THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

APRIL 5, 2003



# Linkin Park Enjoys Meteoric Opening

#### BY LARRY FLICK

NEW YORK—Based on first-day sales activity for its new album, *Meteora*, Linkin Park could enjoy the first 1 million-selling week of 2003. Early estimates from retailers indicate that the Warner Bros. set, which went on sale March 25, will move between 925,000 and 1 million units in its opening week.

If it hits the 1-million mark, Meteora will be the first album to reach that plateau since The Eminem

Show by Eminem, which sold 1.3 million copies in its first full week of sales for the week ending June 2, 2002, according to Nielsen SoundScan. Sevenday sales of more than 900,000 units would score the biggest sales week of the year and eclipse the initial run at retail for *Get Rich or Die Tryin*' by 50 Cent, which moved 872,000 copies in the week following its Feb. 4, 2003, release.

(Continued on page 67)

# Patriotism Lifts Pro-War Songs; Chicks Suffer

Some Acts Nix

International

**Tours In Light** 

Of War:

See Page 7

A Billboard and Airplay Monitor staff report

With the war in Iraq now more than a week old and displays of sup-

port for the war increasing, radio responded on several fronts. The biggest victims of the patriotic surge have been Dixie Chicks, whose tracks suffered major airplay losses at their host for-

mat of country and across top 40 as well. Patriotic and pro-war songs rose at country, while other formats were proving more tolerant of anti-war sentiments.

Last week, the Chicks' "Travelin' Soldier," a record that many thought would become an anthem for the troops in the event of war, instead

went 1-3 on the Billboard Hot Country Singles & Tracks chart in the wake of singer Natalie Maines' anti-war/anti-President Bush comments (*Bill-board*, March 29). This

week, the song shows a 65% decrease in country airplay, pushing it from the third-most-played song nationally to the 31st. And (Continued on page 66)

# Big Publishing Advances Dry Up For Most New Acts

#### BY BILL HOLLAND

WASHINGTON, D.C.—Big-bucks publishing advances, once an essential source of financial support for developing acts, have all but disappeared for new artists, as music companies adjust to declining revenue.

Music publishing executives and artist representatives say advances for new songwriters are down anywhere from 15% to 50% in value—if they are available at all. Today's typical advance for an indemand band might be as low as \$100,000. Even the hottest "buzz

bands" might get only \$250,000.

"Money is tighter than ever," attorney Gary Stiffelman says. "Companies are reassessing their need to make deals with quite so many baby acts, particularly in publishing, where the artists are not yet signed to record companies."

Sony/ATV Music Publishing chairman Paul Russell says his company "is becoming increasingly circumspect in terms of its level of investment in new writers and artists. That reflects the continuing decline in mechanicals and that (Continued on page 66)

# **Full Speed Ahead For DVD Sales**

#### BY JILL KIPNIS

LOS ANGELES—The introduction of DVD and its accompanying hardware has been the most successful product launch in U.S. consumer electronics history. Six years after the format's bow, high double-digit growth continues for both hard-

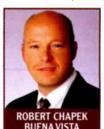
ware and software.

Still, home video executives and retailers cannot help but wonder when the bloom will fall off the rose. Some are predicting that sales growth could begin to slacken as early as 2006, while others believe the boom will continue.

For now, DVD growth remains strong. According to the Arlington, Va.-based Consumer Electronics Assn. (CEA), DVD player sales increased 49% between 2000 and 2001, added 39% in 2002, and are expected to

increase another 49% in 2003. The Los Angeles-based DVD Entertainment Group (DEG) reports that DVD software shipments increased almost 100% between 2000 and 2001 and rose another 88% in 2002.

Dave Alder, senior VP of product and marketing for



the Los Angeles-based Virgin Megastore chain, says, "We expect another three years of growth. It's almost a norm with the introduction of a new format: You will see rapid growth . . . and then it will flatten out."

Robert Chapek, president of Buena Vista Home Entertainment and the DEG, has a simi-

lar view. "DVD growth should continue to be strong in the next three to five years," he says. "We will then see a flattening-out, but we will still see growth (Continued on page 68)

Sony Restructuring Begins; WMG Offers New Royalty Terms: Page 3 • Droz Mourned; 'Chicago' Boosts Film Musicals: Page 6









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Alexandre Pires

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damages part," Says the source.

for Friday in L.A.

Trans W.

Cooper tells Bulletin, "There was no resolution nothing and that and thair name and thair mant

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expected to decide today if the Judiciary committee will go forfor Friday in 1 4

Maid with another hearing on the issue that had been scheduled

Sen. Kevin Murray, D-Culver City, who introduced the bill-ry

admits to Bulletin, "I was disappointed in the meeting because

We believed we were close to reaching a compromise but

always my intention to go forward with the hill a

Jensen/Recoton, Stereo-

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T DEVELOPMENTS

# FIRST

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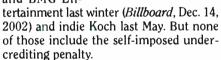
# WMG Revises Artist Contracts

Warner Music Group (WMG) has become the third major music company to offer a streamlined contract for new act signings. But WMG has gone further than the other majors, implementing a self-penalty for undercredited royalties and in certain cases offering to help cover some of the cost of an independent audit.

In a background statement released March 20, WMG said, "We have heard it said that there is no penalty to incentivize record companies to report accurately. Under our new form, we will pay interest at prime [rate] on the payable portion of any settle-

ment. In addition, if an audit reveals an undercrediting of royalties exceeding 10%, we will pay the artist's reasonable audit costs up to \$25,000."

The WMG anouncement follows similar decisions at Universal Music Group (UMG) and BMG En-



The reforms are designed to eliminate outmoded discounts and clarify royalty calculations, which the artist community has long demanded.

California state Sen. Kevin Murray (D-Montebello), who was scheduled to hold another hearing on contract issues March 27, says, "Warner Music should be applauded. It has gone farther than the other companies in reforms—especially in this penalty decision, which I think is crucial.'

Artist groups also lauded WMG for the changes. American Federation of Radio and Television Artists director of sound recording Ann Chaitovitz says, "To agree to pay the artists' costs if undercrediting over 10% is a big deal, and it certainly provides Warner Music with its own incentive to properly account."

Artist lawyer Dina LaPolt cautions that even with the change, artists will still be at a disadvantage in a company audit. "It takes a year or two before you're sitting across the table from a company executive—if you get past the limitations on audits. And then you're negotiating for 30 or 40 cents on the dollar, if you're lucky. And an audit could cost a million dollars. Only the very rich can do it.

WMG has also changed its basis for calculating royalties. It formerly calculated them based on suggested retail list price less container deductions; it now calculates them on a base of published-price-to-dealer—an industry term for wholesale price less discounts. In other words, royalty rates are now applied against what distributors actually receive.

At issue is how WMG accounts for the standard 15% free goods deduction that all U.S. labels figure into the royalty process. Prior to the new policy, the number of albums sold less returns was reduced by 15% (in addition to other deductions). That number was multiplied by the retail price, and the royalties were calculated based on that figure. The new policy shows the actual figure of units sold less returns. That number will be multiplied by the wholesale price of the albums, and the 15% (and any other deductions) will be taken off that value before determining royalties. In another important change, audits will now indicate the total number of units manufactured, while they previously showed only the number shipped. WMG, like BMG, has also eliminated the much-criticized "new media" deduction.

Contract-form changes at WMG also include "improving royalty terms for permanent digital downloads" for the company's entire roster. The company spokesman says the changes are a response to such concerns as those expressed by artists at previous Murray hearings and those of federal legislators, adding that the changes are "more aligned with the realities of the new music market."

Like UMG, WMG will now also allow artists' auditors to review the company's manufacturing records, a subject that arose as a major issue in California hearings on label accounting practices last year.



EMI and Sony Music have not made any formal announcements of contract changes, but both have made some modifications without fanfare in recent vears. Officially, a spokesman for EMI would only say the company "on an ongoing basis has been fair and trans-

parent in its artist contracts, and we will continue to look at other ways of making our contracts simpler and easier to understand." But an informed source says that EMI instituted an audit cost reimbursement provision at the beginning of the year, and for several years factored in an interest component in appropriate cases; it now calculates artist royalties on a wholesale, rather than retail, base,

While Sony Music had no comment on any possible changes at the company, a source says that Sony already calculates artist royalties on a percentage of whole-

# Sony Restructuring Plan Begins With Layoffs

BY ED CHRISTMAN and WOLFGANG SPAHR

The implementation of the expected Sony Music Entertainment (SME) restructuring began at press time, with some layoffs being announced internally at the company Thursday and the bulk of the job cuts slated to take place Friday, March 28. In total, about 1,000 positions are expected to be eliminated at SME worldwide, sources say.

The company has been planning its reorganization since the Feb. 1 appointment of Andy Lack to succeed Tommy Mottola as chairman/ CEO of SME. Although there was no official word from Sony at press time, in a memo to employees, Lack said that "strategic structural changes are necessary to position the company for future growth."

As part of the changes, SME is expected to be reorganized in the coming weeks, with Don Ienner likely to join the corporate senior management team, overseeing at least U.S. and possibly all North American operations.

In the wake of Ienner's ascension, the U.S. labels and a reconfigured Sony Music Distribution (SMD) will report to him. The U.S. labels are expected to remain separate in terms of A&R and marketing but will have some shared services, particularly in such areas as sales and production. Columbia president Will Botwin will continue in that role, sources suggest, and Epic Records Group president Polly Anthony is expected to remain in that capacity.

As previously reported, SMD is being dramatically reconfigured; senior VP of sales and distribution John Murphy and senior VP of sales and new technologies Craig Applequist have already exited the company. Meanwhile, set to retire are chairman Danny Yarbrough, senior VP of urban sales Jimi Starks, VP of national accounts West Jerry Pitti, and regional VP of Southwest Jack Chase.

A replacement for Yarbrough has yet to be named, while Epic senior VP of sales Bill Frohlich is expected to move over to become the No. 2 guy in distribution. Columbia senior VP of sales Tom Donnarumma will head a newly created label sales group, with the heads of sales of all the Sony U.S. labels expected to report to him. Furthermore, the company is expected to create one regional sales team, which will be derived from the consolidation of the existing various label sales arms.

Although Donnarumma will report to Ienner, the sales staff and distribution will likely be more closely aligned in the new structure; more than one source says that the structure may be similar to Sony's as it was in the 1970s, when it CBS.

Furthermore, the company's branch offices will be reduced, with Dallas and Minnesota expected to close and their staffs expected to work from their homes.

Outside of the U.S., details of the overall restructuring are still unclear, but in Germany, Sony is making some adjustments to its management lineup: In the domestic segment, the Columbia label will be managed directly by Sony Music Domestic managing director Boris Löhe. Ralf Kotowski, previously GM of Columbia, is leaving the company.

In Germany's international department, Peter Grazé, GM of adult/ classical, will also leave the company. The adult genre cell will now be managed by Barbara Czeslik, previously Columbia director of marketing. Sony Music Media managing director Uwe Lerch is exiting. His replacement has not yet been named. SME Germany/ Switzerland/Austria president Dr. Balthasar Schramm says, "We can only win the battle if we are willing to make decisions early enough to align ourselves to optimum effect to market trends.'

#### APRIL 5 Billboard NO. 1 ON THE CHARTS

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n	THE RIL	Get Rich Or Die Tryin	
	ALISON KRAUSS +	34	
	ANDREA BOCELLI	Sentimento	56
	JOSH GROBAN	L CROSSOVER Josh Groban	58
7	DIXIE CHICKS	Home	10
	MASSIVE ATTACK	TRONIC 100th Window	33
	FINCH	What It is To Burn	59
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	KIDZ BOP KIDS	Kidz Bop 3	58
	A.B. QUINTANILLA III PI	ATIM RESENTS KUMBIA KINGS 4	-8111
	YANNI	W AGE Ethnicity	SIE
	50 CENT	Get Rich Dr Die Tryin'	19
	SOUN	Chicago	AND.

	ARTIST	PAGE
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	BL	.UES
	SUSAN TEDESCHI	Wait For Me
Unpublished charts	EVANESCENCE	Fallen
ublisho	DONNIE MCCLURKIN	Oonnie McClurkin Again
3	SEAN PAUL	Outty Rock
C ight	RY COODER MANUEL	GALBAN Mambo Sinuendo
اَدُ كِ	NORAH JONES	Live In New Orleans
	SCOOBY-DOO AND THE LE	CEEND OF THE VAMPIRE
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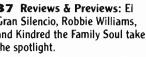
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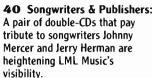
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# **Gov't Studies Say P2P Sites Are Porn Havens**

WASHINGTON, D.C.—Federal lawmakers are trying to notify parents nationwide that in addition to being offered illegal downloads of music files, their children are also being exposed to huge amounts of free pornographic material on such peer-to-peer (P2P) services as Kazaa

Two studies released at a March 13 House hearing by the General Accounting Office (GAO) and the House Committee on Government Reform found that a major percentage of files on P2P services is pornographic. In one test the GAO conducted, researchers looked for titles containing the names "Britney," "the Olsen twins" (Mary-Kate and Ashley), and "Pokémon" using the market-leading Kazaa sharing software. Fifty-six percent of the total files included some form of pornography, with 8% involving minors. When investigators used search terms specifically designed to yield pornography, 44% of the results involved minors.

and LimeWire by research group Palisade Systems found that 42% of all searches on those services were for pornography.

Juniter Research analyst Lee Black acknowledges that the pornographic aspect of file trading "hasn't been pointed out as strongly as it could be" and that it needs a champion to make parents and the media aware that P2P users, a group dominated by young adults and minors, can easily download explicit sexual material through such sites.

Rep. Henry Waxman, D-Calif., is one of several members of Conhad a hearing March 21 where two young people told us what many of their peers are finding out, and that is when they go to a file- Additional reporting by Brian Garrity in New York.

sharing program like Kazaa to download music, they have foisted upon them some pretty graphic, disgusting pornography, a good portion of it child porn.

"So much of it is illegal, especially if it involves child porn, but we don't know of any legislative proposal to advance," Waxman continues. "We held the hearing to let parents know that the screening mechanisms that they have to block ordinary Web sites will not be effective on these file-sharing programs."

As for the twin problems of free pornography for minors and illegal music downloads, Waxman says, "The recording and movie industries are concerned about this very same file sharing that can be used to pirate intellectual property. So as the representative from the Hollywood area, I've certainly heard the complaints. This [pornography] is a different dimension and very disturbing. although downloading music for free, of course, is also disturbing."

Black says that while the pornography issue could prove a useful In addition, a recent study of file trading on Morpheus, BearShare, tool for the music industry in its public-relations battle against P2P services, the problem also theoretically places entertainment businesses in a precarious situation where they may have to choose between protecting copyright and First Amendment rights.

A Recording Industry Assn. of America spokesman says, "The existing pirate P2P networks are rampant with illegal copyright infringements that are dramatically hurting the music community. The fact that new studies have shown that they are also havens for porn, pose security risks to a users' private information, and expose a users' comgress trying to get this message to parents. He tells Billboard: "We puter to viruses prove that there are better ways to distribute music."



# The Anti-Defamation League invites you to a gala event honoring:

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Editor-In-Chief and Publisher of The Hollywood Reporter

Recipient of the Distinguished Entertainment Industry Award

Presented by Carole Black



Thursday, April 10, 2003

The awards gala will also include the presentation of the 16th Annual Dore Schary Film and Video Awards to student filmmakers. For more information and to request an invitation, please contact Loren Stephens at 310-446-8000, ext. 263.



#### **In The News**

- Vivendi Universal is sending out official notices to media company executives soliciting bids for the company's U.S. entertainment assets, including Universal Music Group, sources tell Billboard sister publication The Hollywood Reporter.
- · Chicago-based digital music subscription service operator FullAudio has entered into a content licensing deal with Sony Music, giving it access to songs from all five major record companies. In conjunction with the signing of the agreement, FullAudio launched an overhauled version of its service March 26 under the new name of MusicNow.
- The Recording Industry Assn. of America has reached a \$2.3 million out-of-court settlement with Technicolor, Inc., a Camarillo, Calif.based manufacturer and distributor of CDs. DVDs. and videocassettes. The trade group filed a copyrightinfringement and breach-of-contract lawsuit against Technicolor
- A jury in New York Federal Court March 21 found Island Def Jam Music Group (IDJMG)'s Def Jam Records liable for fraud, copyright infringement, and breach of contract regarding the planned release by TVT Records of a hip-hop album by producer Irv Gotti and misuse of other TVT material. The unreleased album featured Ja Rule, his group Cash Murda Click (CMC), and others. New York-based TVT-which was home to Ja Rule and Gotti before they signed separate recording contracts with Def Jam-filed the \$30 million lawsuit Oct. 18, 2002. An IDJMG representative says the company will appeal the verdict.
- Debt-laden SonicBlue, maker of the Rio digital audio player and ReplayTV video recorder, has filed for Chapter 11 bankruptcy protection.
- Representatives of the Recording Artists Coalition (RAC) are in talks with top political consultants to arrange polling and focus groups for a possible California ballot initiative to repeal legislation that ties recording artists to contracts for more than seven years, according to The Hollywood Reporter.
- Shout! Factory, the newly renamed catalog imprint helmed by former Rhino Entertainment executives Richard and Garson Foos and Bob Emmer, has signed an exclusive global deal with Sonv Music Entertainment. Sony will press and distribute the label's audio and DVD titles in the U.S. and manufacture, distribute, and market the product worldwide. Shout! Factory was originally known as Retropolis Entertainment.

# **Distribution Veteran** Henry Droz Dies In L.A.

**BY CHRIS MORRIS** 

LOS ANGELES—Henry Droz, the longtime distribution executive who helmed both WEA and Universal Music & Video Distribution (UMVD), died March 27 at Cedars-Sinai Medical Center in L.A. He was 76.

Droz suffered a heart attack and was

seriously injured in a fall at his home March 21; he was removed from life support March 26.

Starting his career in the late '50s as a Decca Records salesman in Detroit, Droz eventually became branch manager. He subsequently established his own Detroitbased indie distribution firm, Arc

Distributing Co., which he continued to head for a decade following its sale to Troy, Mich.-based Handleman Co.

Droz joined WEA in 1972. After his promotion to VP of sales in 1974 and executive VP in 1975, he became president/CEO in 1977, following the death of Joel Friedman. Droz headed the company, which attained pre-eminence among distributors during his tenure, until his retirement in 1993.

He re-entered the business three years later as president of UMVD; he was promoted to chairman in 1999 and left the company in September 2000. Upon his exit, the company gave him the title of chairman emeritus.

> Universal Music Group chairman/ **CEO Doug Morris** tells Billboard, "We at Universal are greatly saddened by the passing of Henry Droz. Henry was a very special person-a tremendous record executive, a true gentleman, and a great friend. He was truly a unique individual who bal-

anced his wisdom and business sense with passion, humor, kindness, and grace.

"Henry played a pivotal role in the establishment of UMG as a major force in the record business. As one of the most innovative people in the development of modern music distribution, Henry's influence will be felt for many years to come."



# 'Chicago' Boosts Film Musicals

The movie industry officially hailed the comeback of the movie musical when Miramax Films' Chicago emerged as the big winner of

the 75th Academy Awards, presented March 23 at the Kodak Theatre in Los Angeles. Chicago's six Oscar wins were for best picture, best supporting actress (Catherine Zeta-Jones), best film editing, best sound, best art direction, and best costume design. Chicago is the first musical to win the best picture Oscar since the 1968 film Oliver!

With 13 nominations, Chicago had been the leading contender going into the ceremony. Oscar-winner Zeta-Jones says, "The great thing about Chicago is that it's not just people jumping around and dancing. The story holds itself so well, and it's so current because it's about what lengths people will go to for fame."

In Oscar's music categories, winning for the first time was a defining characteristic. Eminem's "Lose Yourself" from Universal Pictures' 8 Mile

was named best original song, making him a first-time Oscar winner. Eminem did not attend the ceremony. Instead, the award was accepted by Luis Resto, who co-wrote the music

to "Lose Yourself" with Eminem and Jeff Bass. "Lose Yourself" is the first rap song to be nominated for and to win an Oscar. Ironically, the song was the only one in its category that was not performed at this year's Oscar show.

Elliot Goldenthal repeated his Golden Globe nod when he won the Oscar for best original score for Frida.

Rural

It was his first Oscar victory. In his acceptance speech. Goldenthal thanked his colleagues on the Frida movie, the Miramax film based on the life of Mexican painter Frida Kahlo.

Retailers tell Billboard that they expect a significant post-Oscar sales increase for the Chicago soundtrack (Epic), the 8 Mile DVD (Universal), and the 8 Mile soundtrack (Shady/Interscope). Miramax/Buena Vista Home Entertainment will release Chicago on VHS and DVD Aug. 19.

### A LOOK AHEAD **Big Releases To Pack Top 10**

BY GEOFF MAYFIELD

LOS ANGELES-Linkin Park's new Meteora is not the only arrival that will shake up next week's Billboard 200 (see story, page 1), but it should be the biggest. Based on first-day sales. Celine Dion and a new Now! compilation are destined for the top five, while hip-hop acts the Diplomats and Hot Boys have a solid shot at entering the top 10.

The first full-length album from Linkin Park since its Warner Bros. debut, Hybrid Theory, became the best-selling title of 2001 has a shot at an opener of 1 million units. But even if it falls shy of that, it is practically certain to have the largest week of any album in 2003.

Dion's One Heart (Epic) could set a career first-week record for the singer open in the range of 60,000-75,000.

whose A New Day Has Come started last year with 558,000 units. Chains' first-day numbers suggest that her new set will begin in the range of 560,000-575,000, but a release-date TV special on CBS could push her closer to 600,000 units by week's end.

The 12th edition of the multi-label Now! series is next week's likely No. 3, with an opener of 265,000-285,000. The last one began at 316,000 units the week before Thanksgiving: bolstered by holiday traffic, it went on to sell 375,500 in the next stanza.

The first outing by Cam'Ron discovery the Diplomats (Roc-a-Fella/ Island Def Jam) is headed for a 75,000unit opener, chart watchers say, while the latest opus by the Cash Money/ Universal collective Hot Boys will

## **Market Watch**

A We	ekly National	Music Sales Repo	rt
YEA	R-TO-DATE OV	ERALL UNIT SALE	S
	2002	2003	
Total	150,181,000	135,142,000	(~10.0%)
Albums	146,552,000	133,233,000	(~9.1%)
Singles	3,629,000	1,909,000	( <del>~4</del> 7.4%)
YEAR-	TO-DATE SALE	S BY ALBUM FOR	VIAT
	2002	2003	
CD	137,899,000	128,210,000	(~7.0%)
Cassette	8,300,000	4,600,000	(~44.6%)
Other	353,000	423,000	(~19.8%)
LOSS THE PARTY.	OVERALL	UNIT SALES	
This Week	10,087,000	This Week 2002	12,670,000
Last Week	11,357,000	Change	<b>○</b> 20.4%
Change	<b>∽</b> 11.2%		
	ALBUM	SALES	
This Week	9,928,000	This Week 2002	12,363,000
Last Week	11,191,000	Change	→19.7%
Change	<b>∽</b> 11.3%		
	SINGLES	SSALES	
This Week	159,000	This Week 2002	307,000
Last Week	166,000	Change	<b>42.8%</b>
Change	<b>◇4.2</b> %		
Total			TYPE
	2002	2003	
Chain	76,592,000	69,052,000	(~9.8%)
Independent	19,118,000	15,432,000	(~19.3%)
Mass Merchant	45,707,000	43,682,000	(~4.4%)
Nontraditional	5,136,000	5,068,000	(~1.3%)
YEAR-TO-E	DATE ALBUM S	ALES BY STORE L	OCALE
	2002	2003	
City	33,699,000	30,293,000	(~10.1%)
Suburb	60,635,000	56,218,000	(~7.3%)

FOR WEEK ENDING 3/23/03 ROUNDED FIGURES Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 🥂 Nielser

52,218,000

(~10.5%)

46.723.000

# International Acts Split About Touring During Wartime

**BY RAY WADDELL** 

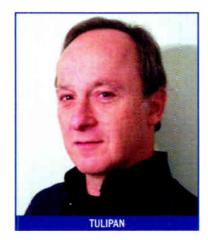
While high-profile international tours by the Rolling Stones, Bruce Springsteen & the E Street Band, Bon Jovi, and Paul McCartney are proceeding as scheduled despite the war in Iraq, some acts are nixing overseas runs.

