shows and one tour booked in the first six months. I've never been busier."

Hersenhoren indicates that, while the club scene in other major Canadian markets may be struggling, in Toronto things have never been better. In her opinion, while the current economic woes in the U.S. may put a dent in the upper echelons of the touring business, the average consumer is always going to have a few bucks in his or her pocket to see a club show.

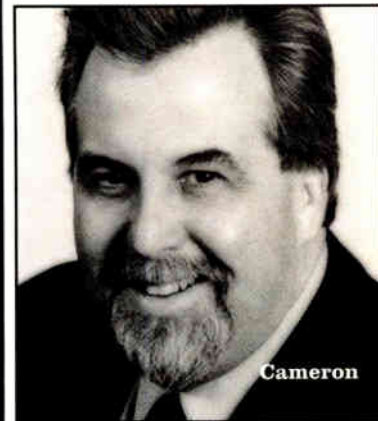
"People will always have \$10 to \$15 to go to a concert and buy two beers," says Hersenhoren. "No matter how bad things get, in terms of the economy, that will always be constant. That level of the industry is sort of recession-proof." ■

NORTH HEATS UP

Continued from page 44

albums by the Tragically Hip's front man Gord Downie, as well as Kinnie Star, Pilate and the Dears.

Reid praises Roberts' debut album, *We Were Born in a Flame*, which will be released worldwide by Universal in May. It is the follow-up to the Toronto-based



Cameron

rocker's low-fi MapleMusic EP, *The Inhuman Condition*, which has sold 38,000 units, according to Nielsen SoundScan. "Sam's the real deal," says Reid. "He's packed his album with great songs."

"[Sales of] the EP exceeded my expectations," says Roberts. "The album gives more of a picture."

Continued on page 48

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CANADA

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produced a... me [career] options,” says Good. “It gives me many different doors to open in the future and prepares the audience for the possibility that I could go through any one of them.”

INDIE BREEDING

While there are a high number of Canadian-owned independent labels, the cream of the sector has traditionally been distributed by multinationals. Presently, this includes Nettwerk Productions, Marquis, Aquarius and Popular with EMI; Alert Music, True North, MapleMusic Recordings, Somerset Entertainment and 604 with Universal; and Linus Entertainment, Sonic

Records, Stony Plain and the Children’s Group with Warner Music Canada.

In the past several years, a significant number of niche-styled indie labels have emerged, includ-

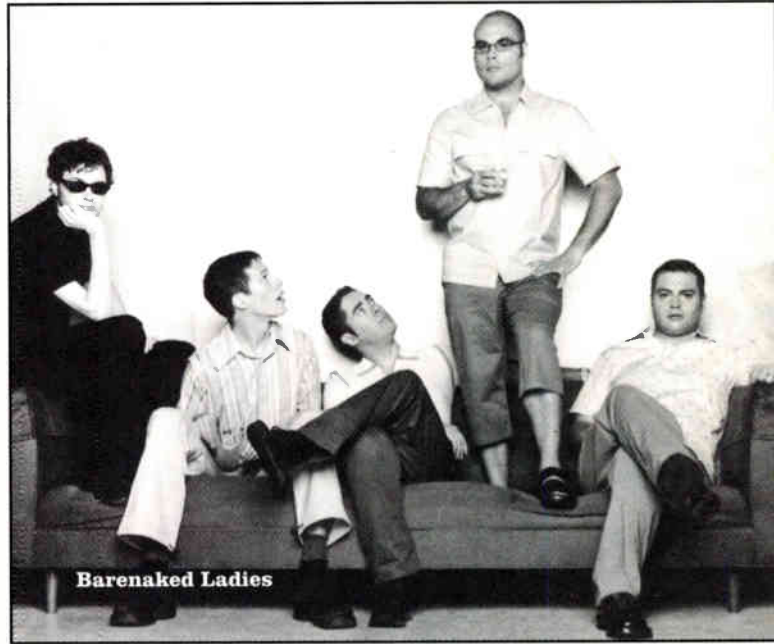
ing Sonic Unyon, Mint, G7 Welcoming Committee, Smallman, Three Gut, Grenadine, Teenage USA, Stomp, Sound King, AntiAntenna Recordings, Endearing, Matlock and Shipbuilding.



Sam Roberts



Matthew Good



Barenaked Ladies

During the past year, there have been many impressive releases by neophyte Canadian independent acts, including Tangiers, the Constantines, the Dears, Broken Social Scene, Buck 65, Danko Jones, Royal City, the Stars, Doc Walker, John Landry, the Corb Lund Band, Nathan Wiley, Mark Bragg and Lennie Gallant.

“There are some excellent finished masters available, and this is making for an incredibly healthy and competitive domestic market,” says Kim Cooke, GM of MapleMusic Recordings.

Canada is a natural breeding ground for developing talent. But there has also been a trend toward the direct signing of Canadian acts by U.S.-based affiliates of multinationals. U.S. A&R interest in Canadian-based talent has made it more difficult for Canadian affiliates to play a pivotal role in launching new acts internationally.

“American A&R people are constantly in this country,” says Warners’ Newman. “And they don’t tell us they are here.”

“It is a big problem that we aren’t keeping signings here,” says Deane Cameron, president of EMI Music Canada. “If you can’t sign and develop local talent and have it be successful, you are not creating income to reinvest. Can you imagine the income if I had Nickelback worldwide?”

Privately, many Canadian major-label executives have blistering words for their U.S. counterparts for their non-support of Canadian-developed projects while picking up the cream of the talent directly. “My roster is the smallest it has been in 20 years,” says Cameron. “I have had to trim it down based on the fact

(Island Def Jam) Barenaked Ladies (Reprise), Diana Krall (Verve), Alanis Morissette (Maverick), Deborah Cox (Arista), Caroline Dawn Johnson (Arista Nashville) and Finger 11 (Wind-Up).

U.S.-based signings of Canadian acts in the past two years include Avril Lavigne (Arista), Simple Plan (Lava), Ashley MacIsaac (Decca), the New Deal (Jive), Andy Stochansky (RCA), Melanie Durrant (Motown), Hot Hot Heat (SubPop), Dakona (Maverick), Three Days Grace (Jive), Kazzer (Epic), Idle Sons (Atlantic), Closure (TVT Records), 40 Feet Echo (Hollywood), Flashlight Brown (Hollywood), the Constantines (Sub Pop), Toe (Wind-Up Records) and the Weakerthans (Epitaph).

Canadian country acts Emerson Drive (Mercury), Aaron Lines (RCA Nashville) and Tebey Otteh (BNA), as well as pop crooners Michael Buble (Reprise) and Matt Dusk (Decca), were also signed to U.S. labels.

Canadian acts have long struggled with the quandary of whether to sign directly with a domestic label, which rarely guarantees a U.S. release or support, or to sign with a U.S.-based label, which practically assures a release and where the product will be worked.

“No Canadian A&R department was interested in Simple Plan, so we had to go out of the country to sign,” notes the band’s co-manager Eric Lawrence of Coalition Entertainment Management in Toronto. “A direct signing in Canada doesn’t guarantee that release anywhere else,” says Eric. “If you sign direct to America, we can assume with a Canadian band we will get that Canadian release as well.” ■

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CANADA

NORTH HEATS UP

Continued from page 46

It's captured what we've had going onstage."

Reid is also delighted over the reception given Matthew Good's first solo album, *Avalanche*, released by Universal March 4, which debuted at No. 2 on the Nielsen SoundScan album chart. The solo recording followed the split of Good's band of the same name after the release of its Universal album, *The Audio of Being* in 2001. "I produced a record that gives me [career] options," says Good. "It gives me many different doors to open in the future and prepares the audience for the possibility that I could go through any one of them."

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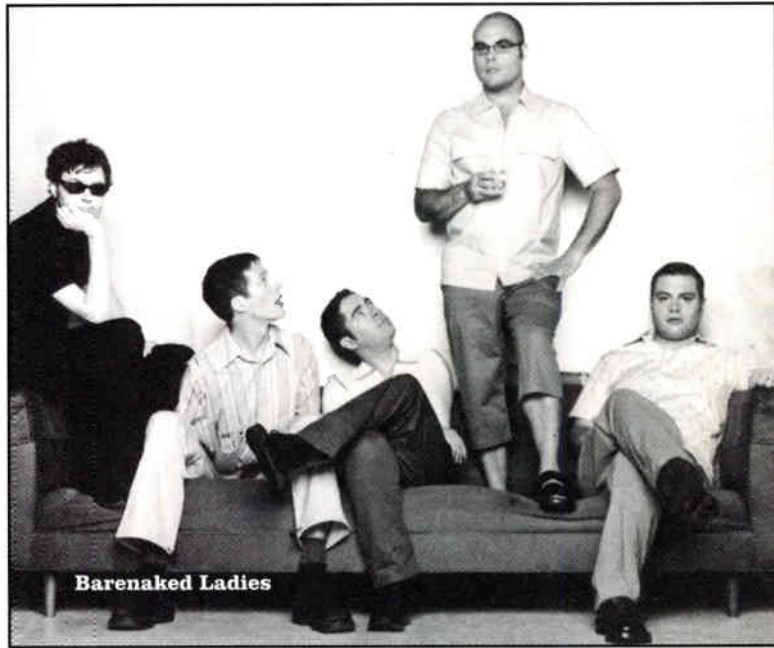
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trotting partner in Macklam/Feldman Management (Norah Jones, Diana Krall, Joni Mitchell), and Nettwerk Management CEO Terry McBride, whose fast-growing roster is topped by Sarah McLachlan, Avril Lavigne, Dido, Barenaked Ladies and Coldplay.

"There has been such an incredible amount of interna-

Tremblay [BNL], Shauna Gold [Lavigne], Dave Holmes [Cold-

CANADA

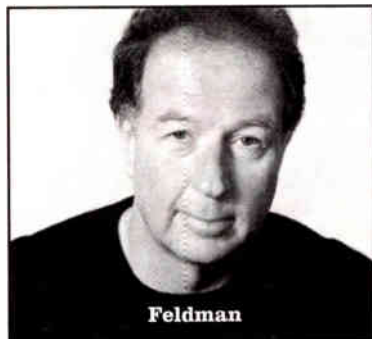
"This is a business about relationships, and over 30 years we've developed enough good ones to make things happen for the amazing talent we represent."—SAM FELDMAN

tional success from such a small circle of managers," exclaims Macklam, "that when you're in the middle of it, you can't help but shake your head and go, 'Wow, how did we get here?'"

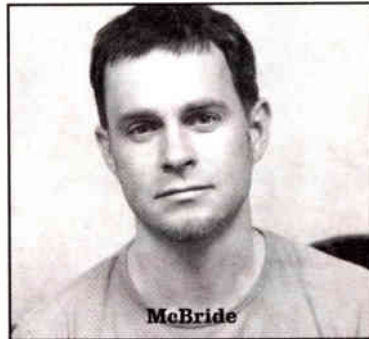
Both Macklam and McBride emerged from the city's early-'80s alternative scene, and they agree that long years of experience, small victories and lessons learned have bred success. "You've got a group of people here who've stuck with it long enough to be in a position to make a real impact," says McBride. He cites his own squad of managers, among them Pierre

play] and Jay Clark [Gob, Swollen Members]. "We've built this team from within, and now our hit ratio is getting better and better."

Grammy night was particularly sweet for Feldman, as both management and agency clients made repeated trips to the podium. "We're at the pinnacle for the moment," says the CEO of full-service entertainment agency S.L. Feldman & Associates. "This is a business about relationships, and over 30 years, we've developed enough good ones to make things happen for the amazing talent we represent."



Feldman



McBride

Bruce Allen, now putting his muscle behind Reprise/143 crooner and native Vancouverite Michael Bublé, believes the management pool will continue to grow. He doubts, however, that the city will ever develop a label and publishing infrastructure comparable to Toronto. "We don't need it. We're a significant talent center operating in a world market, and that's good enough."

Beyond the big four managers, the other potential industry heavyweight is 604 Records, a Roadrunner/Island Def Jam-financed label run by Nickelback

front man Chad Kroeger and the band's lawyer Jonathan Simkin. Operating outside a high-pressure A&R environment has given 604 an edge in scooping western Canadian acts like Theory of a Deadman, Sonic Bloom and Marianas Trench.

"Some reps keep their fingers on the pulse long-distance, but we're able to establish relationships and act on the spur of the moment," says Simkin. "Personally, I find there's an air of desperation in most industry cities that you don't get here. I do my job more efficiently when I'm not

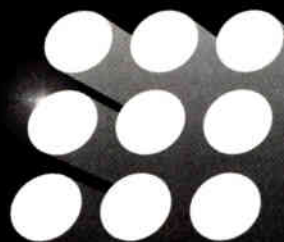
in the thick of it."

The label division of Nettwerk Productions remains the city's leading imprint. Mint Records has moved into its second decade with such acts as Neko Case, the New Pornographers and, in a joint venture with 604 Records, moody Vancouver girl group the Organ. The jazz scene is centered on the Maximum Jazz label, original home for Verve Music Group/Blue Thumb fusion band Metalwood and now to be distributed nationally under a new pact with Universal Jazz.

The local club scene remains skewed toward dance and DJ venues, though the return of the beloved Commodore Ballroom in 1999 after a three-year closure has again brought A-list touring acts to town.

"It's critical for local musicians to see bands like the Vines to get inspired and fired up," says club buyer Jason Grant. "We definitely missed that excitement when this room was dark."

For now, Vancouver's music powerbrokers are enjoying the fruits of their labors. "Everyone has stuck it out for the fabulous lifestyle, the climate, the fact you can walk your dogs on the beach and raise the kids in a great city," says Janet York, VP of Film Music at S.L. Feldman & Associates. "That we're also able to hold our own with any business center in the world is a bonus." ■



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What Radio Can Learn From Reality TV

BY SKIP DILLARD
Airplay Monitor

Roughly 50 years ago, radio reacted to TV's incursion on its turf by reinventing itself to concentrate on music, ceding the longform programming elements to its new rival. But now that music programming is no longer exclusively radio's province, is it time for radio to again become more like TV?

In recent months, rumors have had Infinity's WNEW-FM New York doing just that: taking an "MTV on radio" or "Lifetime on radio" approach that combines music and talk elements. But even if that format never materializes, some programmers who have been on both the TV and radio sides think there are lessons that radio can learn from TV, especially such recent TV series as *American Idol* and *Joe Millionaire*.

In the mid-1980s, adult top 40 WPLJ (95.5) PD/morning host Scott Shannon was one of the first VH1 "personalities." Shannon and WPLJ programming cohort/ABC VP of FM programming Tom Cuddy say TV's recent reality craze has done a better job than radio of making the audience the star.

Cuddy sees today's TV as a "wake-up call for radio. Many morning shows today have neglected to keep the listener in the spotlight. Average people, as we're seeing, can bring a lot to the table. In many markets, I'm missing the real people on the air. . . . Sometimes the only time you'll hear a listener on the air is for a contest or request. I think reality TV reminds us what interacting with listeners can bring to a radio station."

Shannon adds, "It's funny how a radio listener can prove just as entertaining as a high-priced radio personality. I remember KLOS Los Angeles, when Mark & Brian would just put people together on the air, maybe a girlfriend confronting a boyfriend. They would keep them on the phone until they worked out their differences."

BET VP of programming Steven Hill, an MTV veteran and the longtime PD of WILD Boston, says, "America's into real people in amplified realistic conditions. It's everybody's dream to be discovered, *American Idol*-style. It's every girl's dream to marry a handsome millionaire, *Joe*-style. The Osbournes are just an amplified 'not-so-dysfunctional' family exhibited perfectly by MTV."

Sirius VP of music programming and content Joel Salkowitz, who worked for Fox TV before returning to radio several years ago at WTJM New York, agrees. "Radio has lost the edge of casting personalities. What was the memorable part of the first *Survivor*? Richard Hatch. He was a true character. Here's someone who gets a reaction from viewers. Great radio personalities have always done that," Salkowitz says, citing such love-'em-or-hate-'em personalities as Howard Stern, Rush Limbaugh, and even Opie & Anthony.

"Sticking with voice-tracks and

reading liners cannot invoke a passionate response from a listener," Salkowitz continues. "That's when radio turns into a toaster. As long as they like the song that's on, they're there. As soon as they hear a song they don't [like], they're gone."

CASTING AND EDITING

Brian Philips, senior VP/GM of Country Music Television, is a veteran programmer of country KPLX (the Wolf) Dallas, modern WNNX (99X) Atlanta, and top 40 KDWB Minneapolis, among others. Regarding what radio could learn from TV, he says, "Casting and editing are key. For every 30 minutes of footage, you have hours of tape left on the floor. The geniuses are those who can sift through it all, find the story, connect it all, and give it a payoff so every human being is recognizable. This allows people to see themselves in the lives of the characters that are portrayed."

"That's not happening enough in radio," Philips continues. "Reality programming can't work in real time. It's about the essential characters and how you tell the story, how it's edited, and how it's resolved. Radio pioneered the casting and editing process." In fact, he notes, Shannon "understood the art of human storytelling way before anyone got it on screen. He would find

people himself, along with his great producers, who were connected to a story he wanted to tell."

CAN RADIO GO THERE?

Compared with a decade ago, when air personalities often found themselves limited to four breaks per hour, today's jocks generally have more freedom to interrupt the music and put listeners on the air. But how much further can radio go in terms of reintroducing more produced elements or adding longform programming?



SHANNON



HILL



SALKOWITZ

Hill says there are some obvious ways for radio to tap into the real-people-turned-celebrity fantasies that fuel so much of today's TV. "Radio has always had that power

to take listeners and turn them into stars. Now's a perfect time for those 'Who wants to be a DJ?' contests we used to run to identify new talent for a station. Whatever you can do today to get charismatic listeners on the radio and make them stars is the right thing to do."

"The entertainment package has always been a part of radio—it has just been so very relegated to morning shows. Now's a great time to expand that personality into other dayparts," Hill adds. "How about quick, creative entertainment news briefs throughout the day? What about [using] interviews you've done or someone else has done with

artists over the intros of their records? And radio doesn't have to be afraid to put record folks on the air to talk about CD sales or so-called 'insider info.'"

But Shannon notes that "the experiments haven't worked well in the past. People have grown accustomed to conversation in the morning, but the rest of the day they'll go to talk radio for that if it's what they're looking for. They're expecting music from us."

Philips says radio has always had to take a "leap of faith" when it comes to entertainment. "If you question a listener, they'll tell you to 'be quiet, play more songs, and don't knock yourself out putting on contests and funny bits, because I don't use radio for that type of entertainment anymore.' But take that leap of faith on a good morning show or great contests and all of a sudden, listeners are responding. Look at a station like KPLX—a really creative station, yet listeners weren't able to tell them that's what they wanted from them. But you don't see their listeners punching out when that kind of innovative programming is going on."

Philips, by the way, has his own concerns about today's TV, as well as its ability to translate to radio. For one thing, he says, "the old radio guy in me worries about protecting the license. Where is the liability? Some of these types of programming could lead to spectacular lawsuits."

Philips also believes that "the effort to shock, debase, or even outrage cannot continue on this trajectory, especially on the contesting side. Reality is looking at human beings in the natural conflicts of their lives—that's timeless. But people competing simply to marry a guy? . . . That type of programming is on a time clock."

New NAB Survey Claims Listeners Are Satisfied

BY BILL HOLLAND

WASHINGTON, D.C.—A new survey commissioned by the National Assn. of Broadcasters (NAB) shows that the majority of U.S. radio listeners are satisfied with the quality of programming at their local radio stations, contradicting a poll conducted last fall by a radio activist group that showed Americans think the quality of local public affairs and music programming has declined in recent years as a result of consolidation. The survey comes as legislators ask the Federal Communications Commission (FCC) to use caution in considering further deregulation.

The survey was conducted March 5-7 by polling firm Zogby International as part of an omnibus poll on a number of issues. Among the many questions asked of 1,203 randomly chosen 18-plus listeners were five questions about local radio, focusing on "their favorite station."

Nineteen percent of respondents said their station "always plays" what they like, 40% said they hear their

favorites "most of the time," 19% said "sometimes," and 15% said that their favorite station "rarely or never plays" the music they like. Responses carried over racial, political, and income lines.

The new survey was released days before the NAB's annual spring convention April 5-10 in Las Vegas and comes as the FCC prepares to vote June 2 on whether to drop remaining broadcast cross-ownership rules.

The Zogby survey showed that respondents felt the variety of radio programming has not suffered in the past five years. About 40% found about the same variety, about 34% said there is more variety, and about 17% felt there was less variety.

The poll found that more than 80% of 18- to 29-year-olds are either "satisfied" or "very satisfied" with the performance of local radio, contradicting a September 2002 report by the Future of Music Coalition (FMC) that many listeners are dissatisfied with radio diversity and programming.

Having been read the results of the survey, FMC executive director Jenny

Toomey says some of the respondents' answers seem to indict radio rather than applaud it. "Only 19% say their favorite radio stations consistently play music they like? That's a terrible statistic," she says. "And 19% say only sometimes, and 15% say never? And this is their favorite station? Well, that tells the tale right there."

The survey showed that African-Americans and Latinos were most satisfied with today's radio.

Lawmakers on Capitol Hill are divided on the ownership rule deregulation issue. Three conservative Republican lawmakers have asked FCC chairman Michael Powell to take a go-slow approach to further ownership deregulation to ensure citizen input, but House Commerce Committee chairman Rep. Billy Tauzin, R-La., and other committee members sent a letter to Powell April 21 urging him to complete the study on time. A recent survey by the Pew Research Center for the People and the Press shows that 75% of Americans are not aware that remaining media ownership rules may be deregulated.

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1 SNOOP DOGG, BEAUTIFUL FABOLOUS, CAN'T LET YOU GO 2 LIL' KIM, THE JUMP OFF 3 50 CENT, IN DA CLUB 4 B2K, GIRLFRIEND 5 MARIO, C'MON 6 GINUVINE, HELL YEAH 7 BONE THUGS-N-HARMONY, HOME 8 BABY, WHAT HAPPENED TO THAT BOY 9 TYRESE, HOW YOU GONNA ACT LIKE THAT 10 SEAN PAUL, GET BUSY 11 R. KELLY, IGNITION 12 JAY-Z, EXCUSE ME MISS 13 JAHHEIM, PUT THAT WOMAN FIRST 14 NAS, I CAN 15 THE ISLEY BROTHERS, WHAT WOULD YOU DO 16 LIL' JON & THE EAST SIDE BOYZ, PLAY NO GAMES 17 FLOETRY, SAY YES 18 FAT JOE, ALL I NEED 19 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER 20 INDIA.ARIE, THE TRUTH 21 MISSY ELLIOTT, GOSSIP FOLKS 22 KELLY ROWLAND, CAN'T NOBODY 23 CHOPPA, CHOPPA STYLE 24 HEATHER HEADLEY, I WISH I WASN'T 25 MR. CHEEKS, CRUSH ON YOU 26 QUEEN LATIFAH, BETTER THAN THE REST 27 NICK CANNON, YOUR POPS DDN'T LIKE ME 28 EMINEM, SING FOR THE MOMENT 29 LIL' MO, 4 EVER 30 MARQUES HOUSTON, THAT GIRL 31 FREEWAY, WHAT WE DO 32 JUSTIN TIMBERLAKE, CRY ME A RIVER 33 NIVEA, LAUNDROMAT 34 DMX, X-GON' GIVE IT TO YA 35 WAYNE WUNDER, NO LETTING GO 36 JA RULE, THUG LOVIN' 37 SYLEENA JOHNSON, GUESS WHAT 38 MARIAH CAREY, BODY (I NEED YOU) 39 KELLY PRICE, HE PROPOSED NEW ONS NO NEW ADDS THIS WEEK	1 DARRYL WORLEY, HAVE YOU FORGOTTEN 2 BLAKE SHELTON, THE BABY 3 MONTGOMERY GENTRY, SPEED 4 KEITH URBAN, RAINING ON SUNDAY 5 JOE NICHOLS, BROKENHEARTSVILLE 6 KENNY CHESNEY, BIG STAR 7 TIM MCGRAW, SHE'S MY KIND OF RAIN 8 MARTINA MCBRIDE, CONCRETE ANGEL 9 DIXIE CHICKS, TRAVELIN' SOLDIER 10 KID ROCK, PICTURE 11 JOHNNY CASH, HURT 12 PHIL VASSAR, THIS IS GOD 13 BERING STRAIT, TELL ME TONIGHT 14 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU 15 NICKEL CREEK, SPEAK 16 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 17 DEANA CARTER, THERE'S NO LIMIT 18 FAITH HILL, WHEN THE LIGHTS GO DOWN 19 RASCAL FLATTS, THESE DAYS 20 MARCEL, TENNESSEE 21 EMERSON DRIVE, FALL INTO ME 22 VINCE GILL, NEXT BIG THING 23 DIAMOND RIO, I BELIEVE 24 KELLIE COFFEY, WHATEVER IT TAKES 25 ALISON KRAUSS, THE LUCKY ONE 26 CHRIS CAGLE, SHE'S A BEAUTIFUL DAY 27 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 28 FAITH HILL, CRY 29 JIMMY WAYNE, STAY GONE 30 ALAN JACKSON, DRIVE FOR DADDY GENE 31 MONTGOMERY GENTRY, MY TOWN 32 ALAN JACKSON, THAT'D BE ALRIGHT 33 KENNY CHESNEY, THE GOOD STUFF 34 KEITH URBAN, SOMEBODY LIKE YOU 35 MARK WILLIS, 19 SOMETHIN' 36 TERRI CLARK, I JUST WANNA BE MAD 37 BRIAN MCCOMBS, 99.9% SURE 38 DIAMOND RIO, ONE MRE DAY 39 BROOKS & DUNN, ONLY IN AMERICA 40 LISA MARIE PRESLEY, LIGHTS OUT NEW ONS NO NEW ADDS THIS WEEK	1 50 CENT, IN DA CLUB 2 LINKIN PARK, SOMEWHERE I BELONG 3 JAY-Z, EXCUSE ME MISS 4 EMINEM, SING FOR THE MOMENT 5 SNOOP DOGG, BEAUTIFUL 6 SEAN PAUL, GET BUSY 7 AALIYAH, MISS YOU 8 R. KELLY, IGNITION 9 AUDIOSLAVE, LIKE A STONE 10 GOOD CHARLOTTE, THE ANTHEM 11 LIL' KIM, THE JUMP OFF 12 JUSTIN TIMBERLAKE, ROCK YOUR BODY 13 EVANESCENCE, BRING ME TO LIFE 14 ALL AMERICAN JECKYS, SWING SWING 15 FOO FIGHTERS, TIMES LIKE THESE 16 SUM 41, HELL SONG 17 KILLER MIKE, A.O.I.D.A.S 18 SYSTEM OF A DOWN, BOOM! 19 FABOLOUS, CAN'T LET YOU GO 20 BABY, WHAT HAPPENED TO THAT BOY 21 BOWLING FOR SOUP, GIRL ALL THE BAD GUYS WANT 22 ATARIS, IN THIS DIARY 23 AMANDA PEREZ, ANGEL 24 NO DOUBT, RUNNING 25 TYRESE, HOW YOU GONNA ACT LIKE THAT 26 LISA MARIE PRESLEY, LIGHTS OUT 27 MS. DYNAMITE, IT TAKES MORE 28 GOOSMACK, STRAIGHT OUT OF LINE 29 NAS, I CAN 30 SIMPLE PLAN, ADDICTED 31 GINUVINE, HELL YEAH 32 STACIE ORRICO, STUCK 33 B2K, GIRLFRIEND 34 MISSY ELLIOTT, GOSSIP FOLKS 35 QUEEN LATIFAH, BETTER THAN THE REST 36 TERRI CLARK, I JUST WANNA BE MAD 37 MADONNA, AMERICAN LIFE 38 CHEVELLE, SEND THE PAIN BELOW 39 QUEENS OF THE STONE A.G. WITH THE FLOW 40 COLDPLAY, CLOCKS NEW ONS B2K, GIRLFRIEND THE ROOTS, THE SEED (2.0) AVRIL LAVIGNE, LOSING GRIP NELLY, PIMP JUICE	1 KID ROCK, PICTURE 2 3 DOORS DOWN, WHEN I'M GONE 3 AVRIL LAVIGNE, I'M WITH YOU 4 JENNIFER LOPEZ, ALL I HAVE 5 NO DOUBT, RUNNING 6 CATHERINE ZETA-JONES, AND ALL THAT JAZZ 7 LISA MARIE PRESLEY, LIGHTS OUT 8 AUDIOSLAVE, LIKE A STONE 9 JOHN MAYER, WHY GEORGIA 10 MATCHBOX TWENTY, UNWELL 11 RED HOT CHILI PEPPERS, CAN'T STOP 12 BDN JOVI, MISUNDERSTOOD 13 JASON MRAZ, THE REMEDY II WON'T WORRY 14 NORAH JONES, COME AWAY WITH ME 15 CELINE DION, I DROVE ALL NIGHT 16 COLDPLAY, CLOCKS 17 FOO FIGHTERS, TIMES LIKE THESE 18 FRANKY PEREZ, SOMETHING CRAZY 19 AALIYAH, MISS YOU 20 INDIA.ARIE, CAN I WALK WITH YOU 21 JUSTIN TIMBERLAKE, ROCK YOUR BODY 22 JOHNNY CASH, HURT 23 KELLY ROWLAND, CAN'T NOBODY 24 SANTANA, NOTHING AT ALL 25 FAITH HILL, CRY 26 SANTANA, THE GAME OF LOVE 27 PINK, DON'T LET ME GET ME 28 NO DOUBT, UNDERNEATH IT ALL 29 CHANTAL KREVIAZUK, IN THIS LIFE 30 SNOOP DOGG, BEAUTIFUL 31 COUNTING CROWS, BIG YELLOW TAXI 32 RED HOT CHILI PEPPERS, ZEPHYR SONG 33 MADONNA, DIE ANOTHER DAY 34 SHANIA TWAIN, UP! 35 RED HOT CHILI PEPPERS, BY THE WAY 36 PINK, FAMILY PORTRAIT 37 DIXIE CHICKS, LANDSLIDE 38 MATCHBOX TWENTY, DISEASE 39 PUDDLE OF MUDD, BLURRY 40 R. KELLY, IGNITION NEW ONS BLUE MAN GROUP, SING ALONG EVANESCENCE, BRING ME TO LIFE JENNIFER LOPEZ, I'M GLAD BRIAN MCKNIGHT, SHOULD, WOULD, COULDA NAS, I CAN NELLY, PIMP JUICE

Tuned In: Radio

by Marc Schiffman



SOUNDS OF SUNDAY: As United Stations executive VP of programming **Andy Denemark** puts it, your top 40 station might have **50 Cent's** "In Da Club" in power rotation, "but do you want that on your top 40 station at eight in the morning, when the family is going to church together?"