Matchbox Twenty has postponed its European tour, which had been set to begin March 25 in Cologne, Germany. The tour will be rescheduled for later in the year. Also postponing separate European treks that were to run in March are Nelly and Kelly Rowland.

Barbara Skydel, agent for Tom Petty & the Heartbreakers at William Morris Agency, confirms Petty and company have also postponed a European tour that would have been the band's first visit in 10 years.

George Thorogood & the Destroyers rescheduled to June 5-6 two shows originally planned for March 28-29 at London's Shepherd's Bush Empire, in a joint decision between Thorogood and his label, Eagle Records. "There's no guarantee to safety," Thorogood says. "I have a family; they worry about me, they love me. But the minute I walk out the door, it's not like Daddy's going up the street to get the car washed; he's on an airplane going to a country that's at war with some very unpredictable, scary people. England's not going anywhere. If I were flying to Hawaii, it might be a different story."

"We haven't seen any cancellations, and we're actually a little surprised by that," says Robert Tulipan, CEO of Traffic Control Group, an international travel logistics firm with offices



in New York and London that assists in the global touring of sports and entertainment groups. "We're seeing a lot of international activity." Artists Group International president Dennis Arfa says he is also seeing little effect from the war. "Shakira just left for Paris and opens up her European tour [March 28] at Le Bercy," he says. Shakira will tour Europe through April. "Metallica and Linkin Park go to Europe in June."

The Agency Group (TAG), an international booking agency with offices in New York, Los Angeles, Toronto, and London, has 3 Doors Down currently in Europe and the Funk Brothers tapped to play Euro festivals this summer, but other clients are less sure, and TAG act Something Corporate did cancel a European club tour. "We haven't had any tours officially postponed or canceled, but there certainly is some discussion about it," Agency Group VP Steve Martin says. "It seems Ameri-

can artists are—understandably—more concerned about [going overseas] than European artists."

Michael Rappino. CEO of Clear Channel Entertainment's international music division, says, "Most of the activity in Europe begins in April, May, and June, so hopefully two months from now, there will be a lot more clarity."

In a post-Sept. 11, 2001, world, everyone is more cautious. Tulipan says. "The consulates take more time, and more security measures are in place, particularly for people coming out of the Middle East," he says. "The real key is for people to be more open and tolerant of inspections and delays and more diligent in planning things."

Additional reporting by Melinda Newman in Los Angeles.

# BMG 2002 Profits Up; Zomba Cuts Begin

BY LARS BRANDLE, ED CHRISTMAN, and WOLFGANG SPAHR

Bertelsmann chairman/CEO Gunter Thielen has hailed BMG's return to profitability as "an unbelievable turnaround." Days after the March 25 announcement, sources indicated that "several hundred" layoffs would likely result from the worldwide integration of Zomba into BMG.

Zomba's largest units—in the U.S. and the U.K.—will largely be spared, while its operations in all other territories will be assimilated into BMG. "Consolidation of offices in these territories, together with overall back-office consolidation, will, unfortunately, result in the elimination of some positions both at Zomba and BMG," BMG confirmed in a statement. A BMG spokesman says the next stage of the strategy will be each territory's regional office carrying out the actual integration. Excluding the U.K. and the U.S., Zomba has 18 offices worldwide.

The lion's share of the layoffs is expected to come from the rationalization of Zomba's worldwide offices and the integration of the back rooms of the Zomba and BMG publishing companies.

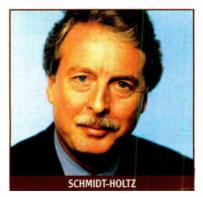
In the U.S., the Zomba label will continue as a stand-alone unit, with some of the back-office functions expected to be integrated into BMG; this will result in the downsizing of about a dozen people. The Provident Music Group has been reassigned and will now report to RCA Label Group chairman Joe Galante.

Most key managers will stay. Barry Weiss remains president of Jive Records, with Steve Jenkins, managing director of the U.K. company, reporting to him. It is understood that Stuart Watson has agreed to stay with the company, at least until the end of the year, in his current capacity as head of Jive International. Also, Richard Blackstone, senior VP of business and creative operations, will continue to oversee Zomba Music Publishing.

Zomba's distributors Windsong in the U.K. and Rough Trade in Germany and Benelux are likely to remain. A decision has yet to be made regarding the overall distribution operation.

BMG chairman/CEO Rolf Schmidt-Holtz and COO Michael Smellie held the first in "a series of talks" with Zomba management and staff in New York and London last December (*Billboard Bulletin*, Dec. 4, 2002). Those discussions took place just days after BMG completed its acquisition of Zomba Music Group, which carried a final purchase price tag of \$2.74 billion.

For the year ended Dec. 31, 2002, BMG delivered operating earnings before interest, taxes, and amortization



of 125 million euros (\$133.4 million), compared with -79 million euros (\$84.3 million) in the previous year. Because of the weak dollar and a decline in the U.S. distribution of independent labels, revenue declined to 2.7 billion euros (\$2.9 billion) from 3 billion euros (\$3.2 billion) in 2001.

In a March 25 press briefing, Thielen explained that in addition to breaking new talent, repertoire diversification had also produced major successes; he cited TV shows *Pop Idol* in the U.K. and *Deutschland Sucht den Superstar* (Germany Seeks the Superstar) in Germany as strong sales generators. Both the single and album accompanying *Deutschland Sucht den Superstar* sold in excess of 1 million units.

Thielen says that a further example of diversification and leverage of synergies throughout the entire group was the *Elvis 30 #1 Hits* campaign, which sold 10 million units worldwide.

Referring to the Zomba label, Thielen said that a joint team of BMG and Zomba employees would integrate the label into BMG in the coming months, after which Schmidt-Holtz expects to widen the company's global market share by as much as 1.5%.

Schmidt-Holtz tells *Billboard* he is confident that the new corporate structure in New York will generate major success, thanks to the support of Clive Davis (RCA), Antonio "L.A." Reid (Arista), and Barry Weiss (Zomba). "We are envied for these personalities," Schmidt-Holtz says, adding that they would enable BMG to be even more creative.

"Because BMG's own U.S. labels sustained their revenues, BMG improved its market share in a globally declining music market from about 8% to nearly 10%," Schmidt-Holtz claims. "In the U.S., BMG improved its current-album market share to over 17%, making it the country's No. 2 music major." He says this was achieved with a series of successful releases by stars including Carlos Santana, Christina Aguilera, and Rod Stewart; new CDs commemorating the 25th anniversary of Elvis Presley's death; and the introduction of such young, innovative artists as Avril Lavigne and Pink.

A total of 22 BMG albums sold more than 1 million copies each in 2002, seven more than in 2001. And by committing to extending the company's repertoire by attaching more importance to breaking new young talent, Schmidt-Holtz reiterates that during 2002, BMG further strengthened its position by taking over Zomba and buying up the remaining 50% in joint venture J Records. He notes, "The Zomba takeover will be reflected in revenues and earnings as of 2003."

## **ExecutiveTurntable**







RECORD COMPANIES: David Leach

is named COO of St. Petersburg, Fla.-based Big3 Records. He maintains his role as president/COO of Worldwide Entertainment Group in New York. He will work out of both locations.

Michael Whited is promoted to senior VP of promotion for ArtistDirect Records in Los Angeles. He was VP of pop and crossover promotion

Serona Elton is promoted to VP of mechanical licensing and repertoire data services for EMI Recorded Music North America in New York. She was a business analyst.

**Evan Prager** is named VP of video promotion for Island Records in New York. He was VP of video promotion for Epic Records.

Yvonne Gomez is named West Coast Latin creative manager of Peermusic in Los Angeles. She was label manager for Surco.

Windswept Entertainment promotes John Anderson, previously VP of film and TV, to senior VP of film and TV; Deborah Dill, previously VP of domestic/international creative affairs, to senior VP of domestic/international creative affairs; Valerie Bisharat, previously senior director of urban music, to VP of urban music; and

Leo Williams, previously A&R creative assistant, to urban creative manager. They are based in Los Angeles.

Kim Beauchamp is promoted to VP of e-commerce and metadata management for Universal Music Group's common label operations in Los Angeles. She was senior director of e-commerce and new technologies.

MUSIC VIDEO: Michele Megan Dix is promoted to senior VP of music and talent programming for MTV and MTV2 in New York. She was VP of music and talent programming.

PUBLISHING: Ron Solleveld is named senior VP of international for BMI in New York. He was VP of international for BMG Music Publishing Worldwide.

Pam Barnes Leuneburg is named VP of publishing administration for Warner Strategic Marketing in Los Angeles. She was senior director of publishing administration for Warner Special Products

Sasha Ross is promoted to creative manager of film and TV for Bug Music in Los Angeles. She was creative assistant of film and TV.



### INDEPENDENT MUSIC

Independent music has exploded over the recent years and Billboard polls the heads of leading indie labels to find out where the sector is headed next. We check in with indie distributors, the success of their music and non-music DVD-Video sales, and provide a recap of year-to-date charts.

issue date: may 3 · ad close: apr 8

Joe Maimone 646.654.4694

#### DVD/AUDIO

Billboard gives a tutorial on DVD-Audio and its unique capabilities. Topics include DVD-A piracy protection, who's working on hybrid discs, and the burgeoning number of titles already on, or headed for the shelves. If you're releasing or creating music and music packaging, or manufacturing hardware, you need to tell your story here. Stay ahead of the game!

issue date: may 10 ad close: apr 15

Aki Kaneko 323.52.2299 akaneko@billboard.com

# LATIN MUSIC 6 PACK #2

This special previews Billboard's Latin Music Conference and serves as the program guide for the Billboard Latin Music Awards. Plus we report on the latest news on breaking new Latin artists and finalists and Billboard top Latin albums lists. Bonus distribution to 1000 leading industry professionals at the conference. Don't miss out!

issue date: may 10 ad close: apr 15

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#### **CLOSING APRIL I**

30+: MUSIC FOR GROWN-UPS

# PUTUMAYO 10TH ANNIVERSARY

Putumayo celebrates its 10th anniversary and Billboard joins the party with a special salute to this pioneering world-music label. We turn the spotlight to Putumayo's origins, development and continuing progress. Plus we report on the label's children's line, its move into DVD production and more. Be a part of the celebration!

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Joe Maimone 646.654.4694 jmaimone@billboard.com

UPCOMING SPECIALS

ORANGE COUNTY - issue date: May 10 • ad close. Apr 15

ELECTRONIC ENTERTAINMENT - issue date: May 17 • ad close: Apr 22

KIDS! - issue date: May 17 • ad close: Apr 22

ASIA PACIFIC QUARTERLY #2 - issue date: May 24 • ad close: Apr 29

HAWAII - issue date: May 31 • ad close: May 6

JAZZ - issue date: May 31 • ad close: May 6

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Nashville 615.321.4297 London 44.207.420.6072

# ARTISTS&MUSIC



IMMORTAL EXPANSION: Kevin Wall has been named co-chairman of Immortal Entertainment by the entertainment company's founder and CEO/co-chairman Happy Walters.

Wall, who has made an equity investment in the company for an undisclosed amount, tells *Billboard* he will focus on increasing Immortal's properties and leveraging them off each other.

"You have to be careful with how fast you grow," Wall says. "It should be equity businesses that support the core values of people you manage and not be about going into the shoe business or Internet business. I would stay in developing equity from packaging tours or buying comedy clubs, as

well as growing a global management company."



Walters agrees: "I don't see us starting new businesses at this point, but there are things we are looking at, such as new areas of management. There are ways we can continue to do what we're doing better."

Inimortal's businesses include a record label, soundtrack company, film/TV division, a touring/events arm—which produced the Vans Warped and Down from the Mountain tours and will produce this summer's **Fleetwood Mac** tour with Concerts West— and a management firm that represents recording artists, actors, athletes, directors, and screenwriters.

Walters, who retains a majority stake in Immortal, says Wall complements his development plans. "This is a partner who has experience in areas we don't. He's financially astute and can help us grow the business." Wall and Walters first met several years ago, when Walters moved to Los Angeles and contacted Wall because they both grew up in Fort Wayne, Ind. Wall, formerly with Radio Vision and IXL, remains a partner at Shelter Capital Partners, an L.A.-based private equity firm.

IN OTHER IMMORTAL NEWS: The company's distribution deal with Virgin Records has ended. Walters says he expects to announce a new distribution deal with a major label within the next

few weeks—one he hopes is less volatile than Virgin: Both the label and parent EMI underwent major regime changes during Immortal's deal. "I went to a company that was in flux," Walters says. "They were great people, but there was a lot of stuff that affected our artists and Immortal. We're going to take our time picking a new [partner]." Among the Immortal projects that went through Virgin were albums from 30 Seconds to Mars and Transmatic, as well as the Blade 2 soundtrack. Virgin did not return a call seeking comment.

THOUGHT FOR THE DAY: The Dixie Chicks continue to suffer the fallout of anti-Bush/anti-war comments made by Natalie Maines (see story. page 1), while Darryl Worley's pro-war "Have You Forgotten?" soars to No. 1 on the Billboard Hot Country Singles and Tracks chart. Interestingly, Worley's song is the only tune about the war-pro or con-that has a major-label promo staff working it to radio. For whatever reason, the raft of artists releasing anti-war songs, including John Mellencamp, R.E.M., Beastie Boys, and Lenny Kravitz—all of whom have major-label deals—have opted to release their tunes via the Web instead of having them worked by their labels' promo departments. And, so far, radio has only given them scant airplay, if any.

I don't know why these songs aren't getting play, it could be because they aren't any good, it could be because of their stance, or it could be for various other reasons. However, if all dissenting voices are silenced through economic pressures, corporate blacklisting, or political persuasion, we risk the very real danger of having the freedoms promised by the Founding Fathers exist in theory only.

This comment by **Theodore Roosevelt** has been making the rounds a lot lately regarding dissent; I first saw it in *The Chicago Tribune*. Roosevelt was commenting on **Woodrow Wilson's** attempt to hush detractors after the U.S. entered World War I in 1918: "To announce that there must be no criticism of the president, or that we are to stand by the president, right or wrong, is not only unpatriotic and servile. but is morally treasonable to the American public."

#### Godsmack Has Fun With 'Faceless' Rap Republic/Universal Set Is Label's 'Biggest Record Of First Half'

BY CATHERINE APPLEFELD OLSON

Although Republic/Universal rockers Godsmack titled its third recording *Faceless*—to reference its self-perception of being rock'n'roll underdogs—circumstances are aligning to put the foursome decidedly and permanently in a prominent position on the rock map.

"This is our biggest record of the first half of the year—perhaps our year—and we are going to treat it accordingly," Republic president Avery Lipman says of the April 8 release, which will ship more than 1 million copies to retail, according to the label.

That royal treatment has included weekly meetings throughout the winter to ensure all

divisions are working in sync to roll out *Faceless* to the broadest potential fan base.

"Our goal with the launch of this record is to make sure no stone is unturned," Republic/Universal senior VP of marketing Kim Garner says. "We are keeping with the core fan base but also reaching outside in a bigger way this time than we have before."

First single "Straight

Out of Line" has been spinning on active, modern rock, and mainstream rock radio formats since late January, when Republic also came in with 15-second teasers on MTV, MTV2, and other music-oriented channels. The accompanying video, shot with director Dean Karr, delivers a straight-on rock performance.

Republic is expanding its marketing reach with spots on such shows as *Cops* and *America's Most Wanted* and via stickers announcing the album's release that were included in the April issue of *Game Pro* magazine.

Additionally, Godsmack postcards, fliers, and banners since early February have been inundating retailers, many of whom are receiving heavy co-op advertising dollars to support the record. Republic also engaged in a presale campaign with Best Buy, Sam Goody, Musicland, and Trans World through which fans who preorder receive an exclusive

free poster.

To further encourage sales, Republic is seeking lower pricing status, and the band is campaigning to keep ticket prices to its upcoming tour low. "That's one of the things we are most proud of," frontman Sully Erna says. "It's hard being a kid nowadays and having to hit your parents up for all this money for a CD and then another \$100 to see the concert. We're not going to do that to them."

All the promotional activity and percolating fan interest would seem to verify that three times, indeed, will be a charm. Boston-based Erna, guitarist Tony Rombola, bassist Robbie Merrill, and new drummer Shannon Larkin

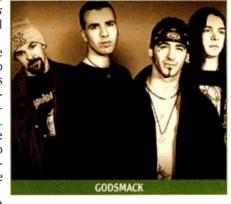
(who replaced Tommy Stewart early last year) are building on two previous multi-platinum albums.

"We feel pretty fulfilled right now. We're right on the line, and I think this record is going to break things open for us," Erna says of the set, recorded in Miami with producer Dave Botrill. "No one's really doing rock music the way we do any more.

It's either techno rock, or rap rock, or something else."

"It's been so gratifying to see this band develop and keep their integrity and their relevancy through their hard work," Lipman says. "There are always fads and trends, but Godsmack is on its own path and its growth continues to be organic, which is ultimately the way it needs to be because it is longer lasting and more authentic."

Faceless takes Godsmack in a more melodic direction, as Erna expands his vocal range and lyrical inspirations. While the sharp diatribes prevalent on previous outings are still in full force, they're tempered with numbers like "Serenity." "I flushed out a lot of that stuff on the first two records," he says. "I'm not going to pretend I'm pissed off at the world just to keep up that perception of me. I'm not in that place anymore. "





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### ARTISTS & MUSIC

# A Critical, Commercial Success In The U.K., Ms. Dynamite Tackles A Stateside Career

BY RASHAUN HALL

2003 is already shaping up to be quite the year for British MC/singer Ms. Dynamite. She recently released her debut album, *A Little Deeper* (Interscope), in the U.S., made her U.S. TV debut on *Saturday Night Live*, and is expecting a child.

Not bad for a 21-year-old who never fully considered conquering the States with her sounds until Interscope approached her.

"I was quite shocked, even though it was something that people in the U.K. often talked about once I started to get success over there; everyonein terms of the record labels, management, the media—thought I had a good chance to conquer the States.' says Dynamite, who is signed to Interscope sister label Polydor in the U.K. "I want to spread my message all over the world, as far as my legs will take me and as long as people are interested. When Interscope actually approached me and I had to take it seriously, I was really shocked. I thought, 'Do I really want to do this?' But I like a challenge.'

#### A NATURAL LABEL FIT

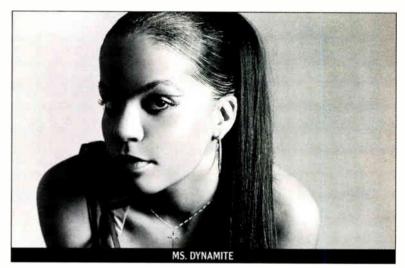
For Interscope A&R man Martin Kierszenbaum, the decision to bring Ms. Dynamite stateside was a no-brainer. "I had an opportunity to watch the development of her career [in the U.K.]," he says. "It was so exciting. At the same time, [Interscope/Geffen/A&M chairman] Jimmy Iovine is really supportive of new artists, so we brought her here. She's a breath of fresh air. It just felt like a natural fit."

Often compared to Lauryn Hill, Ms. Dynamite's combination of infectious grooves, conscious lyrics, and stunning looks would seem to be enough to make her a star here. But many British artists who soar in their homeland have a tough time getting off the ground in the U.S. To that end, Inter-

scope is focusing its campaign on the success Ms. Dynamite has had overseas—platinum success in the U.K., Brit and Music of Black Origin award wins, as well as press stateside.

"It's not something that worries me," Ms. Dynamite says plainly of her chances here. "I can only do my best. People can either enjoy my music or they won't. There's no sense in me Takes More' says a lot about me. It talks about issues that a lot of other people don't talk about. It also offers a contrast to what's already out there."

Released March 11, A Little Deeper has sold 10,000 units, according to Nielsen SoundScan. The album debuted at No. 80 on the Top R&B/Hip-Hop Albums chart and No. 179 on The Billboard 200.



worrying about something I have no control over. I hope that the message within my music speaks louder and over the fact that I'm a British artist. I hope that what I'm saying and how I say it will connect more with people than the fact that I'm British."

Lead single "It Takes More" seems to be doing just that. "It was my first single in Britain as well," Ms. Dynamite says. "That was the only time I ever put my foot down and was adamant about something, and that's simply because when you're in the music industry and in the public eye, you're judged all day long. That's just the way it is. I would like people to judge me on their first perception of me. I would like them to judge me on what I think is the closest to me in terms of my songs, and 'It

"It Takes More" and buzz single "Dyna-mi-tee" have played a pivotal role in Interscope's campaign thus far. "Dyna-mi-tee" received more than 1 million hits when it was posted on AOL's music site, while "It Takes More" is currently in rotation at MTV. Remixes of the single will also be available.

#### BUILDING A REP IN THE U.S.

"There are very few U.K. artists who break through in the U.S.," Kierszenbaum admits. "It's important that the music and the message lead the way. As a result, the 12-inch was sent to mix-show.

"We are very encouraged by the first-week scans and top 10 Heatseekers debut," Kierszenbaum adds. "The originality and freshness of Ms. Dynamite's music means that she's going to be opening doors and blazing new paths. This can take a while in a market the size of the U.S. That's why to debut No. 8 on the Heatseekers chart with such a maverick artist from the U.K. is a great beginning. The feedback to her performance on Saturday Night Live, the strong press reaction, and MTV exposure is a strong first step in our approach to amplify Ms. Dynamite's musical message in the U.S.'

The album was originally slated to arrive March 25. Explaining the early release, Kierszenbaum says, "We feel that A Little Deeper is a complete musical statement that will naturally attract listeners and fuel word-of-mouth. Ms. Dynamite's lyrics, voice, and musical approach speak in a very direct way to the urban—as well as the broader—musical community. That's why we made a conscious decision to get the album in people's hands as soon as possible."



Striving for Perfection. Maverick quartet Dakona is currently visiting the U.S. from its native Vancouver to promote the group's new CD, Perfect Change. The guitar-driven rock collection sees the band collaborating with famed producer Rob Cavallo, with whom it forged a strong creative connection. "We were looking for a spontaneous environment, and we found it with Rob," frontman Ryan McAllister says. "We'd talk about each song for about 20 minutes and then cut it—and it was done." Pictured, from left, are band members Shane Dueck, Brook Winstanley, McAllister, and John Biondolillo.

### Cave In's 'Antenna' Likely To Attract New Listeners, Still Satisfy Old Fans

#### BY ANDREW KATCHEN

Like so many bands that reach the pinnacle of popularity in the rock underground, when Boston-based prog-metal outfit Cave In signed with a major label recently, there was certainly a feeling that some fans might protest. And while that may concern and even irk some acts, any sort of fan dissatisfaction caused by the move from the indie Hydra Head to RCA—for the release of its fourth full length, *Antenna* (March 18)—isn't going to bother Cave In. The band is used to it by now.

Three years ago, after releasing two albums, building a substantial fan base, and steadily improving as songwriters, the band shifted its line-up and sound with its third effort, *Jupiter*. The album saw guitarist Steve Brodsky become the group's frontman and the band morph from its throat-shredding, hyper-speed thrash core sound into a soaring, heavily progressive-rock-influenced record.

The record polarized fans. For staunch enthusiasts longing for machine-gun precise metallic hard-core, *Jupiter's* atmospheric interpretation of Radiohead, Sunny Day Real Estate, Rush, and Pink Floyd proved too atypical and foreign; yet the band started noticing scores of new faces at its shows. The album was a pivotal achievement for Cave In, and it would act as the anchor for the

group's continually evolving new sound.

"It wasn't nearly a 'sellout' cry with the major signing us as there was with Jupiter," Brodsky says. "We got some crazy reactions from people. A lot of stereotypical macho metal kids sent us hate e-mails and yelled homophobic things at us while we were playing as if playing metal makes anyone more of a man.

"It was frustrating at first. But as less and less of that was prevalent, I real-

ized we sort of did an audience cleaning, [like taking] a fire hose and spraying all the shit right out of the water. Our shows were always maledominated, but then the male-to-female ratio started to balance out when we stopped being a heavy-metal band. The shows might not be as crazy, but at least it's a more inviting environment for everyone."

#### **CONTINUING TO EVOLVE**

With the release of Antenna, Cave In—which also includes guitarist Adam McGrath, drummer John-Robert Connors, and bassist Caleb Scofield—has again distilled its sound into something bright while still working from a brooding post-hardcore template. The band has stepped up with more of a focus



'A lot of stereotypical macho metal kids sent us hate e-mails and yelled homophobic things at us while we were playing—as if playing metal makes anyone more of a man.'

-STEVE BRODSKY, CAVE IN

on large and driving riffs and a prominent verse-and-chorus song progression. (Its music is published through ASCAP). "In terms of rhythm, overall groove, and vibe, [the songs] are meant to be a bit more direct," Brodsky says. "They're not as moody or schizo either. We more or less set out to make a rock record without really diluting our sound to the point of just being a complete watered-down, boring mess of nothing."

Is the crisply recorded Antenna likely to alienate the fans that latched onto the complex yet catchy elements of Jupiter? Cave In's

trademark moody and cerebral qualities are still there, so the answer is most likely no. The time the band spent cloistered in Los Angeles' Cello Studios with producer Rich Costey helped Cave In trim the length of its songs (with the exception of the nine-minute "Seafrost") and tease out its melodic abilities into a concise batch of blistering rock songs and idyllic acoustic cuts.

Cave In chose the relentlessly pulsing track "Anchor" as its first single, and director Dean Karr shot and directed the video while the band recorded its album in Los Angeles.

"This has been a long build for RCA," says the label's senior director of artist development, Scott Givens, who notes that the first 20,000 copies of *Antenna* will come with a bonus DVD. "We had the band do an EP through their indie label, Hydra Head, and that was the unofficial start of the marketing for *Antenna*. The band has built such a great base

on their own, and our mission is to take the base and expand on it."

No doubt helping with exposure and awareness was the band's support spot on the Foo Fighters' recent U.K. tour.

#### **STAYING TRUE**

Despite its pact with RCA, Cave In-which formed in the Boston area in 1995 as a fiercely underground technical hardcore band with humble beginnings of playing shows in cramped basements and VFW halls—is still largely involved in the independent music community. Brodsky notes that Cave In is proud of its hard-touring, indie-rock past. "It has shaped who we are today, just being a band that's deeply rooted in underground culture and politics. It shapes who we are as people and how we like to conduct our band and how we treat people around us that either work for us or are in other bands.

He continues, "It's important for people to know where we've come from in general. The last thing on the earth I'd want anyone to think is that we're a band that's been handed everything that we have-which is completely not the case. This fuels a lot of my resentment toward a lot of modern commercial music, because I feel that a lot of bands that have immediate success haven't trudged through the mud and the shit that we have. Some of those bands have never experienced driving some 400 miles to some shit town and playing on a really crappy Peavey PA speaker system for less than gas money."

### Plumb Is Empowered By Solo Career On Curb

#### BY MARGO WHITMIRE

Embarking on the next phase of her serendipitous career, modernpop/rocker Plumb exposes her talents as a singer/songwriter on *Beautiful Lumps of Coal*.

The Atlanta-bred artist had not actively pursued a music career, but she found herself putting her college plans on hold when back-up singing gigs to pay for school led to a record deal by the age of 20.

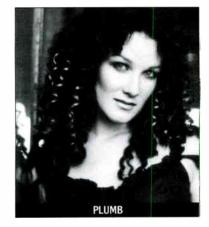
Now, with her solo debut for Curb Records (issued March 25), Plumb—who goes by the same name as her former Dove Award-winning Christian rock band—is ready for a more intimate lyrical display.

"This is the first album where I've learned to be vulnerable with myself. Up until this point with songwriting in general, there were things that I could relate to, but that hadn't necessarily happened to me," she says. "It's empowering and liberating to share the things that I've been through."

Plumb (whose real name is Tiffany Arbuckle) is published through Shoecrazy Publishing (SESAC). She co-produced the 11 tracks with Jay Joyce and calls collaborating with Joyce as a producer, songwriter, and engineer "one of the most rewarding things about mak-

ing this record. When you find people with whom you connect musically, there's a chemistry there that makes you feel natural, and the creativity flows that much easier."

A stand-out on the set is the haunting "Boys Don't Cry." a metaphorical composition that



addresses the problem of neglected youth and the measures they sometimes take for attention.

As a mentor of a group of teenagers since 2000, Plumb says that one of her reasons for having a public voice as an artist is to be a positive influence on her charges and on youth in general.

"I love them enough to write

songs that may be challenging and encouraging and frustrating at the same time." she says.

First single "Real" is slated for early-April shipment to hot-AC formats. Curb VP of promotion Bob Catania says the label believes Hot AC is the ideal format to break an artist like Plumb because of its tendency to support a record over an extended period of time.

John Brownicki, music buyer for the Ann Arbor, Mich.-based Borders Books & Music chain, says Curb is targeting retail in a similar way: "We've planned a promotion with Curb where about 90 stores will be encouraged to give the first single away to interested customers. Inside, there are two coupons, each for \$3 off the album, in hopes that the consumer will give one to a friend."

Plumb fans can also hear her on the big screen, as her management—Big Machine Media—and Miramax negotiated to use the song "Sink and Swim" in the new Gwyneth Paltrow movie *View From the Top*.

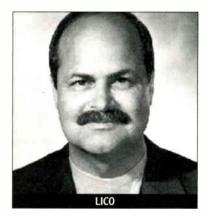
"I'd love to have some great story about how Gwyneth and I are friends and how we hang out all the time and that she loves the song," Plumb says with a laugh. "But we have never actually met. Maybe someday. You never know."



### **Christian Vet Lico Joins Inpop, Co-Founds New Company 1-2-3**

**BY DEBORAH EVANS PRICE** 

NASHVILLE—Industry veteran Charlie Lico has joined Inpop Records and is partnering with Inpop founders Peter Furler and Wes Campbell to launch 1-2-3 Entertainment. Lico will be a partner



and CEO of 1-2-3 Entertainment, which will encompass music marketing, touring, management, and live events.

According to Lico, Inpop Records will be a division under the 1-2-3 Entertainment banner: it will also

include other businesses, such as Outside Events, Creative Audio & Lights, and First Company Management. "Each entity is run by a GM," Lico says. "Outside Events is Dave Wagner. First Company Management is Steve Campbell. Creative Audio & Lights is Jeff Nolte."

Lico, previously head of Pioneer Music Group, had most recently been operating his own management firm, CL Entertainment. "The first thing I liked about Charlie is his character," says Furler, also frontman for Sparrow Records group the Newsboys. "And he's got experience. He's a guy who can set wheels in motion."

Lico feels he, Furler, and Campbell all share the same philosophies and work ethic. He says, "Getting involved with them makes sense."

The new company is currently in negotiations to purchase a major Christian music event and is looking at a partnership that will take Inpop acts further into the general market. The Inpop roster currently includes Superchic[k], Petra, Phil Joel, Go Fish, and Tree 63.

# Atlantic Takes Hard-Touring Will Hoge To Adult Alternative

**BY MARK A. NEWMAN** 

While many have heralded John Mayer's Grammy Award win for best male pop vocal performance as ushering in a new generation of singer/songwriters, Will Hoge has been too busy to notice.

The 27-year-old Nashville native has been on the road, playing approximately 250 gigs a year. If Atlantic Records has its way, Hoge will not

come off the road anytime soon, especially after the release of his debut album, *Blackbird on a Lonely Wire*, which streeted March 4. The artist has developed a cult-like following on the club circuit, especially in the Southeast.

"One by one, he is making fans, but we've kept him on the road for the

last 2½ years because we're focusing on his live show," Atlantic product manager Chip Dorsch says. In-store appearances and radio interviews have also helped build Hoge's audience. "When he turns on that Southern charm, he's irresistible."

Aside from the grassroots club tours, Atlantic has been targeting adult alternative radio, which Dorsch admits is a risky venture.

"Granted, it's a small segment, but the people listening are committed music fans," Dorsch says. "They trust their programmers. They're not just looking for the next hit song: They're looking for the next great artist." The next target audience will be listeners of rock and pop stations.

Hoge is not complaining about

the hectic tour and appearance schedule; he's used to it. "Actually, the end result has been a blessing," he says. "We love to go on the road and perform."

Hoge looks to his own life experiences when he is songwriting. "My songs are about love, loss, and wanting," he says. "It's the fuel

for everyone who writes."

He has been compared to everyone from Van Morrison to Bruce
Springsteen, accolades that Hoge
finds daunting. "I certainly don't
compare myself to them. I don't
know if I deserve that yet. I've only
got one major release. If I'm still
getting these comparisons five
albums down the road, that would
be fine with me."



by Deborah Evans Price

# **Higher Ground**

NEXT UP: As previously tipped in Higher Ground, Scott Hughes, senior VP of strategic marketing, development and new media at EMI Christian Music Group, is launching a new company, the Next Agency. Hughes exits EMI March 31. "My primary reason for starting the Next Agency was to be able to do more music-related—but not music-exclusive—projects," Hughes says, adding that the new company will specialize in strategy, branding, and partnerships.

The Next Agency's first client is EMI CMG. Hughes will also continue to work with Word Entertainment, EMI CMG, and Provident Music Group as the brand manager for the successful WOW compilation series (including WOW Gospel, see In the Spirit, below). Hughes has managed the brand since it launched eight years ago. During that time, seven of the 19 releases have been certified gold by the Recording Industry Assn. of America (RIAA); seven are platinum and four are double-platinum.

Prior to joining EMI, Hughes worked with such clients as ATT Universal Card, Time-Life Books, Avon, and Gevalia Café as an associate at Zoetics, a New York-based direct-response branding agency. During his nine-year tenure with EMI CMG,

Hughes developed a reputation as an energetic executive eager to broaden the Christian music market through innovative branding and by maximizing opportunities. As a board member of the Gospel Music Assn., he worked on *The White House Salute to Gospel Music* concert, which aired on Pax TV. Hughes was also instrumental in Time-Life Music's top-selling Songs 4 Life compilation

Among the industry executives endorsing Hughes' new venture are RIAA chairman/CEO Hilary Rosen, who says Hughes is "as creative and energetic as they

come. He is a thoughtful leader and has been instrumental in positioning the Christian music industry in general, and EMI CMG in particular, on the cutting edge of marketing and technology."

**SESAC HONORS:** Singer/songwriter/producer **Steve Taylor** has been named SESAC's 2002 Christian songwriter of the year during a recent awards dinner in Nashville (see photo, page 40). Tay-

lor's publishing company, Soylent Tunes, was named SESAC's Christian publisher of the year. Taylor is well-known for his work with the Newsboys and Sixpence None the Richer, as well as for having founded Squint Entertainment. Among the other writers honored during the event were Daily Planet's Jesse Butterworth and Christian country songstress Lisa Daggs-Charette.

ROCKETOWN GOES GLOBAL: Rocketown Records has signed an international distribution agreement with U.K.-based Fierce Distribution. The new deal takes effect immediately and will include retail sales for all new releases in every market outside the U.S. and Canada. The first projects under the new agreement include Chris Rice's Run the Earth ... Watch the Sky, and the debut release from Alathea, What Light Is All About. Both were released March 4 in the U.S. Internationally, Alathea's project will be released April 26th and Rice's May 17th.

SIGNINGS: Former First Call member Bonnie Keen has joined the roster of Chicago-based Reborn Records . . . NewSong has signed a booking agreement with the Greg Oliver Agency . . . Mark Schultz has inked a deal with Proper Management.



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by Lisa Collins

# In The Spirit.

**UP FROM HOPEVILLE:** With the winding down of Hopeville, the gospel music industry's third-highest-grossing national concert tour to date, sales for **Smokie Norful's** debut CD, *I Need You Now*, have done nothing but go up, up, and up—rising by 30,000 units since March 10—and averaging 5,000 scans per week, according to EMI.

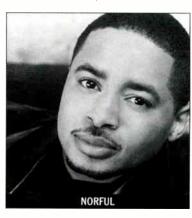
EMI officials credit their good fortune to a great song and timing: "Hopeville gave Smokie a platform and access to a broad and varied audience," EMI Gospel director of marketing Carla Williams says. "Then we also got great results from BET's Celebration of Gospel, which initially aired Feb. 18 and has aired several times since. But most of all it's the single, 'I Need You Now.' The song has struck a chord with people in general, particularly with the war-the song being very encouraging." With that in mind, EMI executives launched an urban rollout of the track last week, greatly emphasizing their servicing of kev urban radio outlets.

"Even before [the promotional push], we were seeing some spins from key stations like KJLH in Los Angeles and in key markets like New York," Williams says.

To date, Norful's 1-year-old debut

has sold more than 150,000 units, according to EMI. Williams reports that requests for appearances have skyrocketed to the point where the 29-year-old, Chicago-based artist is booked solid through January 2004.

Also getting spins at urban radio is **Detrick Haddon**, whose "Sinner's



Prayer" is in medium to heavy rotation at gospel and urban radio in Atlanta, Los Angeles, and other key markets. Like Norful, Haddon experienced a huge surge in sales for his current disc, Lost and Found, with his appearance on yet another BET special, Lift Every Voice, which has aired several times since its initial broadcast.

It is a parallel that wasn't lost on EMI Gospel executives, who have since made plans to secure a time slot on BET to air—sometime during the Easter holiday—the latest CD from the Potter's House Mass Choir. The March 25 release of A Wing and a Prayer features an aggressive campaign at radio spotlighting the title track, which features Bishop T.D. Jakes and Beverly Crawford. The label has also planned a release concert at Jakes' Dallas-based Potter's House Church for April 6. Guests include Jesse Campbell, Darwin Hobbs, Tommye Young-West, and Israel Houghton, who all appear on

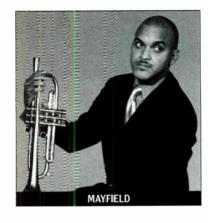
BRIEFLY: There's jubilation at New York-based Verity Records, with word last month of the gold certification of WOW Gospel 2003 after only four weeks. The latest WOW gospel release—the fifth since its bow in 1998—is the fastest to reach gold status. Insiders say the quick certification reinforces the strength of gospel in today's ever-changing music marketplace . . . Beverly Crawford will record her next live set April 9 at Jackson Memorial Church in Atlanta. Guests include Dr. Bobby Jones and Melvin Williams.



# Notes.

EXCHANGE STUDENTS: Nowhere do jazz and anthropology intertwine closer than on Los Hombres Calientes' Vol. 4: Vodou Dance (Basin Street, March 25). The duo—percussionist Bill Summers and trumpeter Irvin Mayfield—did not merely study and record in the African and Latin-based styles it explores; Summers and Mayfield traveled to Cuba, Haiti, and Trinidad and searched out local master musicians to learn from and record alongside. In all, more than 80 musicians can be heard on the project.

"Everything was recorded out in the field and at people's homes using portable equipment and electrical generators," Mayfield says. "We went to



Haiti with just the name of a person we were to contact, and the first thing we were told was not to go deep into town at night where there are no lights, because we would get killed. Of course, that is where we ended up, because that is where the master percussionists are."

In Trinidad, Mayfield and Summers used a telephone number on the back of a locally produced CD to contact local steel drummers, who they found deep in the midst of the rain forest. "They had a huge open area on top of a hill and hundreds of steel drums set up," Mayfield recalls. "I wrote out a song that expressed my impression of Trinidad, and the steel pan players immediately began interpreting and rehearsing it."

For their Cuban recordings, Los Hombres recorded with local musicians in an unlikely setting—a kitchen. "We would walk down a street, hear musicians playing together, and just walk into a house," Mayfield says. "We found a dozen master musicians in this kitchen and hung microphones from the ceiling." Mayfield says that because much of the music they captured is ceremonial in nature, it has rarely—if ever—been recorded.

Although Los Hombres have explored Afro-Cuban rhythms on their previous releases, Mayfield says that the duo's intentions have often been misinterpreted. "People thought it was

great when we went to Cuba to record, but they missed the point, because the records were not about Spanish culture. The idea is that the underlining relationship comes from Africa, how these people have their roots in Africa, and how their music intertwined with these different cultures that they found themselves a part of."

To complete the project, Mayfield assembled a host of musicians from New Orleans, itself a cultural melting pot. "There are many types of music here that are so ingrained in our culture that we take them for granted, including music heard at funerals and at celebrations," he says. "I felt a need to get some of that stuff recorded, just so it could be documented. When you listen back to the entire record, you realize that these forms of music all work together, because they all come down to similar elements—ceremony, partying, and dancing."

Basin Street president/owner Mark Samuels plans to participate in price and positioning campaigns at Virgin's sales tent at the annual New Orleans Jazz Fest, where Los Hombres will perform next month. Additional co-op advertising and retail campaigns will coincide with an upcoming string of dates in Boston, New York, and Washington, D.C.

In a move rarely seen in the jazz world, Samuels plans to shoot live concert footage at the group's March 28 date at New Orleans' House of Blues, which will be incorporated into a music video. "Some of the money we would normally spend on print advertising will go into this video," Samuels says. "Hopefully, it will be a way to let people see and hear for themselves what this music is all about."

**AND:** Keyboard player **Sunnie Paxson's** *Groove Suite* (Liquid 8), originally released in April of last year, has been reissued and picked up by Navarre for U.S. distribution. A coinciding single, "The Stroll" (featuring guitarist **Larry Carlton**), has been released to smooth-jazz radio.

In a newly created marketing opportunity, saxophonist **Walter Beasley's** *Go With the Flow* (N-Coded, March 11) can be sampled at the Web sites of 50 NBC TV stations nationwide. Consumers are then directed to Circuit City's Web site, where they can purchase the CD.

Trumpeter **Terence Blanchard** has signed to Blue Note Records, with a label bow expected in the fall.

Joel Dorn's Hyena label has signed Hot Club USA, a New York-based swing group that features guitarist Frank Vignola. The group's summer release will feature appearances by Dr. John, Jane Monheit, and Janis Siegal.

### Demons Are The Reason For (hed) pe's 'Blackout'

BY FRIC AIESE

When (hed) Planet Earth released *Broke* in the summer of 2000, it was part of a wave of rock/rap groups. The set pulled the band ahead of the pack, led by the strength of the top 30 rock track "Bartender." After the wane of rap/rock during the past three years (hed) Planet

past three years, (hed) Planet Earth—known as (hed) pe to fans—decided it was important to change with the times for its third Jive set, *Blackout*.

Drummer BC says one of the biggest shifts is that vocalist Jahred "got back to singing melodies. It's a lot less rap."

Jive marketing VP Kim Kaiman agrees: "The band has evolved. Jahred's vocals are exemplary; he's one of today's great rock vocalists. His style is so unique. When you hear him, you know it's (hed) pe."

Jahred's lyrics on *Blackout* reflect a dark time after the success of *Broke* when he battled severe depression. "The last album was more of a party," BC observes. "This album is about bad experiences and how [Jahred's] overcome them."

BC says the band chased its demons in time to support the new set. "It's typical rock'n'roll. The last couple years have been hard. Everyone's looking forward to getting back on the road. It's when you're home that you get into trouble."

On March 6, the band began a 30date tour with Saliva. Kaiman says, "It's a great opportunity to bring the band in front of an audience that's a



little more mainstream."

Concert-goers are seeing a new face in guitarist Sonny Mayo, an underground music veteran replacing Chad Benekos, who left the band shortly after recording the album.

"It's hardly affected us at all," BC says. "Sonny stepped right in. It was a blessing that he was available."

Kaiman says Mayo's addition makes

the band a "mini-supergroup. Kids are excited and familiar with his work. This guy has his own pedigree for underground rock and playing guitar."

Jive has tapped the videogame market as a vehicle for promoting *Blackout* (which streeted March 18),

landing three tracks on games produced by Electronic Arts, Kaiman says. "Blackout" is included on MVP Baseball 2003 (which also streeted March 18), while Madden NFL 2003 features "Suck It Up," and "Getaway" can be heard in NASCAR Thunder 2003.

Retail promotion will include a sampler interspersing *Black-out's* songs with Jahred's narration. "It's a great way to get a feel for the personality of the band," Kaiman notes. "It's a bird's-eye view of Jahred and the songs on the album."

The title single went to active and modern-rock radio Feb. 3 and is No. 35 on the *Billboard* Mainstream Rock Tracks chart. According to Kaiman, the cut has been downloaded 50,000 times from the band's Web site.

Despite the positive initial response, BC remains cautious: "It's a scary business. You're not really building a retirement. But you hang on because it's a dream."



# **Upscale Arena Theaters Improve Ambiance, Bookings**

BY SUSANNE AULI

LOS ANGELES—About two dozen arenas have recently created theaters inside their walls, with moveable configurations that incorporate ambient lighting, carpeting, and acoustic panels. These structures—which often cost \$300,000 to \$700,000 and are dismantled for maximum-capacity events—are turning out to be sound business decisions. And because they do more to temporarily reduce seating instead of simply using strategically placed curtains, venue managers credit these theaters for improving concert activity.