Probably not, and that's why United Stations is one of those syndicators offering "family-friendly" specialty programming. Its primary brands are "Sonrise" and "American Christian Music Review" (ACMR). The former comes in top 40 and AC flavors, while ACMR is country-focused.

Kevin Peterson created "Sonrise" while on the air at top 40 KDWB Minneapolis. He had been channel surfing on cable and was captivated by a series of videos that he'd never seen before. He realized he was watching a contemporary Christian video program and discovered there was a rich genre of music that could be played on a top 40 station on Sunday mornings.

United Stations markets the shows specifically for secular stations. Sunday-morning drive, Denemark says, "is a big thing in most markets," so his shows enable affiliates to tap the musical expertise of those familiar with the genre.

The top 40/AC offering is two hours of music from artists that would not normally be heard on the station, with the occasional **Lifehouse**, **Creed**, and **P.O.D.** as well.

But the roster of contemporary Christian music reaches far beyond those acts and crossovers like **Sixpence None the Richer** and **Jars of Clay**. Denemark says there's a wealth of "well-produced, well-crafted pop music, but when they're singing about him, it's with a capital 'H.'"

ACMR can draw from a wider selection of artists familiar to the country listener—**Vince Gill**, **Reba McEntire**, **Alan Jackson**—but will show those artists' devotional faces.

Host **Linda O'Brian** points out that "a lot of these country singers have recorded a gospel album," so it's easy to go between artists that the country listener already knows and an act that might be less familiar.

The United Stations Sunday shows aren't about preaching. Phrases like, "Positive music with a positive message" or back-selling a song with

something like, "There's a song that really makes you feel good" is the order of the day. "Whether they mention **Jesus** isn't important," O'Brian says. "We try to offer a positive alternative to whatever else you'd be running on Sunday morning. It's not about hitting you over the head with a bunch of scripture."

The shows are more about filling a time slot and programming needs than trying to make converts. Denemark says, "We're doing this based on something a station might want but they don't have the library themselves to support."

The show is not made to stick out like a sore thumb. The production is contemporary and changes with the times. The objective is for it to sound like a part of the affiliate's format. And with the stresses this country has gone through in the past 18 months or so, interest has grown.

"Sonrise" host Peterson says, "Since Sept. 11, only two genres have grown in sales: country and contemporary Christian. This music has become much more popular and successful."

Denemark agrees that "some shows [with] more of an apple-pie image have become more fashionable since 9/11."

SIGN OF THE TIMES: *Billboard* sister publication *Airplay Monitor* reports that country **KNIX** Phoenix morning hosts **Tim & Willy** have renamed themselves **Shock & Awe**.

IN BRIEF: Former Discovery Communications/U.S. Networks president **Jonathan Rodgers** is picked up by Radio One to become CEO of the broadcaster's new cable-channel partnership with Comcast . . . Westwood One senior director of programming **Dia Stein** joins Launch Radio Networks as director of programming, overseeing Launch's 12 format-specific music and entertainment news services . . . For years Infinity Broadcasting would not stream any of its 183 stations over the Internet. That will change with a deal the company has made with America Online (AOL). The marketing deal will have AOL for Broadband available in the studios of Infinity stations. Infinity jocks can access information they need for their program and share it with listeners. In exchange, at least five Infinity stations will be streamed over the AOL Radio@Network.



O'BRIAN



PETERSON

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 12, 2003

mm USA	MTV 2	MTV EUROPE	GAC GREAT AMERICAN COUNTRY
Continuous programming 200 Jencho Quadrangle, Jencho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming Hewley Crescent, London NW18TT	Continuous programming 9897 E. Mineral Ave., Englewood, CO 80112
[OVEN FRESH] NELLY, PIMP JUICE BEN KWELLER, COMMERCE, TX SUPERGRASS, RUSH HOUR SOUL REGGAE AND THE FULL EFFECT, CONGRATULATIONS SMACK & KATY LONGWAVE, EVERYWHERE YOU TURN MC HONKY, SONNET NO. 2 (LIKE A DUCK) RELENT K, CHAPSTICK, CHAPPED LIPS AND THINGS LIKE CHEMISTRY CAVE IN, ANCHOR	NEW COLD, STUPID GIRL SUPERGRASS, RUSH HOUR SOUL PETE D'ORNI, COME BACK HOME JAHHEIM, PUT THAT WOMAN FIRST	AVRIL LAVIGNE, I'M WITH YOU EMINEM, SING FOR THE MOMENT LINKIN PARK, SOMEWHERE I BELONG ROBBIE WILLIAMS, COME UNDONE SUGABABES, SHAPE CHRISTINA AGUILERA, BEAUTIFUL RED HOT CHILI PEPPERS, CAN'T STOP JENNIFER LOPEZ, ALL I HAVE 50 CENT, IN DA CLUB PINK, FAMILY PORTRAIT JUSTIN TIMBERLAKE, CRY ME A RIVER HIM, FUNERAL OF HEARTS THICKE, WHEN I GET YOU ALONE RICHARD X VS. LIBERTY X, BEING NOBODY B2K & P. DIDDY, BUMP, BUMP, BUMP COLDPLAY, CLOCKS SNOOP DOGG, BEAUTIFUL SHANIA TWAIN, KA-CHING! JAY-Z, '03 BONNIE & CLYDE EVANESCENCE, BRING ME TO LIFE	DARRYL WORLEY, HAVE YOU FORGOTTEN? BLAKE SHELTON, THE BABY MONTGOMERY GENTRY, SPEED KEITH URBAN, RAINING ON SUNDAY JOE NICHOLS, BROKENHEARTSVILLE KENNY CHESNEY, BIG STAR TIM MCGRAW, SHE'S MY KIND OF RAIN MARTINA MCBRIDE, CONCRETE ANGEL DIXIE CHICKS, TRAVELIN' SOLDIER KID ROCK, PICTURE JOHNNY CASH, HURT PHIL VASSAR, THIS IS GOD BERING STRAIT, TELL ME TONIGHT JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU TORY KEITH, COURTESY OF THE RED, WHITE AND BLUE DEANA CARTER, THERE'S NO LIMIT FAITH HILL, WHEN THE LIGHTS GO DOWN RASCAL FLATTS, THESE DAYS MARCEL, TENNESSEE
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5	Continuous programming 216 W Ohio, Chicago, IL 60610	5 hours weekly 223-225 Washington St, Newark, NJ 07102
SHANIRA, QUE ME QUEDES TU RICARDO ARJONA, EL PROBLEMA INDIA, SEDUCEME JUANES, ES POR TI JUANES, MALA GENTE ALEX UBAGO, A GRITOS DE ESPERANZA CHRISTINA AGUILERA, BEAUTIFUL OLGA TANON, ASI ES EL AMOR JENNIFER LOPEZ, JENNY FROM THE BLOCK ENRIQUE IGLESIAS, QUIZAS	SHAWN DESMAN, SPREAD MY WINGS (NEW) TANGIER, KEEP THE LIVE BODIES WARM (NEW) JA RULE, REIGN (NEW) LIL' J, IT'S ABOUT TIME (NEW) NELLY, PIMP JUICE (NEW) THE D'DINNAS, WHO INVITED YOU (NEW) 50 CENT, IN DA CLUB SHAWN DESMAN, SHOOK (UOMO REMIX) SWOLLEN MEMBERS, BREATHE MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS THE DRY OF A DEADMAN, MAKE UP YOUR MIND NOT BY CHOICE, NOW THAT YOU'RE LEAVING COLDPLAY, CLOCKS GOOD CHARLOTTE, THE ANTHEM SIMPLE PLAN, ADDICTED MATTHEW GDD, IN A WORLD CALLED CATASTRO LINKIN PARK, SOMEWHERE I BELONG RED HOT CHILI PEPPERS, CAN'T STOP T.A.T.U., ALL THE THINGS SHE SAID EMINEM, SING FOR THE MOMENT	DEEPTDOWN, NOTHING'S REAL TAPROOT, MINE THE D'DINNAS, WHO INVITED YOU THE SOUNDS, SEVEN DAYS A WEEK DEFAULT, SICK & TIRED MACHINE HEAD, BLOOD SWEAT AND TEARS THE M'DONEY SUZUKI, IN A YOUNG MAN'S MIND THE CORAL, DREAMING OF YOU 12 STONES, CRASH SEETHER, DRIVEN UNDER UNLCO, FAILURE ZEROMANCER, CLONE YOUR LOVER THE DATSUNS, IN LOVE THE SUN, CARRY IT ALL SIMPLE PLAN, ADDICTED CHEVELLE, SEND THE PAIN BELOW BURNING BRIDES, ARCTIC SNOW	THE HEATHER HEADLEY, I WISH I WASN'T THE RAVEONNETTES, ATTACK OF THE GHOST RIDERS ZWAN, HONESTLY SHAPACASE, COAGULATE EBENEZER, SING FOR THE MOMENT NAS, I CAN MARTINA MCBRIDE, CONCRETE ANGEL BABY, WHAT HAPPENED TO THAT BOY FRU FRU, BREATHE IN THE ROOTS, THE SEED (2.0) BONE THUGS-N-HARMONY, HOME LIL' J, IT'S ABOUT TIME BRIAN MCKNIGHT, SHOULD, WOULD, COULDA IRON AND WINE, SOUTHERN ANTHEM GOOSMACK, STRAIGHT OUT OF LINE LIL' KIM, THE JUMP OFF DMX, X-GON' GIVE IT TO YA LIZZIE WEAVER, SOMETIME CHEVELLE, SEND THE PAIN BELOW THE GREENHORNES, IT RETURNS

Studio Monitor™

by Christopher Walsh



AES EUROPE, PART 2: The 114th Audio Engineering Society (AES) Convention, held March 22-25 at the RAI Convention Center in Amsterdam, suffered a slight dip in attendance because of the outbreak of war in Iraq and sluggish economic conditions. Nonetheless, the European edition of the semi-annual AES convention affirmed the accelerating proliferation of surround sound in both broadcast and recording.



The 114th AES featured exhibition seminars for the first time, giving manufacturers a better forum to provide a more in-depth explanation of technical background and functionality than a crowded exhibition floor. "We started the idea of the exhibitor seminar," AES director Roger Furness explained, "because it gave us an opportunity for many exhibitors to honestly talk about their product rather than hide it in a paper session, where they could only talk about the technology behind the product."

Among those seminars were sessions on Super Audio CD (SACD), on March 23, and DVD-audio (DVD-A), the following day. Each high-resolution, surround-sound consumer format was also represented with a convention-floor exhibit and a separate listening room. In addition, tutorial seminar sessions included "Stereo and Surround Microphone Techniques" and "How to Set Up 5.1 Surround." "We have stands here on the floor and demo rooms for both [SACD and DVD-A]," Furness commented. "Both of them have quite long exhibitor seminars, two and three hours long. They want to talk to people about what you have to do that's different to mastering an SACD or DVD-A than to mastering a CD."

In addition, the SACD format was bolstered by a number of announcements, including the news that Peter Gabriel plans to release his latest album, *Up*, as a multichannel SACD, along with the stereo SACD release of his entire catalog. Meanwhile, Dutch manufacturer Royal Philips Electronics, co-developer with Sony of the SACD, showed a range of Direct

Stream Digital (DSD) interface modules, allowing pro audio equipment manufacturers a "fast track" to DSD development. DSD is the recording process employed to encode the SACD format with a dynamic range of more than 120 decibels.

The 114th AES also corresponded with the U.S. release of Pink Floyd's *The Dark Side of the Moon*, remixed in 5.1-channel surround sound, on SACD. Featuring a 5.1 mix by longtime Pink Floyd producer/engineer James Guthrie, *The Dark Side of the Moon* is perhaps the single best advertisement for surround sound yet, given the reverence with which the 1973 album is treated. The first SACD released under the EMI/Capitol label in the U.S., *The Dark Side of the Moon* is a hybrid SACD, featuring a 2-channel layer for playback in standard CD players as well as the high-resolution, multichannel layer for playback on SACD players equipped with a surround-sound speaker array.

Also at AES, Digital Theater Systems (DTS) hosted a March 22 presentation addressing all aspects of implementing multichannel sound in the broadcast chain, including production and transmission issues. That presentation was introduced by convention keynote speaker and engineer/producer Stuart Bruce.

Surveying the convention, Furness noted that there's simply a lot of surround-sound work being done these days, referencing the inroads being made in the broadcast arena.

He adds, "The series of [AES] tutorial seminars are deliberately aimed at people who are *not* cutting-edge technologists or engineers. Even though they may not be specifically about multichannel, things like the microphone techniques seminar do include going from stereo to multichannel. One of the [seminars] I thought was a good idea was 'How to Set Up 5.1 Surround.' There's a lack of knowledge out there. These things have to be got over to people."

Looking forward, the 115th AES Convention will be held Oct. 10-13 at the Jacob Javits Convention Center in New York. Next year, the AES will return to Berlin for the 116th Convention, May 8-11. "There's a lot of excitement about that," Furness says, "because in Europe in 2004 there will be 10 new countries in the EU, and they'll be joining on May 1. So May 8, we have a convention more to the East than we've been in some time. We haven't been to Berlin since 1993, so we thought the time was right."

Hollywood's Ocean Way Opens Neve 88R-Equipped Mix Suite, Studio D

BY CHRISTOPHER WALSH

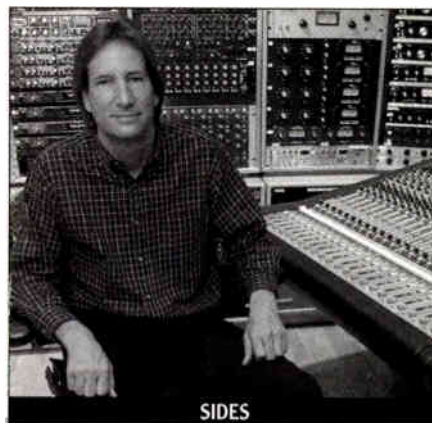
Two-and-a-half years in the making, Ocean Way Recording in Hollywood, Calif., has opened Studio D, the first-ever new room at the former United Recording Corp. at 6050 Sunset Blvd. in Hollywood.

Studio D, a mix suite with two large isolation rooms, features a Neve 88R console in an expansive control room, along with what may be the world's most generous assortment of outboard equipment and a custom-designed, surround-sound loudspeaker system. True to owner Allen Sides' penchant for sonic excellence—as well as that of United Recording's founder, the late Bill Putnam—Studio D, Sides says, has garnered compliments from such early clients as Foo Fighters' Dave Grohl, producers Rob Cavallo and Scott Litt, and J Records' Clive Davis.

"Bill [Putnam] and I had this long partnership for many years," Sides says, "and we did many studios, control rooms, acoustical designs, and loudspeaker systems together. If Bill was alive today, I'm sure he would be very proud of this room, because it really represents much of what he and I both liked."

Among the qualities and features consistent with Ocean Way's history is the 88R, which Sides—along with many other top engineers and producers—considers one of the

finest analog consoles produced. The 84-input 88R includes Neve 1081R remote microphone preamplifiers, an on-board stereo compressor, and standard 5.1-channel mixing features. "The 88R, to me, may be the last of the high-end analog consoles to be built at this level.



SIDES

I'm a sonic snob—people know that about me—and I think it's just amazing sounding."

The ample control room is also important, Sides says, to accommodate a large number of individuals as well as techniques common to modern recording sessions. "I wanted a room where you could have 12 people in the sweet spot," Sides explains. "On the last Goo Goo Dolls record [*Gutterflower*], I think I had

the entire promotion staff from Warner Brothers, plus executives—everybody came in to pick singles. I want everyone to hear exactly what I'm hearing in the mix position. The big speakers at Ocean Way have always been somewhat legendary on that level, because most mixers use our big speakers to mix.

"When we do Dr. Dre sessions," Sides adds, "they've got quite a synth package. They're tracking in the control room, so we needed a control room to accommodate that."

In its first month, Studio D has hosted Grohl, mixing Foo Fighters; Cavallo, mixing Less Than Jake; and Litt, mixing a Pete Dinklage song recorded with Sides in Ocean Way Studio B.

Like Ocean Way's other rooms and Sides' additional holdings—including the two-studio Record One facility in Sherman Oaks, Calif., Ocean Way's equipment-rental company, and the complete studio setups provided by Ocean Way for location recording—Studio D's schedule is consistent through what has become a week-to-week business for most commercial recording facilities.

"I'm not sure I'm going to jump into any huge new rooms after this," Sides says, "but I felt that this room, the console, and the whole setup were unique enough that it would justify itself in the long term."

APRIL 12
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 5, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	IN OA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	IN OA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	HAVE YOU FORGOTTEN? Darryl Worley/ F. Rogers, J. Stroud (DreamWorks)	STRAIGHT OUT OF LINE Godsmack D. Bottrill, S. Erna (Republic/Universal)	IN OA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	OCEAN WAY (Nashville, TN) Julian King	HIT FACTORY CRITERIA (Miami) David Bottrill	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	Custom Ocean Way Neve 8078	SSL 9096 J	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Studer A827	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	N/A	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	EMERALD (Nashville, TN) Justin Niebank	SOUNTRACK (New York) David Bottrill	ENCORE (Burbank, CA) Dr. Dre
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	SSL 9080 J	SSL 9000 J/Pro Tools	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HD	Studer A820	Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools HD	BASF 900	Pro Tools
MASTERING (Location) Engineer	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	GATEWAY (Portland, ME) Bob Ludwig	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVO	UMVO	UMVO	UMVO	UMVO

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Hard Rock Abounds On Summer Tour Schedule

Continued from page 1

banging heads a little bit. Any time you give people choices, somebody can get hurt, because not everybody has the same resources."

The Ozzfest and Metallica camps say sales are strong out of the box but not overwhelmingly so—at least not yet. Holman says Ozzfest is "keeping pace with previous years. Some shows have burst out of the box and sold out immediately, and some haven't. That's true of every year."

A similar pattern is developing for Summer Sanitarium, which because it plays stadiums has a tougher nut to crack. "Some dates are great, some are good," Arfa says. "Some shows are over 40,000, some are over 30,000, and we're still way out in front of the shows."

KING OZZY

The seventh Ozzfest begins June 28 at the Verizon Wireless Amphitheatre in San Antonio. The 28-date shed run features perennial headliner Ozzy Osbourne, along with Korn, Marilyn Manson, Chevelle, and Disturbed on the main stage. Second-stage acts include Cradle of Filth, Trustcompany, and Memento.

The Ozzfest track record is impressive. According to Holman, the tour has played 157 shows since 1997, grossing \$127 million and attracting 3.1 million fans in the U.S. Holman, involved in every Ozzfest since experimental one-offs in 1996, credits headliner Ozzy and his wife/manager/tour organizer, Sharon, for the brand's success: "Sharon has a great eye for talent."

Ozzfest came into being as a niche tour at a time when predecessors like Lollapalooza and H.O.R.D.E. were attempting to broaden their appeal. The niche approach proved to be the right move for the times, as Lollapalooza and H.O.R.D.E. fell by the wayside. "We don't try to reinvent the wheel every year," Holman says. "We stay true to the genre and our core audience. If it isn't broke, don't fix it."

Beyond its financial success, Ozzfest has become a prime breeding ground for up-and-coming hard-music acts by offering exposure to large audiences, first-class venues, and top-notch production values. Disturbed will be playing its third Ozzfest this summer and now has clout in terms of ticket sales. "We bring something to each other," Disturbed frontman David Draiman says of Ozzfest. "I don't want to downplay the value of what Ozzfest does for any band. Ozzy is still Ozzy, and the name recognition is tremendous. Ozzfest is the tour of choice for metal kids."

Before Ozzfest, choices were limited, Draiman says. "Ozzfest was able to tap into a market that wasn't being well-served. That's the same

reason Metallica can fill stadiums across the world."

Draiman believes Summer Sanitarium may bring Ozzfest tougher competition than other tours. "Metal fans show up to get their asses kicked, and Lollapalooza may not do that for you. As for Warped, I'm not sure our demos cross over with each other as much as perception would have it. But Metallica is a force to be reckoned with. There is no question that in some metal kids' heads it will be: 'Summer Sanitarium or Ozzfest?'"

In Ozzfest's favor is the limited Sanitarium run of 18 shows. Still, Draiman says, "kids will have to make choices in certain cities. The metal audience is not necessarily pockets deep."

Ozzfest also has stature as a brand for its core audience. "One would have a tough time butting heads with Metallica any day of the week, but what we have going for us is that Ozzfest has become the standard event that metal kids go to to check out the most notable bands in the genre, as well as break-out bands. I don't know if you get that on Summer Sanitarium."

Unconfirmed talk that this will be Osbourne's last stint on Ozzfest may provide further juice to the tour. Tickets will average \$50, with some \$10 seats available at each show.

Still, Ozzfest's frequency may not necessarily be a plus. "You can't be an event every year," Arfa says. "Metallica hasn't toured America in a while."

Meanwhile, with a lineup of headliners, Summer Sanitarium does have "event status." Metallica last toured in 2000, taking in \$40.5 million from only 20 shows. About a dozen of them were Summer Sanitarium dates featuring Kid Rock, Korn, and others. This year, the Summer Sanitarium bill includes Limp Bizkit, Linkin Park, Mudvayne, and Deftones, in addition to Metallica.

"Every couple of years to go out and play stadiums is a great thing," Metallica's Lars Ulrich says. "I like the idea of Summer Sanitarium, because it's not about Metallica and four support acts, it's a bunch of headlining bands. Metallica is maybe playing last, but Metallica, Limp Bizkit, Linkin Park all are certified headliners." He adds that for such headline acts to play together these days is "a rare thing. In the '70s, Aerosmith, Ted Nugent, Blue Oyster Cult, Pat Travers—these type of shows—were the staple of everybody's summer."

GREAT EXPECTATIONS

Jon Stoll of Fantasma Productions in West Palm Beach, Fla., promoters of a July 13 Sanitarium show at the Citrus Bowl in Orlando, believes the Metallica package will do very well. Contractually, Stoll is prohibited from citing ticket counts, but he says, "We have a good base and are progressing nicely. I believe the Metallica package will be the largest of all these tours, generally. The big thing about this package is every one of these artists has new albums coming out."

It doesn't hurt that all the bands on Sanitarium are hot and potentially getting hotter. And each is dedicated to the hard-rock cause, Metallica's Kirk Hammett says. "These bands are very, very passionate about what they're doing, and we totally recognize that," he says. "When we sent feelers out as to who we



LIMP BIZKIT



DISTURBED



OZZY OSBOURNE



MARILYN MANSON



KORN

were going to get for this tour, these two bands, Limp Bizkit and Linkin Park, just jumped at the opportunity, and that tells me that [they] have a lot of passion for what they're doing."

As for the newer acts on the bill, "We've always tried to offer support [for] bands that offered something different than what we do," Ulrich says. "When I look around and see what other band out there I respect, the list is pretty short. I respect bands that do something different, play to their own tune, and have carved something out for themselves."

Limp Bizkit's Fred Durst is equally stoked about the Sanitarium bill. "It seemed like the energy and spirit and tone of just thinking about Deftones, Linkin Park, Mudvayne, Limp Bizkit, and Metallica kind of gave me this little adrenalin rush," he says. "I think every person in the world who hears that bill, buys that ticket, is going to bring that type of energy there."

Kirby believes Sanitarium may well be the biggest tour of the summer. "Given these artists that have new releases, there will be a tremendous promotional push coming into play, with a lot of money being spent by these bands' respective labels."

LOLLAPALOOZA RETURNS

The rest of the hard-music field shows plenty of promise. After a five-year hiatus, Lollapalooza will begin a run of 33 North American dates July 3 in Grand Rapids, Mich. The tour will hit mostly outdoor amphitheaters, as well as alternative venues in New York (Randall's Island) and Syracuse, N.Y. (Vernon Downs Raceway, site of the Aug. 30 finale). The lineup includes Jane's Addiction, Queens of the Stone Age, Audioslave, Incubus, Jurassic 5, and the Donnas, plus second-stage acts.

Asked if Lollapalooza is still relevant after a five-year hiatus, Jane's Addiction manager Adam Schneider recently told *Billboard* that the brand has "great value. It has been latent for a while, but once we put this show together, it will be a meaningful brand going forward. Right now, we're focused on making this the best tour of the summer."

As for competing with the more metal-minded tours like Ozzfest and Sanitarium, Peter Grosslight, worldwide head of William Morris' music division, says: "I'm sure there is some crossover [of fans], but kids go to more than one show. These are definitely different genres, even if the differences may be subtle."

Last time out, in 1997, Lollapalooza grossed \$7.4 million from 24 shows with Snoop Dogg, Korn, Tool, Tricky, and others.

"I think there is a clear difference between [Ozzfest] and what Lollapalooza is trying to do," Kirby says. "If you tried to line it up with radio, Ozzfest is active rock and Lollapalooza is modern rock. There are bands that exist in both worlds, like Audioslave, but the Donnas are much more modern rock."

The 40-date Kiss/Aerosmith tour, also produced by CCE, has significant promise, considering Aerosmith grossed \$40 million on the road in 2002 and Kiss grossed about \$60 million from a 2000-2001 "farewell" tour.

"I think Ozzfest, Lollapalooza, and Summer Sanitarium will all do great,

but Kiss and Aerosmith is a little different," says Bruce Kapp, VP at CCE and point man on the Kiss/Aerosmith tour, which begins Aug. 2 at the Meadows Music Theater in Hartford, Conn. "The acts on these other tours are a lot about new music, and while Aerosmith is very current with the hits, both they and Kiss have been around for a long time. I think this tour is going to be huge—the show of the summer."

Then there is the Vans Warped tour, a brand that is just as meaningful to the punk set as Ozzfest is to metal kids. Andrew W.K., Pennywise, Rancid, and the Used are among acts confirmed for the ninth edition of Warped, which starts June 19 in Boise, Idaho. Also on the bill are AFI, the Ataris, Less Than Jake, Face to Face, Finch, Glassjaw, Simple Plan, and Suicide Machines, with others to be added. Warped, a joint production by Kevin Lyman, Creative Artists Agency, and Vans, last year grossed more than \$12 million and drew 500,000 fans in 47 dates.

"Warped always does well, and the kids expect it every year," Stoll says. "And the thing Warped has going for it is, compared to Lollapalooza, Ozzfest, or Metallica, [is that] the ticket price on Warped is one-half to one-third the cost."