Steve Kirsner, director of booking and events at the HP Pavilion in San Jose, Calif., has snagged more shows of late, thanks to his arena's 3-year-old Theatre at the HP Pavilion. Tim Ryan, GM for the Arrowhead Pond complex in Anaheim, Calif., says its 18-monthold, \$500,000 Theatre at the Pond is on track to pay for itself in 2003, partially because of such high-profile bookings as an April 19 Tori Amos show. And the Theatre of the Clouds inside Portland, Ore.'s Rose Quarter is in the black, VP of facility marketing Jim McCue says: Clouds concerts have attracted 40,000 to 50,000 people annually since opening seven years ago.

To give acts a choice in seating capacity, most arenas employ basic curtaining systems, which can cost as little as \$10,000. But with positive track records accompanying many of those sites going the extra mile on their mid-size areas, more venues are upgrading to luxurious setups.

#### **GROWING TREND**

Brad Parsons, director of the Arena-Network Theatre Group (ANTG)—which aids buildings making these changes—points to three arenas rolling out fresh 4,000- to 7,000-capacity digs this year: Los Angeles' Staples Center, Nashville's Gaylord Entertainment Center, and Salt Lake City's Delta Center. The Mecca Arena in Omaha, Neb., and the tentatively named Houston Arena in Texas will be equipped with deluxe theater capabilities when they open this fall. And Parsons knows of four other venues considering constructing similar theaters.

"We started doing all this [because] there has been a void in many markets where there wasn't anything between the 5,000- to 6,000-seat range," Parsons says, explaining that most ANTG

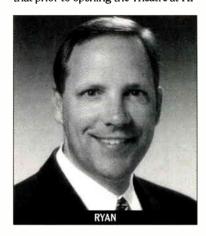
buildings are bringing about eight to 12 events into their theaters per year. "The experience in an arena theater [vs.] the experience in a regular theater is not the same—but it's pretty darn good. The quality is there."

Parsons admits that most ANTG members hope to hike their theater activity to 15-20 bookings per year, but nevertheless, "it's a nice source of additional revenue. If you look at it in purely financial terms, the half-million [dollars usually spent on each project] is not a ridiculous amount. If you're recovering in two years, it will be profitable for you."

Ryan says of the Pond's bookings (recent 7,500- to 8,400-seat theater shows include Aaron Carter in February 2002 and R. Kelly in July 2001): "An agent can look at the [20,000-seat Pond] and do more than just book one, two, or three of their superstars. Hopefully, we can open up their roster to a number of their entertainers."

Kirsner points out that his theater's enhanced lighting better showcased Sarah Brightman last summer because it "makes the building much more intimate. Otherwise our building would still look cavernous."

He is sure that the upscale theater approach is a strong trend, because a good number of buildings are making such modifications during a tough economy. Kirsner says that although "it's a hard thing to do in this environment," these moves make sense, considering that prior to opening the Theatre at HP



Pavilion, "there were a lot of shows that would have gone to the San Jose Convention Center [which encompasses a comparable 3,000-seat auditorium]."

Agents are also embracing the posh atmospheres. Parsons says arena

theater rent is normally 9% to 13% of a concert's gross receipts vs. the 17%-plus attached to a show's gross receipts at a full-blown arena. Catching a monetary break while still benefiting from an arena's flashy production offerings seems to be a win-win scenario.

#### **ARTIST APPRECIATION**

"Back in 1998, the Barenaked Ladies were big enough to play arenas in the East, but for the West Coast and South, they were a large theater act. So it had to be routed to big buildings, with a truck dropped for other shows," Little Big Man VP/agent Larry Webman recalls. "These days you can keep the same production with theater setups in arenas. They have the same rigging, so you don't have to compromise on the production."

Craig Bruck, the responsible agent for Carter at Evolution Talent Agency, makes a similar observation regarding the singer's Theatre at the Pond show: It incorporated five trucks, which would have been a tight squeeze at a regular theater.

Webman acknowledges that the Theatre of the Clouds (which contains acoustic panels that can be tuned to affect musical pitch) "is always going to look like a cut-down to a certain extent compared [with New York's] Radio City Music Hall. But sometimes these proper theaters are old and not as well-maintained. [Arena theaters] have multiple dressing rooms and a meet-and-greet area."

Nick Caris of the Agency Group especially appreciates venues' increasingly lavish tastes, because "when they would do curtained-off half arenas, there was no creative ambience. It wasn't conducive [to the shows]."

Trans-Siberian Orchestra (TSO), one of Caris' clients, requires "a much better setting—both acoustically and artistically." He recalls that only five years ago, there were maybe a handful of buildings, such as Radio City Music Hall, that adequately hosted TSO in its usual 4,000- to 7,000-seat space. But because TSO plans to expand to three traveling companies this fall, requiring a slew of available facilities, "being in a 6,000- to 7,000-seat arena theater allows the audience to feel the magnitude of the production as it was intended."

While music executives seem to be up to speed on arena theater developments, arena managers lament that the public is another story, saying more fans should realize they are buying into a cozy, non-arena experience. Buildings like the Theatre at the Pond or the Theatre at the HP Pavilion are easily confused with their arena homes because they share the same names.

Parson says, "It's very important for the guy in Toronto to know that Coldplay is playing in a small setup. We have to educate the public. People are more willing to pay higher ticket prices if know they'll be in smaller setups."

# Harper, Johnson Co-Headlining Trek Makes Perfect Sense

BY WES ORSHOSKI

Whether it's because they've collaborated together in the studio, they've already toured together, they have deep business ties, or simply because there is a significant overlap in each's audience, few summer tours make as much sense all the way around as Ben Harper and Jack Johnson's co-headlining jaunt.

The 39-date U.S. leg—preceded by a visit to New Zealand and Australia, where both are bona fide commercial stars—kicks off June 6 at Chicago's UIC Pavilion and ends with two shows (Aug. 27-28) at Denver-area amphitheater Red Rocks.

The trek will mark the first time Johnson and Harper have toured together since 2001, when then-unknown surfer/surf filmmaker/singer/acoustic guitarist Johnson opened roughly eight weeks of mostly college dates on Harper's Burn to Shine tour.

Since then, Johnson and the often hypnotic, groove-laden, tropical-tinged songs that grace his earthy hit debut, *Brushfire Fairytales*—released in early 2001 as the initial release from Enjoy Records, co-founded by Harper's longtime manager/producer J.P. Plunier—have become favorites with students and roots music fans nationwide.

Sparked by strong word-of-

mouth, especially from the surfing community and then by the singles "Flake" (featuring Harper on guitar) and "Bubble Toes," *Brushfire Fairytales* has gone on to sell more than 1.5 million copies in the U.S., according to Nielsen SoundScan.



And although that makes Brushfire Fairytales a bigger hit than any of Harper's five studio sets—his top-seller, by some 37,000 copies over 2000's Burn to Shine, is his 1995 sophomore set, Fight for Your Mind, which has moved more than 544,000 copies in the U.S.—Johnson will open the entire tour, in deference to the lauded Harper.

"It's definitely a co-headlining tour," notes Tom Chauncey, owner of Partisan Arts and booking agent for both artists. "But from a musical, sort of natural progression point of view, that's how everybody felt it made most sense." Chauncey notes, however, that each artist will play a full set.

While the tour is hitting mostly mid-size outdoor venues with between 6,000 and 10,000 seats, it will also play a few bigger spots, like Red Rocks and New York-area shed Tommy Hilfiger Theatre at Jones Beach in Wantagh, N.Y. Kid Koala will open many of the shows in the first batch of U.S. dates, with other DJs joining the jaunt later this summer.

Judging from ticket sales of the Chicago show alone, anticipation is high. All 9,000 tickets for that night sold out in a day-and-a-half, Chauncey says. Tickets for the tour—which runs through June and August and skips July—average \$35, before Ticketmaster charges.

"I was elated when I first heard of this bill, because it makes so much sense," says Don Strasburg, a Clear Channel Entertainment promoter for the Denver market. "Two fantastic artists who are dear friends on the road together. Their music fits well, the audiences are complementary—there are similarities, but they are not the same. I think it makes for a wonderful night of music."

Indeed, apart from being bolstered by the still-strong buzz on Johnson—after 59 weeks on the chart, Brushfire Fairytales is No. 137 on The Billboard 200—the pairing also coincides with Virgin's recent release of Harper's first studio set in three years, Diamonds on the Inside, and Enjoy/Universal's release of Johnson's sophomore set, On and On, May 6.

Excitement for Harper's return to the road alone is significant: Diamonds on the Inside is the Los Angeles-based champion of roots and acoustic soul's best album in years, and it finds him reunited with the combo that played on Fight for Your Mind, the album that most fans agree is his best.

Reuniting with Harper and longtime bassman Juan Nelson for both the album and the tour are drummer Oliver Charles and percussionist Leon Mobley. The quartet will be augmented this summer by guitarist Nicky P. and keyboardist Jason Yates.

Chauncey says of pairing Johnson (managed by Los Angelesbased Emmett Malloy) and Harper, "It just seemed like the right, natural thing to do. Jack loves working with Ben. Ben likes working with Jack. We're all friends.

"It's funny; People say. 'Ah, the perfect combination'—well, yeah, it is! And I think that [with] Chicago going on sale and selling out in a day-and-a-half [that], basically, the public speaks."

# BILLY ELTON JOEL JOHN

and Clear Channel Entertainment. Your FACE TO FACE tour is now the top-grossing concert in Compaq Center's history.

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FEBRUARY 24, 2003



COMPAQ CENTER



# **Venue Views**,

Family Values. "This is the greatest undertaking we've ever [initiated]," Draiman admits. "The first tour we played rooms not nearly the size of this time, mostly 1,500-3,000-seat theaters. This time out I don't think there's a single venue of 3,000 to 4,000 seats."

Draiman says the status of the general admission (CA) floor depends on

eral admission (GA) floor depends on the venue. "At a venue the other night we could only have 1,200 on the floor due to fire codes, but certain venues allow us to have 2,000-3,000 on the floor as GA. I completely prefer a swirling mass of

> floor and GA. Seats instigate sterility in an audience. If people want to watch a movie, then they need a seat." Disturbed is booked by **Dar-**

> Disturbed is booked by **Darryl Eaton** at Creative Artists Agency. Music as a Weapon 2 wraps May 3 at the **Aragon Ballroom** in Chicago.

**ANY TAKERS?** A March 11 editorial in Georgia's *Augusta Chronicle* took some big-time shots at the Augusta-Richmond County Coliseum Authority, the

commission that oversees the 8,500-seat Augusta-Richmond County Civic Center. Penned by editorial page editor Michael Ryan, the piece began with a faux help-wanted ad that read in part, "Experienced, infallible coliseum manager with absolutely no other prospects is needed to help prevent an eastern Georgia community famous for its golf from running its civic center totally into the ground."

The column continued, "The successful candidate will have no pride whatsoever; will be willing to work for below-market wages; will not care about his/her future, and thus will agree to move here for a one-year contract; and will be able to work effectively with board members who are political appointments from all walks of life other than the entertainment industry, but who will micromanage you to death until you thank the heavens you only agreed to one year of this."

The editorial takes the commission to task for going through "five managers and six finance directors in five years," while "the civic center is treading water only with the \$2 million life preserver from beer and hotel/motel taxes—otherwise it would drown in red ink. As it is, it has registered a \$15 million operating loss since 1992." The editorial blames the facility's problems on local politics. SMG managed the facility until about a year ago; interim manager Linda Roberts did not return a call for comment.

SERIOUSLY DISTURBED: Chicago rockers Disturbed are spreading the metal word and keeping the hardrock faith with their second Music as a Weapon tour, now under way in mid-sized arenas and auditoriums. Conceived by Disturbed and launched in 2001, Music as a Weapon 2 features the headliners with Chevelle, Taproot, and Unloco on board. Disturbed frontman David Draiman says the tour's name and concept is derived from a song on the Reprise act's first record, "Droppin' Plates."



"The song is about our rise in Chicago against the odds in a city that wasn't conducive for breaking a heavymetal band," Draiman explains. "It's about breaking barriers through music. With this tour we wanted something that would be a united cause, joining together with our brothers in other bands using music to punch through the barriers holding us back."

Despite the success of Disturbed and tours like Ozzfest, Draiman thinks those barriers still exist. "People have been very quick to dismiss the new wave of heavy metal that has emerged and proclaim it dead before its heart stops beating. This tour is evidence that it still has some life to it."

Disturbed will play the main stage of Ozzfest this summer after the Weapon tour, and Ozzfest radius clauses limit markets and capacity on the current run. "Sharon [Osbourne] is depending on us to be part of the Ozzfest draw," Draiman points out, adding that Disturbed could play many of the larger rooms on the Weapon route on their own.

"We're fairly confident we could," he says. "If you break down the numbers of what each band is worth on their own and what we're worth on our own, we'd come pretty damn close. But there's no doubt it helps in the value [of Weapon] with a larger number of acts on the bill, and I don't discount that at all."

The goal with Music as a Weapon is to create a brand similar to **Korn's** 

APRIL 5 Billboc	VENUE/	NCERT GROSS/	GROS ATTENDANCE/	SES
ARTIST(S) BILLY JOEL & ELTON JOHN	HSBC Arena, Buffalo, N.Y.	TICKET PRICE(S) \$1,996,750 \$175/\$45	18,727 sellout	PROMOTER Clear Channel Entertainment
TIM McGRAW & THE DANCEHALL	March 9  Palace of Auburn Hills,	\$1,681,486	32,990	Palace Sports &
DOCTORS BILLY JOEL & ELTON JOHN	Auburn Hills, Mich. March 21-22 Carolina Center,	\$65/\$49.50/\$39.50 \$1,394,470	two sellouts	Entertainment Clear Channel
BILLY JOEL & ELION JOHN	Columbia, S.C. March 14	\$185/\$45	sellout	Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Ounkin' Oonuts Center, Providence, R.I. March 10	<b>\$982,500</b> <b>\$</b> 75	<b>13,222</b> sellout	Clear Channel Entertainment
TIM McGRAW & THE DANCEHALL DOCTORS	Charlotte Coliseum, Charlotte, N.C. March 8	<b>\$929,435</b> \$59.75/\$29.75	<b>18,599</b> sellout	Clear Channel Entertainment, The Messina Group
CHER, TOMMY DRAKE	Ford Center, Oklahoma City March 13	<b>\$774,011</b> \$79.75/\$34.75	<b>11,485</b> 19,597	Clear Channel Entertainment
BON JOVI, GOO GOO DOLLS	American Airlines Center, Oallas March 19	<b>\$748,582</b> \$75/\$55/\$39.50	13,025 sellout	Concerts West
TORI AMOS, RHETT MILLER, JEFFREY GAINES	Radio City Music Hall, New York March 6-8	<b>\$699,599</b> \$50/ <b>\$</b> 35/ <b>\$</b> 30	17,628 three sellouts	Radio City Entertainmen
TIM McGRAW & THE DANCEHALL DOCTORS	TO Waterhouse Centre, Orlando, Fla.	<b>\$629,747</b> \$59.75/\$39.75	<b>12,043</b> 17,105	Clear Channel Entertainment, Fantasm
TIM McGRAW & THE DANCEHALL DOCTORS	March 13  St. Pete Times Forum, Tampa, Fla.	\$613,935 \$59.75/\$39.75	11,805 11,865	Prods., The Messina Gro Fantasma Prods., Clear Channel Entertainment
TIM McGRAW & THE DANCEHALL	March 14  The Pyramid,	\$613,490	12,110	Beaver Prods.
DOCTORS	Memphis March 17 RBC Center,	\$59/\$39/\$29 \$602.625	13,200	Clear Channel
TIM McGRAW & THE DANCEHALL DOCTORS	Raleigh, N.C. March 9	\$59.75/\$29.75	13,550	Entertainment, The Messina Group
TIM McGRAW & THE DANCEHALL DOCTORS	Gaylord Entertainment Center, Nashville March 11	<b>\$580,676</b> \$59.50/\$29.50	<b>11,831</b> 14,460	Clear Channel Entertainment, The Messina Group
CHER, TOMMY DRAKE	Mobile Civic Center, Mobile, Ala. March 8	<b>\$552,769</b> \$78.50/\$58.50	7,456 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Kansas Coliseum, Valley Center, Kan. March 14	<b>\$547,759</b> \$79.75/\$39.75	<b>8,405</b> 11,638	Clear Channel Entertainment, in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Alistate Arena, Rosemont, III. March 14	<b>\$545,777</b> \$42.50/\$29.75	15,179 sellout	Clear Channel Entertainment, The Messina Group
YANNI	St. Pete Times Forum, Tampa, Fla. March 6	<b>\$533,450</b> \$75/\$45	<b>7,613</b> 9,042	Concerts West
CHER, TOMMY DRAKE	Von Braun Center, Huntsville, Ala. March 11	<b>\$511,664</b> \$81.50/\$48.50	6,494 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Bi-Lo Center, Greenville, S.C. March 21	<b>\$491,541</b> \$43.50/\$30.50	12,442 sellout	Varnell Enterprises, The Messina Group
CHER, TOMMY DRAKE	Mississippi Coliseum, Jackson, Miss. March 9	<b>\$458,642</b> \$79.50/\$59.50	6.199 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Van Andel Arena, Grand Rapids, Mich. March 13	<b>\$450,754</b> \$41.75/\$31.75	<b>12,389</b> sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Roanoke Civic Center, Roanoke, Va. March 20	<b>\$371,140</b> \$44	8,658 sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Roberts Stadium, Evansville, Ind. March 15	<b>\$365,506</b> \$41.75/\$31.75	9,399 sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Sovereign Center, Reading, Pa. March 23	<b>\$295,</b> 979 \$44.75/\$29.75	7,268 sellout	Clear Channel Entertainment, The Messina Group
GAITHER HOMECOMING	CenturyTel Center, Bossier City, La. March 22	\$268,027 \$32/\$22	<b>10,213</b> 12,440	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Air Canada Centre, Toronto March 15	\$264,307 (\$389,219 Canadian) \$33.61	8,309 sellout	House of Blues Canada
GAITHER HOMECOMING	Rupp Arena, Lexington, Ky. March 8	\$259,004 \$28.75/\$11	<b>13,102</b> 23,509	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Van Andel Arena, Grand Rapids, Mich. March 21	<b>\$247,730</b> <b>\$</b> 35	<b>7,078</b> 10,202	Clear Channel Entertainment
COLDPLAY, THE MUSIC	Target Center, Minneapolis March 13	<b>\$231,786</b> \$33.50/\$28.50	<b>8,146</b> 9,481	Clear Channel Entertainment
GAITHER HOMECOMING	Mabee Center, Tulsa, Okla. March 14	<b>\$220,575</b> \$32.75/\$16.75	<b>11,085</b> sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Midwest Wireless Center, Mankato, Minn.	<b>\$209,710</b> \$45.50	<b>5,266</b> 6,670	Police Prods., The Messina Group
GAITHER HOMECOMING	March 8  UI Assembly Hall, Champaign, III.	<b>\$206,579</b> \$29.75/\$19.75	<b>9,681</b> 10,200	Clear Channel Entertainment
PATTI LABELLE	Westbury Music Fair, Westbury, N.Y.	<b>\$194,445</b> \$48/\$43.50	<b>4.618</b> 5,484 two shows	Clear Channel Entertainment
OLDIES 104.3 VALENTINE DOO WOP CONCERT: DEL VIKINGS, MEL CARTER,	Feb. 28-March 1  Oetroit Opera House, Oetroit	\$190,538 \$45/\$30	one sellout 4,840 5,650	Quality Concerts
THE REFLECTIONS & OTHERS  ERASURE, COOLER KIDS	Feb. 15 Chicago Theatre,	\$188,550	3,460	Jam Prods.
320	Chicago March 10	\$73/\$48/\$28 Allen, Nashville. FOR MOI	sellout	

# Rhythm, Rap, by Gail Mitchell and The Blues,

# INDUSTRY VIBES: Though rumored to have exited her post as senior VP of urban promotion at Def Jam/Def Soul, at press time, Johnnie Walker was still with the company. But

sources say that MCA senior VP of urban promotion **Benny Pough** will be joining Def Jam.

Max Gold joins Seattle-based Prolific Records as general partner/VP of A&R, working with the Prolific Media Group team that includes principals and co-founders Reggie Anderson (Epic; Sony Music Publishing) and Aaron Byers (Brave New World Records; hi-tech sales/marketing). Gold, previously a Sony/Columbia Records A&R manager, is based in New York. The 1-year-old label has a major focus on R&B/hip-hop and plans two releases for this year: male R&B singer Donta Hawkins and rap duo Low Fam.

Soulife/Atlantic R&B artist Anthony Hamilton segues to So So Def/Arista . . . The Trackboyz (Joe "Capo" Kent and Mark Williams) have produced cuts for Angie Stone's new J Records set and are in the studio now with the Youngbloodz.

Another hoopster jumps into the music biz: Portland Trailblazer Dale Davis is waging W.A.R, as in World Ain't Right Entertainment, an Atlantaand Los Angeles-based concern whose W.A.R Music is home to, among others, Kant B Caught; the artist's single "Get Dat Doe" is the label's first release. The company's W.A.R Pictures has wrapped Playas Ball with Allen Payne, Elise Neal, and Treach, while its clothing line, the League, is aiming for an early fall launch. Handling W.A.R's daily operations is Ruth Carson, with Jeff Burroughs overseeing independent promotions.

Arista artist Blu Cantrell is now booked by Marc Katz at New Yorkbased Evolution Talent Agency . . . Songwriter/producer Gordon Chambers (Whitney Houston) adds the title "artist" to his résumé: He performs April 10 at Joe's Pub in New York.

BATTER UP: The first single from San Diego-headquartered Base Hit Records is "No Means No" by Nee-Nee Gwynn Featuring Baby Diva (which is No. 94 on Hot R&B/Hip-Hop Singles & Tracks). For baseball enthusiasts, the Gwynn name is familiar: Tony Gwynn is the retired Padres hits leader while daughter Nee-Nee (aka Anisha) hopes to score hits musically.

Base Hit is the independent label operated by Nee-Nee's mom and Gwynn's wife, **Alicia**, whose early background includes label ownership

and artist management. "Base Hit isn't just neo-soul or hip-hop," Alicia says. "It's gospel, film . . . we want to draw talent out of San Diego."



Nee-Nee was formerly a member of a local female quartet called **Flame** before she struck out on her own. "For a long time, I didn't want to do this by myself," says the fledgling singer/songwriter, whose style ranges from R&B/hip-hop to pop. "But now I have more confidence. I just want to use my gift."

Independently distributed by WEW Entertainment and Consulting, Base Hit is also home to artists Baby Diva, Gary Wyatt (R&B/gospel), and Ashley Marie (pop). Direct inquiries to brianmitchell@mitchellpr.com.

DOWN TO THE 'ESSENCE': Looks as though *Essence* magazine is putting together a slammin' lineup for its ninth annual music fest in New Orleans. This year's edition (July 3-5 at the Louisiana Superdome) thus far boasts Nelly, Anita Baker, P. Diddy, Heather Headley, Chaka Khan, Jaheim, and festival tradition Maze Featuring Frankie Beverly.