For Metallica's part, Hammett defends the ticket prices, which are in the \$60-\$80 range. "I'll tell you this much, for the price of the ticket, you're getting three headlining bands—which I think is good value for the money—and you're going to get a nice long show," he says. "What we want to do is have good bang for the buck, we want everyone to be leaving the show fully satisfied, hopefully exhausted, and pummeled."

BONANZA FOR AGENTS

With such powerful multi-artist packages and so many supporting slots available, this summer will offer prime exposure for developing bands and puts agents in a sellers' market. Some acts are likely candidates for more than one of these tours. "Obviously, agents work that to their advantage—that's their job," says CCE's Holman, who admits that Ozzfest looked at some of the acts that ended up on Lollapalooza. "We feel like we got a fair deal with everybody, and we're real happy with our lineup. We think it's the strongest hard-rock lineup out there."

Kirby's agency has six acts on Ozzfest and Mudvayne on Sanitarium. "On the one hand, it's a good thing that there are lots of slots for developing bands," Kirby says. "On the other hand, when there are so many bands on a show, the fans get a little numb. It's difficult for one band to jump out of the pack and be identified as a clear winner. Usually, the one with the most bizarre presence is remembered, like Slipknot [in 2001]. I think that's going to be Motograter on Ozzfest this year."

So why is there so much hard rock on the road this year? "Hard rock just seems to be something that consistently sells tickets," Holman says. "It has a loyal audience that doesn't switch from one genre to another. They stick with it and even pass from one generation to another."

Additional reporting by Melinda Newman in Los Angeles.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

HOME RUN IN ANY PARK: Linkin Park and Celine Dion begin with smaller sums than their first-day sales seemed to promise (810,500 units and 432,000, respectively), but lest we shrug our shoulders, let's appreciate that this is the first time since Christmas week that each of The Billboard 200's

top two albums surpass the 400,000 mark. In fact, this pair outweighs the holiday frame's top two by more than 380,000 copies.

Park's *Meteora* earns the second-biggest Nielsen SoundScan debut week of this year (after **50 Cent**) and the best week by any rock act since **Creed's** *Weathered* started with 887,000 in November 2001, a total that was aided by Thanksgiving week traffic. More than that, *Meteora* owns the largest Nielsen SoundScan week of any album on any Warner Music Group label, as the Warner Bros. band beats the 803,000 that greeted the first **Snoop Doggy Dogg** album in 1993, when Death Row and Interscope were part of the WEA family.

With *Now! 12* (No. 3, 256,000), **Brian McKnight** (No. 7, 108,500), and rookie act **the Diplomats** (No. 8, 92,000) joining the party, this is the first time since the Dec. 7, 2002, *Billboard* that five titles start inside the top 10. This issue marks the second-largest opener in Dion's career and the third McKnight album to start in the 100,000-plus club.

GIANT FOOTPRINTS: Having albums from WEA and Sony Music at the top of this week's *Billboard* 200 seems like old times to those who have worked in the music trade for more than a decade. Through the '70s, '80s, and most of the '90s, those two vendors—with Sony known as CBS Records for much of that time—took turns dominating U.S. market share. Each company's distribution chief fought hard for that lead, so you can imagine my surprise the first time I visited the office of Sony Music Distribution chairman **Paul Smith** and found a framed photo of then-WEA chairman **Henry Droz** prominently displayed on a wall near Smith's desk. "I love Henry," the rival said, grinning genuinely.

The admiration was mutual, so it was eerie that less than three months after Smith died, Droz followed his friend and competitor with his own sudden exit (*Billboard*, April 5). These kindred spirits shaped the channels and marketing mechanisms that made music an incredibly booming industry in the latter decades of the 20th century.

Smith, a burly man, was the jovial, ever-present poker host. Droz was a wiry figure known for his dapper sweaters and his own playful moments. The Sony general's voice could make a veteran newscaster jealous, while Droz—who later helmed Universal Music & Video Distribution—mastered a deadpan delivery that **Jack Benny** would have admired. From those contrasting voices, the music trade heard wisdom in tough times—even though each man could be stubborn when the spirit so moved. Still, each was flexible enough to innovate: Variable pricing and the sensible reshaping of the industry's once-reckless returns practices are among their significant legacies.

Closer to home, each of these industry leaders were more than supportive of a young guy who had the audacity 17 years ago to move from a comfortable job at a music chain to oversee *Billboard's* reportage of the retail and distribution landscape. I'll always be thankful to them for that and their willingness to tackle tough issues on the record.

The deaths of Droz and Smith happened not long after that of my former boss, Camelot Music founder **Paul David**, remembered in this column in the issue dated Nov. 23, 2002. Among the three of them, the music trade lost at least an encyclopedia of knowledge and savvy in just a short time—critical lessons at a juncture when the music industry needs to reinvent itself. Preserving those lessons lies in the hands of those who knew and worked with them.

NEW 'MOON': For the first time since November 1997, **Pink Floyd's** *Dark Side of the Moon* is No. 1 on Top Pop Catalog, but this version



is not the one that set records for 741 weeks on The *Billboard* 200 and 1,352 total chart weeks. The new edition honors the seminal album's 30th anniversary and thus far is available only on Super Audio CD: an LP streets April 22. As Universal Music Enterprises did with its recent SACD release of a **Police** anthology (now No. 44 on Catalog), Capitol opted to track the new *Dark Side* separately from the original, which topped the catalog list for 18 weeks (No. 22 this week).

Combined, the two *Moon* versions move 26,000 units this week, with the SACD accounting for 21,000 of those.

Singles Minded™



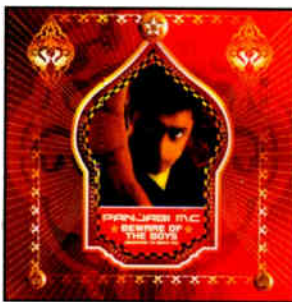
by Silvio Pietroluongo, Minal Patel, Wade Jessen

PARALLEL PARK: In addition to its impressive debut on The *Billboard* 200 with *Meteora*, **Linkin Park** climbs to No. 1 on both Modern and Mainstream Rock Tracks with "Somewhere I Belong," the first track from that album. "Belong" is the band's first No. 1 on Mainstream Rock and its second on Modern Rock following "In the End," which topped the chart in December 2001.

The 3,616 detections of "Belong" on the Modern Rock chart eclipse the all-time record of 3,432 spins set last issue by **Evanescence** **Featuring Paul McCoy's** "Bring Me to Life," which gets pushed back to No. 2 despite gaining detections. On Mainstream Rock, "Belong" edges out **Audioslave's** "Like a Stone" by only one detection, keeping the latter track at No. 2 for a second consecutive week.

It's the second time in a year that the top two spots on the Mainstream Rock chart have been separated by such a razor-thin margin. In the Oct. 26, 2002, issue, **Puddle of Mudd's** "She Hates Me" ousted **Nickelback's** "Never Again" from the No. 1 spot with 1,903 detections, compared with 1,902 for "Again." Since the inception of Nielsen Broadcast Data Systems in 1991, there have been two ties for No. 1 on Mainstream Rock Tracks, the last occurring in the Jan. 13, 2001, issue, when **3 Doors Down's** "Loser" bested **Godsmack's** "Awake" on a tiebreaker which, for songs both gaining in detections, is total stations in that format playing the track.

BOY TALK: With the infatuation for all things



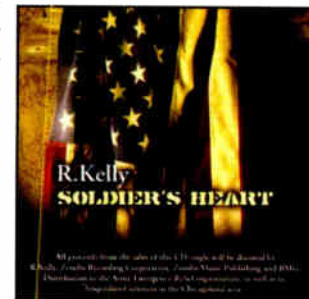
Eastern lately in the R&B/hip-hop world, it is no surprise to see **Panjabi MC** take Hot Shot Debut honors on the Hot R&B/Hip-Hop Singles & Tracks chart at No. 59 with "Beware of the Boys (Mundian To Bach Ke)." Originally released nearly four years ago in Europe, the producer-driven single, with vocals by **Labh Janjua**, draws from *bhangra*, an Indian folk dance and music, and is blended with a sample of the theme from '80s TV show *Knight Rider*—a sample that was also used in "Turn It Up," a top 10 title for **Busta Rhymes** in 1998. Mashing up the dancefloors in the U.K. and elsewhere in Europe since its January 2003 release on *Instant Karma*, "Beware of the Boys" was recently picked up by Sequence Records for distribution in the U.S. After garnering airplay at rhythmic top 40 WPOW Miami and some other outlets

across the States, it came to the attention of **Jay-Z**, who added some verses to the musical melting pot. Both versions have been merged and see an increase of 4.5 million in audience impressions, though the Jay-Z-aided rendition is receiving the bulk of the airplay.

Available at retail since March 18, the maxi-CD and 12-inch vinyl do not feature the Jay-Z version, although a rerelease with that rendering will be offered April 14 and will also be included on the album *Sequence Mixtape Vol. 1*, which is slated for a June 17 release. While it is the first mostly Indian record to chart on Hot R&B/Hip-Hop Singles & Tracks, there have been a slew of records on those charts recently that sample Indian music, including "Addictive" by **Truth Hurts Featuring Rakim** (No. 2 peak), "React" by **Erick Sermon** (No. 12), and "Disco" by **Slum Village Featuring Ms. Jade and Rajeshwari** (No. 93).

EMBEDDED: In its second week atop Hot Country Singles & Tracks, **Darryl Worley's** pro-war "Have You Forgotten?" sets a new record for the most detections in a single week. Up 277 plays, Worley's single logs 6,366 spins and topples the previous record set in the Feb. 1 issue by **Mark Wills' "19 Somethin'."** That title collected 6,317 detections in its fourth of six weeks at No. 1.

HEARTFELT: **R. Kelly's** "Soldier's Heart," which was originally released last spring, debuts on Hot R&B/Hip-Hop Singles & Tracks at No. 95 because of renewed interest resulting from the war in Iraq. A remix prepared by Clear Channel top 40 outlet WHYI Miami, with sound bites of the president and news coverage of the war, has caught on among its sister stations in all formats. Overall, the track posts an audience of 7 million, with R&B radio accounting for 20% of that total. As a retail component of the original recording is still available, the combined sales and R&B audience are enough to propel the track onto the R&B Singles & Tracks chart. While never reaching either The *Billboard* Hot 100 or the R&B Singles & Tracks chart when originally released, "Heart" did peak at No. 18 on Hot 100 Singles Sales and No. 33 on Hot R&B/Hip-Hop Singles Sales last May. Proceeds of the retail single are being donated to the Army Emergency Relief Organization, as well as hospitalized veterans in Kelly's hometown of Chicago.



APRIL 12
2003

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
					NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1								
1	NEW	1	1	LINKIN PARK WARNER BROS. 48186* (19.98 CD)	Meteora	1	49	34	28	1	FREEWAY ROC-A-FELLA/DEF JAM 586920*/10.JMG (12.98/18.98)	Philadelphia Freeway	5
2	NEW	1	1	CELINE DION EPIC 87185 (12.98 EQ/18.98)	One Heart	2	50	45	53	4	NAS ▲ JLL WIL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	12
3	NEW	1	1	VARIOUS ARTISTS EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	51	43	43	2	ROD STEWART ▲ J 2003/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
4	1	1	8	50 CENT ▲ ⁴ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	52	46	49	17	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/UME (18.98 CD)	American IV: The Man Comes Around	45
5	2	2	17	NORAH JONES ▲ ⁵ BLUE NOTE 32088 (17.98 CD) [M]	Come Away With Me	1	53	55	76	9	TRAPT WARNER BROS. 48296 (12.98 CD) [M]	Trapt	53
6	4	6	11	SOUNDTRACK ▲ EPIC 87018 (18.98 EQ CD)	Chicago	2	54	56	62	25	CHEVELLE ● EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14
7	NEW	1	1	BRIAN MCKNIGHT MOTOWN 067315/UMRG (12.98/18.98)	U Turn	7	55	NEW	1	1	JACI VELASQUEZ WORD CURB 86223/WARNER BROS. (18.98 CD)	[Unspoken]	55
8	NEW	1	1	CAM'RON PRESENTS THE DIPLOMATS ROC-A-FELLA/DEF JAM 063211*/10.JMG (12.98 CD)	Diplomatic Immunity	8	56	44	—	2	VARIOUS ARTISTS EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
9	5	9	4	EVANESCENCE WIND-UP 13063 (18.98 CD)	Fallen	5	57	54	51	7	JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (11.98 EQ CD)	Any Given Thursday	17
10	3	3	8	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	58	61	61	4	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
11	6	8	7	KID ROCK ▲ ³ LAVA 87482*/AG (12.98/18.98)	Cocky	3	59	NEW	1	1	STACIE ORRICO FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59
12	9	12	10	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	9	60	41	19	3	BEN HARPER VIRGIN 80640 (18.98 CD)	Diamonds On The Inside	19
				GREATEST GAINER			61	60	48	4	THE ATARIS COLUMBIA 86184*/CRG (9.98 EQ CD)	So Long, Astoria	24
13	84	72	14	B2K ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10	62	62	63	1	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	51
14	NEW	1	1	HOT BOYS CASH MONEY/UNIVERSAL 860966/UMRG (12.98/18.98)	Let 'Em Burn	14	63	53	59	11	VARIOUS ARTISTS TIME LIFE 18174 (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
15	8	7	4	FABOLOUS DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	64	67	66	24	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
16	7	4	31	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	65	50	54	20	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 063380*/10.JMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
17	11	11	4	LIL' KIM QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5	66	52	47	16	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3
18	12	18	4	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	67	48	42	4	THIRD DAY ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
19	10	29	22	SOUNDTRACK ▲ ⁴ SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	68	72	85	20	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
20	14	15	21	COLDPLAY ▲ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	69	70	70	21	ELTON JOHN ▲ ² ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12
21	15	21	19	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18.98 CD)	Audioslave	7	70	71	64	23	SANTANA ▲ ² ARISTA 14737 (12.98/18.98)	Shaman	1
22	13	13	43	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740 (17.98 CD)	Let Go	2	71	63	52	7	GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	7
23	17	23	4	KIDZ BOP KIDS RAZOR & TIE 89060 (18.98 CD)	Kidz Bop 3	17	72	37	—	2	THE ALLMAN BROTHERS BAND PEACH 84599/SANCTUARY (18.98 CD)	Hittin' The Note	37
24	19	22	25	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (12.98 EQ CD)	The Young And The Hopeless	7	73	66	60	19	JA RULE ▲ MURDER INC./DEF JAM 063487*/10.JMG (12.98/18.98)	The Last Temptation	4
25	21	31	21	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	74	31	83	10	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
26	16	17	66	JOHN MAYER ▲ ² AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	8	75	59	45	4	WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	29
27	28	37	20	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064398/UMRG (12.98/19.98)	Away From The Sun	8	76	65	56	4	DONNIE MCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	31
28	1B	5	2	AFI NITRO/DREAMWORKS 450389/INTERSCOPE (19.98 CD)	Sing The Sorrow	5	77	74	80	9	SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	61
				PACESETTER			78	33	—	2	(HED)PLANET EARTH VOLCANO/JIVE 41817/ZOMBA (14.98 CD)	Blackout	33
29	42	50	34	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	79	NEW	1	1	LES NUBIANS HIGHER OCTAVE 82569/VIRGIN (18.98 CD)	One Step Forward	79
30	23	24	30	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 82813*/EEG (12.98/18.98)	Under Construction	3	80	78	68	48	KENNY CHESNEY ▲ ² BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
31	24	26	18	JENNIFER LOPEZ ▲ ² EPIC 86231 (18.98 EQ CD)	This Is Me...Then	2	81	51	—	2	VARIOUS ARTISTS SIDE ONE DUMMY 71238 (8.98 CD)	Atticus: Dragging The Lake II	51
32	29	35	24	CHRISTINA AGUILERA ▲ ² RCA 68037*/RMG (12.98/18.98)	Stripped	2	82	87	74	22	FOO FIGHTERS ● ROSWELL/RCA 68008/RMG (18.98 CD)	Dne By Dne	3
33	27	40	8	THE ALL-AMERICAN REJECTS DOGHOUSE DREAMWORKS 450407*/INTERSCOPE (9.98 CD) [M]	The All-American Rejects	25	83	68	55	1	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	21
34	NEW	1	1	VARIOUS ARTISTS SHREVEPORT 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	34	84	85	104	18	BUSTA RHYMES ● J 2004*/RMG (12.98/18.98)	It Ain't Safe No More...	43
35	30	32	10	NELLY ▲ ⁵ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	85	73	101	5	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	73
36	26	25	13	T.A.T.U. INTERSCOPE 064107 (12.98 CD) [M]	200 KM/H In The Wrong Lane	13	86	79	71	71	PINK ▲ ⁴ ARISTA 14718 (12.98/18.98)	Missundaztood	6
37	31	39	18	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da BoSS	12	87	99	109	52	CELINE DION ▲ ³ EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
38	36	36	15	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16	88	69	69	19	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)	Now 11	2
39	25	20	7	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)	Grammy Nominees 2003	6	89	57	58	4	LL COOL J DEF JAM 077021*/10.JMG (12.98/18.98)	10	2
40	32	27	46	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	90	93	91	22	LIL JON & THE EAST SIDE BOYZ BME 3880*/TVT (13.98/17.98)	Kings Of Crunk	15
41	20	16	6	SOUNDTRACK BLOODLINE/DEF JAM 063615*/10.JMG (12.98/18.98)	Cradle 2 The Grave	6	91	40	14	3	BLACKSTREET DREAMWORKS 450392/INTERSCOPE (18.98 CD)	Level II	14
42	38	44	17	SIMPLE PLAN ● LAVA 83534/AG (7.98/11.98) [M]	No Pads, No Helmets...Just Balls	36	92	64	30	3	ANI DIFRANCO RIGHTeous BABE 030 (16.98 CD)	Evolve	30
43	22	10	3	KILLER MIKE AQUEMINI/COLUMBIA 86862*/CRG (5.98 EQ/9.98)	Monster	10	93	77	77	28	VARIOUS ARTISTS ● WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ... Their Way!	52
44	35	34	8	SOUNDTRACK ● WIND-UP 13079 (18.98 CD)	Daredevil: The Album	9	94	76	65	8	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
45	NEW	1	1	702 MOTOWN 066130/UMRG (12.98/18.98)	Star	45	95	89	96	21	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72
46	49	46	11	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	96	95	37	26	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN 129.98 CD)	Forty Licks	2
47	39	41	19	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1	97	80	75	8	VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18.98/21.98)	WOW Gospel 2003	29
48	47	57	21	JAHEIM ● DIVINE MILL 48914/WARNER BROS. (18.98 CD)	Still Ghetto	8	98	98	78	7	YANNI VIRGIN 81516 (18.98 CD)	Ethnicity	27
							99	88	89	7	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	88

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	100	118	33	HEATHER HEADLEY	This Is Who I Am	38	151	142	138	23	KEITH URBAN ●	Golden Road	11
101	82	67	7	KENNY LATTIMORE & CHANTE MOORE	Things That Lovers Do	31	52	116	100	17	MARIAH CAREY ▲	Charmbracelet	3
102	92	92	1	DISTURBED ▲	Believe	1	153	122	114	33	ASHANTI ▲ ³	Ashanti	1
103	96	94	6	NO DOUBT ▲ ²	Rock Steady	9	154	174	—	5	INTOCABLE	La Historia	60
104	58	—	3	DEANA CARTER	I'm Just A Girl	58	155	—	—	1	PEPE AGUILAR	Y Tenerte Otra Vez	155
105	101	84	27	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1	156	132	123	18	BABY ●	Birdman	24
106	104	95	31	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	157	139	133	15	SYLEENA JOHNSON	Chapter 2: The Voice	104
107	91	88	18	2PAC ▲ ²	Better Dayz	5	158	135	131	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		4
108	102	82	22	RASCAL FLATTS ▲	Melt	5	159	—	—	1	KINDRED THE FAMILY SOUL	Surrender To Love	159
109	83	93	17	FIELD MOB	From Tha Roota To Tha Toota	33	160	158	170	31	KIDZ BOP KIDS ●	Kidz Bop 2	37
110	75	—	2	MR. CHEEKS	Back Again!	75	161	160	148	13	BON JOVI ●	Bounce	2
111	86	38	3	RELIENT K	Two Lefts Don't Make A Right...But Three Do	38	162	—	—	1	SOUNDTRACK	Frida	162
112	NEW	—	1	AVALON	The Very Best Of Avalon: Testify To Love	112	163	140	117	9	ZWAN	Mary Star Of The Sea	3
113	NEW	—	1	RINGO STARR	Ringo Rama	113	164	—	—	1	THE D4	6tventy	164
114	118	107	24	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12	165	168	160	71	CREED ▲ ⁶	Weathered	1
115	111	121	22	THE USED	The Used	63	166	146	122	22	MICHAEL W. SMITH ●	Worship Again	14
116	90	33	3	EVERCLEAR	Slow Motion Daydream	33	167	163	154	14	MUDVAYNE	The End Of All Things To Come	17
117	109	96	24	FAITH HILL ▲ ²	Cry	1	168	170	—	2	JASON MRAZ	Waiting For My Rocket To Come	168
118	117	103	10	SHERYL CROW ▲	C'mon, C'mon	2	169	151	150	41	GARY ALLAN ●	Alright Guy	39
119	94	105	14	THE DONNAS	Spend The Night	62	170	164	130	24	VARIOUS ARTISTS ▲	WOW Hits 2003	34
120	121	106	19	SOUNDTRACK	Sweet Home Alabama	46	171	149	137	22	NIRVANA ▲	Nirvana	3
121	106	139	6	FINCH	What It Is To Burn	106	172	154	129	15	SYSTEM OF A DOWN ▲ ³	Toxicity	1
122	108	112	14	NIVEA	Nivea	80	173	167	157	21	DAVID GRAY ●	A New Day At Midnight	17
123	105	97	22	BEE GEES ▲	Their Greatest Hits—The Record	49	174	159	158	15	SOUNDTRACK ●	Disney's Lilo & Stitch	11
124	123	132	26	DIAMOND RIO	Completely	23	175	—	—	1	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	A Wing And A Prayer	175
125	120	124	18	SYSTEM OF A DOWN ●	Steal This Album!	15	176	188	187	28	SEETHER	Disclaimer	92
126	129	120	62	ALAN JACKSON ▲ ³	Drive	1	177	182	149	24	DIANA KRALL ●	Live In Paris	18
127	107	81	8	BLAKE SHELTON	The Dreamer	8	178	180	194	21	MONTGOMERY GENTRY	My Town	26
128	136	163	14	TALIB KWELI	Quality	21	179	97	—	2	STEPHEN MALKMUS & THE JICKS	Pig Lib	97
129	112	110	27	INDIA.ARIE ●	Voyage To India	6	180	136	98	5	SOUNDTRACK	Smallville [The Talon Mix]	31
130	141	145	3	BOWLING FOR SOUP	Drunk Enough To Dance	130	181	—	—	1	KIDZ BOP KIDS ●	Kidz Bop	76
131	127	111	4	SOUNDTRACK	Bringing Down The House	111	182	157	146	14	WHITNEY HOUSTON ▲	Just Whitney...	9
132	119	116	13	THE ROOTS	Phrenology	28	183	178	174	14	BONE THUGS-N-HARMONY	Thug World Order	12
133	RE-ENTRY	—	6	DARYL HALL JOHN OATES	Do It For Love	77	184	155	—	2	VARIOUS ARTISTS	Dove Hits 2003	155
134	110	73	4	HOOTIE & THE BLOWFISH	Hootie & The Blowfish	46	185	175	169	7	INTOCABLE	La Historia	161
135	124	125	4	ALISON KRAUSS + UNION STATION ●	Live	36	186	—	—	1	COUNTING CROWS ●	Hard Candy	5
136	103	79	4	CHOPPA	Straight From The N.O.	54	187	—	—	1	NOFX	Regaining Unconsciousness (EP)	187
137	131	108	20	SALIVA ●	Back Into Your System	19	188	165	143	7	MASSIVE ATTACK	100th Window	69
138	114	90	35	BRUCE SPRINGSTEEN ▲ ²	The Rising	1	189	147	—	2	MAGIC	White Eyes	147
139	125	115	24	PUDDLE OF MUDD ▲ ³	Come Clean	9	190	171	168	13	TLC ▲	3D	6
140	NEW	—	1	CRADLE OF FILTH	Damnation And A Day	140	191	150	141	15	VARIOUS ARTISTS	The Source Presents: Hip Hop Hits Vol. 6	35
141	153	—	12	DANIEL BEDINGFIELD	Gotta Get Thru This	41	192	173	147	7	RODNEY CARRINGTON	Nut Sack	82
142	148	167	7	LINKIN PARK ▲	[Reanimation]	2	193	162	188	18	DRU HILL	Dru World Order	21
143	NEW	—	1	ROSANNE CASH	Rules Of Travel	143	194	184	182	3	KEM	Kemistry	175
144	143	126	10	SUM 41 ●	Does This Look Infected?	32	195	156	127	9	STEVEN CURTIS CHAPMAN	All About Love	12
145	113	119	8	JARS OF CLAY	Futherford: From The Studio, From The Stage	64	196	—	—	1	DAVE MATTHEWS BAND ▲ ²	Busted Stuff	1
146	126	102	7	VINCE GILL	Next Big Thing	14	197	134	—	4	VARIOUS ARTISTS	Conception: An Interpretation Of Stevie Wonder's Songs	134
147	130	113	26	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60	198	183	136	7	RUSH	The Spirit Of Radio: Greatest Hits 1974 - 1987	62
148	14	161	5	RANDY TRAVIS	Rise And Shine	127	199	194	180	10	SOUNDTRACK	The Lord Of The Rings: The Two Towers	43
149	NEW	—	1	SHANE BARNARD & SHANE EVERETT	Carry Away	149	200	177	156	4	TORI AMOS ●	Scarlet's Walk	7
150	115	135	48	VANESSA CARLTON ▲	Be Not Nobody	5	—	—	—	—	—	—	—

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

APRIL 12 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	SUSAN TEDESCHI	NUMBER 1	Wait For Me	19
2	NEW	GEORGE THOROGOOD & THE DESTROYERS	EAGLE 20007	Ride 'Til I Die	
3	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble	
4	8	BOBBY "BLUE" BLAND	MALACO 7512	Blues At Midnight	
5	3	DELBERT MCCLINTON	NEW WEST 6042	Room To Breathe	
6	4	JOHN HAMMOND	BACK PORCH 80599/VIRGIN	Ready For Love	
7	6	ROOMFUL OF BLUES	ALLIGATOR 4889	That's Right!	
8	7	KELLY JOE PHELPS	RYKODISC 10633	Slingshot Professionals	
9	5	SONNY LANDRETH	SUGAR HILL 3964	The Road We're On	
10	9	VARIOUS ARTISTS	ALL ABOUT 114	Crucial Guitar Blues	
11	13	WILLIE CLAYTON	END ZONE 2056	The Last Man Standing	
12		TYRONE DAVIS	MALACO 7514	Love Line	
13	11	RONNIE EARL	STONY PLAIN 1289	I Feel Like Goin' On	
14		MARIA MULDAUR	TELARC BLUES 83558/TELARC	A Woman Alone With The Blues...Remembering Peggy Lee	
15		JOE BONAMASSA	MEDALIST 60101	So It's Like That	

APRIL 12 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	SEAN PAUL	VP-ATLANTIC 83920/AG	Dutty Rock	20
2	2	WAYNE WONDER	VP-ATLANTIC 83920/AG	No Holding Back	
3	3	BUJU BANTON	VP-ATLANTIC 83920/AG [M]	Friends For Life	
4	4	SHAGGY	BIG YARD 113070/MCA	Lucky Day	
5	6	CARIBBEAN PULSE	IRIE 1002	Stand Up	
6	5	BEENIE MAN	SHOCKING VIBES/VP 13134/VIRGIN	Tropical Storm	
7	7	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon	
8	8	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002	
9	10	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/UMG	Legend (Deluxe Edition)	
10	9	MAD CADDIES	FAT WRECK CHORDS 645	Just One More	
11	11	VARIOUS ARTISTS	GREENSLEEVES 4004*	Reggae Dancehall Anthems 2002	
12	13	SHAGGY	VIRGIN 11123	Mr. Lover Lover (The Best Of Shaggy... Part 1)	
13	12	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica	
14	15	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMG	Halfway Tree	
15		LUCIANO	VP 1657*	Serve Jah	