**KEEP AN EAR OUT FOR . . . : Sony** Legacy adds four new expanded editions to its Rhythm & Soul seriesthe O'Jays (Ship Ahoy), the Isley Brothers (3+3), the Manhattans (The Manhattans), and Isley Jasper Isley (Caravan of Love: The Best of Isley Jasper Isley)—and two to its Philly Soul series-Harold Melvin & the Blue Notes (an expanded edition of Wake Up Everybody) and the Ebonys (new compilation The Best of the Ebonys). All arrive April 15 . . . Rome's recently released Do It is now available on JTJ Empire Records/Bayside Distribution.

**MEMORIES:** April 1 marks the 19th anniversary of **Marvin Gaye's** untimely death (1984); he would have turned 64 April 2.

# From 'Superwoman' To 'Girl Next Door'

#### Gold Mind/Elektra CD Reflects Changes, New Attitude In Lil' Mo's Life

**BY JEFF LOREZ** 

A lot has happened to Lil' Mo since the 2001 release of her first album, *Based on a True Story*, and its hit single, "Superwoman Pt. II." Just as the album arrived in stores, an unknown assailant hit her over the head with a champagne bottle following a San Francisco concert; Lil' Mo had to have almost two dozen stitches. Since then, she also became a wife, a mother, and a radio personality. Thus, her April 29 sophomore set on the Gold Mind/ Elektra—*Meet the Girl Next Door*—reflects a more mature Lil' Mo.

"I know you're only as good as your last hit," says the Queens, N.Y., native who now calls Maryland home. "But I never try to top myself. I just try to improve. To this day people won't let that record ["Superwoman Pt. II"] go, so it gives me credibility. But this album shows different sides of me. It's not about walking around with an 'S' on my chest. It's time to grow up."

When choosing producers to help realize her vision, Lil' Mo (aka Cynthia Loving) "wanted to work with producers who are hot and don't always get the credit they deserve. I didn't want to be name- and logo-heavy." The resulting roster includes Bryan Michael Cox, Precision, Chucky Thompson, Missy Elliott, and Warryn Campbell. Cox helmed lead single "4 Ever"; it features Fabolous, who also guested on "Superwoman Pt. II." The song is No. 30 on Hot R&B/Hip-Hop Singles & Tracks.

Urban KNOU New Orleans PD LaMonda Williams says, "'4 Ever' is like an uptempo wedding song. What female can't relate to the desire to find love that lasts forever?"

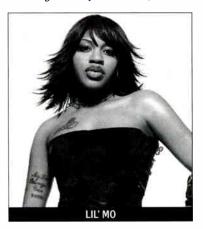
With the album packing a solid selection of traditional R&B- and hiphop-flavored tracks inspired in part by her new family, such cuts as "4 Ever" will no doubt keep Lil' Mo's female fan base happy. But other tunes—like the ballad "Shoulda Known"—could help widen her appeal to an older demographic, since Lil' Mo notes that, lyrically, *Meet the Girl Next Door* is an attempt to showcase a depth not always associated with modern-day R&B.

"I think the audience I had before was 15 and under; now it's 15 and over," says Lil' Mo, who is published through Mo Loving Music (ASCAP). "Because of my age [25], I think I need to be the spokesperson for women. People are always trying to make you dance. They don't want you to listen and think. I want to keep people, [especially] women, on the positive tip."

Elektra VP of marketing and artist development Michelle Murray Gee concurs. "Her personality and talent are honest, not contrived; her fans connect with her and feel affection for her on a very real, personal level. So our marketing campaign has a personal approach, built around her abil-

ity to connect with consumers."

In addition to TV appearances (Jimmy Kimmel Live, BET's Spring Bling, Soul Train), Lil' Mo is participating in the Radio One/Russ Parr Morning Show promotion (Feb. 21-



April 3) targeting 30 Historically Black Colleges and Universities. The promotion includes a trip to Jamaica, where winners will be treated to a Lil' Mo performance. The artist is featured in Budweiser's True Music

radio campaign, and she will also serve as a celebrity DJ at urban and crossover stations on the album's release date. The artist has also done a WEA branch promotional tour.

The centerpiece of the Elektra campaign will involve major national promotions with Sprint and AT&T Wireless. Lil' Mo will be one of the first artists to participate in Sprint's wireless downloads of custom voice ringers and messages. AT&T Wireless' promotion enables customers to download Lil' Mo's music, personal messages, and images.

While mulling a return to singing after her attack, Lil' Mo—managed by Chris Lighty for New York-based Violator Management—worked on-air at Baltimore's urban WXYV-FM. The move was surprising to some, but it gave her invaluable lessons about being on the other side of the industry fence.

"It showed me just what lengths people will go to to get a song on the radio," she says. "Overall, though, it was a great experience that I definitely want to take to the next level—like doing a talk show."

#### APRIL 5 Billboard HOT RAP TRACKS...

WEEK	WEEK	10	Airplay monitored by \$\int\\$ Nielsen  Broadcast Data Systems
THIS	LAST	MAS	TITLE IMPRINT/PROMOTION LABEL Artist
1	i	13	学 NUMBER 1 学 9 Weeks At Number 1 IN DA CLUB G-UNIT/SHAOY/AFTERMATH/INTERSCOPE 50 Cent マ
2	2	8	EXCUSE ME MISS ROC-A-FELLA/DEF JAM/IDJMG
3	3	•	BEAUTIFUL Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson ♀ OGGSYSTYLE/PRIORITY/CAPITOL
4	4	6	GET BUSY Sean Paul ♥  VP/ATLANTIC
5	7	5	I KNOW WHAT YOU WANT Busta Rhymes & Mariah Carey Featuring The Flipmode Squad '\text{\$\text{\$Q\$}} \]
6	8	7	I CAN Nas 'S'
7	11	5	CAN'T LET YOU GO Fabolous Featuring Mike Shorey & Lil' Mo 'S' OESERT STORM/ELEKTRA/EEG
8	9	•	THE JUMP OFF LII' Kim Featuring Mr. Cheeks 'Cheeks '\text{Cheeks '
9	5	15	GOSSIP FOLKS THE GOLD MIND/FLEKTRA/FEEG  Missy "Misdemeanor" Elliott Featuring Ludacris '\$  THE GOLD MIND/FLEKTRA/FEEG
10	14	3	21 QUESTIONS 50 Cent Featuring Nate Dogg SMAOY/AFTERMATH/INTERSCOPE
11	6	24	WANKSTA G-UNIT/SHADY/ANTERSCOPE  50 Cent ♥
12	10	15	MESMERIZE MURDER INC/DEF JAM/10JMG  A Rule Featuring Ashanti S
13	12	16	SICK OF BEING LONELY Field Mob &
14	15	17	NO LETTING GO GREENSLEEVES/VP/ATLANTIC  Wayne Wonder ♥
15	13	Ш	WHAT HAPPENED TO THAT BOY  CASH MONEY/UNIVERSAL/UMRG  Baby Featuring Clipse ♀
16	19	3	X GON' GIVE IT TO YA BLOODLINE/DEF JAM/IDJMG  DMX ♥
17	16	10	SUPERMAN Eminem ♥ WEB/AFTERMATH/INTERSCOPE
18	17	19	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE  2Pac ♀
19	20	3	STILL BALLIN  AMARU/DEATH ROW/INTERSCOPE  2Pac Featuring Trick Daddy
20	18	23	AIR FORCE ONES Nelly Featuring Kyjuan, Ali & Murphy Lee 🕏
21)	IVI	W	PIMP JUICE Nelly © FO' REEL/UNIVERSAL/UMRG
22	21	2	ALL I NEED Fat Joe Featuring Tony Sunshine & Armageddon STRENGR SQUAD/ATLANTIC
23	23	A.	REALEST NIGGAZ 50 Cent Featuring The Notorious B.I.G.
24	22	8	A.D.I.D.A.S. AQUEMINI/COLUMBIA  Killer Mike Featuring Big Boi 🕏
25	25	3	B R RIGHT Trina Featuring Ludacris ♥ SLIP-N-SUDE/ATLANTIC

■ Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 102 R&B/Hip-Hop an 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ♥ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

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BILLBOARD APRIL 5, 2003 www.billboard.com

# Billboard® HOT R&B/HIP-HOP AIRPLA

10						the state of the s				the latter than the latter tha
WEEK	NO		VEEK	VEEK	No		ÆEK	VEEK	NO	
LAST	WK5	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS V	LAST	WNS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS W	LAST	WKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	15	(賞 NUMBER 1 (資) In Da Club 8 WAS AL NO. 1 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	28	8	What Would You Do?	51	41	19	Come Close To Me COMMON FEAT. MARY J. BLIGE (MCA)
2	23	Ignition R KELLY (JIVE)	27	26	28	Fabulous	52	56	4	Snake R. KELLY FEAT, BIG TIGGER WIVE
3	11	Excuse Me Miss JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	28	27	15	Laundromat NIVEA (JIVE)	53	55	17	I Don't Give A @#&%  UL JON & THE EAST SIDE BOYZ (BME/TVT)
4	21	How You Gonna Act Like That	29	29	35	dontchange Music (DEF SOUL/IDJIMG)	54	51	13	Choppa Style CHOPPAFEAT, MASTERP, (TAKE FO NEW NO LIMITUMES
6	11	Beautiful SNOOP DOGG (DOGGYSTYLE/PRIDRITY/CAPITOL)	30	30	21	Guess What SYLEENA JOHNSON (JIVE)	55	54	2	Hooked MARY J. BLIGE FEAT, P. DIDDY (MCA)
5	21	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	31	40	5	4 Ever	56	67	3	I Still Love You
7	8	Get Busy SEAN PAUL (VP/ATLANTIC)	32	31	20	Thugz Mansion 2PAC FEAT, NAS (AMARU/DEATH ROW/INTERSCOPE)	57	63	5	He Proposed KELLY PRICE (DEF SOUL/IDJ/MG)
11	10	I Know What You Want BUSTA RHYMES & MARIAH CAREY LUMINARCIRMGHOUNG!	33	37	11	X Gon' Give It To Ya	58	-		So Gone MONICA (JIRMG)
10	11	I Can NAS (ILL WILL/COLUMBIA)	34	32	11	That Girl MARQUES HOUSTON (T.U.G./A&M/INTERSCOPE)	59	57	5	Yeah Yeah U Know It KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)
19	5	21 Questions 50 CENT IG-UNIT/SHADY/AFTERMATH/INTERSCOPE	35	24	16	Mesmerize  JA RULE FEAT, ASHANTI   MURDER INC./DEF.JAM/IDJMG	60	72	5	Crush On You MR CHEEKS FEAT, MARIO WINANS UNIVERSAL/UMRG
9	10	The Jump Off LIL: KIM FEAT, MR CHEEKS (DUEEN BEE/ATLANTIC)	36	39	7	Still Ballin 2PAC FEAT. TRICK DADDY (AMARIL/DEATH ROW/INTERSCOPE)	61	58	16	This Very Moment K-CI 8 JOJO (HOLLYWOOD/MCA)
14	8	Can't Let You Go FABOLOUS IDESERT STORMVELEKTRA/EEG)	37	35	27	Air Force Ones NELLY IFO: REEL/UNIVERSAL/UMRGI	62	66	3	Like A Pimp DAVID BANNER FEAT, LIL' FLIP (SRC/UNIVERSAL/UMRG
21	25	No Letting Go WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	38	34	15	All I Need FAT JOE (TERROR SQUAD/ATLANTIC)	63	59	4	Too Much For Me
16	11	Hell Yeah GINUWINE FEAT, BABY (EPIC)	39	36	16	Realest Niggaz 50 CENT FEAT. THE NOTORIOUS B.L.G. (G-UNIT)	64	64	8	Closure GERALD LEVERT (ELEKTRAJEEG)
20	7	Put That Woman First JAHEIM (DIVINE MILL/WARNER BRDS.)	40	49	9	I Wish I Wasn't HEATHER HEADLEY (RCA/RMG)	65	65	8	Alright FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
8	16	Gossip Folks MISSY MISDEMEANOR ELLIOTT (THE GOLD MINIDELEKTRAFEG)	41	60	7	P***ycat MISSY MISDEMEANOR ELLIOTT ITHE GOLD MIND ELEKTRA EEGL	66	-	1	I Love You DRU HILL DEF SOULIDAMS!
13	23	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	42	52	9	Pimp Juice NELLY (FO' REEL/JUNIVERSAL/JUMRG)	67	69	3	In Da Club BEYONCE KNOWLES (NOT LISTED)
15	28	Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	43	38	2.4	Make It Clap BUSTA RHYMES FEAT, SPLIFF STAR LLRIMGI	68	68	10	C'mon MARIO (3RD STREET/J/RMG)
12	17	A!! I Have JENNIFER LOPEZ FEAT LL COOL J (EPIC)	44	50	5	Never Scared BONECRUSHER (BREAK 'EM OFF:SO SO DEF:ARISTA)	69		1	Magic Stick LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
25	9	Say Yes FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)	45	42	27	I Should Be DRU HILL (DEF SDUL/DJMG)	70	70	2	In Love Wit Chu DA BRAT FEAT, CHERISH (SD SD DEF/ARISTA)
17	25	Sick Of Being Lonely FIELD MOB (MCA)	46	62	6	Pump It Up JOE BUDDEN (DEF JAM/IDJMG)	71	-	M	Stop JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
18	16	What Happened To That Boy BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	47	43	9	A.D.I.D.A.S. KILLER MIKE FEAT. BIG BO! (AGUEMINI/COLUMBIA)	72	-	Ü	I'll Never Leave R KELLY UIVE
33	9.	Girlfriend B2K (T.U.G/EPIC)	48	47	10	Superman EMINEM (WEB/AFTERMATH/INTERSCOPE)	73	-	9	Step Daddy HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UNIVERSAL/UMRG)
23	34	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOXOMCA)	49	48	M	Get By TALIB KWELI (RAWKUS/MCA)	74	Ε	i	Dipset Anthem THE DIPLOMATS ROC-A-FELLA/DEFJAM/DJMG/
22	15	Cry Me A River JUSTIN TIMBERLAKE (JIVE)	50	53	4	Shoulda, Woulda, Coulda BRIAN MCKNIGHT (MOTEWAY) MRG	75	74	2	Hottest Of The Hot B.G. (CHOPPA CITY/IN THE PAINT/KOCH)
	1 2 3 4 6 5 7 11 10 19 9 14 21 16 20 8 13 15 12 25 17 18 33 23	1 15 2 23 3 11 4 21 6 11 10 11 10 11 19 5 9 10 14 8 21 25 16 11 20 7 8 16 11 20 7 8 16 11 20 7 17 25 9 17 25 18 16 13 33 9 23 34	TITLE ARTIST (IMPRINT/PROMOTION LABEL)  In Da Club Social Count (GUNIT/SHADY/AFTERMATH/INTERSCOPE)  In Da Club Social Count/SHADY/AFTERMATH/INTERSCOPE)  In Da Club Social Count (GUNIT/SHADY/AFTERMATH/INTERSCOPE)  In Da Club Social Count (GUNIT/SHADY/AFTERMATH/INTERSCOPE)  In Excuse Me Miss JANZ (ROCA-BELLADES JAM/IDJMG)  In Excuse Me Miss JANZ (ROCA-BELLADES JAM/IDJMG)  In How You Gonna Act Like That Threse LURIMG)  SNOOP DOGG (BOGGYSTYLE/PRIORITY/CAPITOL)  Miss You AAIIYAM (BLACKGROUND/UNIVERSAL/UM/RG)  In Hall Yeal Social GUNIT/SHADY/AFTERMATH/INTERSCOPE)  In Hell Yeal Social GUNIT/SHADY/AFTERMATH/INTERSCOPE)  In Hell Yeal Solumine Fall Raby (EPIC)  Control of Hell Yeal Solumine Fall Raby (EPIC)  The Janem Gonnam First JANEM (DIVING MILL/WARNER BROS.)  Gossip Folks Massy WIGEREANDR FLUTT (THE GOLD MINDELEKTRA/FEG)  The JANEM (DIVING MILL/WARNER BROS.)  Gossip Folks Massy WIGEREANDR FLUTT (THE GOLD MINDELEKTRA/FEG)  The Janker (DOLMBIA)  The Janker (COLMBIA)  The Janker (JON/ARTIST COLMBIA)  The JANEM (JON/ARTIST COLMBIA)  The Janker (JON/	TITLE ARTIST (IMPRINT/PROMOTION LABEL)  1 15 In Da Club SIDER 1 8 WE ARMA I SIDERY (GUNTISHADY/AFTERMATR/INTERSCOPE)  2 23 Ignition SIDERY FALLODE JAM/IOJAMG)  2 1	1   15   In Da Club   S   West Almoit   SQ   28	TITLE	TITLE ARTIST (IMPRINT/PROMOTION LABEL)  1 15 In Da Club 9 CRIM (G-UNIT/SMOT/AFTERMANI/INTERSCOPE) 2 2 Ignition 9 CRIM (G-UNIT/SMOT/AFTERMANI/INTERSCOPE) 2 2 Ignition 1 Excuse Me Miss JARZ (NOCA-PIELANDE JAMMOJJMG) 4 2 How You Gonna Act Like That TYRESE LIMMG) 5 1 Beautiful SNOOP OOG (100GGYSTYLE/PRIORITY/CAPITOL) 5 2 Miss You ALTIMA (IRLACKORDUNG/UNIVERSAL/LAMAG) 7 3 Get Busy 10 I Know What You Want 10 I Can 11 10 I Can 12 I Questions 12 2 Questions 13 2 Questions 14 3 Can't Let You Go FABOLOUS DOESEN STUMMOHELEKTRACEGOPE 14 3 Can't Let You Go FABOLOUS DOESEN STUMMOHELEKTRACEGOPE 15 No Letting Go Marke Wolder AIMF SCHEEN (IDUE MEELTLANTIC) 16 TH Hell Yeah 17 Can't Let You Go FABOLOUS DOESEN STUMMOHELEKTRACEGOPE 17 2 Sick Of Being Lonely 18 12 Wanksta 19 3 2 Gossip Folks 10 Socken G-LIMIT-PROMOTION LABEL) 19 3 2 Gossip Folks 10 Socken G-LIMIT-PROMOTION LABEL) 19 4 Crim Letting Go Marke Wolder AIMF CHEEK (IDUE MEELTLANTIC) 29 10 The Jump Off UIL KIM FRAT. MR CHEEK (IDUE MEELTLANTIC) 29 10 The Jump Off UIL KIM FRAT. MR CHEEK (IDUE MEELTLANTIC) 29 10 The Jump Off UIL KIM FRAT. MR CHEEK (IDUE MEELTLANTIC) 20 PUT That Woman First JAMIN MINIMER FRAT. GROWNER FRAT.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)  1 15 In Da Club B What Aribat B Was Aribat B SUB B What Would You Do? 15 CENT (G. MINISTADV/AFTERMAI/MYNTERSCOPE) 2 23 Ignition R KERLY LINFE 3 1	TITLE  ARTIST (IMPRINT/PROMOTION LABEL)  1 15 In Da Clib  In Da Clib  Subaration  SUBARTIST (IMPRINT/PROMOTION LABEL)  2 28 Ignition  2 28 Ignition  3 11 Excuse Me Miss  JAMAN (PROLATELANCE JAMANOJAMG)  4 21 How You Gonna Act Like That  These Larward  5 27 15 So dontchange  4 29 How You Gonna Act Like That  These Larward  5 30 30 29 Gers Budy (Proprint Label)  5 3 55  4 51  Miss You  Miss You  5 24 Miss You  5 24 Miss You  5 25 AMANAJORAN REJACORROUADURIVERSALJUARG)  7 8 Get Busy  SEAN FAIL CHARLAGE JAMANOJAMG)  10 10 1 Clan  AND SILL WALLOUMBARD AND CARROUADURIVERSALJUARG)  10 11 10 I Row What You Want  BESTARROUADE SAMANAJORAN PROLATERIAL THAT IN JURD OF SAMANOJAMG AND AND SAMANOJAMA PROMOTESCOPE)  10 10 1 Clan  AND SILL WALLOUMBARD AND SAMANAJORAN REJACORROUADURIVERSALJUARG)  11 2 SO CRAT GAULT COURSE AND SAMANAJORAN REJACORROUADURIVERSALJUARG)  12 10 The Jump Off  13 20 Clest Gers Subard Clest Luddinance Madigland  14 8 Carl Let You Go  ARBOROUS RESERT STORMELEKTRAAEGO  16 10 Hell Yeah  GROWNAR WORDER SUBERN BERTLANTIC  17 2 SO CREST G-UNIT SHADOVAR FERMALATIC  18 10 Wanter Worder Board PROLED THE GOLD MADDELIKTRAAEGO  19 20 The Jump Off  10 UL KIM FRAT MR CHEESS DUEEN BERTLANTIC  11 3 SO CREST STORMELEKTRAAEGO  21 28 No Letting GO  WARRE WORDER SUBERN SEENTANTIC  22 PUT That Woman First  33 30 16 Realest Niggaz  SIGNET G-UNIT SHADOVAR FERMALANTIC  34 32 II The GIT  MARGUES HOUSTON TILLE JAMANINTERSCOPE)  5 SA PSY PS  RELET WORD RELAY REPORT FROM THE GOLD MADDELIKTRAAEGO  16 10 Hell Yeah  GROWNAR WORDER MALLOURIST SAMANAJORAN THE GOLD MADDELIKTRAAEGO  17 2 SIGNED RESERT STORMELEKTRAAEGO  18 40 SERT STORMELEKTRAAEGO  19 20 The WORD SAMANOJORAN THE GOLD MADDELIKTRAAEGO  10 MARGUES HOUSTON TILLE JAMANOJORAN TROWNATESCOPE)  10 The GROWNAR FEAT COND. JURG SAMANOJORAN TROWNATESCOPE)  11 28 CREST STORMELEKTRAAEGO  12 PUT THAT WORD FIRST  13 29 CREST STORMELEKTRAAEGO  14 SO DONT STORMER SAMANAJORAN TROWNATESCOPE)  15 29 SAY YES  RESERT STORMER SAMANAJORAN THE GOLD MADELIKTRAAEGO  16 ON PUT STORMER SAMANAJORAN THE G	TITLE

t the greatest impressions increase. © 2003, VNU Bu:iness Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 141 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arb This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