APRIL 12 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	5	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP	Frida	6
2	1	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo	
3	2	IBRAHIM FERRER	NONESUCH 79650/AG [M]	Buenos Hermanos	
4	7	DAVID VISAN	GEORGE V 71034	Buddha-Bar V	
5	4	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show	
6		AFROCELTS	REAL WORLD 81508/VIRGIN	Seed	
7	9	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928	Varekai	
8	3	THE CHIEFTAINS	RCA VICTOR 63971	Down The Old Plank Road/The Nashville Sessions	
9	6	VARIOUS ARTISTS	BLIX STREET 10077	A Woman's Heart: A Decade On	
10	8	DANIEL O'DONNELL	DPTV MEDIA 9550	Greatest Hits	
11	12	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/MOUNTAIN APPLE COMPANY	Alone In Iz World	
12	13	BAHA MEN	S-CURVE 42945/CAPITOL	Greatest Movie Hits	
13		VARIOUS ARTISTS	NARADA 48818	World 2002	
14	10	SOUNDTRACK	ATO 21510	Amandla! The Soundtrack	
15		SINEAD O'CONNOR	HUMMINGBIRD 79724/VANGUARD	Sean-Nos Nua	

APRIL 12 2003 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	1	EVANESCENCE	WIND-UP 13063/PROVIDENT	Fallen	4
2			JACI VELASQUEZ	WORD-CURB/WARNER BROS. 86223/WORD-CURB	[Unspoken]	
3	2		VARIOUS ARTISTS	EMI CMG/WORD 80196/PROVIDENT	WOW Worship (Yellow)	
4	4	5	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]	Stacie Orrico	
5	3	3	VARIOUS ARTISTS	TIME LIFE 18774/CHORDANT	Worship Together: I Could Sing Of Your Love Forever	
6	5	4	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give	
7	6	2	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	Donnie McClurkin... Again	
8	6	2	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right...But Three Do	
9	7	7	AVALON	SPARROW 2949/CHORDANT	The Very Best Of Avalon: Testify To Love	
10	7	7	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT	Furthermore: From The Studio, From The Stage	
11	8	6	VARIOUS ARTISTS	INTEGRITY 82236/WORD-CURB	iWorship: A Total Worship Experience	
12	9	13	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine	
13			SHANE BARNARD & SHANE EVERETT	INPOP 1264/CHORDANT [M]	Carry Away	
14	10	8	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again	
15	13	10	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	WOW Hits 2003	
16	11		BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0378/CHORDANT	A Wing And A Prayer	
17	11		VARIOUS ARTISTS	REUNION 10076/PROVIDENT	Dove Hits 2003	
18	12	9	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love	
19	14	11	REBECCA ST. JAMES	FOREFRONT 2835/CHORDANT	Wait For Me: The Best From Rebecca St. James	
20	17	18	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown	
21	17	18	KIRK FRANKLIN	GOSPEL CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin	
22	15	14	DEREK WEBB	ING 82501/WORD-CURB [M]	She Must And Shall Go Free	
23	18	17	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship	
24	18	17	MERCYME	ING 86133/WORD CURB [M]	Almost There	
25	16	12	AUDIO ADRENALINE	FOREFRONT 0877/CHORDANT	Worldwide	
26	28	15	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2415/CHORDANT	Heaven	
27	38	23	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2416/CHORDANT	Going Home	
28	20	24	P.O.D.	ATLANTIC 83496*/WORD CURB	Satellite	
29	19	16	CHRIS RICE	ROCKETTOWN 20001/PROVIDENT [M]	Run The Earth, Watch The Sky	
30	23	27	DETRICK HADDON	TYSQOT/VERITY 43198/PROVIDENT [M]	Lost And Found	
31	22	20	CAEDMON'S CALL	ESSENTIAL 10694/PROVIDENT	Back Home	
32			PLUMB	CURB 78740/WORD-CURB [M]	Beautiful Lumps Of Coal	
33	24	19	SONICFLOOD	ING 82498/WORD CURB [M]	Cry Holy	
34	21	21	PHILLIPS, CRAIG AND DEAN	SPARROW 1979/CHORDANT [M]	Let Your Glory Fall	
35	26	22	MERCYME	ING 86218/WORD-CURB	Spoken For	
36	36	33	BYRON CAGE	GOSPEL CENTRIC 70047/PROVIDENT [M]	Byron Cage	
37			LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall	
38	25	26	MARY MARY	COLUMBIA/INTEGRITY 82273/WORD-CURB	Incredible	
39	29	30	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall	
40			THE CHARLIE DANIELS BAND	SPARROW 1908/CHORDANT	How Sweet The Sound = 25 Favorite Hymns And Gospel Greats	

APRIL 12 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	1	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again	4
2	2	2	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003	
3			BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20378/EMI GOSPEL	A Wing And A Prayer	
4	4	3	KIRK FRANKLIN	GOSPEL CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin	
5	3	4	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now	
6	6	7	DETRICK HADDON	TYSQOT/VERITY 43195/ZOMBA [M]	Lost And Found	
7	5	5	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE [M]	Praise Is What I Do	
8	11	10	BYRON CAGE	GOSPEL CENTRIC 70047/ZOMBA [M]	Byron Cage	
9	7	6	MARY MARY	COLUMBIA 82273/CRG	Incredible	
10	8	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall	
11	9	9	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3	
12	10	13	YOLANDA ADAMS	ELEKTRA 62890/EEG	Believe	
13	16	16	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE	Songs 4 Worship Gospel: God Is In The House	
14	12	11	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association	
15	13	12	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe	
16	15	15	GEORGIA MASS CHOIR	SAVOY 7129/MALACO [M]	I Owe You The Praise	
17	19	20	DOTTIE PEOPLES	ATLANTA INT'L 10279	Churchin' With Dottie	
18	22		VARIOUS ARTISTS	PINNACLE 0001/OTC	The Pinnacle Project: Bricks With Straw... Volume 1 Gospel	
19	14	14	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]	Behind The Veil: Morning Glory 2	
20	20	21	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back	
21	26	27	LUTHER BARNES	ATLANTA INT'L 10278	Come Fly With Me	
22	25	22	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets	
23	17	17	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies	
24	24	23	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT'L	By His Grace	
25	18	18	TRIN-I-TEE 5:7	B-RITE/GOSPEL CENTRIC 70038/ZOMBA	The Kiss	
26	28	28	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301	Total Live Experience	
27	21	19	DARWIN HOBBS	EMI GOSPEL 20359 [M]	Broken	
28	31	29	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121/PGE	It's About Time	
29	27	24	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance	
30	33	30	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA	
31	29	26	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002	
32	32	31	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate	
33	23	25	DORINDA CLARK-COLE	GOSPEL CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole	
34	30	33	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground	
35	40	35	BISHOP CARLTON PEARSON	WORD-CURB 86250/WARNER BROS.	Bishop Carlton Pearson Presents The Best Of Azusa...Yet Holdin' On	
36			CHICAGO MASS CHOIR	NEW HAVEN 8032	Live In Nashville	
37	37	32	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe	
38	36		NORMAN HUTCHINS	JOI 1263 [M]	Nobody But You	
39			KIRK WHALUM	SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According To Jazz - Chapter II	
40	38	38	BEN TANKARD	VERITY 43220/ZOMBA	Play A Li'l' Song 4 Me	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 12 2003
Billboard® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1			1	PINK FLOYD	CAPITOL 62136* (18.98 CD)	NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1 Dark Side Of The Moon (SACD)
2	5	7	13	CELINE DION	550 MUSIC 83766/EPIC (18.98 EQ/18.98)	GREATEST GAINER All The Way...A Decade Of Song
3	3	4	177	LINKIN PARK	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
4	2	6	124	THE BEATLES	APPLE 29375/CAPITOL (12.98/18.98)	1
5	1	5	119	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
6	4	2	77	COLDPLAY	NETWORK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
7			43	THE WHO	MCA 113056 (31.98 CD)	Who's Next
8			80	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales
9	7	16	153	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
10	10	9	438	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
11	9	8	119	SOUNDTRACK	LOST HIGHWAY/MERCURY 170065/IDJMG (12.98/18.98)	O Brother, Where Art Thou?
12	6	1	379	DIXIE CHICKS	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces
13	11	11	704	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548984/IDJMG (12.98/18.98)	Legend
14	13	10	142	JAMES TAYLOR	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
15	12	17	183	TIM MCGRAW	CURB 77378 (12.98/18.98)	Greatest Hits
16	32	—	33	CAT STEVENS	A&M/UNIVERSAL 546889/UMRG (16.98/11.98)	Cat Stevens Greatest Hits
17	16	14	102	METALLICA	ELEKTRA 61113*/EAG (11.98/17.98)	Metallica
18	14	13	151	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
19	8	3	187	DIXIE CHICKS	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly
20	18	18	151	SHANIA TWAIN	MERCURY 536003/UMGN (12.98/18.98)	Come On Over
21	24	22	131	KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits
22	19	20	192	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
23	15	24	92	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord
24	27	26	119	DEF LEPPARD	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
25	22	19	81	GOOD CHARLOTTE	DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
26	26	30	25	ORIGINAL BROADWAY CAST RECORDING	DECCA BROADWAY 54315 (18.98 CD)	Mamma Mia!
27	20	15	119	KID ROCK	TOP DOG/LAVA 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
28	28	28	181	BON JOVI	MERCURY 538089/IDJMG (6.98/11.98)	Slippery When Wet
29	21	21	72	BEE GEES	POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only
30	34	—	453	BEASTIE BOYS	DEF JAM 527351/IDJMG (6.98/11.98)	Licensed To Ill
31	17	12	142	AC/DC	LEGACY 80207/EPIC (18.98 EQ CD)	Back In Black
32	33	38	779	ABBA	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
33	25	23	104	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
34	36	44	181	THE BEATLES	APPLE 46445*/CAPITOL (12.98/18.98)	Abbey Road
35			44	JIMI HENDRIX	EXPERIENCE HENDRIX 112984*/MCA (11.98 CD)	Smash Hits
36			324	ERIC CLAPTON	POLYDOR 80014/UNIVERSAL (6.98/11.98)	Time Pieces - The Best Of Eric Clapton
37	43	47	34	LYNYRD SKYNYRD	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
38	29	35	30	JOHNNY CASH	LEGACY/COLUMBIA 679379/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
39	30	25	183	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
40	37	37	183	CREED	WIND UP 13053* (11.98/18.98)	Human Clay
41	39	42	63	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
42	38	33	147	BON JOVI	MERCURY 528013/IDJMG (10.98/17.98)	Cross Road
43	31	31	167	AL GREEN	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
44	23	27	119	THE POLICE	A&M 435507/UMG (18.98 CD)	Every Breath You Take: The Classics (SACD)
45	46	45	490	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
46			24	LEE GREENWOOD	CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot
47	50	—	302	SUBLIME	GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
48	45	—	433	CREEDENCE CLEARWATER REVIVAL	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
49	35	29	512	CAROLE KING	EPIC 65550 (19.98 EQ/11.98)	Tapestry
50	40	34	1	THE NEW BROADWAY CAST RECORDING	RCA VICTOR 06727 (10.98/16.98)	Chicago The Musical

APRIL 12 2003
Billboard® **HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	3	FINCH	DRIVE-THRU 860991/MCA (12.98 CD)	NUMBER 1 2 Weeks At Number 1 What It Is To Burn
2	4	4	11	BOWLING FOR SOUP	SILVERTONE/JIVE 41819/ZOMBA (13.98 CD)	GREATEST GAINER Drunk Enough To Dance
3			1	CRADLE OF FILTH	RED INK 71423 (17.98 CD)	HOT SHOT DEBUT Damnation And A Day
4			1	SHANE BARNARD & SHANE EVERETT	JINPOP 71264 (17.98 CD)	Carry Away
5			1	PEPE AGUILAR	UNIVISION 310118/UG (16.98 CD)	Y Tenerte Otra Vez
6	3	2	2	SYLEENA JOHNSON	JIVE 38835/ZOMBA (11.98/17.98)	Chapter 2: The Voice
7			1	KINDRED THE FAMILY SOUL	HIDDEN BEACH 86491/EPIC (13.98 EQ CD)	Surrender To Love
8			1	THE D4	FLYING NUM/INFECTIOUS 162388/HOLLYWOOD (9.98 CD)	6twenty
9	7	22	22	JASON MRAZ	ELEKTRA 62829/VEEG (11.98 CD)	Waiting For My Rocket To Come
10	8	9	9	KEM	MOTOWN 067516/UMRG (8.98/12.98)	Kemistry
11	12	12	12	JUANES	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
12	10	5	5	DAR WILLIAMS	RAZOR & TIE 82286 (18.98 CD)	The Beauty Of The Rain
13	9	6	6	JOHNNY VICIOUS	ULTRA 1155 (18.98 CD)	Ultra. Dance 03
14	19	20	19	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD)	Tell All Your Friends
15			1	DEREK WEBB	IND 89092/EPIC (12.98 EQ CD)	She Must And Shall Go Free
16	11	15	15	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
17			1	CONJUNTO PRIMAVERA	FONOVISA 350786/UG (14.98 CD)	Nuestra Historia
18	18	—	—	IBRAHIM FERRER	NONESUCH 79650/AG (18.98 CD)	Buenos Hermanos
19	20	17	17	THE MUSIC	CAPITOL 80328 (9.98 CD)	The Music
20	15	16	16	RA	REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	From One
21	5	—	2	DF DUB	351XIV/COLUMBIA 89089/CRG (14.98 EQ CD)	Country Girl
22	16	13	13	CAT POWER	MATADOR 427*/BEGGARS GROUP (17.98 CD)	You Are Free
23	14	7	7	PETER CINCOTTI	CORCORD 2159 (18.98 CD)	Peter Cincotti
24			1	BRONCO	FONOVISA 350787/UG (14.98 CD)	30 Inolvidables
25	17	23	23	SOCIALBURN	ELEKTRA 62790/VEEG (12.98 CD)	Where You Are
26			1	RICKY SKAGGS & KENTUCKY THUNDER	ROCKETOWN 20001/ZOMBA (18.98 CD)	Live At The Charleston Music Hall
27	21	10	10	CHRIS RICE	ROCKETOWN 20001/ZOMBA (18.98 CD)	Run The Earth, Watch The Sky
28	26	11	11	LINDA EDER	ATLANTIC 83580/AG (18.98 CD)	Broadway My Way
29			1	APHEX TWIN	WARP 102 (21.98 CD)	26 Mixes For Cash
30	25	14	14	BUJU BANTON	VF/ATLANTIC 83634*/AG (16.98 CD)	Friends For Life
31	30	31	31	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA (11.98/17.98)	Lost And Found
32	31	28	28	DJ WHOOKID	FULL CLIP 2005* (13.98 CD)	Hood Radio V.1
33			1	PLUMB	CURB 78740 (18.98 CD)	Beautiful Lumps Of Coal
34	22	8	8	MS. DYNAMITE	POLYDOR/BIGGER BEATS 076043*/INTERSCOPE (18.98 CD)	A Little Deeper
35	42	32	32	THE STREETS	VICE 93181*/ATLANTIC (12.98 CD)	Original Pirate Material
36	41	25	25	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD)	I Love It
37			1	IDLEWILD	CAPITOL 81881* (14.98 CD)	The Remote Part
38	13	—	—	THE LIBERTINES	ROUGH TRADE 83213/SANCTUARY (14.98 CD)	Up The Bracket
39	34	18	18	SONIC FLOOD	IND 82499/CURB (18.98 CD)	Cry Holy
40	48	—	—	CURSIVE	SADDLE CREEK 51* (13.98 CD)	The Ugly Organ
41	27	24	24	SHEKINAH GLORY MINISTRY	KINGDOM 001 (11.98/17.98)	Praise Is What I Do
42	24	—	—	BREAKING BENJAMIN	HOLLYWOOD 162356 (12.98 CD)	Saturate
43	40	34	34	MAROON 5	OCTONE 50001 (11.98 CD)	Songs About Jane
44	29	19	19	PHILLIPS, CRAIG AND DEAN	SPARROW 51975 (17.98 CD)	Let Your Glory Fall
45			1	ALEXANDRE PIRES	RCA 50632/BMG LATIN (16.98 CD)	Estrella Guia
46			1	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
47	33	—	—	THE RAVEONETTES	THE ORCHARD/COLUMBIA 87028/CRG (8.98 EQ CD)	Whip It On (EP)
48	23	21	21	LIL' WYTE	HYPNOTIZE MINDS 36045*/STREET LEVEL (17.98 CD)	Hypnotize Minds Presents: Doubt Me Now
49	43	36	36	LOS REHENES	DISA 727034/UG (14.98 CD)	Historia Musical: 30 Pegaditas
50	38	37	37	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	FAMILY AFFAIR II: Live At Radio City Music Hall	VERITY 43176/ZOMBA (11.98/17.98)

APRIL 12 2003
Billboard® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1			1	VARIOUS ARTISTS	SHADYVILLE 6101 (18.98 CD)	NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1 Rewind: The Hip-Hop DVD Magazine Issue 1
2	1	—	—	VARIOUS ARTISTS	SIDE ONE DUMMY 71236 (8.98 CD)	Atticus: Dragging The Lake II
3	3	2	2	B.G.	CHOPPA CITY/IN THE PAINT 8465/KDCB (18.98 CD)	Livin' Legend
4	4	3	3	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
5	2	1	1	ANI DIFRANCO	RIGHTeous BABE 030 (16.98 CD)	Evolve
6			1	RINGO STARR	KOCH 9429 (18.98 CD)	Ringo Rama
7	12	6	6	DARYL HALL JOHN OATES	U-WATCH 80100 (18.98 CD)	GREATEST GAINER Do It For Love
8			1	CRADLE OF FILTH	RED INK 71423 (17.98 CD) [M]	Damnation And A Day
9	5	—	—	STEPHEN MALKMUS & THE JICKS	MATADOR 0572*/BEGGARS GROUP (17.98 CD)	Pig Lib
10			1	NOFX	FAT WHECK CHORDS 656 (6.98 CD)	Regaining Unconsciousness (EP)
11	7	4	4	JOHNNY VICIOUS	ULTRA 1155 (18.98 CD) [M]	Ultra. Dance 03
12	11	10	10	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
13	8	18	18	50 CENT	FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?
14	10	7	7	CAT POWER	MATADOR 427*/BEGGARS GROUP (17.98 CD) [M]	You Are Free
15	13	9	9	TRANSPLANTS	HELLCAT 80448*/EPITAPH (16.98 CD)	Transplants
16	9	5	5	PETER CINCOTTI	CORCORD 2159 (18.98 CD)	Peter Cincotti
17	15	11	11	SUSAN TEDESCHI	TONE COOL 75116/ARTEMIS (17.98 CD) [M]	Wait For Me
18			1	APHEX TWIN	WARP 102 (21.98 CD) [M]	26 Mixes For Cash
19	18	16	16	DJ WHOOKID	FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1
20	21	17	17	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side
21	24	19	19	THE STREETS	VICE 93181*/ATLANTIC (12.98 CD) [M]	Original Pirate Material
22	23	14	14	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [M]	I Love It
23	26	26	26	CURSIVE	SADDLE CREEK 51* (13.98 CD) [M]	The Ugly Organ
24	16	13	13	SHEKINAH GLORY MINISTRY	KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
25	19	8	8	JOE JACKSON BAND	RESTLESS 10638/RHYKODISC (18.98 CD)	Volume 4
26	14	12	12	LIL' WYTE	HYPNOTIZE MINDS 36045*/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now
27			1	SAMMY KERSHAW	AUDIUM	

APRIL 12 2003

Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW		LINKIN PARK WARNER BROS. 48186*	Meteora	1
2	NEW		CELINE DION EPIC 87185	One Heart	2
3	1	57	NORAH JONES ▲ BLUE NOTE 32008 [M]	Come Away With Me	5
4	NEW		SHANE BARNARD & SHANE EVERETT INPOP 71264 [M]	Carry Away	149
5	2	11	SOUNDTRACK ▲ EPIC 87018	Chicago	6
6	NEW		CHER GEFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	-
7	3	31	DIXIE CHICKS ▲ MD NOMENT/COLUMBIA 96840*/CRG	Home	16
8	NEW		DEREK WEBB INO 89092/EPIC [M]	She Must And Shall Go Free	-
9	7	4	EVANESCENCE WIND-UP 13063	Fallen	9
10	5	20	BUCK HOWDY PRAIRIE 006 407 [M]	Skidaddle!	-
11	NEW		PINK FLOYD CAPITOL 82136*	Dark Side Of The Moon (SACD)	-
12	6	23	COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head	20
13	20	2	VARIOUS ARTISTS BLUX STREET 10077	A Woman's Heart: A Decade On	-
14	NEW		VARIOUS ARTISTS NARADA 40818	World 2002	-
15	8	2	THE ALLMAN BROTHERS BAND PEACH 84598/SANCTUARY	Hittin' The Note	72
16	NEW		VARIOUS ARTISTS ROPEADOPE 83138/ATLANTIC	The Detroit Experiment	-
17	10	9	VARIOUS ARTISTS TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever	63
18	9	47	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	26
19	2		THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)	-
20	13	8	SO CENT ▲ SHADY/AFTERMATH 483544*/INTERSCOPE	Get Rich Or Die Tryin'	4
21	NEW		VARIOUS ARTISTS EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL	Now 12	3
22	11	58	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	40
23	19	3	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86988*	Audioslave	21
24	12	6	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. [M]	Michael Buble	99
25	NEW		ROSANNE CASH CAPITOL 33757	Rules Of Travel	143

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

APRIL 12 2003

Billboard TOP SOUNDTRACKS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	11	CHICAGO ▲	9 Weeks At Number 1 EPIC 87018
2	2	22	8 MILE ▲ ⁴	SHADY 483508*/INTERSCOPE
3	3	6	CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/DJJMG
4	4	8	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
5	5	33	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
6	6	26	SWEET HOME ALABAMA	HOLLYWOOD 162364
7	7	4	BRINGING DOWN THE HOUSE	HOLLYWOOD 162386
8	9	94	O BROTHER, WHERE ART THOU? ▲ ⁶	LOST HIGHWAY/MERCURY 170069/DJMG
9	RE-ENTRY		FRIDA	OG 474150/UNIVERSAL CLASSICS GROUP
10	11	42	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
11	8	5	SMALLVILLE [THE TALON MIX]	ELEKTRA 62792/EEG
12	12	16	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
13	10	8	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
14	NEW		NASHVILLE STAR: THE FINALISTS	COLUMBIA (NASHVILLE) 87169/SONY (NASHVILLE)
15	15	94	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
16	25	2	THE PIANIST	SONY CLASSICAL 87739
17	13	56	A WALK TO REMEMBER ●	EPIC 86311
18	17	38	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
19	NEW		PIGLET'S BIG MOVIE	WALT DISNEY 860081
20	14	31	XXX ●	UNIVERSAL 156259/UMRG
21	18	94	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
22	RE-ENTRY		THE WILD THORNBERRYS MOVIE	NICK/JIVE 48503/ZOMBA
23	NEW		BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WVRN
24	16	7	MORE MUSIC FROM 8 MILE	SHADY 450979*/INTERSCOPE
25	RE-ENTRY		MAID IN MANHATTAN	EPIC 86921

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Billboard ARTIST INDEX

Chart Codes: **ALBUMS** - The Billboard 200 (B200), Bluegrass (BG), Blues (BL), Classical (CL), Classical Crossover (CX), Contemporary Christian (CC), Country (CA), Country Catalog (CCA), Electronic (EA), Gospel (GA), Heatseekers (HS), Holiday (HOL), Independent (IND), Internet (INT), Jazz (JZ), Contemporary Jazz (CJ), Latin Albums (LA), Latin Pop (LPA), Latin: Regional Mexican (RMA), Latin: Tropical/Salsa (TSA), New Age (NA), Pop Catalog (PCA), R&B/Hip-Hop (RBA), R&B/Hip-Hop Catalog (RBC), Reggae (RE), World Music (WM), -SINGLES- Hot 100 (H100), Hot 100 Airplay (HA), Hot 100 Singles Sales (HSS), Adult Contemporary (AC), Adult Top 40 (A40), Country (CS), Country Singles Sales (CSS), Dance/Club Play (DC), Dance/Sales (DS), Hot Latin Tracks (LT), Latin: Latin Pop (LPS), Latin: Regional Mexican (RMS), Latin: Tropical/Salsa (TSS), R&B Hip-Hop (RBH), R&B Hip-Hop Airplay (RA), R&B Hip-Hop Singles Sales (RS), Rap Tracks (RP), Mainstream Rock (RO), Modern Rock (MO), Top 40 Tracks (T40), Rankings from biweekly charts are listed in italics during a chart's unpublished week.

2Pac: B200 107; RBA 47; RBC 4, 6, 7, 10; H100 69, 78; HA 66; RA 31, 34; RBH 31, 33; RP 16, 19
3 Doors Down: B200 27; A40 4; H100 6; HA 5; MO 14, 35; RO 7, 18; T40 2
30 Dirty Junkies: DC 41
50 Cent: B200 4; IND 13; INT 20; RBA 2; H100 1, 15, 35; HA 1, 13, 32; HSS 10; RA 1, 9, 21, 32, 51, 69; RBH 1, 9, 22, 32, 52, 70, 81, 82; RP 1, 6, 11, 23; RS 11; T40 1, 37
504 Boyz: RBA 87
702: B200 45; RBA 22; HSS 40; RA 57; RBH 55; RS 26
2002: NA 11

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Aaliyah: B200 66; RBA 44; H100 5; HA 4; RA 7; RBH 8; T40 10
Mindi Abair: CJ 4
Abba: PCA 32
AC/DC: PCA 31
Yolanda Adams: GA 12; RBH 80
Trace Adkins: CA 26; CS 39
AFI: B200 28; MO 7; RO 34
Afroclats: WM 6
Antonio Aguilar: LA 60
Pepe Aguilar: B200 155; HS 5; LA 2; RMA 2; LT 49
Christina Aguilera: B200 32; A40 13; AC 2; DC 3; OS 15; H100 19, 61; HA 19, 64; HSS 8; T40 12, 25
AJ: HSS 24; RS 9
Alabama: CA 27
ALC: GA 26
Alli: RA 42; RBH 43; RP 21
The All-American Rejects: B200 33; MO 13
Gary Allan: B200 169; CA 22; CS 10; H100 59; HA 57
The Allman Brothers Band: B200 72; INT 15; RO 39
Karrin Allyson: JZ 25
Althea: RBH 90
Amerie: RBA 100; RA 59; RBH 62
Amethystium: NA 7
Tori Amos: B200 200; A40 31
Anastacia: DC 24
Jessica Andrews: CS 21
Los Angeles Azules: LA 43
Los Angeles De Charly: RMS 27
Allen Anthony: RA 67; RBH 67
Marc Anthony: TSA 6; TSS 15
Aphex Twin: EA 3; HS 29; IND 18
Area 305: LPS 23; LT 35
Ricardo Arjona: LA 22; LPA 12; LPS 5; LT 15, 22
Armageddon: RA 52; RBH 51; RS 73
Joan Armatrading: IND 42
Ashanti: B200 153; RBA 82; H100 14; HA 16; RA 39; RBH 39; RP 13; RS 72; T40 8
The Ataris: B200 61; MO 19
Natacha Atlas: DC 32; DS 9; HSS 67
Audio Adrenaline: CC 25
Audioslave: B200 21; INT 23; H100 48; HA 45; MO 4; RO 2
Avalon: B200 112; CC 9
Aventura: TSA 9
Ramon Ayala Y Sus Bravos Del Norte: RMS 37
AZ: RS 60

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B2K: B200 13; RBA 6; H100 27, 41; HA 30, 40; HSS 62, 73; RA 19; RBH 19; RS 36, 71, 74; T40 10
Baby: B200 156; RBA 51; H100 18, 71; HA 18, 68; RA 15, 25, 59; RBH 16, 25, 62; RP 15; T40 21
Baby Diva: HSS 19; RBH 91; RS 3
Bacilos: LA 62; LPS 22; LT 33; TSS 11
Bad Boy Joe: EA 7; IND 33

The Bad Plus: JZ 10
Erykah Badu: HSS 44; RA 23; RBH 23, 86; RS 21
Becky Baeling: DC 9
Baha Men: WM 12
Anita Baker: RBA 94
Banda Pelillos: LT 44; RMS 17
David Banner: RA 56; RBH 56
Buju Banton: HS 30; RBA 69; RE 3
Shane Barnard: B200 149; CC 13; HS 4; INT 4
Luther Barnes: GA 21
Pancho Barraza: LA 33; RMA 15; RMS 33, 38
Jeff Bates: CS 15
Nikie Batey: RS 75
The Beach Boys: PCA 41
Beanie Sigel: HSS 66; RS 37
Walter Beasley: CJ 5, 16; IND 48
Beastie Boys: PCA 30
The Beatles: PCA 4, 34
The Beatnuts: RS 64
Daniel Bedingfield: B200 141; DC 45; DS 1; H100 43; HA 50; HSS 2; T40 20
Bee Gees: B200 123; PCA 29
Beenie Man: RE 6
Tony Bennett: JZ 3, 22
Dierks Bentley: CS 57
Bering Strait: CA 31
Beto Y Sus Canarios: RMS 36
Sophie Ellis Bextor: DS 18
B.G.: B200 83; IND 3; RBA 14; RBH 77
Big Boy: H100 100; RA 53; RBH 53
Big "C": HSS 29, 56; RBH 96; RS 6, 29
Big Ren: RBA 97
Big Tigger: RA 44; RBH 45
Bilal: RS 67
Fabio Biondi: CL 14
David Bisbal: LA 72; LPS 15; LT 27; TSS 28
Clint Black: CA 67; CS 46
BLACKstreet: B200 91; RBA 33; RBH 85
Ruben Blades: TSA 20
Bobby "Blue" Bland: BL 4
Mary J. Blige: RBC 13, 25; RA 54; RBH 54
The Blind Boys Of Alabama: GA 34
Blindside: RO 35
Blur: MO 25
Andrea Bocelli: CL 2; CX 10
Joe Bonamassa: BL 15
Bond: CX 5
Bonercusher: H100 92; RA 41; RBH 41; RP 25
Bone Thugs-N-Harmony: B200 183; RBA 68; RBC 8
Bon Jovi: B200 161; PCA 28, 42; A40 16
Boomkat: HSS 13; RS 46
Born Predators: RS 59
La Bouche: DC 20; DS 14
Bowling For Soup: B200 130; HS 2; H100 65; HA 75; T40 35
Michelle Branch: A40 8; AC 1; H100 28; HA 27
Toni Braxton: RBA 77
Breaking Benjamin: HS 42; MO 37; RO 28
Jim Brickman: NA 5, 12
Sarah Brightman: CX 11
Bronco: HS 24; LA 11; RMA 5
Garth Brooks: CS 28
Brooks & Dunn: CA 59; CCA 15
Brother All: RS 58
Norman Brown: CJ 15
The Dave Brubeck Quartet: JZ 18
Michael Buble: B200 99; INT 24
Joe Budden: RA 33; RBH 34; RP 22

Los Bukis: LA 16, 45; RMA 8
Busta Rhymes: B200 84; RBA 24; H100 11; HA 11; HSS 15; RA 8; RBH 7; RP 5; RS 17, 56; T40 36
bwb: CJ 12
Juanita Bynum: GA 19
Tracy Byrd: CS 30

C-3-O: RS 69
Jorge Luis Cabrera: LT 36; RMS 12
Caddillac Tah: RBH 90
Caedmon's Call: CJ 31
Byron Cage: CC 36; GA 8; HS 46
Chris Cagle: CS 11; H100 58; HA 56
Victor Calderone: DC 50
Glen Campbell: CA 64
Cam'ron: B200 8; RBA 1; HSS 70; RA 72; RBH 69, 92; RS 24
Candido Y Su Huella Nortena: RMS 20
Nick Cannon: HSS 32; RS 45
Blu Cantrell: RS 63
Capone-N-Noreaga: RS 62
Mariah Carey: B200 152; RBA 65; DS 3; H100 11; HA 11; HSS 4, 15; RA 8; RBH 7, 92; RP 5; RS 15, 17; T40 36
Caribbean Pulse: RBA 81; RE 5; HSS 21; RBH 93; RS 4
Vanessa Carlton: B200 150; A40 7; AC 5; H100 56; HA 59; T40 29
Jose Carreras: CL 8
Rodney Carrington: B200 192; CA 24
Deana Carter: B200 104; CA 10; CS 14
Brandon Casey: H100 45; HA 47; T40 22
Brian Casey: H100 45; HA 47; T40 22
Johnny Cash: B200 52; CA 5, 71; CCA 8; PCA 38
Rosanne Cash: B200 143; CA 18; INT 25
Eva Cassidy: IND 39
Ricardo Castillo: LPS 31
Cat Power: HS 22; IND 14
Chanticleer: CL 7
Steven Curtis Chapman: B200 195; CC 18
JC Chasez: H100 86; HSS 9; RS 35
Cher: INT 6; DC 5; DS 7, 20; HSS 45
Cherish: RA 66; RBH 66
Cody Chesnut: IND 38
Mark Chesnut: CS 55
Kenny Chesney: B200 80; CA 8; CCA 6; PCA 21; CS 3; H100 30; HA 29
Chevelle: B200 54; H100 83; MO 11, 18; RO 12, 15
Chicago Mass Choir: GA 36
The Chieftains: CA 54; WM 8
Choppa: B200 136; RBA 45; H100 95; RA 50; RBH 49; RS 49
Charlotte Church: CX 3, 13
Suzanne Ciani: NA 14
Peter Cincotti: HS 23; IND 16; JZ 2
Cirque Du Soleil: WM 7
C-lanave: HSS 32; RBH 100; RS 12
Eric Clapton: PCA 36
Maurette Brown Clark: GA 24
Terri Clark: CA 28; CS 16, 49
Dorinda Clark-Cole: GA 33
Karen Clark-Weber: CA 29
Kelly Clarkson: AC 14; HSS 23
Willie Clayton: BL 11
Patsy Cline: CCA 17
Clipse: RBA 63; H100 71; HA 68; HSS 35, 40, 60; RA 25; RBH 25, 84; RP 15; RS 25, 26, 61
Tammy Cochran: CS 32; CSS 10
Kellie Coffey: CA 52; CS 50

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Cold: MO 29; RO 24
Coldplay: B200 20; INT 12; PCA 6; A40 9; H100 42; HA 42; MO 16; T40 28
Natalie Cole: JZ 8
Nat King Cole: JZ 12
Steve Cole: CJ 6
Phil Collins: PCA 39; AC 3, 18; H100 77
John Coltrane: JZ 17
Common: RBA 78; HSS 44; RA 23; RBH 23, 86; RS 21
Conjunto Primavera: HS 17; LA 8; RMA 4; LT 2; RMS 1, 15
Control: LA 32; RMA 14
Ry Cooder: LA 7; LPA 4; WM 2
The Countdown Singers: CA 69
Counting Crows: B200 186; A40 7; H100 56; HA 59; T40 29
Chris Cox: DC 11
El Coyote Y Su Banda Tierra Santa: LT 21; RMS 7
Cradle Of Filth: B200 140; HS 3; IND 8
Creed: B200 165; PCA 40; RO 32
Creedence Clearwater Revival: PCA 48
Elvis Crespo: TSA 8
Sheryl Crow: B200 118; A40 2; AC 9, 25; CS 26; CSS 1; H100 4; HA 7; HSS 1; T40 4
The Crusaders: CJ 2
Anthony Cruz: TSS 14
Celia Cruz: LA 47; TSA 4, 7
Cuisillos De Arturo Macias: RMS 21
Cursive: HS 40; IND 23

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Dr. Dre: RBC 12, 15; RBH 87
Dru Hill: B200 193; RBA 61; RA 60; RBH 61
Drunkenmunky: DC 42
Duelo: RMS 32
Duelo Voces Del Rancho: RMS 24

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Ronnie Earl: BL 13
The Early November: INT 19
Easy Star All-Stars: RE 7
Linda Eder: HS 28
Electric Six: DS 25
Valentin Elizalde: RMS 22
Missy "Misdemeanor" Elliott: B200 30; RBA 30; DC 8; H100 13; HA 12; HSS 41; RA 18, 43; RBH 18, 42; RP 10; RS 20, 55; T40 11
Emerson Drive: CA 55; CS 54
Eminem: B200 18; PCA 5, 9; RBA 19; RBC 1, 2; H100 31, 33; HA 33, 34; HSS 65; RA 46; RBH 46, 82; RP 18; T40 15, 18
Bill Engvall: CA 70
Jocelyn Enriquez: DC 23
Enya: NA 13; HSS 53
Erasme: EA 22; DS 8; HSS 55
E.S.G.: RBH 99
Gloria Estefan: LPS 26; LT 47
Evanescence: B200 9; CC 1; INT 9; A40 22; H100 26; HA 26; MO 2; RO 22
Faith Evans: HSS 35; RBH 84; RS 25
Sara Evans: CS 35
Tiffany Evans: HSS 50
Eve: HSS 42; RS 42
Everclear: B200 116
Shane Everett: B200 149; CC 13; HS 4; INT 4
Everything But The Girl: EA 11

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Fabolous: B200 15; RBA 7; H100 17, 72; HA 17, 70; HSS 22, 51; RA 11, 24; RBH 12, 24; RP 8; RS 30, 33
Fantasy: DS 12
Father M.C.: RBA 59
Fat Joe: RBA 86; RA 52; RBH 51, 88; RS 73
Feel: A40 39
Alejandro Fernandez: LA 40, 50; LPS 13; LT 24
Vicente Fernandez: LA 70
Ibrahim Ferrer: HS 18; LA 9; TSA 1; WM 3
Tiziano Ferro: LA 69; LPS 3; LT 7; TSS 8
Field Mob: B200 109; RBA 39; H100 40; HA 39; RA 26; RBH 26; RP 14; RS 51; T40 40
Finch: B200 121; HS 1; MO 21; RO 37
Fisherspooner: EA 23; DC 37
Five For Fighting: AC 12
Fleetwood Mac: B200 114; A40 19; AC 16; H100 91
Renee Fleming: CL 11; CX 9
The Flipmode Squad: H100 11; HA 11; HSS 15; RA 8; RBH 7; RP 5; RS 17; T40 36
Floetry: B200 68; RBA 17; H100 55; HA 53; RA 17; RBH 17
Joseph Fonseca: TSA 14; LT 41; TSS 5, 19
Foo Fighters: B200 82; H100 70; HA 67; MO 5, 20; RO 5, 19
Radney Foster: CS 59
Fourplay: CJ 13
Foxy Brown: HSS 52; RA 59; RBH 62, 97; RS 31
Mario Frangoulis: CX 7
Frankie J.: H100 76; HA 74; T40 39
Kirk Franklin: CC 21; GA 4; RBA 71
Freeway: B200 49; RBA 12; HSS 66; RA 67; RBH 67; RS 37
Frimur & Urli: DC 16
Funkie Green Dogs: DC 34

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Kenny G: C 3
 Ana Gabriel: LA 61
 Juan Gabriel: LPS 33; LT 5; RMS 9; TSS 10
 Bill & Gloria Galtner: CC 26, 27
 Europa Galante: CL 14
 Manuel Galban: LA 7; LPA 4; WM 2
 Gang Starr: HSS 54; RS 41
 Lilian Garcia: HSS 72
 Kenny Garrett: JZ 14
 Georgia Mass Choir: GA 16
 Ghostface Killah: RS 65
 Ghostland: DC 32; DS 9; HSS 67
 Astrud Gilberto: JZ 24
 Vince Gill: B200 146; CA 19; CS 51
 Ginuwine: H100 18; HA 18; RA 15; RBH 16; T40 21
 Gisselle: LPS 37
 Dana Glover: AC 20
 Godsmack: MO 10; RO 3
 Fabian Gomez: LT 9; RMS 4
 Good Charlotte: B200 24; PCA 25; H100 50, 93; HA 46; MO 12; T40 26
 Goo Goo Dolls: A40 17
 Glenn Gould: CL 6
 El Gran Combo De Puerto Rico: TSS 16
 Nathan Granner: CX 6
 El Gran Silencio: LPS 33; LT 5; RMS 9; TSS 10
 Natalie Grant: AC 30
 David Gray: B200 173; A40 38
 Dobie Gray: A40 5; AC 26; H100 54; HA 52; T40 34
 Macy Gray: A40 25
 Al Green: PCA 43; RBC 9
 Vvian Green: B200 62; RBA 21; DC 43; DS 6; H100 47; HA 48; HSS 7; RA 16; RBH 15; RS 1
 Lee Greenwood: CCA 9; PCA 46; CSS 4; HSS 38
 Mary Griffin: DC 15
 El Gringo De La Bachata: TSS 36
 Josh Groban: B200 40; CX 1, 2; INT 22; AC 10
 Grupo Mania: TSS 27, 34
 Grupo Montez De Durango: LA 75
 G-Wiz: HSS 48; RS 16
 Nee-Nee Gwynn: HSS 19; RBH 91; RS 3

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Deitrick Haddon: CC 30; GA 6; HS 31
 Hilary Hahn: CL 15
 Hahz The Ripa: HSS 43; RS 27
 El Halcón De La Sierra: RMS 34
 Daryl Hall John Oates: B200 133; IND 7; AC 8
 Reggie Hamm: AC 22
 Fred Hammond: GA 11
 John Hammond: BL 6
 Jennifer Hanson: CA 48; CSS 5
 The Happy Boys: EA 15
 Happy Clappers: DC 11
 Ben Harper: B200 60
 Barry Harris: DC 35
 Hayseed Dixie: BG 10
 Heather Headley: B200 100; RBA 32; RA 38; RBH 38
 (hed)Planet Earth: B200 78; MO 33; RO 23
 JImi Hendrix: PCA 35
 Eddy Herrera: TSS 39
 Faith Hill: B200 117; CA 13; CCA 16; AC 4
 Hitman Sammy Sam: RA 63; RBH 63
 Darwin Hobbs: GA 27
 Steve Holy: CS 40
 Hootie & The Blowfish: B200 134; A40 30; AC 27
 Hot Action Cop: MO 38
 Hot Boys: B200 14; RBA 3
 Marques Houston: H100 82; RA 36; RBH 36
 Whitney Houston: B200 182; RBA 56; AC 13; DC 1; HSS 16; RS 18
 Buck Howdy: INT 10
 Charlie Hunter Quintet: C 7
 Los Huracanes Del Norte: LA 25; RMA 11
 Norman Hutchins: GA 38

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Idlewild: HS 37
 Enrique Iglesias: LA 26; LPA 13; AC 11; LPS 20, 21; LT 29, 31; TSS 31
 Ilo: DC 47
 India: LA 24; TSA 2; DC 30; LPS 14; LT 12; TSS 1
 India.Arie: B200 129; RBA 54; RBC 20
 Industria Del Amor: LA 39; RMA 20
 Interpol: IND 29
 Intocable: B200 154, 185; LA 1, 5, 17; RMA 1, 3, 9; LT 11, 19; RMS 5, 6
 Los Invasores de Nuevo Leon: LA 57; RMS 29
 Ronald Isley: H100 64; HA 63; RA 20; RBH 20
 The Isley Brothers: H100 64; HA 63; RA 20; RBH 20

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Alan Jackson: B200 126; CA 15; CCA 14; CS 4; H100 32; HA 31
 Joe Jackson Band: IND 25
 Jaguares: LA 55
 Jahelme: B200 48; RBA 13; RBC 3; H100 44; HA 43; RA 13, 28; RBH 13, 30
 Bishop T.D. James And The Potter's House Mass Choir: B200 175; CC 16; GA 3
 Boney James: C 11
 Brett James: CS 42
 Al Jaremu: C 14
 Jars Of Clay: B200 145; CC 10
 Ja Rule: B200 73; RBA 49; H100 14; HA 16; RA 39; RBH 39; RP 13; RS 72; T40 8
 Jay-Z: B200 65; RBA 34; RBC 14; H100 8, 97; HA 8; HSS 33, 66; RA 2, 58, 70, 73; RBH 2, 59, 71, 73; RP 4; RS 13, 37
 Jedi Mind Tricks: HSS 58; RS 47
 Waylon Jennings: CA 74
 Pedro Jesus: TSS 20
 The Jicks: B200 179; IND 9
 Jodeci: RBC 21
 Elton John: B200 69
 Jack Johnson: PCA 8; MO 39
 Syleena Johnson: B200 157; HS 6; RBA 35; RA 29; RBH 29
 Jolly Green: HSS 39; RS 22
 George Jones: CCA 23
 Norah Jones: B200 5; C 1; INT 3; A40 10, 28; AC 6; H100 38; HA 38; T40 31
 Jose Jose: LA 21; LPA 11; TSS 32
 Juanes: HS 11; LA 6; LPA 3; LPS 9, 17, 18; LT 20, 26; TSS 24, 30
 The Judds: CCA 20
 Juvenile: RBC 22

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Kalmani: DC 25
 Israel Kamakawiwo'ole: WM 11
 K-Ci & JoJo: RBA 92; RA 68; RBH 68
 John P. Kee: GA 14
 Toby Keith: B200 29; CA 2, 34; CCA 13, 24; CS 27, 31; H100 98

R. Kelly: B200 10; RBA 5; RBC 11, 18; H100 2; HA 2; HSS 31; RA 4, 44, 64; RBH 4, 45, 64, 88, 95; RS 50; T40 3
 Kem: B200 194; HS 10; RBA 43
 Sammy Kershaw: CA 39; IND 27; CS 34
 Las Ketchup: LA 56
 Alicia Keys: HSS 42; RS 42
 Kid Rock: B200 11; PCA 27; A40 2; AC 25; CS 26; CSS 1; H100 4; HA 7; HSS 1; T40 4
 Kidz Bop Kids: B200 23, 160, 181
 Killer Mike: B200 43; RBA 15; H100 92, 100; RA 41, 53; RBH 41, 53; RP 25
 Kindred The Family Soul: B200 159; HS 7; RBA 42
 Carole King: PCA 49
 Beyonce Knowles: RA 71; RBH 72
 Kool K Rap: HSS 58; RS 47
 Diana Krall: B200 177; JZ 1, 4
 Alison Krauss: BG 4; CA 43; CS 53
 Alison Krauss + Union Station: B200 135; BG 1; CA 17
 Krazykle Bone: RA 49; RBH 50
 Kreo: DS 23
 Chantal Kreviazuk: A40 23
 Kumbia Kings: B200 158; EA 19; LA 3, 41; LPA 1, 17; LPS 33; LT 5; RMS 9; TSS 10
 Kyjuran: RA 42; RBH 43; RP 21

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Lady Saw: A40 11
 Sonny Landreth: BL 9
 Mark Lane: RS 68
 k.d. lang: JZ 3
 Lasgo: EA 25; DS 24
 Kenny Lattimore: B200 101; RBA 26
 Avril Lavigne: B200 22; A40 1; AC 23; H100 12; HA 15; HSS 12; T40 5
 Donald Lawrence & The Tri-City Singers: GA 20
 Raphy Leavitt Y La Selecta: LA 31; TSA 3
 Jaimie Lee: HSS 24; RS 9
 Murphy Lee: RA 42; RBH 43; RP 21
 Stagga Lee: RBH 78
 The Letter M.: HSS 52; RBH 97; RS 31
 Gerald Levert: RBA 70; RA 65; RBH 65
 Lexx: HSS 71; RS 28
 Liberacion: LA 30; RMA 13
 Otmarr Liebert: NA 10
 The Libertines: HS 38
 Lifehouse: CC 37; A40 35
 Lil' Flip: RBA 75; HSS 71; RA 56; RBH 56; RS 28
 Lil Jon & The East Side Boyz: B200 90; IND 4; RBA 25; RA 49, 74; RBH 50, 74; RS 53
 Lil' Kim: B200 17; RBA 9; H100 20; HA 21; HSS 14; RA 12, 51; RBH 11, 52; RP 9; RS 7
 Lil' Mo: H100 17, 72; HA 17, 70; HSS 51; RA 11, 24; RBH 12, 24; RP 8; RS 33
 Lil' Romeo: RBA 84
 Lil' Wyle: HS 48; IND 26; RBA 67
 Alison Limerick: DC 18
 Limite: LA 23; RMA 10; LPS 30; LT 14; RMS 8
 Aaron Lines: CA 51; H100 94
 Linkin Park: B200 1, 142; INT 1; PCA 3; H100 37; HA 37; MO 1; RO 1
 Johannes Linstead: NA 8
 Lil Cool J: B200 89; RBA 52; H100 9; HA 10; RA 22; RBH 21; T40 6; TSS 25
 Lonestar: CA 49; CS 22
 Jennifer Lopez: B200 31; RBA 48; DS 13; H100 9; HA 10; RA 22; RBH 21; T40 6; TSS 25
 Jeff Lorber: C 8
 Patty Loveless: BG 9
 Luciano: RE 15
 Ludacris: DC 8; H100 13, 99; HA 12; HSS 41; RA 18; RBH 18; RP 10; RS 20; T40 11
 Bobby Lyle: C 18
 Liam Lynch: MO 34
 Lynyrd Skynyrd: PCA 37

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Yo-Yo Ma: CL 4; CX 14
 Mad Caddies: RE 10
 Madonna: DS 4; H100 74; HSS 6, 11
 Magic: B200 189; RBA 46
 Stephen Malkmus: B200 179; IND 9
 Mana: LA 18; LPA 8; LPS 24, 38; LT 32
 Mannheim Steamroller: NA 3
 Victor Manuelle: TSA 13; LT 38; TSS 3, 40
 Marascia: DC 13
 Mario: RBH 76
 Bob Marley: PCA 13; RBC 5; RE 9
 Damian "Jr. Gong" Marley: RE 14; HSS 21; RBH 93; RS 4
 Maroon 5: HS 43; A40 29
 The Marsalls Family: JZ 13
 Billie Ray Martin: DC 4; DS 19
 Ricky Martin: LPS 1; LT 1; TSS 4
 Mary Mary: CC 38; GA 9; RBC 23
 Massive Attack: B200 188; EA 1
 Master P: B200 19; H100 95; RA 50; RBH 49; RS 49
 matchbox twenty: B200 58; A40 3; H100 39; HA 4; T40 17
 Dave Matthews Band: B200 196; A40 40
 John Mayer: B200 26, 57; INT 18; A40 6, 15; AC 19; H100 34; HA 35; T40 16
 Maysa: C 24
 Christian McBride Band: JZ 20
 Martina McBride: B200 74; CA 7; CS 6; H100 49; HA 44
 Delbert McClinton: BL 5
 Donnie McClurkin: B200 76; CC 7; GA 1; RBA 38
 Brian McComas: CS 36
 Paul McCoy: A40 22; H100 26; HA 26; MO 2; RO 22
 Reba McEntire: CA 72
 Tim McGraw: B200 46; CA 3, 40; CCA 3, 19, 21; PCA 15; CS 5; H100 36; HA 36
 Brian McKnight: B200 7; RBA 4; RA 47; RBH 47
 MercyMe: CC 24, 35
 Jo Dee Messina: CS 25
 Metallica: PCA 17
 Georgia Middleman: CS 59
 Luis Miguel: LA 48; LPA 19
 Glenn Miller: JZ 7
 Millie: LPS 4; LT 8; TSS 13
 The Minus 5: IND 50
 Mobb Deep: RS 70
 Molotov: LA 35; LPA 16
 Monchy & Alexandra: TSA 10
 Jane Monheit: JZ 15
 Monica: RA 48; RBH 48
 Alejandro Montaner: LPS 35
 Daniel Montenegro: CX 6
 Pablo Montero: LA 37; RMA 18; LPS 29; LT 30; RMS 30
 Dr. Ed Montgomery: GA 26
 Montgomery Gentry: B200 178; CA 23; CS 20; CSS 3; H100 88; HSS 28
 Chante Moore: B200 101; RBA 26
 Rose Moore: DC 49
 Allison Moore: CS 26; CSS 1; H100 4; HA 7; M.O.P.: RS 62
 Craig Morgan: CA 37; HS 36; IND 22; CS 23
 Brandy Moss-Scott: HSS 18; RBH 94; RS 5, 52
 Jason Mraz: B200 168; HS 9; A40 12

Mr. Cheeks: B200 110; RBA 41; H100 20; HA 21; HSS 14, 74; RA 12, 55; RBH 11, 57; RP 9; RS 7, 39
 Ms. Dynamite: HS 34
 Mudvayne: B200 167; MO 31; RO 11
 Maria Muldaur: BL 14
 Murk: DS 22
 Anne Murray: CA 50
 Keith Murray: HSS 46; RA 61; RBH 60; RS 32
 The Music: HS 19
 Musiq: RBA 96; DC 46; RA 27; RBH 28
 Mystikal: RA 49; RBH 50

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NAAM Brigade: RBA 91
 Nas: B200 50; RBA 27; DS 13; H100 16; HA 14; RA 10, 59; RBH 10, 62; RP 7; T40 38
 Nate Dogg: H100 15; HA 13; RA 9; RBH 9; RP 6
 Luna Negra: NA 10
 Frankie Negron: TSA 19; TSS 23
 Nelly: B200 35; RBA 37; H100 68; HA 69; RA 37, 42; RBH 37, 43; RP 20, 21
 Willie Nelson: CA 5, 58, 73; CCA 11; CS 31
 Aaron Neville: GA 15
 Next: RBA 89
 Joe Nichols: B200 95; CA 9; CS 2; CSS 7; H100 29; HA 28
 Nickel Creek: BG 3; CA 35; CCA 22; IND 20
 Tito Nieves: TSS 33
 Nirvana: B200 171
 The Nitty Gritty Dirt Band: BG 5; CA 68
 Nivea: B200 122; RBA 50; H100 45, 87; HA 47; RA 35; RBH 35; T40 22
 No Doubt: B200 103; A40 11, 20; H100 66; HA 72; T40 30
 Noelia: LA 54; LPS 10; LT 16; TSS 18
 NOFX: B200 187; IND 10
 N.O.R.E.: DS 17; RS 38
 Smokie Norful: GA 5; HS 16
 The Notorious B.I.G.: RBC 17; RA 32; RBH 32; RP 23; RS 66
 Les Nubians: B200 79; RBA 23

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Mark O'Connor's Hot Swing Trio: JZ 11
 Sinead O'Connor: WM 15; DC 32; DS 9; HSS 67
 Daniel O'Donnell: IND 45; WM 5, 10
 Oleander: RO 30
 Janusz Olenjczak: CL 1; STX 16
 Yoko Ono: DC 10; CS 15; HSS 25
 Oobia: RS 53
 Opie Babes: CX 4
 Roy Orbison: CCA 25
 Mauricio O'Reilly: CX 6
 Stacie Orrico: B200 59; CC 4
 Overkill: IND 31

-P-

Brad Paisley: CA 47; CS 41
 Palomo: LA 51, 52; LT 6; RMS 3
 Panjabi MC: H100 97; RA 58; RBH 59
 Danny Parton: BG 6; CA 75
 Sean Paul: B200 12; RBA 8; RE 1; H100 3; HA 3; HSS 17, 69; RA 5; RBH 5; RP 2; RS 14, 57; T40 13
 Laura Pausini: DC 38
 Luciano Pavarotti: CL 8
 P. Diddy: H100 27; HA 30; RA 54; RBH 54; RS 74; T40 14
 Pearl Jam: HSS 27
 Bishop Carlton Pearson: GA 35
 Jennifer Pena: LPS 19; LT 18; TSS 38
 Dottie Peoples: GA 17; RBA 73
 Murray Perahia: CL 10
 Amanda Perez: B200 85; RBA 55; H100 24; HA 24; RBH 83; T40 9
 Perpetuous Dreamer: DC 44
 Pesado: LA 65; LT 50; RMS 19
 Pet Shop Boys: DC 27
 Kelly Joe Phelps: BL 8
 Phillips, Craig And Dean: CC 34; HS 44
 Pieces Of A Dream: C 17
 Pink: B200 86; HSS 30
 Pink Floyd: INT 11; PCA 1, 22
 Alexandre Pires: HS 45; LA 12; LPA 6; LPS 2; LT 3; TSS 2
 Plumb: CC 32; HS 33
 P.O.D.: CC 28
 El Poder Del Norte: RMS 28
 The Police: PCA 44
 Pooh And The Young Inspirations: GA 28
 Pablo Porthello: LPS 34
 The Postal Service: IND 40; HSS 64
 Powerman 5000: RO 27
 Elvis Presley: B200 105; CA 11
 Lisa Marie Presley: A40 21
 Kelly Price: RA 62; RBH 58
 Project 86: RO 40
 Pronti: DC 25
 Prosperity: GA 32
 Puddle Of Mudd: B200 139; A40 33
 Flora Purim: JZ 23

-Q-

Q Tisp: HSS 44; RBH 86; RS 21
 Queen: PCA 45
 Queens Of The Stone Age: B200 106; H100 75; HA 73; MO 8, 32; RO 13
 A.B. Quintanilla III: B200 158; LA 3; LPA 1; LPS 33; LT 5; RMS 9; TSS 10