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

	¥	_			V	1		NAME OF TAXABLE PARTY.	V		
WEEK	WEEK	No		VEEK	WEEK	70		VEEK	WEEK	20	
THIS V	AST	830	TITLE	I HIS V	LAST \	×S	TITLE	THIS WEE	LAST	53	TITLE
	_		ARTIST (IMPRINT/PROMOTION LABEL)  ***********************************	3.10		5	ARTIST (IMPRINT/PROMOTION LABEL)			3	ARTIST (IMPRINT/PROMOTION LABEL)
	2	6	Emotional Rollercoaster 1 Wk At No. 1 VIVIAN GREEN (COLUMBIA)	26	37	21	Shady BIG 'C' (SOUTHPAW/K.E.S.)	51	58	3	Your Pops Don't Like Me (I Really Don't Like This Dud NICK CANNON (NICK/JIVE)
2	1		Cry Me A River JUSTIN TIMBERLAKE (JIVE)	27	23	23	Make it Clap BUSTA RHYMES FEAT, SPLIFF STAR (LIFRING)	52	75	22	Do That BABY FEAT. P. DIDDY   CASH MONEY/UNIVERSAL/UMR
3	9	•	Up In Da Club 2Nite REVENUE (STACK A GRIP)	28	27	4	Yali Don't Know JOLLY GREEN (ZOE POUND)	53	49	22	What We Do FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
4	13	7	No Means No NEE-NEE GWYNN (BASE HIT)	29	35	12	No Letting Go WAYNE WONDER IGREENSLEEVES/VP/ATLANTIC)	54	50	83	Lights, Camera, Action!
5	8	9	Jah Is My Rock CARIBBEAN PULSE (IRIE)	30	17	5	Choppa Style Choppa Feat, master P (Take FO', NEW NO LIMIT/JUMRG)	<b>65</b>	66	19	Come Close To Me COMMON FEAT, MARY J. BLIGE (MCA)
6	3	8	In Da Club 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	31	30	25	This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/EEG)	56	48	14	Mesmerize JA RULE FEAT, ASHANTI MURDER INC./DEF JAM/IDJN
7	18	5	Starting With Me BRANDY MOSS-SCOTT (HEAVENLY TUNES)	32	-	14	Sick Of Being Lonely	57	-	2	Can't Hang
8	11	5	Hell is A Flame	33	24	8	Yeah Yeah U Know It KEITH MURRAY FEAT, DEF SQUAD   DEF_LIAM/IDJMG	58	70	22	Work It MISSY MISDEMEANOR ELIOTT THE GOLD MIND ELEKTRATE
9	5	9	Incomplete CLANAE (WRIGHT ENTERPRISES)	34	44	40	The Star Spangled Banner whitney Houston (ARISTA)	59	-	2	Golden Age PLANET ASIA (THRESHOLD/FAT BEATS)
10	12	6	The Jump Off	35	29	19	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	60	33	2	Life As We Know It
11	4	7	Through The Rain MARIAH CAREY (MONARC/ISLAND/IDJMG)	36	32	15	Star 702 FEAT, CLIPSE (MOTOWN/UMRG)	61	64	21	Nothins Free/I Don't Give A @#&!  OOBIE FEAT. LIL JON & THE EAST SIDE BOYZ IBME/TO
12	16	18	Dance With Me	37	38	3	Dipset Anthem THE DIPLOMATS   ROC-A-FELLA/DEF JAM/IDJMG	62	-	23	React ERICK SERMON FEAT, REDMAN LIFEMS
13	6	8	Get Busy SEAN PAUL (VP/ATLANTIC)	33	61	2	Stompdash*toutu (Vendetta) CNN FEAT, M.O.P. (DEF JAM/IDJMG)	63	46	18	Bump, Bump, Bump B2K & P. DIODY (T.U.G./EPIC)
14	45	2	I Know What You Want BUSTA RHYMES & MARIAH CAREY (JIMUNARCRIMIGHOJMGH	39	36	3	4 Ever	64	57	51	Grindin'
15	19	23	Ignition R. KELLY (JIVE)	40	31	2	LIL'MO FEAT FABOLDUS (THE GOLD MIND/ELEKTRA/EEG)  Get By TALIB KWELI (RAWKUS/MCA)	65	52	11	All I Need
16	34	5	Pack Ya Bags SARAI ISWEAT/EPIC	41	71	20	Dilemma/Air Force Ones	66	47	115	FAT JDE (TERROR SQUAD/ATLANTIC)  Big Poppa/Warning THE NOTORIOUS BIG. BAD BOY ARISTA
17	7	8	Excuse Me Miss  JAY-Z (ROC-A-FELLA/DEF JAM/IDJ/MG)	42	41	4	When I Get You Alone	67		9	Focus
18	10	8	Beautiful	43	56	23	THICKE (NU AMERICA/INTERSCOPE)  Virginity	68	59	34	JOE BUODEN (OEF JAM/IDJMG)  Gots Ta Be
19	14	12	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)  Just Like You	44	20	8	TG4 (TU.G./ABM/INTERSCOPE) How I Feel	69		112	One More Chance/Stay With Me
20	_		G-WIZ (COMPOUND/ORPHEUS)  Come Close Remix (Closer)	45	51	14	LEXX FEAT. UL: FLIP (TAKEOVER ENTERTAINMENT)  Feelin' You (Part II)	70	39	18	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)  Skills
21	25	18	Ma, I Don't Love Her	46	40	3	SOLANGE FEAT, N.O.R.E. (MUSIC WORLD/COLUMBIA)  The Wreckoning	71	53	7	GANG STARR (VIRGIN) Talkin' To Me
22	15	4	CUPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)  Blowin' Me Up (With Her Love)	47	22	11	BOOMKAT (OREAMWORKS/INTERSCOPE)  X Gon' Give It To Ya	72		3	AMERIE (RISE/COLUMBIA) The Left Hand Path
23	69	25	JC CHASEZ (FOX,JIVE)  Throw Up	48	_		DMX (BLOODLINE/DEF JAM/IDJMG)	73	_	2	CAGE (EASTERN CONFERENCE) Hit Em Off
24	28	12	RACKET CITY (.447/LANOSPEED)  Gossip Folks	49	26		FOXY BROWN FEAT. THE LETTER M (DEF JAM/IDJMG)  Girlfriend	74	55		TRIPLE THREAT (HYPE/FAT BEATS)  When The Last Time
25	21		MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)  EVERYDODY		62	24	B2X (T.U.G./EPIC)		33	40	CLIPSE ISTAR TRAK/ARISTAL  Never Scared
45	21	10.5	HAHZ THE RIPPA (BODY HEAD)	50	02	Sec	Gimme The Light SEAN PAUL (VP/ATLANTIC)	75			Never Scared BONECRUSHER (BREAK EM OFF)

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&ByHip-Hop stores. This data is used to compile the Hot R&ByHip-Hop Gingles & Tracks chart.

# Words



# Deeds.

'SCRATCHOLOGY' 101: The X-ecutioners celebrate the art of scratch music with Scratchology, the most recent release in the Sequence mixtape sessions. The X-ecutioners are the latest act to participate in the label's acclaimed series, following in the footsteps of Dan the Automator. Babu the Dilated Junkie, Slum Village, and Tony Touch.



The Columbia Records-signed DJ trio-consisting of Rob Swift, Roc Raida, and Total Eclipse—chose to record the side project because of their relationship with Sequence. "I actually had a meeting with Sequence—right before I released my last solo set, Sound Event-about signing on with Sequence for a solo set," Swift says. "So when it came time for them to put together their next mix CD, they came to us.'

Scratchology is an incredible 18track set that tells the history of scratching through music. Conceived by Swift, the project was the X-ecutioners' way of giving back to the art.

"I've been a fan of DJ'ing and scratch music since I was 9 or 10," Swift says. "I'm old enough to remember the tail end of the first generation of scratch music. And my older brother, also a DJ, put me on to a lot of stuff. Meanwhile, there is a newer generation of fans who think that artists like ourselves have created this renaissance. But DJs have been making music like this since [Grandmaster] Flash. We thought it was really important to do our part to educate them on the past in order to give them a better perspective on the history of scratch music.'

Scratchology features tracks by Grandmaster Flash, Grand Wizard Theodore, 3rd Bass, and Public Enemy, among others. Swift's favorite song on the set is "Rock It" by Herbie Hancock Featuring Grand Mixer DXT.

"That song is the bridge between the initial discovery of what it means to scratch by DXT to what DJs like [DJ] Qbert and we do," he says. "I was directly influenced by DXT. He showed me there were so many more levels to scratching."

With Scratchology fresh on the stands, the X-ecutioners have no plans to take a break. "We're currently recording the follow-up to Built From Scratch," Swift says of the group's next Columbia set. "We have seven songs completed now. If all goes well, we should have the album out by January at the very latest, with a single in the fall before that. A lot of people are under the impression that Scratchology is the follow-up to Built From Scratch, but it's not."

DOT-COMMON: Building upon the success of "Come Close," Common revisits the single with help from a few famous friends. He recently completed a Jay Dee-produced remix of the song featuring his reallife love Erykah Badu, Q-Tip, and the Neptunes' Pharrell Williams. But rather than release it to radio and retail, MCA has made the track available for purchase as a digital download through retail and music Web sites as well as subscription services that have licensing agreements with Universal Music Group (UMG). A complete list of sites selling UMG à la carte downloads is posted at umusic.com/newformats/dmd/.

"Come Close" became available for purchase online in the U.S. March 18. (It was released in stores as a 12-inch that day as well.) The track will also be available for purchase on several subscription services: listen.com, MusicNet, and Pressplay, and it will be released as a CD-5 April 8.

Common is currently on his Electric Circus tour, along with Gangstarr, Talib Kweli, and Floetry.

'SUPERNATURAL' PAIRING: Freestyle MC legend Supernatural is set to join Linkin Park's Projekt Revolution tour. Slated to kick off Tuesday, April 8, in Rochester, N.Y., the tour will hit 17 U.S. cities in one month.

During the show, Supernatural will perform new material from his Babygrande/Koch debut, The Lost Freestyle Files. Released March 25, it features classic battles with Craig-G and Chicago's J.U.I.C.E. Crew, in addition to six new studio tracks.

Ņ	API 20	RIL :	5	Billboard TOP R&B/				_		OP ALBUMS.	
THIS WEEK	LAST WEEK	2 WKS. AGO	W EMP	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen  ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	THIS WEEK	LAST WEEK	2 WKS. AG0	Waters	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
	_	7		NUMBER 1 1 6 Weeks At Number	-	49		27		DIRTY NFINITY/UNIVERSAL 018415/UMRG (12 98/18 98) Keep It Pimp & Gangsta	13
1	1	1	7	50 CENT 4 SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98) Get Rich Or Die Tryin		50		71	FIL	AMANDA PEREZ POWERHOWSE 82/31/VIRGIN (18.98 CD) [H] Angel	
2	2	2		R. KELLY JIVE 41812/ZOMBA (18.98 CO) Chocolate Factory	1	51		1	17	THE ROOTS MCA 112996* (18.98 CD) Phrenology	11
3	3	3		FABOLOUS DESERT STORM/ELEKTRA 62/391 "/EEG (12 98/18 98) Street Dreams	+	52		-	113	WHITNEY HOUSTON A ARISTA 14747 (12 98/18.99)  Just Whitney	3
4	5	4	F.	LIL' KIM QUEEN BEE/ATLANTIC 83572"/AG (12 98/18 98)  La Bella Mafia	4	53	51	47	D)[	SOLANGE MUSIC WORLD/COLUMBIA 86354/CRG (9 98 EQ CO) Solo Star	23
5	6	6	10	SEAN PAUL   VP/ATLANTIC 896/20*1AG 19 98/13 99)  Dutty Rock	5	54	50	46	172	DRU HILL 0EF SOUL 063377"/IDJMG (12.98/18.98) Dru World Order	2
6	4			KILLER MIKE AOUEMINI/COLUMBIA 868827/CRG (5.98 EU/9.98)  Monster		55	58	52	1	SMILEZ & SOUTHSTAR ARTISTORECT 01030 (11.98/17 98) [H] Crash The Party	24
7	7	5		FREEWAY ROC-A-FELLA/DEF JAM 589307/10 JMG (12.99/18.98) Philadelphia Freeway	+-	56	56	59	30	TRINA SLIP-N-SLIDE/ATLANTIC 83517"/AG (1) 98/17/98)  Diamond Princess	5
8	9	7		SOUNDTRACK BLOODLINE/DEF JAM 063615**IIDJMG (12:96/18:98) Cradle 2 The Grave	+	57	53	50	Ŧ,	GERALD LEVERT ELEKTRA 62795/EEG (12 98/18 98) The G Spot	2
9	10			B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18 98 CD)  Livin' Legend	+	58	46	44		LIL' WYTE HYPNOTIZE MINOS 3604/STREET LEVEL (17.98 CD) [H] Hypnotize Minds Presents: Doubt Me Now	44
10	$\vdash$	11	201	JAHEIM ● DIVINE MILL 48214/WARNER BROS (18 98 CO)  Still Ghetto	1	59	64	61	Fall	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ./18.98) Thug World Order	3
11	8			BLACKSTREET OREAMWORKS 450392/INTERSCOPE (18.98 CO) Level II	-	60	68	60	-167	FAT JOE TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	11
12	$\vdash$	9	71	TYRESE ● J 20041/RMG (12 98/18 98) I Wanna Go There	+	61	60	57	00	CLIPSE • STAR TRAK 14735*/ARISTA (12 98/18 98) Lord Willin'	1
13	$\vdash$	19	773	EMINEM A <sup>8</sup> WEBIAFTERMATH 493290*/INTERSCOPE (12 98/19 98)  The Eminem Show	+	62	54	51	1	SOUNDTRACK HOLLYWOOD 162389 (18 98 CO) Deliver Us From Eva	19
94	$\vdash$	18	. 17	SNOOP DOGG ● 000GYSTYLE/PRIORITY 39157-/CAPITOL (12 98/18.98)  Paid Tha Cost To Be Da BoSS	+	63	44		F2	BUJU BANTON VP/ATLANTIC 83634"/AG (16.98 CD) [H] Friends For Life	44
TAR		15	10	VIVIAN GREEN COLUMBIA 86357/CRG (7 98 EQ./11 98)  Love Story	+	64	62	54	127	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/IDJMG (12.98/18.98) Paid In Full	10
UC	17	13	200	S GREATEST GAINER \$	+	65		58	FF3	COMMON MCA 113114* (18 98 CD) Electric Circus	9
16	29	34		SOUNDTRACK A* SHADY 493508*/INTERSCOPE (12 98/19 98)  8 Mile	1	66		1		DJ ENVY DESERT STORM 86737 /EPIC (18 98 EQ CO) The Desert Storm Mixtage: DJ Envy Blok Party Vol. 1	8
		-	-		2	67		1	1	KIRK FRANKLIN   GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)  The Rebirth Of Kirk Franklin	
1565	-	14		MISSY ELLIOTT  THE GOLD MINO/ELEKTRA 62813*/EEG (12 98/18 98)  FLOETRY DREAMMORKS 45/313*/INTERSCOPE (17 98 CD)  Floetic	-	68		-	11.7	TLC ▲ ARISTA 14780 (12.98/18.98) 3D	1
10	-	29			+	69		56	57	LIONEL RICHIE MOTOWN/UTV 06814Q/UME (18 98 CO) The Definitive Collection	31
	20	16	30	JAY-Z ▲3 ROC-A-FELLA/OEF JAM 063380*/IOJMG   15 28 19 98  The Blueprint 2: The Gift And The Curse	+	70				FATHER M.C. EMPIRE MUSICWERKS 39048 (17.98 CD) My	70
20	34	38	7/4	BUSTA RHYMES   J 20043 '/RMG (12 98/18 98)  It Ain't Safe No More	12	71	66	62	- 5	LIL' FLIP A SUCKAFREE/LOUD 865217/CRG (7.98 EQ/12.98) Undaground Legend	
20		-	100		-	72		1		ASHANTI   MUROER INC./AJM 566830*/IOJMG (12 98/18 98)  Ashanti	1
-	-	21		LIL JON & THE EAST SIDE BOYZ BME 2370°/TVT (13.98/17.98) Kings Of Crunk		73		65	(7)	VARIOUS ARTISTS DREAMWORKS 450328*/INTERSCOPE [12.98/18.98] Swizz Beatz Presents G.H.E.T.T.O. Stories	10
=	14	+		KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12 98/18 98)  Things That Lovers Do	+	74		90	0.3	VARIOUS ARTISTS HIDDEN BEACH 871/24"/EPIC (1898 EQ.CD) Hidden Beach Recordings Presents: Unwrapped Vol. 2	30
	_	10		WAYNE WONDER VPIATLANTIC 83628*(AG (9 98/14.98)  No Holding Back		75	77	73	77	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 0600591UMRG (12.90/18.98) Game Time	10
	22	20	12.3	NAS  ILL WILL/COLUMBIA 86930*/CRG (12 58 EQ/18 98)  God's Son	1	76	70	67	CA.	VARIOUS ARTISTS SPG 1513 (13 98 CO) Slow Jams Volume 1 & 2	67
25				MR. CHEEKS UNIVERSAL 05/514 UMRG (12 98 18 98)  Back Again!	25	77	69	64	-11	SOUNDTRACK FOX 113028*/MCA (18 98 CO) Brown Sugar	2
2.5					-	78		1.77	61	DF DUB 35/XTY/COLUMBIA 89089/CRG (14 98 EQ CO) [H] Country Girl	78
26	$\overline{}$	12	-	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12 98/18 98)  Donnie McClurkin Again	_	79	63	77	21	DJ WHOOKID FULL CLIP 2005* (13.98 CO) [H] Hood Radio V.1	63
27	_	32	-	FIELD MOB MCA 19951* (1898 CD) From Tha Roota To Tha Toota	+	80	82	83	m	NEXT J 20016/RMG (12.98/18.98) The Next Episode	27
28	_	30	-	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD) Bringing Down The House	1	81			17	BIG REN CORRUPT INMATE 2111 (18 98 CD) Tha Streets Won't Let Me Go	81
29	_	22	16.5	AALIYAH & BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)  TEL: Io With J. A.	+	82		VIII)	1	CARIBBEAN PULSE IRIE 1002 (1598 CD) Stand Up	82
30		37		HEATHER HEADLEY RCA 69376/RMG (9 98/13 98)  This Is Who I Am		83	74	72	10	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)  The Best Of Anita Baker	29
31	-	26		JUSTIN TIMBERLAKE ▲² JIVE 41823°/ZOMBA (12.98/18.98)  Justified	+	84		69	П	TONI BRAXTON ● ARISTA 14749 (12 98/18 98) More Than A Woman	5
32	_	25		NELLY A <sup>5</sup> FO: REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)  Nellyville	1	85		78	2.1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERTY CRINGEO/BBA (III 36/1738) [M] Familiy Affair II: Live At Radio City Music Hall	37
33	_	33	-	2PAC ▲² AMARU/DEATH ROW 497070"/INTERSCOPE (18 98/24.98)  Better Days	+	86		91	10	DOTTIE PEOPLES ATLANTA INT'L 10279 (8.98/13.98) Churchin' With Dottie	-
34	_	23	17.4	SYLEENA JOHNSON JIVE 39035/ZÖMBA (11 98/17 98) [H] Chapter 2: The Voice	19	87		82		50 CENT FULL CLIP 2003* (16 98 CD) [M] Guess Who's Back?	13
35	-	24		LL COOL J DEF JAM 077021*/IDJMG (12.98/18.98)	1 1	- 88		76	11	VARIOUS ARTISTS DEF JAM 063546/10JMG (12.98/18 98) The Source Presents: Hip Hop Hits Vol. 6	31
36	24	17	-11	CHOPPA TAKE FO/NEW NO LIMIT 075007/UMRG (12 98/18-98)  Straight From The N.O	_	89		70	111	AMERIE RISE/COLUMBIA 85959/CRG (12 98 EQ CD)  All I Have	2
37				MAGIC NEW NO LIMIT/UNIVERSAL 860993/UMRG (12 98/18 98) White Eyes	-	90		89	37	LUDACRIS ▲3 DISTURBING THA PEACE/DEF JAM SOUTH 586465 (/IDJMG [12 98 19 98) Word Of Mouf	1
38	-	36	_	KEM MOTOWN 067516/UMRG (8 98/12/98) [M] Kemistry		91	1	66	-(1)	MUSIQ A DEF SOUL 586772*/IDJMG (12.98 18.98)  Justisen (Just Listen)	1
39	_	28	-	JENNIFER LOPEZ ▲² EPIC 86231 (18.96 £0.CD)  This Is MeTher	+	92		68	113	504 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98) Ballers	13
40	_	31		JA RULE A MURDER INC/DEF JAM 063487*/IDJMG (12 98/18 99)  The Last Temptation		93	92	86	38	EVE ● RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98) Eve-olution	1
41	-	49		TALIB KWELI RAWKUS 1130481 MCA (18.98 CO) Quality	+	94	_	HIU	1	MUL-TY SUPERKALA/UNIVERSAL 066794/UMRG (12.98/18.98) Made 4 Love	80
42	39	35		BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.99/18 98)  Birdmar	1	95	94		11	MARY MARY COLUMBIA 82273ICRG (12 98 EQ/18 98) Incredible	10
1.43			1 11	DA HOL '9 HELLA THURL 40263 (14 98 CD) That Hella Thurl Sh!	43	96	1			NAAM BRIGADE FORSTER BROS 01022/ARTISTDIRECT (11 98/17 98) [H] Early In The Game	37

# APRIL 5 Billboard TOP R&B/HIP-HOP CATALOG ALBUMS ...

44

35

3

1

98

Nivea

Voyage To India

84 75

85 79

K-Ci & JOJO MCA 113069\* (18.98 CD)

FRUKWAN EMPIRE MUSICWERKS 39034 (18 98 CD)

SOUNDTRACK SHADY 450979\*/INTERSCOPE (18 98 CO)

TRICK DADDY 
SLIP-N-SLIDE/ATLANTIC 83556\*/AG (12.98/18.98)

18

Emotional

Life 83

Thug Holiday

More Music From 8 Mile

VARIOUS ARTISTS MOTOWN 067314/UMRG (1898 CD) Conception: An Interpretation Of Stevie Wonder's Songs

NIVEA JIVE 41746/20MBA (11 98/17 98) [H]

INDIA.ARIE • MOTOWN 064755/UMRG (12 98/18 98)

B2K ▲ T.U.G. 86995\*/EPIC (12.98 EQ/18.98)

45

46

43 41

42 40

41 39

47 42

S WEEK	T WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores b	Nielsen SoundScan	AL ART WKS	S WEEK	ST WEEK		AL ART WKS
崖	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	153	華	ΙŠ	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	2.3
		NUMBER 1	19 Weeks At Number 1		13	11	NAS & COLUMBIA 57684 "/CRG (7 98 EQ/11,98) Illimatic	70
(1)	1	EMINEM A <sup>8</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12 98/18 98)	The Marshall Mathers LP	109	14	16	JAY-Z ▲ FREEZEIROC-A-FELLA 50592*/CAPITOL (10.98/16.98)  Reasonable Doubt	270
2	2	JAHEIM A DIVINE MILL 47452*/WARNER BROS [11.98(17.98)	[Ghetto Love]	105	15	18	DR. DRE         ▲ ® AFTERMATH 490486*/INTERSCOPE (12.98/18.98)         Dr. Dre         — 2001	157
3	6	EMINEM A4 WEB/AFTERMATH 490287* INTERSCOPE (12.98.18.98)	The Slim Shady LP	156	16	15	AL GREEN A HITHE RIGHT STUFF 30800 CAPITOL (10.98) 17.98) Greatest Hits	_
4	3	2PAC ▲9 0EATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	363_	<b>D</b>	_	TWISTA • CREATOR'S WAY/ATLANTIC 92757"/AG (11. 98/17.98) [M]  Adrenaline Rush	127
(5)	8	BOB MARLEY AND THE WAILERS ♦ 10 TUFF GONG/ISLAND 548904/IOJMG	(12 98/18 98) Legend	333	18	_	MARY J. BLIGE A <sup>3</sup> UPTOWN 110681/MCA (6:98/11.98) What's The 411?	156
6	4	2PAC A9 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	222	19	20	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) [M] Live In London And More	128
7		MAKAVELI A4 0EATH ROW 63012"/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	249	20	22	MARY MARY ▲ C2/COLUMBIA 63740/CRG (7 98 EQ/11.98)  Thankful	
8	7	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11 98/17.98)	Me Against The World	341	21	10	THE NOTORIOUS B.I.G. ◆ 10 BAO BOY 73011*/ARISTA (19 98/24.98)  Life After Death	273
9	12	BONE THUGS-N-HARMONY A* RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	263	22	19	MASTER P ▲ NO LIMIT 53978"/PRIORITY (10 98/16 98) Ice Cream Man	165
10	9	R. KELLY A4 JIVE 41705*/ZOMBA (12 98/18.98)	tp-2.com	94	23		THE NOTORIOUS B.I.G. A BAO BOY 73000 (ARISTA (11.98/18.98) Ready To Die	385
(ID)	21	DR. DRE A3 DEATH ROW 63000*/KOCH (11.98/17 98)	The Chronic	304				23
12	14	OUTKAST ▲3 LAFACE 26072*/ARISTA (12 98/18 98)	Stankonia	48	25	24	NELLY A® FO'REEL/UNIVERSAL 157743*/UMRG (1298(18.98) Country Grammar	138

Assn. Of America (RIAs) certification for net shipment of 100 minutes or more, the RIAA multiplies shipment of 100 minutes or more, the RIAA multiplies shipment of 100,000 units (Platino). Assn. Of America (RIAs) certification for net shipment of 100 minutes or more, the RIAA multiplies shipment of 100,000 units (Platino). Assertis (RiAs) certification of 200,000 units (Riad) abum's miniting Platinum or 100 minutes or more, the RIAA multiplies shipment of 100,000 units (Platino). Assertis indicates LP is available. Most tape prices, 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 of 200,000 units (Platino). Assertis indicates LP is available. Most tape prices, and Couple 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 Heatseeker Impact shows albums are projected from wholesale prices. All rights reserved.