-R-

RA: HS 20; RO 29
 Rabanes: TSS 29
 Racket City: RS 23
 Bonnie Raitt: AC 29
 Rascal Flatts: B200 108; CA 12; CCA 7; PCA 33; CS 13; H100 67; HA 65
 The Raveonettes: HS 47
 Red Hot Chili Peppers: B200 64; H100 60; HA 58; MO 3; RO 25
 Redman: HSS 8
 Los Rehenes: HS 49; LA 14, 73; RMA 7
 Reina: DS 11; H100 96
 Relient K: B200 111; CC 8
 Revenue: HSS 37; RBH 98; RS 8
 Revis: MO 30; RO 21
 Chris Rice: CC 29; HS 27
 Lionel Richie: B200 94; RBA 76
 Los Rieleros Del Norte: LT 37; RMS 13
 LeAnn Rimes: CA 45; CS 52; CSS 6, 9; DC 12
 Jerry Rivera: TSA 18; LPS 28; LT 25; TSS 7
 Juan Rivera: RMS 40
 Lupillo Rivera: LT 39; RMS 14
 Robbie Rivera: DC 26
 Lourdes Robles: LPS 27; LT 48
 Daniel Rodriguez: CX 12
 Tito Rojas: TSS 35
 The Rolling Stones: B200 96
 Linda Ronstadt: CA 66
 Roomful Of Blues: BL 7
 The Roots: B200 132; RBA 58

Rush: B200 198
 John Rutter: CL 12
 John Rzeznik: A40 36

-S-

Sade: RBC 16
 Saliva: B200 137; H100 89; MO 24; RO 9, 16
 Adan Chalin Sanchez: LT 34; RMS 11, 35
 San Francisco Symphony: CL 3
 Santana: B200 70; A40 8; AC 1; H100 28; HA 27
 Juelz Santana: HSS 70; RA 72; RBH 69; RS 24
 Gilberto Santa Rosa: LA 53; LPA 20; TSA 11; LPS 32; LT 45; TSS 12, 21
 Marvin Sapp: GA 37
 Sapphrecut: DC 22
 Sarai: HSS 36; RS 10
 Yoskar Sarante: TSS 26
 Scarface: RBA 93
 ScoLoHoFo: JZ 21
 Joan Sebastian: LA 64; LPS 39; LT 40; RMS 16
 Jon Secada: LPS 26; LT 42
 Seether: B200 176; H100 81; MO 17, 27; RO 8, 26
 Bob Seger & The Silver Bullet Band: PCA 10
 Senko: DC 21
 Selena: LA 20; LPA 10
 Shaggy: RE 4, 12
 Shakira: LA 10; LPA 5; LPS 6; LT 13
 Shannon Sheik: DC 6
 Shekinah Glory Ministry: GA 7; HS 41; IND 24
 Blake Shelton: B200 127; CA 16, 57; CS 19; H100 84
 The Shepherds: GA 30
 Mike Shorey: H100 17; HA 17; RA 11; RBH 12; RP 8
 Wayne Shorter: JZ 6
 The Sicilians: EA 5; IND 28
 The Silk Road Ensemble: CX 14
 Simple Plan: B200 42; H100 80
 Sin Bandera: LA 42; LPA 18; LPS 11, 16, 36; LT 23
 Sister Hazel: IND 34; A40 27
 Sixpence None The Richer: A40 14; AC 15; H100 85; HSS 68
 Size Queen: DC 36
 Ricky Skaggs & Kentucky Thunder: BG 2; CA 32; HS 26
 Slightly Stoopid: IND 37
 Slim Thug: RBH 99
 Smilez & Southstar: RBA 62; H100 79; RBH 89
 Anthony Smith: CS 45
 Michael W. Smith: B200 166; CC 14, 23
 Snoop Dogg: B200 37; RBA 20; H100 7; HA 6; HSS 20; RA 3; RBH 3; RP 3; RS 19; T40 32
 Socialbun: HS 25; MO 26; RO 10
 Solange: RBA 53; DS 17; RS 38
 Solid Sessions: DC 25
 Marco Antonio Solis: LPS 25; LT 43
 Soluna: DS 10; HSS 75
 Son De Cali: TSS 9
 Sonicflood: CC 33; HS 39
 The Spanish Harlem Orchestra: TSA 16
 Renee Spearman And Prez: GA 32
 Spliff Star: RS 56
 Bruce Springsteen: B200 138
 Spyro Gyra: C 10
 Renee Staley: DC 31
 Ringo Starr: B200 113; IND 6
 Stereo Fuse: A40 34
 Cat Stevens: PCA 16
 Rod Stewart: B200 51; AC 24
 Rebecca St. James: CC 19
 Angie Stone: RBA 99; DC 29
 Stone Sour: RO 20
 George Strait: B200 71; CA 6, 38, 46; CS 48
 The Streets: EA 4; HS 35; IND 21
 Tadeusz Strugala: CL 1; STX 16
 Sublime: PCA 47
 Sugarcult: IND 35
 Sum 41: B200 144; MO 22, 28
 Tony Sunshine: RA 52; RBH 51; RS 73
 Supa Nat: RS 54
 Supreme Beings Of Leisure: DC 19
 Switchfoot: CC 20
 System Of A Down: B200 125, 172

-T-

Taking Back Sunday: HS 14; IND 12
 Talib Kweli: B200 128; RBA 40; H100 90; HSS 47; RA 40; RBH 40; RP 24; RS 43
 Dawn Tallman: DC 33, 40
 Ben Tankard: GA 40
 Olga Taron: LA 68; LPS 12; LT 10; TSS 6
 Taproot: MO 36; RO 31
 L.A.T.U.: B200 36; H100 46; HA 51; LPS 40; T40 23; TSS 22
 James Taylor: PCA 14; AC 28
 Mark Taylor: GA 26
 Susan Tedeschi: BL 1; IND 17
 Telepopmusik: EA 21
 Los Temerarios: LA 66, 67; LT 47; RMS 25, 39
 Bryn Terfel: CX 9
 TG4: HSS 59; RS 40
 Thalia: LA 15, 27; LPA 7, 14; LPS 7; LT 17; TSS 17
 Tha Rayne: RA 28; RBH 30
 Theory Of A Deadman: A40 37; RO 14
 Thievery: HSS 34; RS 34
 Thickey Corporation: EA 12
 Third Day: B200 67; CC 6
 Michael Tilson Thomas: CL 3
 George Thorogood & The Destroyers: BL 2; IND 49
 T.I.: H100 92; RA 41; RBH 41; RP 25
 Los Tigres Del Norte: LA 38; RMA 19; LT 4; RMS 2
 Justin Timberlake: B200 25; RBA 36; DC 14; DS 2; H100 21, 23; HA 20, 25; HSS 3; RA 30, 75; RBH 27, 75; RS 2; T40 7, 19
 Aaron Tippin: CA 62; CS 37; CSS 8
 Thea Tiffin: CS 37
 TLC: B200 190; RBA 66; H100 53; HA 60; T40 24
 Tosca: EA 16
 Rigo Tovar: LA 28; RMA 12
 Transplants: IND 15
 Trapt: B200 53; H100 62; HA 61; MO 6; RO 4
 Randy Travis: B200 148; CA 20; CC 12; CS 12; H100 63; HA 62
 Trick Daddy: RBA 98; H100 69; HA 66; RA 31; RBH 31; RP 16
 Trick Pony: CA 65; CS 58
 Trina: RBA 74; H100 99
 Trin-i-tee 57: GA 25
 Travis Tritt: CA 60; CS 29
 Los Tucanes De Tijuana: RMS 23, 26
 Tanya Tucker: CS 56
 Marisa Turner: DC 39
 Shania Twain: B200 47; CA 4; CCA 5; PCA 20; AC 21; CS 33, 60
 Twista: RBC 24
 Steve Tyrell: JZ 19
 Tyrese: B200 38; RBA 16; H100 10; HA 9; RA 6; RBH 6; T40 27

-U-

Uncle Kracker: A40 5; AC 26; H100 54; HA 52; T40 34
 Underworld: DC 7
 Union Station: BG 4; CA 43; CS 53

Unloco: RO 33
 Unwritten Law: IND 44
 Keith Urban: B200 151; CA 21; CS 7, 18; H100 51; HA 49
 Adolfo Urias Y Su Lobo Norteno: LT 28, 46; RMS 10, 18
 Polo Urias: LA 58; RMS 31
 The Used: B200 115; MO 15
 Usher: HSS 49

-V-

Paul Van Dyk: EA 10; IND 47
 Vanessa-Mae: CL 13
 Phil Vassar: CA 36; CS 17
 Stevie Ray Vaughan And Double Trouble: BL 3
 Jaci Velasquez: B200 55; CC 2; LPS 34
 Venus Hum: DC 28
 Angelo Venuto: EA 5; IND 28
 Johnny Vicious: EA 2; HS 13; IND 11
 David Visan: EA 8; IND 36; WM 4
 Carlos Vives: TSA 15

-W-

Kristine W.: DS 22
 The Waiters: PCA 13; RBC 5; RE 9
 Hezekiah Walker & The Love Fellowship Crusade Choir: CC 39; GA 10; HS 50; RBA 95
 The Warren Brothers: CS 38
 Warsaw Philharmonic National Orchestra Of Poland: CL 1; STX 16
 Kim Waters: C 19
 Russell Watson: CX 8
 Jimmy Wayne: CS 24
 Derek Webb: CC 22; HS 15; INT 8
 Weekend Players: DC 17
 Kirk Whalum: C 22; GA 39
 The White Stripes: MO 9
 The Who: PCA 7

APRIL 12 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
		Airplay monitored by Nielsen Broadcast Data Systems	
		NUMBER 1	
		1 Week At Number 1	
1	2	SOMEWHERE I BELONG	Linkin Park
2	1	BRING ME TO LIFE	Evanescence Featuring Paul McCoy
3	3	CAN'T STOP	Red Hot Chili Peppers
4	4	LIKE A STONE	Audioslave
5	5	TIMES LIKE THESE	Foo Fighters
6	6	HEADSTRONG	Trapt
7	8	GIRL'S NOT GREY	AFI
8	7	NO ONE KNOWS	Queens Of The Stone Age
9	15	SEVEN NATION ARMY	The White Stripes
10	9	STRAIGHT OUT OF LINE	Godsmack
11	13	SEND THE PAIN BELOW	Chevelle
12	12	THE ANTHEM	Good Charlotte
13	10	SWING, SWING	The All-American Rejects
14	11	WHEN I'M GONE	3 Doors Down
15	18	BURIED MYSELF ALIVE	The Used
16	14	CLOCKS	Coldplay
17	17	FINE AGAIN	Seether
18	16	THE RED	Chevelle
19	22	IN THIS DIARY	The Ataris
20	19	ALL MY LIFE	Foo Fighters
21	23	WHAT IT IS TO BURN	Finch
22	28	THE HELL SONG	Sum 41
23	24	REMEMBER	Disturbed
24	30	REST IN PIECES	Saliva
25	29	CRAZY BEAT	Blur
26	21	DOWN	Socialburn
27	32	DRIVEN UNDER	Seether
28	26	STILL WAITING	Sum 41
29	33	STUPID GIRL	Cold
30	34	CAUGHT IN THE RAIN	Revis
31	31	NOT FALLING	Mudvayne
32		GO WITH THE FLOW	Queens Of The Stone Age
33	35	BLACKOUT	(hed)Planet Earth
34	36	UNITED STATES OF WHATEVER	Liam Lynch
35		THE ROAD I'M ON	3 Doors Down
36	40	MINE	Taproot
37		SKIN	Breaking Benjamin
38		FEVER FOR THE FLAVA	Hot Action Cop
39		THE HORIZON HAS BEEN DEFEATED	Jack Johnson
40	38	HONESTLY	Zwan

APRIL 12 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	Artist
		Airplay monitored by Nielsen Broadcast Data Systems	
		NUMBER 1	
		2 Weeks At Number 1	
1	1	THE GAME OF LOVE	Santana Featuring Michelle Branch
2	2	BEAUTIFUL	Christina Aguilera
3	4	CAN'T STOP LOVING YOU	Phil Collins
4	5	CRY	Faith Hill
5	3	A THOUSAND MILES	Vanessa Carlton
6	6	DON'T KNOW WHY	Norah Jones
7	9	I DROVE ALL NIGHT	Celine Dion
8	8	FOREVER FOR YOU	Daryl Hall John Oates
9	7	SOAK UP THE SUN	Sheryl Crow
10	12	YOU'RE STILL YOU	Josh Groban
11	10	HERO	Enrique Iglesias
12	13	SUPERMAN (IT'S NOT EASY)	Five For Fighting
13	14	TRY IT ON MY OWN	Whitney Houston
14	15	A MOMENT LIKE THIS	Kelly Clarkson
15	16	DON'T DREAM IT'S OVER	Sixpence None The Richer
16	17	PEACEKEEPER	Fleetwood Mac
17	11	LANDSLIDE	Dixie Chicks
18	23	COME WITH ME (LULLABY)	Phil Collins
19	19	YOUR BODY IS A WONDERLAND	John Mayer
20	20	THINKING OVER	Dana Glover
21	19	I'M GONNA GETCHA GOOD!	Shania Twain
22	24	BABIES	Regie Hamm
23	21	I'M WITH YOU	Avril Lavigne
24	22	THESE FOOLISH THINGS	Rod Stewart
25	25	PICTURE	Kid Rock Featuring Sheryl Crow
26	26	DRIFT AWAY	Uncle Kracker Featuring Dobie Gray
27	28	INNOCENCE	Hootie & The Blowfish
28	27	SEPTEMBER GRASS	James Taylor
29	29	TIME OF OUR LIVES	Bonnie Raitt
30	30	NO SIGN OF IT	Nataie Grant

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 107 mainstream rock stations, 90 modern rock stations, 91 adult contemporary stations and 84 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 256 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.

APRIL 12 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
		Airplay monitored by Nielsen Broadcast Data Systems	
		NUMBER 1	
		1 Week At Number 1	
1	3	SOMEWHERE I BELONG	Linkin Park
2	2	LIKE A STONE	Audioslave
3	1	STRAIGHT OUT OF LINE	Godsmack
4	5	HEADSTRONG	Trapt
5	8	TIMES LIKE THESE	Foo Fighters
6	7	REMEMBER	Disturbed
7	4	WHEN I'M GONE	3 Doors Down
8	6	FINE AGAIN	Seether
9	9	ALWAYS	Saliva
10	10	DOWN	Socialburn
11	11	NOT FALLING	Mudvayne
12	14	SEND THE PAIN BELOW	Chevelle
13	12	NO ONE KNOWS	Queens Of The Stone Age
14	13	MAKE UP YOUR MIND	Theory Of A Deadman
15	15	THE RED	Chevelle
16	19	REST IN PIECES	Saliva
17	16	PRAYER	Disturbed
18	24	THE ROAD I'M ON	3 Doors Down
19	17	ALL MY LIFE	Foo Fighters
20	18	INHALE	Stone Sour
21	20	CAUGHT IN THE RAIN	Revis
22	25	BRING ME TO LIFE	Evanescence Featuring Paul McCoy
23	22	BLACKOUT	(hed)Planet Earth
24	23	STUPID GIRL	Cold
25	21	CAN'T STOP	Red Hot Chili Peppers
26	29	DRIVEN UNDER	Seether
27	40	FREE	Powerman 5000
28	30	SKIN	Breaking Benjamin
29	26	DO YOU CALL MY NAME	RA
30	28	HANDS OFF THE WHEEL	Oleander
31	35	MINE	Taproot
32	32	WEATHERED	Creed
33	38	FAILURE	Unloco
34	36	GIRL'S NOT GREY	AFI
35	31	SLEEPWALKING	Blindside
36	37	IMPRINT	doubleDrive
37	39	WHAT IT IS TO BURN	Finch
38		STILLBORN	Zakk Wyld's Black Label Society
39		FIRING LINE	The Allman Brothers Band
40		HOLLOW AGAIN	Project 86

APRIL 12 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
		Airplay monitored by Nielsen Broadcast Data Systems	
		NUMBER 1	
		8 Weeks At Number 1	
1	1	I'M WITH YOU	Avril Lavigne
2	2	PICTURE	Kid Rock Featuring Sheryl Crow
3	4	UNWELL	matchbox twenty
4	3	WHEN I'M GONE	3 Doors Down
5	6	DRIFT AWAY	Uncle Kracker Featuring Dobie Gray
6	5	YOUR BODY IS A WONDERLAND	John Mayer
7	8	BIG YELLOW TAXI	Counting Crows Featuring Vanessa Carlton
8	7	THE GAME OF LOVE	Santana Featuring Michelle Branch
9	9	CLOCKS	Coldplay
10	10	DON'T KNOW WHY	Norah Jones
11	11	UNDERNEATH IT ALL	No Doubt Featuring Lady Saw
12	16	THE REMEDY (I WON'T WORRY)	Jason Mraz
13	14	BEAUTIFUL	Christina Aguilera
14	12	DON'T DREAM IT'S OVER	Sixpence None The Richer
15	17	WHY GEORGIA	John Mayer
16	15	MISUNDERSTOOD	Bon Jovi
17	19	SYMPATHY	Goo Goo Dolls
18	13	LANDSLIDE	Dixie Chicks
19	23	PEACEKEEPER	Fleetwood Mac
20	20	RUNNING	No Doubt
21	25	LIGHTS OUT	Lisa Marie Presley
22	30	BRING ME TO LIFE	Evanescence Featuring Paul McCoy
23	26	IN THIS LIFE	Chantal Kreviazuk
24	24	I DROVE ALL NIGHT	Celine Dion
25	21	WHEN I SEE YOU	Macy Gray
26	22	DUMB GIRLS	Lucy Woodward
27	27	YOUR MISTAKE	Sister Hazel
28	28	COME AWAY WITH ME	Norah Jones
29	34	HARDER TO BREATHE	Maroon 5
30	33	INNOCENCE	Hootie & The Blowfish
31	29	A SORTA FAIRYTALE	Tori Amos
32	35	FEEL	Robbie Williams
33	36	SHE HATES ME	Puddle Of Mudd
34	31	EVERYTHING	Stereo Fuse
35		TAKE ME AWAY	Lifeline
36	37	I'M STILL HERE (JIM'S THEME)	John Rzeznik
37	40	MAKE UP YOUR MIND	Theory Of A Deadman
38	32	BE MINE	David Gray
39		GOT YOUR NAME ON IT	Feel
40	39	GREY STREET	Dave Matthews Band

Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.

APRIL 12 2003		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
		Airplay monitored by Nielsen Broadcast Data Systems	
		NUMBER 1	
		3 Wks At No. 1	
1	1	IN DA CLUB	50 CENT
2	6	WHEN I'M GONE	3 DOORS DOWN
3	7	IGNITION	R. KELLY
4	4	PICTURE	KID ROCK FEATURING SHERYL CROW
5	2	I'M WITH YOU	AVRIL LAVIGNE
6	3	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J
7	12	ROCK YOUR BODY	JUSTIN TIMBERLAKE
8	5	MESMERIZE	JA RULE FEATURING ASHANTI
9	9	ANGEL	AMANDA PEREZ
10	8	MISS YOU	AALIYAH
11	13	GOSSIP FOLKS	MISSY "MISDEMEANOR" ELLIOTT FEAT. LUOACRIS
12	10	BEAUTIFUL	CHRISTINA AGUILERA
13	21	GET BUSY	SEAN PAUL
14	11	BUMP, BUMP, BUMP	B2K & P. DIDDY
15	24	SING FOR THE MOMENT	EMINEM
16	16	YOUR BODY IS A WONDERLAND	JOHN MAYER
17	19	UNWELL	MATCHBOX TWENTY
18	14	SUPERMAN	EMINEM
19	17	CRY ME A RIVER	JUSTIN TIMBERLAKE
20	23	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD
21	22	HELL YEAH	GINUWINE FEATURING BABY
22	18	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY
23	15	ALL THE THINGS SHE SAID	T.A.T.U.
24	20	DAMAGED	TLC
25	37	FIGHTER	CHRISTINA AGUILERA
26	34	THE ANTHEM	GOOD CHARLOTTE
27	30	HOW YOU GONNA ACT LIKE THAT	TYRESE
28	32	CLOCKS	COLDPLAY
29	31	BIG YELLOW TAXI	COUNTING CROWS FEAT. VANESSA CARLTON
30	28	RUNNING	NO DOUBT
31	26	DON'T KNOW WHY	NORAH JONES
32	38	BEAUTIFUL	SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE
33	35	NO LETTING GO	WAYNE WONDER
34		DRIFT AWAY	UNCLE KRACKER FEAT. DOBIE GRAY
35	25	GIRL ALL THE BAD GUYS WANT	BOWLING FOR SOUP
36		I KNOW WHAT YOU WANT	BUSTA RHYMES & MARIAH CAREY
37	33	WANKSTA	50 CENT
38		I CAN	NAS
39	40	DON'T WANNA TRY	FRANKIE J.
40		SICK OF BEING LONELY	FIELD MOB

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

19 **SOMETHIN'** (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 9
21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 15; RBH 9
4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/J Brasco, ASCAP), WBM, H100 72; RBH 24
99.9% **SURE I'VE NEVER BEEN HERE BEFORE** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 36

-A-

A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, H100 100; RBH 53
AFORTUNADO (Edimussa, ASCAP) LT 40
AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 42
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL/WBM, RBH 43
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 9; RBH 21
ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Nattahann, BMI), HL, RBH 51
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 46
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 23
ALRIGHT (Eflatone, ASCAP/Blane, ASCAP/E.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 67
ALUCINADO (EMI April, ASCAP) LT 7
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 89
AMAME (Not Listed) LT 3
AMERICAN LIFE (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI), WBM, H100 74
ANGEL (Powerhouse, BMI) H100 24; RBH 83
THE ANTHEM (EMI April, ASCAP/ASCAP/21:1, ASCAP/Vegan Boy, ASCAP), HL, H100 50
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 10
AY PAPAQUITO (UY! DADDY) (Iron Tigga, BMI) LT 14
AYUDAME (Deston, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 48

-B-

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 19; H100 84
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 35
THE BATTLE IS THE LORD'S (Schaff, SESAC/Walker And Associates, SESAC) RBH 80
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 7; RBH 3
BEAUTIFUL (Stack In The Throat, ASCAP/Famous, ASCAP), HL, H100 19
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 31
BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL, H100 97; RBH 59
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 3; H100 30
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 56
BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chase, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 86
BOY (I NEED YOU) (Sony/ATV Songs, BMI/Rye Songs, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Universal-Duchess, BMI), HL, RBH 92
A BOY LIKE YOU (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Univer-sal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 58
BRING ME TO LIFE (Zombies Eat My Publishing, BMI/Fortheall, BMI/Dwight Frye, BMI) H100 26
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 2; H100 29
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 99
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100 27
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 79

-C-

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 17; RBH 12
CAN'T STOP (Moebetoblame, BMI) H100 60
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 77
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 41
CHAPARRITA DE MI VIDA (Fonomusic, BMI) LT 37
CHOPPA STYLE (LP Boyz, BMI) H100 95; RBH 49
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 16
CLOCKS (BMG Songs, ASCAP), HL, H100 42
CLOSURE (Divided, BMI/Universal, BMI/Smoobie, ASCAP/Rat Eater, BMI) RBH 65
C'MON (Nyrwax, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 76
COME CLOSE REMIX (CLOSER) (Universal-PolyGram International, ASCAP/Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP/E.P.H.C.V., ASCAP/U Betta Like My Muzic, ASCAP), HL, RBH 86
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/Hopechest, BMI/Glitterfish, BMI),

WBM, CS 6; H100 49
CORAZON CHIKITO (Elzaz, BMI) LT 28
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 29
CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 57
CRY ME A RIVER (Tenman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 23; RBH 27

-D-

DAMAGED (Cytron, BMI/EMI Blackwood, BMI/Grunge Girl, ASCAP/EMI April, ASCAP), HL, H100 53
DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 15
DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 85
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 6
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 27
DIPSET ANTHEM (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Irving, BMI), HL, RBH 69
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 43
DONTCHANCE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 28
DON'T DREAM IT'S OVER (Roundhead, BMI/Wixen, BMI) H100 85
DON'T KNOW WHY (Beany, BMI/Sony/ATV Songs, BMI), HL, H100 38
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 45
DON'T WANNA TRY (627 Muzic, BMI/Logitone, BMI/Iron Tigga, BMI) H100 76
DRIFT AWAY (Almo, ASCAP), HL, H100 54

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erol Suro, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 47; RBH 15
EN CUERPO Y ALMA (Elix, ASCAP) LT 8
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 18
ENTREGA TOTAL (EMI Blackwood, BMI) LT 30
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 20
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 8; RBH 2
EXCUSE ME MISS AGAIN (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 73
FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, RBH 30
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP) H100 61
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 81
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 60
FRIO DE AUSENCIA (Not Listed) LT 44

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THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 28
GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 3; RBH 5
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, BMI/ASCAP/WB, ASCAP), HL/WBM, H100 90; RBH 40
GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 99
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) RBH 74
GIRL ALL THE BAD GUYS WANT (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WBM, H100 65
GIRLFRIEND (R.Kelly, BMI/Zomba, BMI), WBM, H100 41; RBH 19
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc, BMI), HL/WBM, H100 13; RBH 18
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 29

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HALF A MAN (Almo, ASCAP), HL, CS 45
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 1; H100 22
HEADSTRONG (WBM, SESAC/Triptism, SESAC), WBM, H100 62
HELL IS A FLAME (McMurray's, ASCAP) RBH 96
HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 18; RBH 16
HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 58
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 25
HEY, MR. PRESIDENT (Sony/ATV Tree, BMI), HL, CS 38
HOOKED (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP/Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 54
HOTTEST OF THE HOT (Not Listed) RBH 77
HOW YOU GONNA ACT LIKE THAT (Zovetion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 30; RBH 6

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 8; H100 57

I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 16; RBH 10

I'D DO ANYTHING (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN, WBM, H100 80
I DON'T GIVE A @#&% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/Ba, ASCAP), WBM, RBH 50
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 52
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP), WBM, H100 11; RBH 7
IF YOU'RE NOT THE ONE (Sony/ATV Timber, SESAC), HL, H100 43
IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 2; RBH 4
I GOT'CHA MA (Blunts, Guns And Funs, ASCAP/Soldier Touch, ASCAP/DJ Inv, BMI) RBH 90
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 16
I KNOW WHAT YOU WANT (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 7
I'LL NEVER LEAVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 64

I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Oboogie Act., ASCAP/Urban Warfare, ASCAP), HL/WBM, RBH 61
I'M IN LOVE WITH A MARRIED WOMAN (Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 55

I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tx, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 12
INCOMPLETE (Not Listed) RBH 100

IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 1; RBH 1
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, RBH 72

I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 97
IN LOVE WITH CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI), HL, RBH 66
I RAQ AND ROLL (Blackened, BMI), WBM, CS 46
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 55

I WANT MY MONEY BACK (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 34
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP) RBH 38

-J-

JAH IS MY ROCK (BJA, ASCAP) RBH 93
THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 20; RBH 11

-K-

KILOMETROS (Sony/ATV Discos, ASCAP) LT 23

-L-

LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, H100 87; RBH 35
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/21:1, ASCAP), HL, H100 93

LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI) RBH 56

LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBY Songs, BMI) H100 48
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 37

LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajop, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, RBH 23
LOVE'S ABOUT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 43

THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 15
LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 32
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 13; H100 67
THE LUCKY ONE (Live Slow, BMI) CS 53

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/E. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI) RBH 52

MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMarc, ASCAP/Terradome, ASCAP), HL, RBH 84
MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT 26

MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 10; H100 59
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 32

ME FALTA VALOR (Bello Musical, BMI) LT 49
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Soldier Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 14; RBH 39
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 33
MI SOLDADO (TN Ediciones, BMI) LT 4
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 5; RBH 8
MUY A TU MANERA (Ser-Ca, BMI) LT 19

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 22

-N-

NEVER SCARED (Bonecrusher, ASCAP) H100 92; RBH 41

NINA AMADA MIA (Not Listed) LT 24
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 25; RBH 14
NO MEANS NO (Mischievous, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 91

NO ONE KNOWS (Board Stiff, BMI/Natural Light, BMI/Ripplestick, BMI) H100 75
NO ONE'S GONNA CHANGE YOU (Knock Knock, ASCAP) H100 96

NO SE VIVIR SIN TI (ADG, SESAC) LT 47
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 5

NO VALGO NADA (Ser-Ca, BMI) LT 50

-O-

OLD WEAKNESS (COMING ON STRONG) (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 56
ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 44

ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 54

-P-

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 29

PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL, RBH 82

PEACEKEEPER (Now Sounds, ASCAP) H100 91
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 26; H100 4

P.I.M.R. (High On Life, ASCAP/EMI April, ASCAP), HL, RBH 70
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) H100 68; RBH 37

POR AMOR (Peer Int'l, BMI) LT 42
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 22

PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, RBH 34
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, H100 44; RBH 13

******YCAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 42

-Q-

QUEDATE CALLADA (Edimossa, ASCAP) LT 36
QUE LEVANTE LA MANO (Fonomusic, SESAC) LT 41
QUE ME QUEDES TU (Anivi, BMI/Sony/ATV Latin, BMI/F.L.P.P., BMI/Sonido Azulado, BMI) LT 13

A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gems-EMI, BMI) LT 17
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 31

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 7; H100 51
REALEST NIGGAZ (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 32

THE RED (Loeffler, ASCAP), WBM, H100 83
ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 40

ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 27; H100 98
ROCK YOUR BODY (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 21; RBH 75

ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 78

RUNNING (Dolphin, ASCAP/Universal, ASCAP), WBM, H100 66

-S-

SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dey, ASCAP/Jat-cat, ASCAP/Universal, ASCAP), WBM, H100 55; RBH 17
SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WBM, CS 59

SEDUCTEME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 12
SERAN SUS OJOS (Fonomusic, SESAC) LT 46
SERENATA HUASTECA (APRS, BMI) LT 34

SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 5; H100 36

SHOULDA, WOULD, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demi's Songs, BMI/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Tony Dixon, ASCAP) RBH 47

SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 40; RBH 26

SIN FORTUNA (Peer Int'l, BMI) LT 39
SING FOR THE MOMENT (Daskel, BMI/Sony/ATV Songs, BMI/Ensign, BMI/Eight Mile Style, BMI), HL, H100 33

SINO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 35

SITE DIJERON (VMR, ASCAP) LT 45
SNAKE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 45
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun-ningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 48

SOLDIER'S HEART (Zomba, BMI/R.Kelly, BMI), WBM, RBH 95

SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 18

SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 51

SOMEWHERE I BELONG (Zomba, ASCAP/Chester-haz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey Cakes, BMI/Zomba, BMI), WBM, H100 37

SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 20; H100 88

STARTING WITH ME (Heavenly Tunes, BMI) RBH 94
STAY GONE (DreamWorks Songs

TouchTunes Digital Jukebox



ADVERTISEMENT

TOP 10

12 Million Paid Plays a Month and Climbing.

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	1	1	1	10
COWBOY	ATLANTIC	KID ROCK	2	2	2	156
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	3	3	3	45
IN THE END	WARNER BROS	LINKIN PARK	4	5	4	34
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	5	4	5	128
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	7	6	61
JANE SAYS (LIVE)	WARNER BROS	JANE'S ADDICTION	7	6	*	2
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	8	8	9	41
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	9	8	72
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	10	10	7	157

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	40
LANDSLIDE (REPRISE)		FLEETWOOD MAC	2	2	2	148
JUST LIKE A PILL	ARISTA	PINK	3	3	3	10
BELIEVE	WARNER BROS	CHER	4	4	5	208
MUSIC MAVERICK		MADONNA	5	5	4	99
DANCING QUEEN	POLYDOR	ABBA	6	7	7	202
DON'T SPEAK	TRAUMA	NO DOUBT	7	6	6	128
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	8	8	8	60
HELLA GOOD	INTERSCOPE	NO DOUBT	9	10	10	13
INTO THE MYSTIC	WARNER BROS	VAN MORRISON	10	NEW	*	21

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
R&B/RAP						
LET'S GET IT ON	MOTOWN	MARVIN GAYE	1	2	2	232
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	2	1	1	70
SUPERMAN (FEAT. DINA RAE)	AFTERMATH RECORDS	EMINEM	3	3	8	3
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	5	5	143
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	5	4	4	52
CLEANIN' OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	6	6	3	8
DILEMMA (FEAT. KELLY ROWLAND)	UNIVERSAL RECORDS	NELLY	7	7	*	2
NO WOMAN NO CRY	ISLAND	BOB MARLEY	8	8	7	3
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	9	9	6	220
LOSE YOURSELF	INTERSCOPE	EMINEM	10	NEW	*	1

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	49
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	232
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	55
RING OF FIRE	MERCURY	JOHNNY CASH	4	4	*	2
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	5	5	4	106
NEON MOON	ARISTA	BROOKS & DUNN	6	6	5	194
CRAZY MCA		PATSY CLINE	7	7	7	240
MY MARIA	ARISTA	BROOKS & DUNN	8	8	6	232
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	40
WHY DON'T WE GET DRUNK	MCA	JIMMY BUFFETT	10	NEW	*	1

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	125
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	186
LA BAMBA	WARNER BROS	LOS LOBOS	3	3	4	204
COMO LA FLOR	EMI LATIN	SELENA	4	4	3	144
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	5	172
HEROE	INTERSCOPE	ENRIQUE IGLESIAS	6	6	*	2
DON'T SAY GOODBYE	UNIVERSAL RECORDS	PAULINA RUBIO	7	9	*	2
CLAVADO EN UN BAR	WEA LATINA	MANA	8	7	6	126
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	9	8	7	76
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	10	10	8	108

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	45
NEVER AGAIN	ROADRUNNER	NICKELBACK	2	2	2	43
TOO BAD	ROADRUNNER	NICKELBACK	3	3	3	43
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	4	4	4	55
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	5	5	5	138
BAD MOON RISING	FANTASY	CREDENCE CLEARWATER REVIVAL	6	6	7	76
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREDENCE CLEARWATER REVIVAL	7	7	8	81
LEADER OF MEN	ROADRUNNER	NICKELBACK	8	8	6	55
OH, PRETTY WOMAN	ORBISON RECORDS	ROY ORBISON	9	9	*	2
DOWN ON THE CORNER	FANTASY	CREDENCE CLEARWATER REVIVAL	10	10	9	83

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Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	In Da Club	50 CENT (G-UNIT)/SHADY/AFTERMATH/INTERSCOPE	26	36	9	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	51	38	12	All The Things She Said	TA TU (INTERSCOPE)
2	2	19	Ignition	R. KELLY (JIVE)	27	28	28	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	52	63	3	Drift Away	UNIC F. BUCKER FEAT. ODDIE GRAY (LAVA)
3	5	7	Get Busy	SEAN PAUL (VP/ATLANTIC)	28	30	12	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)	53	60	3	Say Yes	FLOETRY (ISOLAZ/DREAMWORKS)
4	3	20	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	32	9	Big Star	KENNY CHESNEY (BNA)	54	47	9	I Drove All Night	CELINE DION (EPIC)
5	9	21	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	30	24	20	Bump, Bump, Bump	B2K & P DIDDY (TU G/EPIC)	55	57	4	I Believe	DIAMOND RIO (ARISTA NASHVILLE)
6	10	10	Beautiful	SNOP DOGG (IDOGG/STYLE/PRIORITY/CAPITOL)	31	34	10	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)	56	65	1	What A Beautiful Day	CHRIS CAGLE (CAPITOL NASHVILLE)
7	6	17	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	32	26	20	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	57	49	18	Man To Man	GARY ALLAN (MCA NASHVILLE)
8	8	9	Excuse Me Miss	JAY Z (R.O.C./A&F/DEF JAM/UMRG)	33	51	2	Sing For The Moment	EMINEM (WEBI/AFTERMATH/INTERSCOPE)	58	59	10	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
9	7	15	How You Gonna Act Like That	TYRESE (J/RMG)	34	27	11	Superman	EMINEM (WEBI/AFTERMATH/INTERSCOPE)	59	62	3	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)
10	4	16	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	35	31	24	Your Body Is A Wonderland	JOHN MAYER (JAWARE/COLUMBIA)	60	54	3	Damaged	TLC (ARISTA)
11	14	4	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J&M/NARC/RMG/DJMG)	36	39	7	She's My Kind Of Rain	TIM MCGRAW (CURB)	61	71	2	Headstrong	TRAPT (WARNER BROS.)
12	13	10	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	37	37	5	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	62	73	2	Three Wooden Crosses	RANDY TRAVIS (WEBI/DEF JAM/UMRG)
13	20	4	21 Questions	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	38	35	28	Don't Know Why	NORAM JONES (BLUE NOTE/VIRGIN)	63	74	2	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)
14	15	7	I Can	NAS (ILL WILL/COLUMBIA)	39	33	16	Sick Of Being Lonely	FIELD MOB (MCA)	64	—	1	Fighter	CHRISTINA AGUILERA (RCA/RMG)
15	12	19	I'm With You	AVRIL LAVIGNE (ARISTA)	40	41	4	Girlfriend	B2K (TU G/EPIC)	65	72	2	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)
16	11	16	Mesmerize	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	41	44	4	Unwell	MATCHBOX TWENTY (ATLANTIC)	66	75	2	Still Ballin'	2PAC FEAT. TWIG CADDY (AMARU/DEATH ROW/INTERSCOPE)
17	19	8	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	42	42	11	Clocks	COLDPLAY (CAPITOL)	67	66	6	Times Like These	FED FIGHTERS (RDSWELL/RCA/RMG)
18	17	8	Hell Yeah	GINUWINE FEAT. BABY (EPIC)	43	48	4	Put That Woman First	JAEHEIM (DIVINE MILL/WARNER BROS.)	68	56	9	What Happened To That Boy	BEAT FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)
19	16	21	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	44	46	5	Concrete Angel	MARTINA MCBRIDE (RCA INASHVILLE)	69	—	1	Pimp Juice	NELLY (VP/UNIVERSAL/UMRG)
20	29	4	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	45	45	7	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)	70	—	1	4 Ever	LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)
21	22	10	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	46	53	2	The Anthem	GODD CHARLOTTE (DAYLIGHT/EPIC)	71	58	4	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/DJMG)
22	21	5	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS NASHVILLE)	47	40	25	Don't Mess With My Man	MINI FEAT. JAY-Z & BRUNO MARS (JIVE)	72	69	3	Running	NO IUSTICE (INTERSCOPE)
23	23	11	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	48	50	6	Emotional Rollercoaster	FRANKIE D (COLUMBIA)	73	70	16	No One Knows	THE NOTORIOUS B.I.G. (A&M/INTERSCOPE)
24	25	11	Angel	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)	49	55	5	Raining On Sunday	KEITH URBAN (CAPITOL NASHVILLE)	74	—	1	Don't Wanna Try	FRANKIE J (COLUMBIA)
25	18	17	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	50	61	2	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/DJMG)	75	67	3	Girl All The Bad Guys Want	BOWLING FOR SOUP (FFRRD/SILVERTONE/JIVE)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 943 stations in Top 40, Top, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact time of airplay with Arbitron listener data. This data is used to compile the Hot 100.

Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	20	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	26	22	4	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (NICK/JIVE)	51	52	4	4 Ever	LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)
2	—	1	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/DJMG)	27	17	7	Save You	PEARL JAM (EPIC)	52	—	1	I Need A Man	FOXY BROWN FEAT. THE LETTER M (DEF JAM/DJMG)
3	2	7	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	28	31	3	Speed	MONTGOMERY GENTRY (COLUMBIA INASHVILLE)	53	65	46	Only Time	ENYA (REPRISE)
4	3	3	Through The Rain	MARIAH CAREY (MONARCI/ISLAND/DJMG)	29	28	6	Hell Is A Flame	BIG C (SOUTHPAK/E.S.)	54	—	14	Skills	GANG STARR (VIRGIN)
5	5	5	Landslide	DIXIE CHICKS (MONUMENT/EM/COLUMBIA)	30	35	3	Family Portrait	PINK (ARISTA)	55	53	11	Solsbury Hill	ERASURE (MUTE)
6	4	2	American Life	MADONNA (MAVERICK/WARNER BROS.)	31	14	24	Ignition	R. KELLY (JIVE)	56	58	40	Shady	BIG T. (SOUTHPAW/K.E.S.)
7	6	7	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	32	25	10	Incomplete	C-LANAE (WRIGHT ENTERPRISES)	57	—	31	A New Day Has Come	CELINE DION (EPIC)
8	8	10	Dirrty	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	33	23	13	Excuse Me Miss	JAY Z (R.O.C./A&F/DEF JAM/DJMG)	58	—	3	Animal Rap	JEDI MIND TRICKS (BABYGRANDE)
9	7	5	Blowin' Me Up (With Her Love)	KEVIN RIVERA (JIVE)	34	34	24	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	59	57	24	Virginity	THE NOTORIOUS B.I.G. (A&M/INTERSCOPE)
10	9	9	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	35	26	16	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	60	—	29	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
11	12	24	Die Another Day	MADONNA (WARNER BROS.)	36	33	4	Pack Ya Bags	SARAI (SWEAT/EPIC)	61	51	3	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
12	11	3	I'm With You	AVRIL LAVIGNE (ARISTA)	37	24	10	Up In Da Club 2Nite	REVENUE (STACK A GRIP)	62	59	4	Girlfriend	B2K (TU G/EPIC)
13	10	4	The Wreckoning	BOOMKAT (DREAMWORKS)	38	49	59	God Bless The USA	LEE GREENWOOD (CURB)	63	44	11	X Gon' Give It To Ya	DM

APRIL 12 2003

Billboard

HOT 100

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes special callouts like 'NUMBER 1', 'GREATEST GAINER/AIRPLAY', and 'HOT SHOT DEBUT'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... Nielsen SoundScan, Inc. All rights reserved.

In Eastern Europe, Pirates Prevail As EU Entry Nears

Continued from page 1

Federation of the Phonographic Industry (IFPI). "We have [to contend with] a predominance of judges trained under the Soviet system, and they don't see copyright infringement as a crime."

Nonetheless, if those countries are to join the continent's more prosperous band of 15 EU states, they will have to adhere to regulations on intellectual copyright that are set in Brussels by the European Commission (EC), the body that drafts EU policy. While the relevant copyright legislation that is required for EU admittance has already been adopted by the governments of all eight countries, several legal deficiencies still exist. More important, enforcement remains poor.

Labels cite a lack of understanding among politicians, police, crime investigators, prosecutors, judges, and customs officials. Additionally, weak border controls allow pirated products from Russia, Belarus, and the Ukraine to enter other Eastern European states with relative ease.

'SOFT TOUCH' COUNTRIES

Organized crime groups, often with links to the illegal arms, drugs, and prostitution trade, use such countries as Lithuania—perceived as "a soft touch"—as their entry points for moving pirated product westward.

"Police have cleaned up the center of [Lithuanian capital] Vilnius, but all around the country in marketplaces and especially in Kaunas [Lithuania's second-biggest city], you can find a trade outlet selling pirated recordings every 100 meters," says Rimas Alisauskas, chairman of Lithuanian record-industry trade body FGPA.

Not only is Lithuania flooded with pirated repertoire, mostly from international artists, but criminal gangs use the country as a transshipment route to the other Baltic nations and further west to Poland, Germany, and Scandinavia.

In its latest report (which was published October 2002) on the countries scheduled for admission (or "accession," as it is called), the EC chastised them for weak border controls and poor coordination among the customs, police, and judiciary, calling these deficiencies "matters of priority." The report said that virtually all the countries in the region need to intensify measures to combat all piracy.

While the EC concedes that "satisfactory" steps are being made in the adoption of necessary legislation, it says that accession countries like the Czech Republic and Lithuania need further alignment with the EC Copyright Directive.

The process is complicated because most EU countries have yet to

adopt all the relevant copyright legislation hatched by the EC in Brussels. As one Brussels insider puts it: "We can't give the accession countries too much of a hard time, when the member states themselves aren't all up to scratch."

The Czech Republic and Lithuania were among the first 30 countries across the globe to put the two 1996 World Intellectual Property Organization (WIPO) treaties into force, and earlier this year Poland ratified the WIPO Performances and Phonograms Treaty, although it still has to ratify the WIPO Copyright Treaty. Indeed, of the accession countries, only Estonia has yet to put either treaty into force. Still, shortcomings exist.

Currently, the courts throughout the Eastern European region will not allow a "presumption of ownership" to apply regarding sound recordings. In practice, that means an independent specialist must examine every



MILGRAVE

seized CD to determine if it is a bootleg. That obligation can be extremely daunting when the authorities make a large seizure, and is terribly time-consuming.

In late February, the Lithuanian government attempted to raise its copyright law to the standards of the WIPO treaties and the EC directives. Instead, a watered-down amendment was passed, after lobbying from small-business associations, whose members include market traders and kiosk owners that often sell pirated product.

The amendment means that in any one case, the music industry can be awarded compensation through the courts of up to a maximum of \$40,000 (an amount determined by scaling up from the national minimum wage). Previously, under the country's 1999 Copyright Act, compensation was scaled upwards—by between 200% and 300%—from the total retail value of legal versions of the seized pirated product. "For the pirates," Alisauskas complains, "this [new compensation level] will mean nothing—just a little bite."

Court procedures throughout Eastern Europe are notoriously cumbersome. In Poland, for example, it can take up to five years for a civil copyright-infringement case to be heard. Lithuania's two major seizures of pirated music in recent years—a haul of 100,000 CDs in 2000 and another of more than 200,000 in December 2001—are still awaiting prosecution in the courts.

In addition, fines are low across the region, and any prison sentences are usually suspended for one or two years. Even when legislation allows for stiff penalties—under Poland's amended copyright law of 2000, for example, punishment includes maximum fines of \$175,000 and five-year prison terms—the judges fail to impose them.

CORRUPTION AND FEAR

Corruption also plays a role, such as in the Czech region of western Bohemia, where a Vietnamese "mafia" runs market stalls filled with pirated produce in several border towns close to Germany. Customs and police officers seized 13,000 discs from a warehouse owned by a local mayor last December. But the Washington, D.C.-based International Intellectual Property Alliance (IIPA) reports that the case is still pending because the mayor—the defendant in the case—is on holiday. In Vietnam.

Fear of repercussions from organized crime gangs is also a factor, especially in the notorious Warsaw Stadium in Poland. Located in an old sports arena, the market is crammed with hundreds of stalls that often sell pirated products. It also serves as a centralized distribution point for pirated music CDs throughout Poland.

"The place is riddled with organized crime—so much so that police officers are afraid to do raids there," Krawczyk says. "We guess there are 25,000 copies of copyrighted material being sold there every day. It's open every day, so multiply that by 365—then we're talking millions of units. It has a massive impact on the industry."

Krawczyk blames "indecisive action by the Polish parliament" for the failure to close down the trade in illegal recordings. He adds, "One day the police are arresting everyone, the next day, they're all back selling their products."

While token police raids do take place almost daily in the stadium, but pirates are notified as soon as a raid starts and hide their illegal goods. Polish IFPI affiliate ZPAV says that last year, 270,000 sound carriers were seized at the stadium, more than one-third of the total seized throughout Poland.

The local music industry has called on the Polish government to impose a ban on the sale of music CDs, videos, DVDs, and CD-ROMs of videogames and software in the Warsaw Stadium and all similar markets in Poland. But at the same time, the municipal and state authorities are directly involved in the ownership and administration of the stadium, which they lease to a private company called Damis.

Despite intense lobbying from the EU and U.S. trade officials, the Polish government has done nothing to tackle the Warsaw situation. The authorities argue that several thousand legitimate traders also operate at the stadium and that tax and license revenue from the traders constitute 40% of the annual budget of the local Praga Poludnie district authority.

ZPAV head Marek Staszewski says that cooperation with police and customs officials is continuing against the stadium's pirates. But despite filing several hundred copyright-infringement cases with authorities and offering "hundreds of kilograms of evidentiary material . . . including photos of the actual traders [and] detailed blueprints of trading places," results have been poor, and the pirates' activity is typically suspended for a couple of weeks at most.

The regional battle against piracy is hampered by a perceived lack of effort from the police authorities, although enforcement has improved in some territories, such as the Czech Republic, where the number of raids and seizures reached record levels last year, with 370,000 pirated units confiscated in 763 raids.

A lack of manpower and resources across the region keeps anti-piracy raids low. In Lithuania, a three-man team of the economic crime unit of



KUCERA

the police deals with the nation's intellectual-property rights enforcement; last year no substantial seizures were made.

In neighboring Latvia, despite a government promise last year to set up a 10-man team to focus solely on intellectual-property infringements, only three officers at the state police's financial crime division deal with the issue—as well as with smuggling and money laundering.

"They look at the issue three times a year," says Elita Milgrave, president of the Latvian Music Producers' Assn. and managing director of Mikrofona Leraksti, national licensee for EMI and a Sony Music distributor.

However, Milgrave insists the police do not have far to look. While most pirated product in Latvia is sold in open-air markets, some traders now e-mail offices with catalogs of illegitimate CDs and personally visit them to collect orders.

IFPI Slovakia managing director Slavomir Olsovsky says he is in talks with the interior ministry there about creating a police unit that will deal with intellectual-property issues on a nationwide level by the end of June. The unit would work alongside a new five-man customs directorate that began focusing on the issue in January.

Until now the Slovak authorities have focused on individual regions, efficiently concentrating on western and central Slovakia but neglecting the eastern part—where the regional capital Kosice is home to a notorious

flea market and a main shopping mall that boasts a CD-burning service.

Not only do resources need to be strengthened, but police and judges also need to be retrained in order to effectively tackle the pirates—something that the EU financially supports throughout the accession countries.

Staszewski complains, "Despite hundreds of training sessions conducted over the last 10 years [in Poland], an unsatisfactory level of knowledge on intellectual-property rights issues is still noted. This is often related to frequent staff changes within the police, prosecution, customs, border guards, and judiciary."

Poor purchasing power and low wages are major reasons why consumers are all too happy to buy pirated music. In Lithuania, for example, pirated CDs cost 3 euros (\$3.20), or one-fifth of the minimum legitimate price; in Latvia, a pirate CD sells for one-third of the legal price.

Milgrave says, "It's difficult to convince [Latvian] people to buy legally when they're earning an average of \$400 per month and a legitimate CD can cost nearly \$20. It's 5% of your salary; it's very expensive."

But piracy levels are devastating. According to local industry bodies, they range from an estimated 70%-85% in Lithuania, 70% in Latvia, 60% in Estonia, 50% in the Czech Republic, 46% in Slovakia, and 41%-45% in Poland to a relatively low 30% in Hungary and less than 25% in Slovenia.

PIRACY PRIORITIES

The IIPA says it may elevate Poland and Lithuania to its Priority Watch List in its Special 301 Report for this year, ranking the two countries among the world's 21 worst copyright offenders. The Czech Republic and Hungary will be added to the lower-category Watch List; Estonia and Latvia are already listed and will remain there.

In the Baltic nations and Poland, counterfeit product smuggled from Russia and the Ukraine accounts for most of the illicit market. In Slovakia and the Czech Republic, however, the main problem is an increased domestic level of illegal CD-burning. According to the IFPI, in the Czech Republic, such activity accounts for 80% of seizures.

The effect of all this activity is tangible. In Poland, ZPAV says trade shipments in 2002 totaled \$84.1 million, nearly half the value generated in 1997. The freefall is worse in the Czech Republic, where the value of shipments in 2002 totaled 743 million koruna (\$25.4 million), or around one-quarter of the 1997 level.

IFPI Czech Republic managing director Karel Kucera says, "If the situation does not improve in 2003, I'm afraid some of our member companies will get into troubles that threaten their existence."

The IFPI's Krawczyk sounds particularly concerned about the situation in Poland, "because it has big borders, with bad neighbors including Lithuania, Ukraine, and Belarus."

For the music business, Krawczyk concludes, Poland represents "a major liability entering the EU."

Can Best Buy Find A Suitor For Musicland?

Continued from page 1

in February 2001, paying \$425 million in cash and assuming \$260 million in Musicland debt. It said it would provide an update on Musicland's status in June.

When making the announcement that it intended to sell Musicland, Best Buy also revealed that Musicland executive VP Connie Fuhrman had been promoted to president. Additionally, the company reported that the 1,000-plus-unit chain had a net loss of \$441 million on sales of \$1.7 billion in its fiscal year ended March 1. The loss includes a goodwill impairment charge of \$308 million, a non-cash charge of \$8 million related to changes in accounting, a \$102 million asset-impairment charge, and a \$23 million after-tax loss from store operations.

For its own financial results,



LONDON

Best Buy treated Musicland as a discontinued operation, posting net income of \$99 million, or 30 cents per diluted share, on sales of \$22.7 million. While the company posted an 18% increase in sales from the previous fiscal year of \$20.9 million, because of the Musicland results last year, net income was down significantly from the \$570 million, or \$1.77 per diluted share, that Best Buy achieved in the previous fiscal year.

In fourth-quarter 2002, Best Buy revenue rose 11% to \$7 billion; comparable-store sales were up 1.2%. Net income fell 11% to \$311 million, or 96 cents per diluted share, because of a previously announced impairment charge related to Musicland.

SIGNS OF TROUBLE

The troubles at the Musicland chain were apparent in Best Buy's third-quarter results announced in January, when executives at the chain gave Wall Street prior warning that it was reviewing its options for the Musicland chain. At that time, it announced it was shutting down 110 Musicland



ANDERSON

stores where the leases had expired, while label executives speculated that at least another 200 Sam Goody mall stores needed to be shuttered but were not because of landlord considerations. While waiting for the announcement that arrived April 1 after Best Buy completed its review, many music suppliers privately worried that Best Buy would place the Musicland chain in Chapter 11, a fear that remains palpable today in off-the-record conversations with senior distribution executives.

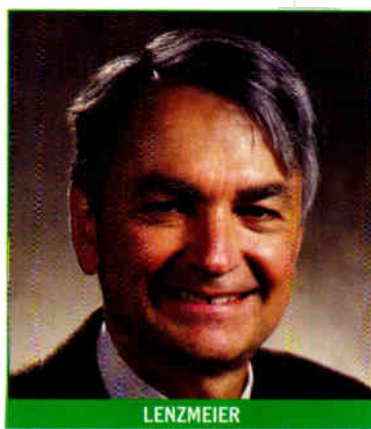
"The ultimate fear is that if they can't sell it, they tank Musicland and leave us holding the bag," one senior financial executive at a major says. In fact, executives at some of the majors say they have checked with their lawyers, and Best Buy can legally file Musicland in Chapter 11 and not be responsible for Musicland's liabilities, because although wholly owned, it is a completely separate entity.

Adding to that Chapter 11 fear are the circumstances surrounding the Cablevision strategy for the Wiz chain. Cablevision announced in February that it would try to sell the Wiz or shut it down by June. But in March, the parent entered into a stock deal to transfer ownership of the Wiz to a liquidation company. That company filed a Chapter 7 liquidation, and many independent vendors now fear they will never see a cent due them from the chain.

That scenario prompted the major-label financial executive to say, "I would like to think that Best Buy management would know it would be difficult for us to support their chain going forward if they leave us holding the bag. Whatever the outcome is, if we get stuck somehow by Musicland, we will expect Best Buy to make us whole, whether they are legally obligated to or not."

A Wall Street executive discounts worries that Best Buy will not be able to sell the Musicland chain—or at least parts of it. Best Buy could strike one or several deals to sell the old On Cue stores (which now do business under the Sam Goody logo), Media Play, and Suncoast, which he calls "viable businesses." On the other hand, he is doubtful about the Sam Goody mall chain: "Best Buy proved you can't make money in a mall-based music store."

A spokeswoman dismisses speculation about Musicland's marketability. "Our intent is to find a



LENZMEIER

buyer and complete a sale in the next 12 months. If we don't, we will cross that bridge when we get there. We would explore all available options."

Another Wall Street executive with a private equity firm suggests that Best Buy wants out of Musicland so bad that it likely would be willing to unload the chain in a fire sale; he suggests that Trans World Entertainment, lead by chairman/CEO Bob Higgins, would be a likely candidate. "Call him a bottom fisher or call him a value investor, but [Higgins] is shrewd," the executive says. But while label executives believe that Trans World is the only strategic suitor for Musicland, they worry that Higgins is so shrewd that he will repeat the strategy he used during the National Record Mart (NRM) liquidation, when he cherry-picked seven stores from the 125-unit chain and followed up with landlords to seek new leases on shuttered NRM stores. Higgins declines to comment.

PAST MISTAKES

While Best Buy is regarded as one of the strongest merchants in the U.S., its remerchandising of Musicland never seemed to work out. Explaining what went wrong, Best Buy CEO Brad Anderson said in an April 1 conference call, "It is clear that several of the assumptions we made in purchasing Musicland proved incorrect." In addition to declines in the overall music market and traffic at malls—where many Musicland Group stores are based—he noted that Best Buy had difficulty selling digital products at the group's stores because of consumers' perceptions that Sam Goody prices were not competitive. He also said that core Musicland customers were lost when Best Buy added more video and DVDs to the product mix, a move that also cut into gross-profit margins.