	APR 20		5	Billboard HOT R&B/F		P.	ŀ			P SINGLES & TRACKS	тм
is week	LAST WEEK	WKS. AGO	THE SHIP	Nielsen Broadcast Data Systems The most popular singles and track: ,according to radio audience impressions measured : Nielsen Broadcast Systems, sales data complied by Nelses OsundScan from a subset panel of core R&B/Hip-Hop stores, and playlists from select non-monitored radio stations.  Nielsen SoundScan Artist	PEAK POSITION	HIS WEEK	LAST WEEK	WKS. AGO		TITLE Artist	NSTTION
丰	₹	2 /		PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	F 0	<u>.</u>	-	7		PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
				NUMBER 1 灣 8 Weeks At Number 1	2200	50	49	49	1	CHOPPA STYLE ○ Choppa Featuring Master P ♀ TALE FO /NEWNO LIMIT 019400 /JUMRG	49
11	1	1		IN DA CLUB   OR DREM ELIZONDO (C.JACKSONA YOUNG, MELIZONDO)  OR DREM ELIZONDO (C.JACKSONA YOUNG, MELIZONDO)  OR G.UNIT/SHAOY/AFTERMATH 497856 "/INTERSCOPE	1	51	41	2 <b>7</b>	3.0	COME CLOSE TO ME ⊕ Common Featuring Mary J. Blige ♀ THE NEPTUNES (LLYNN, P.WILLIAMS) • MCA 113957*	21
2	2	2		IGNITION ♥ RKELLYIRKELLYI    RELLYIRKELLYI    RELLYIRKELLYI   RELLYIRKELLYI	2	52	54	69	B	SHOULDA, WOULDA, COULDA  THE UNDERDOGS (B MCKNIGHT) MASON, JR. D THOMAS E DAWKINS, TDIXON)  THE UNDERDOGS (B MCKNIGHT) MASON, JR. D THOMAS E DAWKINS, TDIXON)  MOTOWN ALBUM CUT/JUMPG	52
3	3	4	II.	THE INTERPRETABLE SC CAPTER PVILLIAMS C HUGO)  Jay-Z   ROC-A FELLA/DEF JAM 085717'/IOJING  OR OC-A FELLA/DEF JAM 085717'/IOJING	3	53	58	62		SNAKE R. Kelly Featuring Big Tigger RKERLY (RKERLY)	53
4	5	8	110	BEAUTIFUL © Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson The REPTUNES (C BROADUS, PWILLIAMS C HUGO)  Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson The Reptunes of the Reptunes	4	54	56	52	5	I DON'T GIVE A @#&% © Lil Jon & The East Side Boyz Featuring Mystikal & Krayzie Bone & ULJON IJ SMITH.S NOBRIS M TYLERA HENDERSON	51
5	4	3	區	HOW YOU GONNA ACT LIKE THAT Tyrese ♥	3	55	55	-	12	HOOKED Mary J. Blige Featuring P. Diddy	55
6	7	10	1 -	GET BUSY O Sean Paul 😪	6	56	69	76	3	SCOMBS (C ACKSONA YOUNG M ELIZONDO, M J BLIGE, S.COMBS)  I STILL LOVE YOU  702	56
7	6	5		S MARSOEN (S HENRIQUES,S MARSOEN)  MISS YOU  Aaliyah 💬	1	57	53	53		THE MEPTUNES IPWILLIAMS CHUGO)  YEAH YEAH U KNOW IT ©  Keith Murray Featuring Def Squad SQ	53
8	8	9	710	TBISHOP (TBISHOP, J AUSTIN)  BLACKGROUND/UNIVERSAL ALBUM CUT MARG  THE JUMP OFF ©  Lil' Kim Featuring Mr. Cheeks S	8	58	60	60		JUST BLAZE (KMURRAN J SMITH R NOBLE E SERMON)  HE PROPOSED  Kelly Price ♥	-
	ė.			TIMBALAND II(JOWES TMUSLEY,TKELLY,RROGERS)  • QUEEN BEE 88031" AT LANTIC						D CHATRON B ARRIVETUR C SMITH (B ARRIVETUR)  OFF SOUL ALBUNG CUTIIO JMG  OFF SOUL ALBUNG CUTIIO JMG	30
9	11	14		S GREATEST GAINER/SALES  I KNOW WHAT YOU WANT  Busta Rhymes & Mariah Carey Featuring The Flipmode Squad   Output	9	59	Ù-				59
		_		RICK ROCK ITSMITH W LEWIS R MCNAIREL JONES, R FISHER R THOMAS)						M ELLIOTT, SPIKE & JAMAHL (M ELLIOTT K.CUNNING HAM, J.RYE.Z.AHMONUEL) J.ALBUM CUT: RMG	
10	10	12		I CAN  S REM (N JONES, S GIBBS R HAMMOND)  ILL WILL ALBUM CUT, COLUMBIA	10	60	72	80	14	CRUSH ON YOU  MWINANSTRE HITMEN/ITKELIYM WINANS, J KNIGHT)  MR. Cheeks Featuring Mario Winans SQ  UNIVERSAL ALBUM CUTIUMRG	60
				(の) GREATEST GAINER/AIRPLAY ((の))		61	59	54	H	THIS VERY MOMENT  D DOBSON TOWENS (TOWENS D DOBSON)  K-Ci & JoJo ♥  D DOBSON TOWENS (TOWENS D DOBSON)  HOLLYWOOD/MCA ALBUM & SOUNDTRACK CUT	53
119	22	35		21 QUESTIONS  DIRTY SWIFT (CJACKSON, KRISTO, J CAMERON, V CAMERON)  DIRTY SWIFT (CJACKSON, KRISTO, J CAMERON, V CAMERON)  G-UNIT/SHADY/AFTERMATH ALBUM CUT-INTERSCOPE  G-UNIT/SHADY/AFTERMATH ALBUM CUT-INTERSCOPE	11	62	62	70		TOO MUCH FOR ME DJ Kayslay Featuring Nas, Foxy Brown, Baby & Amerie DREAM TEAM INJONES B WILLIAMS, MARCHAND, A MM ROGERS) COLUMBIA ALBUM CUT	62
12	14	20		CAN'T LET YOU GO  JUST BLAZE. BASS (J.JACKS ON.J. SMITH, CLOVING O. BRASCO)  Fabolous Featuring Mike Shorey & Lil' Mo ♥  DESERT STORM/ÆLEKTRA ALBUM CUT/FEG	12	63	67	71	Ē,	LIKE A PIMP ©  David Banner Featuring Lil' Flip  DRANNER IL CRUMPWE BUTLER)  David Banner Featuring Lil' Flip  DRANNER IL CRUMPWE BUTLER)	63
13	13	15		EMOTIONAL ROLLERCOASTER ☼  JBERVINE (VS GREENLE ROBERSON OSUNLADE)  P ☼ ⓒ ⓒ ⓒ ⓒ COLLIMBIA 79895	13	64	65	65	Ü	ALRIGHT Freeway Featuring Allen Anthony 🕏	64
14	20	22	333	NO LETTING GO ○ Wayne Wonder ♥	14	65	57	57		JUST BLAZE (L PRIDDE NA ANTHONY, J SMITH R FOSTER)  ROC-A FELLA/DEF JAM ALBUM CUTILDJMG  CLOSURE  Gerald Levert	57
15	9	7	-	SMARSDEN (VCHARLES,SMARSDEN)  GOSSIP FOLKS ○  Missy "Misdemeanor" Elliott Featuring Ludacris '\mathcal{C}'  Missy "Misdemeanor" Elliott Featuring Ludacris '\mathcal{C}'	5	66	Sec. 1			G LEVERTR BOWLAND (G LEVERTR BOWLAND, N MCKINNEY)  I LOVE YOU  Dru Hill ♥  Dru Hill ♥	66
16	21	28	17	TIMBALAND,M.ELLIOTT,M.ELLIOTT,TMOSLEYC,BRIDGES.FL.SMITH,W.BLOOM)  PUT THAT WOMAN FIRST  Jaheim ♀	-	67	2300	73		NOKIO NOCKO TRUFFIN M ANDREWSR WALLER, D. MOREHEAD)  DEF SOUL ALBUM CUTIOUMG  IN DA CLUB  Beyonce Knowles	67
17	17	21		KAYGEED BINGHAM IX GISTO BINGHAM, 8 MUHAMMED, CLIGHTYM BROWN, J HOAGLANO, W BELLB T. JONES)  DIVINE MILL ALBUM CUT/WARNER BROS  HELL YEAH  Ginuwine Featuring Baby ♀	-	.68	61	61		NOT LISTED (C JACKSON, A YOUNG, M ELIZONDO) NOT LISTED DOWNLOAD TRACK	
				RKELLY(RKELLY,BABY) EPIC ALBUM CUT			ОП	01		C'MON  JUST BLAZEW CAMPBELL J CAMPBELL J CAMPBELL J SMITH A GINYARD, JR 1  3RD STREETI J ALBUM CUT/RMG	
18	16	11	Silv	WANKSTA ○  JFREEMANIC JACKSONJ FREEMAN)  G-UNIT/SHADY 497816-7/INTERSCOPE		69	li li li		V	MAGIC STICK PHANTOM OF THE BEATS, SHA MONEY (KJONES, CJACKSON, CEVANS M CLERVOIX, RRAVON, R HAWKINS)  Lil' Kim Featuring 50 Cent QUEEN BEE ALBUM CUTTATLANTIC	69
19	12	6		ALL I HAVE  GROUNEYRON G.D MCPHERSON () LOPEZ M RIDDICK C RICHARDSON RON G.L PETERS, W.JEFFERY)  EPIC ALBUMS CUT  EPIC ALBUMS CUT	4	70	71	_		IN LOVE WIT CHU LT HUTTON (S HARRIS,LT HUTTON)  Da Brat Featuring Cherish SO SO DEFALBUM CUT, ARISTA	70
20	25	29		SAY YES  A HARRIS (M AMBROSIUS N STEWART, A HARRIS)  SOLJAZ/OREAMWORKS ALBUM CUTINTERSCOPE  SOLJAZ/OREAMWORKS ALBUM CUTINTERSCOPE	20	71			U	STOP SWIZZ BEATZ (S CARTER'S DEAN) SOC-A FELLADEF JAM ALBUM CUT/DJMG	71
21	15	13		CRY ME A RIVER ☼ TIMBALAND (J TIMBERLAKE,TMOSLEY,S STORCH)  DUE 40073*	11	72	TIE.			DIPSET ANTHEM © The Diplomats Featuring Cam'ron & Juelz Santana 🖘  HEATMAKERZ IC GILES LJAMES, G GREEN, S THOMAS, S DEES)  The Diplomats Featuring Cam'ron & Juelz Santana 🖘	72
22	19	18		WHAT HAPPENED TO THAT BOY  THE NEPTUNES (BUILLIAMS PWILLIAMS CHUGO, ITHORNION, G THORNION)  CASH MONEYUNIVERSAL ALBUM CUTUNING CASH MONEYUNIVERSAL ALBUM CUTUNING	14	73			n	I'LL NEVER LEAVE R. Kelly RKELLYRIKELTY JIVE ALBUM CUT	73
23	18	17		SICK OF BEING LONELY ©  JPHA IS JOHRISON D CRAWFORD PALEXANDER!   MCA 113995*	10	74	74	-	13	HOTTEST OF THE HOT ♥  KIDD.M.CRDOMS (B.G. KIDD)  © CHOPPA CITY/IN THE PAINT 8650 (KIDCH)	74
24	31	36	9	GIRLFRIEND O  B2K ♥  GRELLY IR RELLY I	24	75	75	79	7	IF I CAN'T 50 Cent	68
25	23	16	E	LOVE OF MY LIFE (AN ODE TO HIP HOP) O Erykah Badu Featuring Common 모	1	76	76	81		DR. DRE.M.ELIZONDO (C.JACKSON.A.YOUNG.M.ELIZONDO)  G-UNIT/SHADVIAFTERMATH ALBUM CUT/INTERSCOPE  PATIENTLY WAITING  50 Cent Featuring Eminem	65
26	28	39		EBADUR SAADIQ IR SAADIQ EBADU, POYSERR COZUNA G STANORIDGEM CHINWAHRLLYNN)  WHAT WOULD YOU DO?  The Isley Brothers Featuring Ronald Isley \$\mathbb{C}\$	26	77	77	78		EMINEM (C.JACKSON,M MATHERS,LRESTO,M.ELIZONDO)  THE BATTLE IS THE LORD'S  Yolanda Adams	75
27	26	26		RKELLY IR KELLY)    RABULOUS    FABULOUS    Jaheim Featuring Tha Rayne ♀	7	78	170			B.TANKARD, YADAMS (YMMCKAY) VERITY ALBUMS CUTJUIVE  STEP DADDY Hitman Sammy Sam	78
28	27	23		KAYGEE, BERKELEY IK GIST, E BERKELEY, B MUHAMMED, M BROWN, V.CARSTARPHEN, G.M.CFADDEN, J. WHITEHEAD) DIVINE MILL ALBUM CŪT/WARNEN ÉROS.  LAUNDROMAT  Nivea 😪	-	79	68	51	17	R HILLT.JETT (S KING, JR, W BLOOM, FL SMITH)  ROCKY ROAD COLLIPARK/UNIVERSAL ALBUM CUT/UMRG	$\vdash$
20	30	25		RKELLY (R KELLY)  JIVE ALBUM CUT	-		-	82		THE NEPTUNES (P.WILLIAMS, C. HUGO) © STARTRAK 51319, ARISTA	$\vdash$
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30	39	43	M	B M. COX.CLOVE (B M. COX.CLOVE.CLOVING, J. JACKSON)  Lil' Mo Featuring Fabolous   → THE GOLD MIND/ELEKTRA 67379*/EEG	ļ.,	81	84	86		ROLL WIT M.V.P. ©  M.V.P. ENTERTAINMENT IR CLUVILLES E NEWMAN, M. PEREZ, M. RIPERTON, R. RUDOLPH)  Stagga Lee   M. V.P. 01128 "ARTISTOIRECT  M. V.P. 01128 "ARTISTOIRECT	81
33	29	31		GUESS WHAT  RKELLY (RKELLY)  Syleena Johnson ♥  JVE ALBUM CUT	29	82	80	83	14	WHO'S THAT  R. Kelly Featuring Fat Joe RKELLYIR KELLY, J CARTAGENA)  JIVE ALBUM CUT	65
32	32	32		X GON' GIVE IT TO YA ⊙  SHATEK IE SIMMONS,S KING)  DMX ♀  SHATEK IE SIMMONS,S KING)	32	83	85	89		ANGEL HROADA PEREZ (A PEREZ)  POWERHOWSE/VIRGIN ALBUMS CUT  POWERHOWSE/VIRGIN ALBUMS CUT	57
33	34	30		THUGZ MANSION 7,JOHNNY'J' IT SHAKUR, J JACKSON, S AURELIUS, A HAMILTON AMARU/DEATH ROW ALBUMS CUT/INTERSCOPE	10	84	81	75		BOY (I NEED YOU) © Mariah Carey Featuring Cam'ron 🕏  JUST BLAZE (M CARRYJ SMITHN WAITIFIELD)	68
34	24	19	14	MESMERIZE ©  CSANTANA,IRV GOTTI (J.ATKINS,ADOUGLAS,A PARKER,LORENZO,T.BELLL.CREED)  Ja Rule Featuring Ashanti   → MIRODER INC./DEF JAM 063773**IIO.JMG	5	85	79	56		TELL ME (WHAT'S GOIN' ON)  NASTYLYMIR BAILEYR CAMPMAN DAKAR, I BELLL CREED)  ARTISTOIRECT ALBUM CUT  ARTISTOIRECT ALBUM CUT	28
35	33	24		THAT GIRL  KPAUL (R PAUL) QUE)  Marques Houston ♀  T.U.G/ABM ALBUM CUTINTERSCOPE	24	86	73	-		CHOKE ME, SPANK ME (PULL MY HAIR) Xzibit	73
36	40	48	UZ.	STILL BALLIN 2Pac Featuring Trick Daddy	36	87	87	77		SYMPHONY IN X MAJOR O Xzibit Featuring Dr. Dre 🕏	63
37	37	37	En	AIR FORCE ONES O Nelly Featuring Kyjuan, Ali & Murphy Lee 모	4	88	78	74		RICK ROCK (RTHOMAS,A JOINER)  DEEP  BLACKstreet ♥	51
38	35	38	71	ALL I NEED O Fat Joe Featuring Tony Sunshine & Armageddon 🕏		89			7	TRILEY (TRILEY, RISTANARO, C. BLACK)  COME CLOSE REMIX (CLOSER)   Common Featuring Erykah Badu, Pharrell & D-Tin	89
39	38	33	18	COOL & DRE LI CARTAGENA A LYONS M VALENZANO JEADOY, WLOVETT, S HARRIS TLEWIS   REALEST NIGGAZ  50 Cent Featuring The Notorious B.I.G.	33	90	83	94		J-OILLA J. POYSER (J. YANCEY, LLYNN, E. BAOU, P. WILLIAMS, J. DAVIS)  MCA 000234*	-
AC	50	66		DJ WHOO KID,RED SPYDA (C WALLACE,C JACKSON) G-UNIT PROMO	_		93	/-		DJ QUIK (D BLAKE, J.EWIS, C.WHIKERSON, K.MARTIN)  BABY REE ALBUM CUT/MCA	66
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42	66	59		P***YCAT ⊙  Missy "Misdemeanor" Elliott  MELIIOT[EMCCALIA_JR] MELIIOT[EMCCALIA_JR]  MELIIOT[EMCCALIA_JR] MISSY "MISSEMEANOR" Elliott	42	93	93	93		JAH IS MY ROCK © Caribbean Pulse Featuring Damian "Jr. Gong" Marley  ECOOKE (FCDOKE, EACOSTA, D.MARILEY, C.DODO)  © © IRIE 1102	87
43	36	40		MAKE IT CLAP ⊕ RICK ROCK (T.SMITH,WLEWIS,R.THOMAS)  Busta Rhymes Featuring Spliff Star ♀ RICK ROCK (T.SMITH,WLEWIS,R.THOMAS)	17	94	97	98	1	NO MEANS NO ☼  JCHEVIOUS.THARMAN,U CHEVIOUS.THARMAN,U CURETON)  Nee-Nee Gwynn Featuring Baby Diva ♀  BASE HIT 18002	89
44	51	67		NEVER SCARED ©  AJOHNSON (BONECRUSHER)  Bonecrusher Featuring Killer Mike & T.I. ©  AJOHNSON (BONECRUSHER)  Bonecrusher Featuring Killer Mike & T.I. ©  Bonecrusher Featuring Killer Mike & T.I. ©	44	95	100	88		STARTING WITH ME ○ BRANDSS-SCOTT (B MOSS-SCOTT)  BRANDSS-SCOTT (B MOSS-SCOTT)  BRANDSS-SCOTT (B MOSS-SCOTT)	88
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46	63	63		PUMP IT UP  JOS Budden  JUST BLAZE IJ BUDDEN, SMITH, J DAVIS, B HIGGINS, J JACKSON, AS MUHAMMED-JONES, TSMITH)  OFF JAM ALBUM CUTIOLOMG  OFF JAM ALBUM CUTIOLOMG	46	97	90	-		INCOMPLETE © C-lanae	90
47	47	64		GET BY ○ Talib Kweli 🕏	47	98	92	100	11	RMARTINLMARCUS (RMARTINLMARCUS)  GETCHYA HANDS UP  E.S.G. & Slim Thug ♥	80
48	42	42		RAWKUS 113508-7/MCA A.D.I.D.A.S.  Killer Mike Featuring Big Boi ♀	42	99	89	87	77	Q.SIN (CHILL STHOMAS)  S.E. S ENTERTAINMENT ALBBUM CUT  THROUGH THE RAIN 0  Mariah Carey 9	
49	48	46		MR OJ.BIG BOHMRENDER,O SHEATS,A.PATTON)  SUPERMAN  Eminem S	-	100	$\vdash$	84		JJAM,TLEWIS,M CAREY,J WRIGHT (M CAREY,LCOLE)  CAN'T NOBODY ○  Kelly Rowland ♥	_
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# The Music Video Evolution

Artists Are Moving Away From Basic Booty Shakin' With The Help Of High-Profile Directors

#### **BY RHONDA BARAKA**

When India. Arie sang, "I'm not the average girl in your video," we knew exactly what she meant. In urban music, the image of the average video girl has been mostly associated with overly sexy, scantily clad girls whose features are more European than African. Likewise, the notion that hip-hop videos themselves are soaked in sexuality and gangsta hype has been around for years. But many feel that the videos of today are moving away from those concepts and focusing more on creativity and content. At least, that's what some video directors and video-show decision-makers are

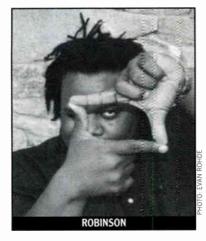
#### **PUSHING THE ENVELOPE**

Kelly Griffin, music director for BET, says the quality of the videos has improved concurrently with the quality of hip-hop music itself, changing drastically from the early days of "very simple videos with little or no story line" to "the very extravagant videos of Puff Daddy and Master P. There are artists who are pushing the envelope," says Griffin. "Busta Rhymes came along and pushed that envelope, kind of like what Michael Jackson did for regular videos. Missy and Puffy and countless others have come along, too.'