A Wall Street analyst says that while a number of pertinent arguments could be made regarding what stymied Best Buy in its Musicland initiative, the main thing that Best Buy did wrong "was to run its own stores well." He said that ultimately proved to be Musicland's undoing.

Best Buy is widely regarded among home entertainment software suppliers for its marketing skills. It aggressively spends money in various advertising media, touting loss-leader pricing on hit

product to drive traffic to its stores. One day after announcing their intention to sell the Musicland Group (*Billboard Bulletin*, April 1), Best Buy executives cited music's ability to drive traffic in affirming their commitment to music in their mainline stores, even though comparable-store sales of music showed high single-digit declines. Best Buy president/COO Al Lenzmeier said in the April 1 conference call, "We continue to remain competitive in this business, and we are planning to increase our music assortments at Best Buy stores." In fact, he said that this year, Best Buy would

begin custom-tailoring its music assortments at individual stores and seek greater efficiencies in its supply chain.

Executive VP Mike London added that Best Buy has seen "marked increases" in sales of "non-hit" product. The chain is thus "looking to expand in some of the catalogs of particular genres that differentiate us from Wal-Mart." London did not cite specific areas, but he noted that store footprints would not expand.

Stock in Minneapolis-based Best Buy closed April 2 at \$28.67, up \$1.32 from its previous-day close.

ADVERTISEMENT

UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA
WESTERN DIVISION

FRED STEINER, *et al.*, on behalf of) Case No. CV-00-5798-FMC (AIJx)
themselves and all others similarly)
situated,) CLASS ACTION
Plaintiffs,)
v.) SUMMARY NOTICE
ABC, INC., *et al.*,)
Defendants.)

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS EMBODIED IN AN EPISODE OF AN ORIGINAL TELEVISION BROADCAST OF *GENERAL HOSPITAL*, *ONE LIFE TO LIVE*, OR *ALL MY CHILDREN*;

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR ROYALTY INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH MUSICAL COMPOSITION OR SOUND RECORDING THAT IS LEGALLY OWNED BY A DEFENDANT IN THIS ACTION OR AN ENTITY AFFILIATED OR RELATED TO A DEFENDANT:

YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has been reached. The settlement is subject to approval by the Court.

A hearing will be held before the Honorable Florence-Marie Cooper at the United States District Court for the Central District of California, Western Division, 255 East Temple Street, Los Angeles, CA 90012, on June 20, 2003, at 2:30 p.m. The purpose of the hearing is to determine: (1) whether the proposed settlement of the claims in this class action litigation (the "Action") as contained in the Stipulation of Settlement on file with the Court ("Stipulation") should be approved as fair, just, reasonable and adequate; and (2) whether the Judgment dismissing the Action with prejudice should be entered.

If you are (a) a current legal owner of a musical composition or sound recording, or portion thereof, that was embodied in an episode of the original domestic United States broadcast of the daytime television series *General Hospital*, *One Life To Live*, or *All My Children*, and that, without license or authorization, was copied, reproduced, synchronized, displayed, performed, broadcast, telecast, cablecast, syndicated, exhibited, transmitted, disseminated, distributed or otherwise used as part of one of those television series in connection with its foreign distribution or foreign syndication by Defendants; or (b) a current holder of any monetary or royalty interest in any such musical composition or sound recording that is legally owned by a Defendant in this action or a related or affiliated entity, your rights may be affected by the settlement of the litigation. Defendants include ABC Inc., American Broadcasting Companies, Inc., Worldvision Enterprises, Inc., Image Edit, Inc., Spelling Satellite Networks, Inc., Video Services Corporation, and Audio Plus Video International, Inc. Entities affiliated or related to Defendants include but are not limited to Walt Disney Music Company, Wonderland Music Company, Inc., Buena Vista Music Co., Famous Music, Ensign Music, Bruin Music, Addax Music, Paramount Music, Mad Dog Winston, and Para-Sac Music. A complete list of these entities is located in the detailed notice which is available at: www.gilardi.com/steinersettlement.

If you have not received a detailed Notice of Proposed Settlement of Class Action (the "Notice"), you may obtain copies by writing to the Settlement Administrator at Steiner Class Settlement, Settlement Administrator, c/o Gilardi & Co. LLC, P.O. Box 8060, San Rafael, California 94912-8060, or you may call 1-800-293-4294. An Internet website has been created to give you additional information regarding the settlement and assist you in determining whether you are a class member. The website describes the musical compositions and sound recordings to which this settlement applies. To access that website, go to:

[HTTP://WWW.GILARDI.COM/STEINERSETTLEMENT](http://www.gilardi.com/steinersettlement)

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the settlement, objecting to the settlement, or opting out of the Classes.

PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

DATED: February 21, 2003 BY ORDER OF THE UNITED STATES DISTRICT COURT FOR THE CENTRAL DISTRICT OF CALIFORNIA, WESTERN DIVISION

New Sony Structure Taking Shape

Continued from page 1

Sony Music Distribution (SMD) (U.S.) chairman Danny Yarbrough, senior VP of sales and distribution John Murphy, senior VP of sales and new technologies Craig Applequist, senior VP of urban sales Jimi Starks, VP of national accounts/Western region Jerry Pitti, and Southwest regional VP Jack Chase are all either retiring or otherwise departing the company. Sources indicate that apart from the restructuring, SME vice chairman Mel Ilberman and Epic Records Group chairman Dave Glew are expected to retire this year. Sony declined to comment.

Yarbrough's replacement has yet to be named, but Epic senior VP of sales Bill Frohlich is expected to become the No. 2 distribution executive. Columbia senior VP of sales Tom Donnarumma will head a new label sales group with all sales heads of Sony U.S. labels reporting to him.

At Sony's RED independent distribution arm, 20 staffers were let go, many of them account service representatives.

Among the cuts at the U.S. labels are Epic's national director of operations/black music Maurice Warfield, A&R

exec Matt Marshall, and longtime publicist Vivian Piazza. At Columbia, the cuts include senior VP pop/adult promotion Lee Leipsner, VP of rhythm/crossover promotion Andrea Foreman, and senior director of publicity Maria Malta. Additionally, Harold Fine, the veteran senior VP/GM of Sony Music Custom Marketing Group, is retiring.

Sony Discos, SME's Latin music division, cut approximately 20 staffers, according to sources, as did Sony Music Canada. The Canadian cuts include senior VP of A&R Michael Roth, although he is expected to be replaced.

Sony Music Nashville laid off seven staffers, including national director of sales Ed Gertler and director of A&R Anthony Martin.

Although the move has not been announced, Columbia Records Group chairman Don Ienner is expected to oversee Sony's U.S. operations (including the Columbia and Epic labels and SMD); Columbia Records Group president Will Botwin, Epic Records Group president Polly Anthony, and SME executive VP Michele Anthony are expected to remain in their current roles. Additionally, sources say Sony Music Europe senior VP of marketing Julie Borchard will relocate to the U.S. and take a position on Ienner's new management team. The labels under Ienner's purview are expected to operate distinct A&R, marketing, and promotion departments but may share some sales and production services. On the R&B side, however, the A&R, marketing, and promotion staffs of Columbia and Epic will be com-

TOP EXECS IN NEW SONY U.S. STRUCTURE



DON IENNER



MICHELE ANTHONY



WILL BOTWIN



POLLY ANTHONY

binated into one team.

In an internal memo, SME chairman/CEO Andrew Lack, who replaced Thomas D. Mottola in that role Feb. 1, told employees that the "strategic, structural changes [were] necessary to position the company for future growth." With 15.4% of the U.S. business, SME is third in total market share year-to-date, behind Universal Music Group (28.3%) and Warner Music Group (16.5%), according to Nielsen SoundScan.

Additionally, Lack said SME is "taking measures to more closely coordinate our marketing efforts around the world. We are also combining some functions, most notably in sales and distribution, in order to minimize duplication of efforts... while these changes will result in the loss of some positions, we believe that they will also enable Sony Music Entertainment to effectively meet the challenges of a continually changing marketplace for music worldwide."

BURGER EXITS

Burger, according to sources, called the senior executives reporting to him around Europe March 27 to inform them that in a week he would no longer be at the company.

Burger is believed to have been informed of his fate by Sony Music International (SMI) president Rick Dobbis when he stopped in New York on his way to Las Vegas to see the March 25 premiere of Celine Dion's show.

"Saying that it was a surprise would be exaggerated, because we had heard lots of rumors," one executive says. "but a lot of us thought he would be reassigned to another position within the group."

Burger, who declined to be interviewed, has told others that he has "every intention of remaining very close to this business."

Burger joined SME when it was still called CBS Records in 1977, taking sales and marketing positions within the company's Israeli affiliate.

He was appointed president of Sony Music Entertainment Europe in October 2000, succeeding Paul Russell, whom he had already replaced at the helm of the U.K. company. (Russell is now Sony/ATV music publishing chairman. He reports to Lack and is expected to continue to do so.) According to statistics from *Billboard* sister publication *Music & Media*, Sony Music Europe enjoyed its highest-ever albums and singles chart share in 2002, with 24% and 25.8%, respectively. The label took the top three positions on the *Music & Media* European Top 100 Albums 2002

year-end chart (with releases by Shakira, Anastacia, and Dion) and had the year's top single with Las Ketchup's "Aserejé/The Ketchup Song."

The European operations under the new regime are still works in progress. New York-based Dobbis was to fly to London April 4 for a week-long series of meetings with London-based staff and key Sony Music Europe executives to discuss the new operational structure.

Most of the country presidents who reported to Burger will now report directly to Dobbis. Sources say Dobbis will introduce a more collective management of the European office, structured around a number of senior executives who will have different areas of responsibilities. Key names circulating include senior VP of business affairs Sylvia Coleman, CFO Jacques Campet, and a yet-to-be-defined marketing coordinator. Dobbis' role will be to "supervise and advise," according to sources.

AROUND THE WORLD

Although more than 350 international jobs are expected to be eliminated, at press time the extent of the casualties in Europe is not known. Some in SMI say they have been engaged in a full review of the company's operating structures. "This is an evolutionary process," a senior Sony source says, with duplicate layers being eliminated "to create more efficiency."

It is expected that Sony Music Europe will continue to exist as an entity (unlike BMG's European operations, which were restructured earlier this year), as will the company's operations in Asia, under Richard Denekamp in Hong Kong, and Latin America, under Frank Welzer in Miami.

Sources at Sony say the elimination of Burger's position is part of a process that started almost two years ago. "Our European operations have been going through an ongoing restructuring process during the past 18 months," one Sony Music Europe source says. Indeed, operations in Benelux, Scandinavia, Germany, and Spain have been streamlined during that period. In most European countries, except France, the stand-alone label structure of Columbia and Epic has given way to a new philosophy, this time distinguishing between local and international repertoire.

Another executive tells *Billboard*, "The [European] companies today are far smaller than they were just a couple of years ago. But we have to be careful not to downsize ourselves out of business for the sake of very short-term goals. We want a team of people

who can get the work done in a first-class manner."

Sony Music Germany has set the redundancy ball in motion during the past three weeks, axing several senior posts in a move some insiders are regarding as a pre-emptive strike. It is understood that more than 30 jobs are to be cut. A press release issued March 27 confirmed reports that senior casualties of the restructuring include Pete Graze, GM of the adult/classical division, who will be replaced by Barbara Czeslik.

Also due to go is Columbia/Sony Music Domestic GM Ralf Kotowski, as well the division's product manager Sven Zimmermann and A&R manager Tom Nevermann, whose most recent signings include Norwegian act Delaware and domestic veteran Thomas Hanreich. Kotowski's responsibilities will be taken over by Columbia managing director Boris Löhle.

Addressing the cuts, Sony Germany/Switzerland/Austria president Balthasar Schramm says: "In order to secure the successful development of the company in difficult market conditions, Sony is taking the logical step of opting for efficiency, which includes trimming posts at senior management level."

A press release issued on the cuts says that the company is seeking someone to replace outgoing Sony Music Media managing director Uwe Lerch, whose division was among the hardest hit by the cutbacks.

Also on the Continent, it appears that Sony Music Italy will not be making cuts beyond the nine staffers it shed in late February. Additionally expected to emerge relatively unscathed is France. A restructuring of the company's sales operations took place last year, and Sony Music France president Olivier Monfort is now fine-tuning the structure. Sony Music France is believed to be one of the only divisions to have hit budget in the 2002-2003 fiscal year.

Similar stability is expected at Sony Music Spain, where president José María Cámara took over last September and restructured the company in January. In a statement, Cámara says: "Sony Music Spain has been reorganized and is a solid and viable operation."

Sony restructured in the Nordic markets in 2002; head count in the region is down to 110. "We have downsized and made the changes that we feel were needed in a falling market," a company source says.

At Sony Music Australia, 12 employees were let go. GM of human resources and business affairs Emmanuel Candi says Sony remains that country's largest record operation, with 440 staffers.

OBITUARIES

Edwin Starr Dead At 61

BY GARETH THOMAS

Soul singer Edwin Starr has died of a heart attack at the age of 61.

Starr, who was responsible for a string of hits during his career including "Twenty-Five Miles," "War," and "Contact," was living in the U.K. and died April 2 in Notting-ham, England.

Born Charles Hatcher in Nashville on Jan. 21, 1942, Starr signed his first solo deal in 1965 with Ric Tic and had his first top 10 *Billboard* R&B hit that year with "Agent Double O-Soul," which was followed up by "Stop Her On Sight" (SOS). After Tamla Motown acquired Ric Tic and Starr in the mid-'60s, the singer had a top 10 hit with "Twenty-Five Miles" (Gordy) in 1969.

In 1970 Starr reached No. 1 on The *Billboard* Hot 100 with his pacifist track "War." Joining the disco band-

wagon in the late 1970s, in 1979 Starr had club and chart hits "Contact" and "H.A.P.P.Y. Radio" (20th Century).

In the early 1980s Starr moved to the U.K., where he tapped into his underground cult status in the northern soul and mod scenes. In

1984 he recorded a tribute album to Marvin Gaye for Streetwave and released a pair of singles on Hippodrome in 1985 and 1986. He recorded briefly for Virgin, where he was produced by Stock/Aitken/Waterman, before recording for Motorcity in the U.K. and WEA in Germany.

His later years saw Starr gigging extensively in the U.K. and the rest of Europe.

"He was a very hardworking guy and a lovely man," says Richard Searling, presenter at U.K. radio station Jazz FM, who worked with Starr through the years. "He will be greatly missed."



STARR

Farrell H. "Rusty" Draper, 80, of pneumonia, March 28. A country and pop singer, Draper was known for such hits as "Gambler's Guitar," "Shifting Whispering Sands," "Night Life," and "Are You Satisfied?" Filling in for future president Ronald Reagan at a Des Moines, Iowa, radio station as a teenager, Draper went on to host his own radio show in San Francisco and Los Angeles, appearing on Ed Sullivan's variety show before eventually selling more than 1 million albums as a recording artist in the '50s and '60s.

UPDATE

Events Calendar

APRIL

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-429-5479.

April 6, **2003 Juno Awards**, Corel Centre, Ottawa. 416-485-3135.

April 7, **2003 CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 10, **Premios de la Música Awards**, presented by the Academy of Music Arts and Sciences, Palacio Municipal de Congresos del Campo de las Naciones, Madrid. premsa@acamu.com.

April 11-12, **25th Annual Black College Radio Convention**, presented by the National Assn. of Black College Broadcasters, Clark Atlanta University, Atlanta. 212-587-1990.

April 15, **Second Annual Arion Greek Music Awards**, Fever nightclub, Athens. ion.stamboulis@ifpi.gr.

April 21, **Philadelphia Heroes Awards**, presented by the Philadelphia chapter of NARAS, Hyatt Regency Penn's Landing, Philadelphia. 215-985-5411.

April 21, **Sixth Annual Music & Enter-**

tainment Industry Golf Tournament, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

April 26-27, **30th Annual Music City Tennis Invitational**, benefiting the Vanderbilt Children's Hospital's Child Development Center, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-401-2704.

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

April 29, **ASCAP Latin Awards Dinner**, Beverly Hilton Hotel, Los Angeles. 323-882-1413 (by invitation only).

MAY

May 1, **Seventh Annual Skylar Neil Memorial Golf Tournament**, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2000.

May 5, **BMI Latin Music Awards**, Eden Roc Resort, Miami Beach (by invitation only).

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 7, **2003 SESAC New York Music Awards**, the Supper Club, New York (by invitation only).

May 9, **International Reggae and World Music Awards**, Manhattan Center, New York. 312-427-0266.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invi-

tation only).

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 13-16, **2003 Electronic Entertainment Exposition (E3) Conference**, Los Angeles Convention Center. 877-216-6263.

May 14, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **Classical Brit Awards 2003**, Royal Albert Hall, London. classicalbrits@imenternational.com.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 12, **34th Annual Songwriters Hall of Fame Induction and Awards Dinner**, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **Independent Music Managers Assn. (IMMA) Convention 2003**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

homefront

Billboard Music Group events & happenings

American Urban Radio Network, Billboard Keep Counting Down

Billboard and American Urban Radio Networks (AURN) have agreed to extend their longstanding licensing relationship for an additional two years. Under the deal, AURN produces two weekly syndicated shows—*USA Music Magazine* and *SuperJam Survey*—based on charts from Billboard sister publication *Airplay Monitor*.



USA Music Magazine is hosted by John Monds of WHUR-FM Washington, D.C., and provides listeners with a countdown of urban adult contemporary hits based exclusively on the *Airplay Monitor* Adult R&B chart. Adding to the mix is Kandi Eastman of KMJQ Houston, whose "Kandi's Korner," provides a fresh look at happenings in the urban world. The two-hour-long program can be heard every week.

SuperJam Survey with Skip Cheatham of KKDA Dallas takes listeners through the *Airplay Monitor* R&B/Hip-Hop chart with a top-20 countdown plus two bonus tracks. In addition, Wendy "The Diva" Williams provides the entertainment feature "On the Down Lo With Wendy Williams!". The two-hour program airs weekly.

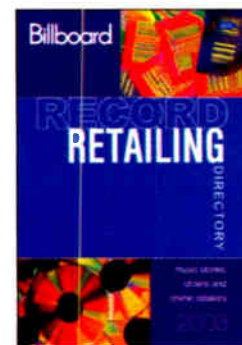
AURN delivers programming to more than 400 radio stations nationwide and reaches an estimated 20 million listeners. For more information on *USA Music Magazine* and *SuperJam Survey*, visit www.aurnol.com.

DIRECTORY OF THE WEEK 2003 RECORD RETAILING

Billboard's 2003 Record Retailing Directory is hot off the presses. An essential tool for those who service or sell products to the retail music community, the directory features 6,000 total listings, including contact information for 5,663 individual store locations.

For each store listed, The *Record Retailing Directory* provides an address, phone and fax numbers, plus email and Web addresses when available. In addition, the 2003 edition includes audiobook retailers and chain headquarter listings with key music buyers. There also is contact information for online retailers across the U.S., from local-store sites to such national operations as Amazon.com, MusicNet, and Pressplay.

The 2003 *Record Retailing Directory* is available for \$215 per copy, plus \$7 shipping (\$15 for international orders). Order online at www.orderbillboard.com or mail orders and payment to: Billboard Directories, P.O. Box 2011, Marion, OH 43306.



UPCOMING EVENTS

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS
May 5-8 • The Eden Roc Resort • Miami Beach

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 6-8 • The Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

Life Lines

BIRTHS

Boy, Fallon Jude, to Andrea and Will McGinnis, March 11 in Nashville. Father is bassist for Christian rock band Audio Adrenaline.

Boy, Chad Michael, to Angie Hoskins Aldridge and Michael Aldridge, March 17 in Hendersonville, Tenn. Mother is member of gospel group the Hoskins Family.

Girl, Alessia Nicole, to Eva and Bobby D'Ambrosio, March 17 in Plainview, N.Y. Father is an international DJ/remixer/producer.

Girl, Emma Rae, to Amber and Kevin

Denney, March 20 in Gallatin, Tenn. Father is a country recording artist.

Girl, Deila Rose, to Cynthia Wells and Marc Lipkin, March 21 in Chicago. Father is head of publicity for Alligator Records.

Twins, Abigail Esme and Benjamin James, to Kelly Willis and Bruce Robison, March 24 in Austin. Mother is a country recording artist. Father is a singer/songwriter.

Girl, Mary Kathleen, to Denis and Michael Harris, March 25 in Ridgewood, N.J. Father is senior VP/CFO for Virgin Records and Jazz & Classics.

Boy, Conor Dennis, to Jessica and John Kilcullen, March 25 in New York. Father is President of VNU Music and Literary Group and Publisher of *Billboard*. Great-grandfather was singer Dennis Day.

vnu business publications
USA

• President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Group Presidents: Mark Dacey (Marketing/Media & Arts), Robert Dowling (Film & Performing Arts), Mark Holdreith (Retail), John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design), Vice Presidents: Joanne Wheatley (Information Marketing), Barbara Devlin (Manufacturing & Distribution)

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Chart Beat[™] by Fred Bronson

BEAUCOUPS OF BEATLES: How long has it been since a former Beatle charted on The Billboard 200? Well, not that long. It's only been two months and one week since **George Harrison's** *Brainwashed* had a berth on the album tally.

A better question would be, How long has it been since **Ringo Starr** has had an album on The Billboard 200? It has been four years, nine months, and one week since *Vertical Man* debuted. That means *Ringo Rama* (Koch), new this issue at No. 113, is Starr's first appearance on this list in the 21st century. That's not the longest gap between Ringo albums: *Vertical Man* was his first album to chart since *Stop and Smell the Roses* went to No. 98 in 1981.

As a solo act, Starr's chart span is 32 years and 11 months, dating back to the debut of *Sentimental Journey* in May 1970. *Ringo Rama* is his 11th album to appear on The Billboard 200. Counting his work with the Beatles, Starr's chart span grows to 39 years, two months, and two weeks, working back to the debut of *Meet the Beatles!* in February 1964. Of the four former Beatles, **Paul McCartney** has charted 32 albums of his own. **John Lennon** charted with 20 non-Beatles albums, and Harrison charted with 16.

'BEAUTIFUL' PEOPLE: **Snoop Dogg's** first two singles to chart on The Billboard Hot 100, "What's My Name?" and "Gin & Juice," both peaked at No. 8 in 1994. He hasn't had another top 10 hit on this chart until now. "Beautiful" (Doggystyle/Priority) takes a five-place hike to No. 7, giving Snoop and featured artists **Pharrell & Uncle Charlie Wilson** their biggest hit to date on the Hot 100.

This is the second "Beautiful" top 10 hit in recent weeks, as **Christina Aguilera** peaked at No. 2 with the same title but a different song.

CHICO IS THE MAN: *Free* (Alove/Koch) is the first **Chico DeBarge** title to show up on Top R&B/Hip-Hop Albums since *The Game* went to No. 6 in 1999. *Free* is Chico's fifth solo album to chart; that's two more than the three DeBarge albums that charted for his siblings from 1983 to 1985. Chico was not part of the group that included brothers **El, Mark, James, and Randy** and sister **Bunny**. El and Bunny are the other DeBarges who have also had solo albums.

THE B'Z KN'ZS: The Beatles may have owned the entire top five on the Hot 100 in April 1964, but that's nothing compared with the domination of this week's Japanese singles chart by the **B'z**. The duo, made up of **Tak Matsumoto** and **Koshi Inaba**, have locked up 11 of the top 12 positions. "It's Showtime" (Vermillion) debuts at No. 1. Except for a single by **Smap** at No. 2, the next 10 songs are all by the B'z.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Deborah Gibson Acts Up In Cabaret



Diane Gibson admits that she was taken aback the first time she saw daughter Deborah slink about the stage in her lead role as the sexy, saucy Sally Bowles in Broadway's *Cabaret*.

"I just sat there in awe—and I'm her mother," says Gibson, who is also Deborah's longtime manager.

The younger Gibson laughs at the contrast between this very adult character and her "Electric Youth" persona as Debbie Gibson back in the '80s: "I'm certainly over it, but I realize it takes others longer to catch up," she says. "Nostalgia is fine as long as people can see the flip side as well."

In fact, Gibson has flourished as a stage actress for more than a decade now, with turns on the Great White Way, London's West End, and touring companies of—take a breath—*Les Misérables*, *Grease*, *Funny Girl*, *Chicago*, *Joseph & the Amazing Technicolor Dreamcoat*, *Cinderella*, *Beauty and the Beast*, and *Gypsy*.

Gibson says, "Once you're able to get past the stunt-casting phase, Broadway really is a lot more stable [than the music business]. I love the world of theater and the sense of community."

She adds, "I remember in the pop world, if I had a great vocal night, people in the audience would scream really loud—but they'd do the same thing if I didn't have a good vocal night. Half the fans were there for the music, half just to see the body onstage. Now I'm in a venue where people are actually listening."

Gibson's var:ish performance as Bowles—a role made famous in the film version of *Cabaret* by Liza Minnelli—is certainly her most ambitious undertaking to date. She belts with gritty gusto, dances with verve and self-possessed ease, and

quickly charms the pants off the audience with the focused buoyance she brings to a precocious, complex, and ever-present character.

"I really get to turn myself inside out and throw it all out to the audience, which is really cool," Gibson says. "By the end, I feel wrung out, like I've done something profound in telling an important story and entertaining people at the same time. This role has definitely raised the bar."

Gibson stars in *Cabaret*—which began its sixth year March 19 at the famed Studio 54—through April; in July, she'll reignite her role as *Chicago's* Velma Kelly at the new, 2,800-seat Lyric Theatre in Oklahoma City.

She's also working with dance remixer Soul Solution on new pop material, which Gibson readily admits she would love to serve to the world at large—"but only with a big machine behind me. The independent thing was fine for two albums [including current *M.Y.O.B.*], but I really don't like the business side as much. And nothing gets heard without \$5 million behind it."

Meanwhile, Gibson has recently gotten face time on NBC's *Today*, E!'s *Michael Essany Show*, and as a guest host on ABC's *The View*, where she interviewed John Travolta. She's also working on an original musical, *Skirts*, featuring her music and lyrics, and is constantly scouting her next Broadway gig.

"Sometimes I feel like I could just live in my dressing room and go back and forth to the stage," Gibson says of her razzle-dazzle life in New York. "It's so nice now that I'm treated as a dancer and an actress as much as a singer. I no longer feel like the accidental actress."

CHUCK TAYLOR



Yardbirds Gaining New Ground

R.E.M.'s **Mike Mills**, a longtime devotee of seminal blues-rock/garage-rock band the **Yardbirds**, visited backstage at Austin Music Hall in Austin for the U.K. band's first U.S. live performance in nearly 35 years. Shown, from left, are the Yardbirds' **Jim McCarty**, Mills, the Yardbirds' **Chris Dreja**, and **Steve Vai**. *Birdland*, the band's first album since 1968, is due April 22 and was executive-produced by Vai. (Photo: William Hames)



Fight Song

At a recent music video/spot shoot at the Staples Center in Los Angeles, **Christina Aguilera** encourages fans to "Love It Live," promoting the NBA Playoffs campaign with her new single, "Fighter"; the song is the third release from her current album, *Stripped*. The NBA music video version of the song will debut April 6 on ABC during the Washington Wizards vs. Boston Celtics game. (Photo: Noah Graham/NBAE/Getty Images)



Southern Hospitality

Arista president/CEO **Antonio "L.A." Reid**, right, and **Pharrell Williams**, *über* producer/co-head of the Neptunes' joint-venture label StarTrak, came out in force to support the labels' acts at the recent South by Southwest Music Festival in Austin.

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DAILY MUSIC NEWS



LINKIN PARK

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

March 31, 2003 11:00 AM ET

Linkin Park's "Metemora" (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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HEAVY ROTATION



ROBBIE WILLIAMS

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

ARTIST OF THE DAY



THE ROOTS

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FLEETWOOD MAC

SAV YOU WILL



THEY'RE BACK

The new album featuring
the first single

"PEACEKEEPER"

SAV YOU WILL features eleven tracks produced by **Lindsey Buckingham**; five tracks produced by Lindsey Buckingham and Rob Cavallo; one track produced by Lindsey Buckingham and John Shanks and one track produced by Lindsey Buckingham, Rob Cavallo and John Shanks.

Album mixed by Mark Needham except "Destiny Rules," mixed by Chris Lord-Alge

New Year, New Album, New Single, New Tour, New Dreams

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