But still, some say video shows remain loyal to the so-called "booty" videos. Vince Phillips, a partner in Atlanta's Black Market Entertainment and an attorney who represents Lil' Jon & the East Side Boyz, says that, to a certain extent, video outlets like BET and MTV encourage artists to maintain a certain level of sexuality in their videos.

"If you look at most of Lil' Jon's videos, you really don't see a lot of scantily clad women, but we also have not gotten as much video airplay as we wanted," Phillips says. "On the one that we just turned in, we decided we were going to do it a little more traditional. It's not playing yet, but it does have some women in it; it's almost like the powers that be force you if you want to get more airplay."

Phillips adds that Lil' Jon has not yet received the kind of video-show support that he deserves based on his sales success. "For Lil' Jon to come out and sell almost 80,000 units his first week in comparison to people like, let's say, Fat Joe, who's all over MTV and BET and sold 40,000 the first week, or Sean Paul, who sold 60,000 his first week, you would have thought BET and MTV





would see that this guy has a fan base-80,000 in the first week means something in a slow market," continues Phillips. "I don't know if we're selling out, but we said, 'OK, we might need to do one like what they're looking for."

But Griffin says BET doesn't impose any such standards on artists or labels. "What we're really looking for is something visually interesting. That's the main thing, outside of it being a hit record. We tell independent record labels and video people, 'Give us something interesting, give us something creative.' It doesn't have to be a multi-milliondollar video," he says.

#### A LITTLE LESS SEXY

Griffin adds that some artists think that such standards exist at video shows and set out to fashion their videos according to that perception. "What has happened is, if Jay-Z has a scantily dressed girl in his video and it becomes a success. then people say, 'You know what? We need to do the same thing Jay-Z does.' If Cash Money has expensive cars in their videos, [people say], 'Well, we need to get an expensive car in our video.' People are trying to follow some type of formula, but there really is no formula," savs Griffin.

The question of what gets played

on video shows begs yet another question: Who really decides what works for videos? It's a toss-up between artists, labels, video directors, video-show outlets and, of course, the audience.

Says Griffin, "I think it's a combination of everybody involved. Obviously, from the creative element, the artist and the label are going to come along and say, 'Let's try this,' and then the video outlet will say, 'Is this something we feel comfortable with, and how will our viewers respond to it?' But I think everybody lends a helping hand to it, just like everybody lends a hand to what you see and what you don't see. Everybody always talks about, 'How come you can't have more creative videos or more conscious videos?' Well, give me a conscious record, give me something creative; I'd love to play it. If Jay-Z is making a booty video and he's the hottest artist with the hottest song out, at the end of the day, it's still a business. I've got to play what the people want.

But, according to video director Chris Robinson, whose company Robot Films has done videos for Nas, Busta Rhymes and Jay-Z, what the people want depends on which video outlet you ask.

"BET and MTV have certain standards for certain artists," says Robinson, "and that's frustrating sometimes because BET may find something too sexual or too violent while MTV doesn't. So many times vou'll have two different answers about what's BET-acceptable and what's MTV-acceptable. You definitely get dictated to by the powers that be as far as what they'll show."

But, ultimately, says Robinson, the videos have to simply stay true to the music that they represent. "I think music videos are always going to reflect what the music is," he says. "We had a great music-video heyday, where it was very creative, but we got to a place where the music turned into something that was a lot more sexual, and you'll see videos that reflect that. You've got to remember that this is first created by the music. It's what's on the radio, it's what people go to the store and pick up, and it's what the artists create. And the artists, nine times out of 10, are creating the music that they're going to be able to get a record deal with, and those are the singles you're going to hear, as well."

As for the oft-maligned booty videos showcasing half-naked girls and touting a lifestyle of violence or "bling bling," most agree that (Continued on page 24)

# What's Up On The Airwaves

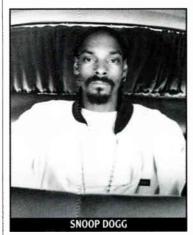
#### Radio Shows Are An Effective Marketing Tool For Established Artists, Launching Pad For Careers

#### BY MOIRA McCORMICK

At the risk of overstating the obvious, let it be said that there's a natural connection between rappers and radio. It stands to reason that those artists whose stock in trade is their own unfettered, extemporaneous facility with words can be ideally suited as hosts of the airwaves. For years now, in fact, radio has been the breeding ground for many future MCs (some of whom, like Elektra's Angie Martinez, manage to continue juggling their radio gigs

So So Def Radio presents an effective marketing tool for Dupri and his own artists, she stresses that the hour does not necessarily focus on the So So Def artist roster. "He's not playing music just for his own gratification, or his company's,' she says. "Jermaine doesn't play Da Brat cut after Da Brat cut, or Bow Wow cut after Bow Wow cut."

As for whether Dupri can satisfy the demands of both his record company and his radio gigs, Tosha says that, so far, Dupri's been able to keep up just fine. She does note





along with their recording-artist responsibilities). Ludacris, for instance, had been rapping prior to being hired as an air personality at Atlanta's Hot 97 (WHTA), but it was as a DJ there that his career began to take off in earnest.

More recently, however, the trend has started to work in the other direction as well: Established rap artists have been landing their own radio shows. They include Arista's Jermaine Dupri, who, in November, began hosting a weekly program, So So Def Radio on V103, on Atlanta's V-103 (WVEE). So So Def is Dupri's own imprint, which has a label and production deal with Arista, for whom Dupri serves as a senior VP.

"Jermaine is live on the air, every Saturday night between 9 and 10," says Tosha, mainstream R&B/ hip-hop station V-103's MD and assistant PD. "He does a full hour of all-exclusive songs from hitmakers; he plays at least 10 to 15 unreleased songs per show, from artists including Eve, Da Brat, Lil' Kim, Busta Rhymes and some R&B artists, too. He sometimes has guests in the studio, as well."

While Tosha acknowledges that

that both radio station and artist can opt out of the radio setup after a year, "if we decide that his schedule's too busy [and interferes with his radio show], or if he himself says, 'I can't do radio anymore."

#### THE RIGHT MIX

Another high-profile hip-hop celebrity, Snoop Dogg, had been hosting the syndicated program Big Snoop Dogg Radio, but at press time its future was uncertain. The program was canceled in late February by its syndicator, Portland, Ore.-based NBG Radio Networks; NBG's assets were subsequently taken over by Crystal Media, according to a spokesman for NBG.

Elektra's Martinez, who is the afternoon-drive personality at New York's Hot 97 (WQHT), has been on the air there for more than eight years, according to a label spokeswoman. "She's one of the hardestworking people out there," notes the spokeswoman. "She schedules photo shoots and interviews around her air shift—that is to say, before 1 p.m. and after 7 p.m. She uses her vacations from the station

(Continued on page 24)

# RAP/HIP-HOP

AN R&B/HIP-HOP EXPANDED SECTION

# Circling The Globe

### Artists In Key Int'l Markets Are Finding Success Across Borders

#### **HAMBURG**

Massive Töne, MT3 (East West) www.massivetone.de

While some argue that Germany's rap scene peaked two years ago, it is clear that, when the right act has the right song, the genre is still hugely popular. So it is hardly surprising that Massive Töne is still going strong. Hailing from Stuttgart, one of Germany's three key cities of the genre, the act formed in 1991. By the mid-'90s, it had toured with some of the leading lights in the scene, including Absolut Beginner and Fünf Sterne Delux. In 1996, Massive Töne released its German-language debut, Kopfknicker. A second album, Überfall, came in 1999 and reached No. 6 on the charts. The launch of the group's own Kopfknicker label followed a year later. In 2002, the band released the single "Cruisin'," which turned out to be the biggest German hip-hop single of the year and led to an Echo Awards nomination for best domestic hip-hop act. "We expected it to be successful. but not to go top 5," says East West

product manager Emu Diakhate, who adds that early support from MTV helped boost the release. The album MT3, on which "Cruisin" is featured, has sold 100,000 units to date, and Diakhate aims to reach gold status (150,000 units). This looks increasingly likely, thanks to a storming performance by the act at the Echos on Feb. 15, which was viewed by 8 million people, and forthcoming concert dates as the supporting act for German superstar Herbert Grönemeyer.

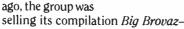
—OLAF FURNISS

#### LONDON

Big Brovaz, *Nu Flow* (Riot/Epic) www.bigbrovaz.com

Emerging from South London, the

group Big Brovaz is undeniably the 2003 break-out act to watch from Britain's black-music under-ground. Two years ago, the group was



Watchin' U on the streets of London. The members then spent an unproductive period in 2001 signed to the Ritz Music Group. But everything changed when the group signed with Jonathan Shalit of London-based Shalit Global Management, and subsequently to Epic Records U.K. Big Brovaz's first single, "Nu Flow," burst into the top 5 of the U.K. singles chart last October. It was the title track of the polished album of the same name, released in November. The top-10 success of the single "O.K." in February set up a re-released version of the album, replete with two new tracks and a remix of "O.K." The album made the top 25 in late February. "Big Brovaz know how to put a song together, and they cater to anyone who wants to have a good time," says Dave VJ, presenter of the Urban Grid on London urban station Choice FM. "I think they're the future of hip-hop in the U.K." The group garnered a 2003 Brit Award nomination for best

---KWAKU

#### MELBOURNE

Resin Dogs, Set It Off (EP) (Hydrofunk/Virgin) www.hydrofunk.com.au

Resin Dogs came out of Queensland's

underground hiphop scene in 1996 with a strong Australian funk element. The group's live shows, led by drummer David Atkins, includes



release of their first album. Grand

Theft Audio [in 2000]. The album attracted major retail support and sold 25,000 units [in Australia]." Subsequent EPs, including their latest, Set It Off, have gained crossover attention from commercial radio. That has Resin Dogs well-positioned for the release of their sophomore album, due mid-year.

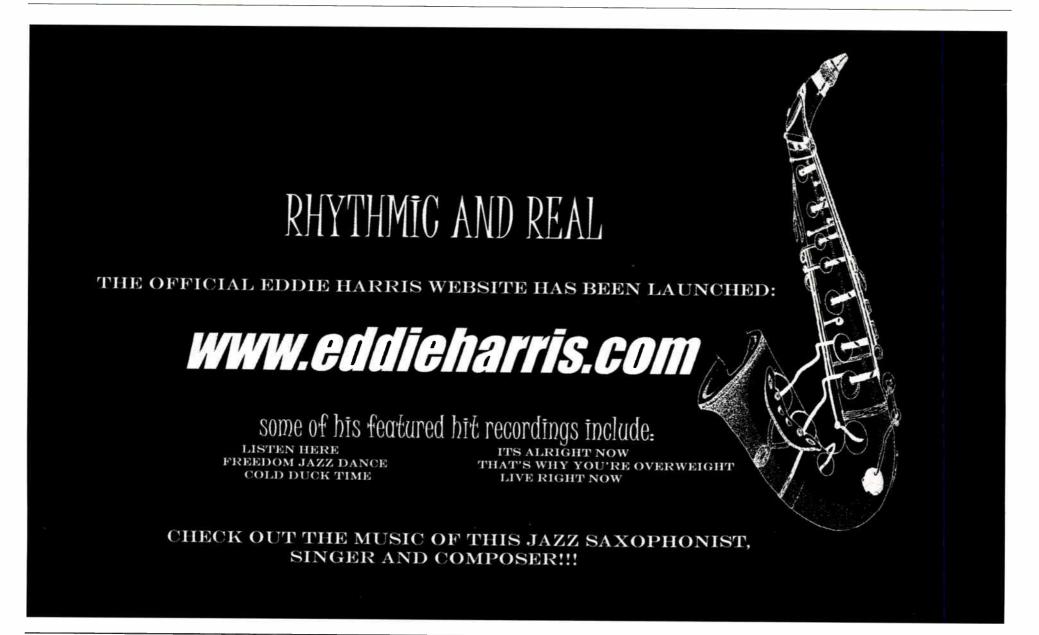
—CHRISTIE ELIEZER

#### **PARIS**

Cam, SoulShine (Inflammable/Columbia France)

www.inflammable.com

French producer/artist Cam has his eyes set on international markets, including the U.S., with his fourth album, SoulShine. Released via Sony last spring in Europe and Japan, the album showcases Cam's minimalist chill-out style and gives a big nod to Quincy Jones, blending nu-soul, R&B, contemporary jazz and hip-hop. SoulShine is set for a spring release in the U.S. by Koch Records, under a license from Sony. "Cam dovetails perfectly with our current hip-hop roster of KRS-One, Chuck D from Public Enemy and BG from Cash Money, adding a European flavor with great crossover potential," says Lulu Cohen, Koch's senior director of media relations. ---MILLANÉ KANG



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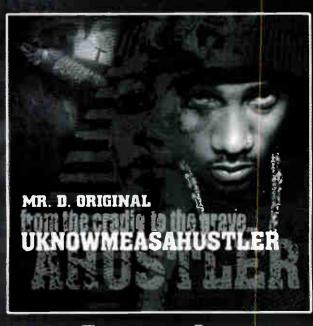
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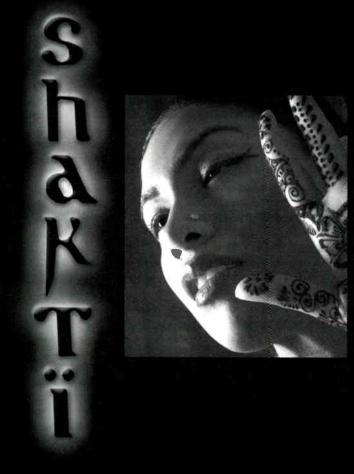
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# RAP/HIP-HOP

AN R&B/HIP-HOP EXPANDED SECTION

### **Music Video**

Continued from page 21

they're here to stay, even if in small numbers. Carl Brown, CEO of FUBU Records, says, "I feel there's always going to be a place for that. There's always going to be a place for beautiful women and beautiful men, but, with the cost of videos and the way things got out of control over the last few years, people have gotten into being more creative."

Adds Robinson, "Those videos are going to be around as long as the music is like that."

But Griffin thinks otherwise. "The cars, the women and all that stuff is really played out," he says. "The average person that's watching can't relate to that."

Jessy Terrero, writer/director for Robot Films, agrees that creativity is becoming more dominant. "Over the last couple of years, things have gotten a little less sexy and a little less violent, due to the standards over at BET and MTV, so I think they've kind of forced directors to do cleaner things," says Terrero.

Now, he says, it's incumbent upon artists to "step outside the box." "Everybody says they want to do something new and something different, but they're scared to take it there," he says. "There are very few artists—Busta Rhymes, Missy Elliott, Outkast, Jill Scott, Common, the Roots—that will take their videos creatively to another place. The other artists like to play it safe-girls, cars, sex, drugs and violence. That's what kind of brews in the streets in hip-hop, so a lot of artists stay in that one arena. With the labels and artists, that's where the change has to happen. These artists have to feel secure enough with their music that they can step out and do something different. They have to trust that their audience has gotten smarter and will accept something different."

### Radio

Continued from page 21

to tour and promote her albums [the most recent of which is 2002's *Animal House*]. She's just gone on maternity leave and will record her third album while she's taking care of her new baby."

Rhythm crossover Hot 97, one of New York's top-rated stations, also boasts an on-air roster of prominent hip-hop DJs, from influential veterans Funkmaster Flex (12 years with the station and a raft of major-label albums to his credit) and Mister Cee to Roc-A-Fella Records heavyweight DJ Clue?, DJ Whoo Kid (50 Cent's DJ), DJ Greenlantern (whose credits include Eminem), DJ Envy, Kay Slay (whose Columbia album, *The Street Sweeper*, drops in April) and others.

Not all major-market radio stations are rushing to hire hip-hop artists as air personalities, though. Barbara A. McDowall, assistant MD of Chicago's Power 92 (WPWX), acknowledges the pro side—for the artist's product, in particular—but notes, "It's not in our plan. There's the concern about touring, for instance, and the need to hire replacements if someone's going to be off the air for a certain amount of time." She observes that Power 92's popular evening personalities, the Choklit Jox, "put out their own CDs, like last year's compilation, Chicago Power Hour-and one of them is a producer—but there's never been a scheduling conflict."

TVT Records artist Lil' Jon, of Lil' Jon & the East Side Boyz, got his start as an Atlanta DJ but had to stop when his career started to take off. "I did it till 2001 but then had

to go on the road," he says. Lil' Jon went from hosting reggae shows on several different stations to becoming a hip-hop air personality at Atlanta's Hot 97, where he partnered with longtime friend Emperor Searcy (who would go on to produce, among other artists, Lil' Jon & the East Side Boyz).

"People think [rappers] can just jump into radio, but it's not like that," Lil' Jon stresses. "You have to understand how an hour is programmed—when to play certain songs, when commercial breaks come—and you have to know how to prep what you read. I learned the most when I got into a structured radio environment." He also observes that radio has become a refuge of sorts for a number of old-school MCs. "You can go to New York and hear people like Chubb Rock on the air," he adds.

Rock, along with other classic hip-hop artists, is an air personality at New York's Power 105 (WWPR); his fellow DJs include Monie Love and the team of Ed Love and Dr. Dre. Venerable old-school MCs and DJs are also turning up on XM Satellite Radio. Producer and Cold Chillin' Records founder Marley Marl hosts an underground hip-hop show called Future Flavas.

"Is it gimmicky?" asks David Leonard, national director of rhythm crossover and mix-show promotion at independent radio promotion firm Jeff McClusky & Associates, regarding hip-hop artists with their own shows. "To some degree, but only if the artist focuses on branding his or her own name. But it is an effective way for artists to market themselves. By giving a personal touch to the hip-hop community, they get close to the people who buy the music."

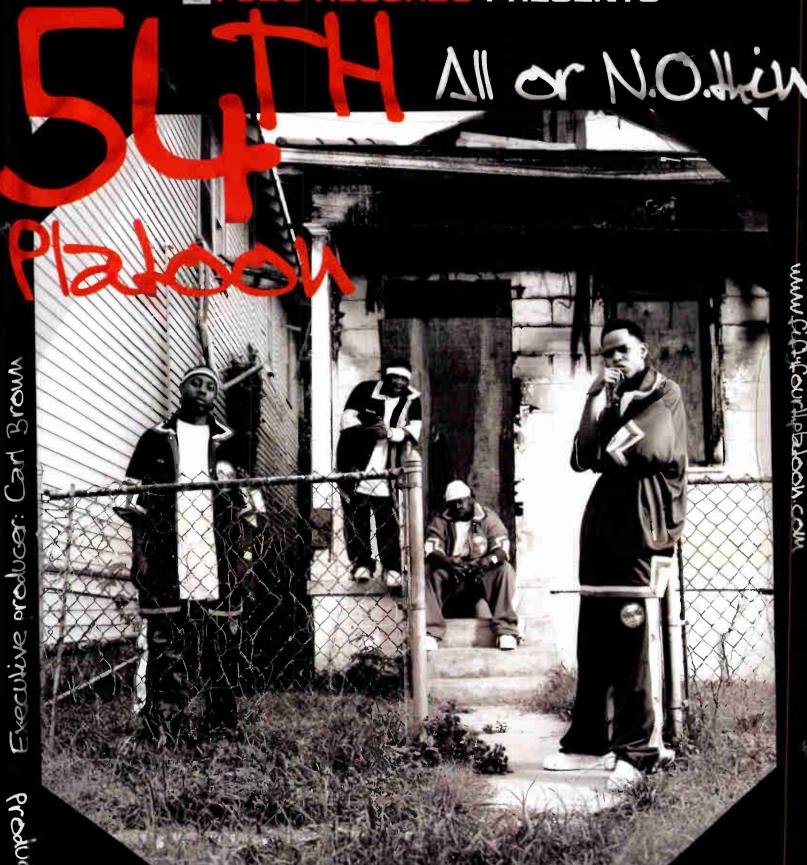








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ALBUM IN STORES

# Chile's 'Axe' Craze Catches On

#### **BY MARCELO FERNANDEZ BITAR**

VINA DEL MAR, Chile-Axe Bahia, Porto Seguro, and Porto Bahia were Chile's best-selling acts of 2002. Their success has been propelled by the catchy sound of Brazilian axe (pronounced "ah-cheh") music and the fancy footwork of dancers

that have reached sex-symbol status.

The U.S. and Mexico will get a sample of the music with the April 1 release of a compilation album by Axe Bahia on Balboa Records. It features tracks from the act's two albums-Tudo Bem 1 and Tudo Bem 2 (Everything's OK, volumes 1 and 2). Balboa Records VP of operations Frank White says, "It's fresh, it's new, and we're looking at the success it's been having in Chile, Argentina, and Peru and hoping to continue with that success."

The origin of this unexpected boom was the addition of a previously unknown Brazilian quintet of dancers as a secondary attraction on the Mega network's popular mid-afternoon TV program Mekano in March 2001. Axe Bahia danced to popular Brazilian covers, with the beat of the contagious percussion of a samba-derived rhythm



from San Salvador de Bahia, a city in Northern Brazil.

In early 2002, Axe Bahia surprised the country by defecting to another TV network, TVN, where the troupe became a pet project.

Merchandising deals were soon struck, aimed at a kiddie audience that could not get enough of the group's dance moves. Products included toys and dolls licensed to Hasbro and school merchandise sold exclusively in Almacenes Paris department stores. Improvised stands displaying photos, posters, and stickers invaded Chile's streets.

In April 2002, Warner Music released Tudo Bem 1. It was certified platinum (more than 15,000 units) within barely three hours. The label

tember and has also been certified platinum. Both albums come with stickers and a detailed explanation of the troupe's dance steps.

Meanwhile, Universal Music entered into a new deal with the five dancers that replaced Axe Bahia on Mekano. The debut album by Porto Seguro went platinum

three hours after its release last October, Universal Music Chile GM Patricio O'Ryan notes that such meteoric sales are virtually unheard-of in Chile: "It is both historical and marvelous."

The newest addition to the pack is Porto Bahia, born when Porto Seguro's frontman, Fabricio, suddenly departed from the act. Porto Bahia's trump card is the nationwide popularity of Fabricio and his wife, Vivi, whose good looks and dance moves brought them star status. Along with three fellow Brazilians, they recorded Nueva Sensación (New Sensation) last November; it was certified gold (10,000 units) in January.

Fabricio says, "We bring a new perspective to axe music in Chile, with new choreographic moves and songs that include more funk music. Our target is the kiddie audience, and we are now signing our first merchandising deals, because March is a back-toschool month."

Paula Narea, GM of the Chilean arm of the International Federation of the Phonographic Industry, adds, "This phenomenon first attracted kids that watched the TV show, but almost three years have passed since [the first band emerged], and it is no longer surprising nor a novelty."

Other axe music artists include Axe Brasil and Café Con Leche, which has reached platinum sales with its album Ta Vivo Maluco (Live and Crazy).

The next step in the axe music craze is exporting it to other countries. In Argentina, where Chilean acts rarely make it big, Warner Music has licensed Axe Bahia to Barca Discos; 20,000 units of Tudo Bem have been sold without anyone seeing the TV show that established them.

Barca Discos president Elio Barbeito says he was attracted by the pop format and the catchiness of the songs: "Fortunately, [influential radio station] FM Hit liked the single ["Onda-Onda"], and the album began selling like crazy. They made a promotional visit in October, and 6,000 fans went to a showcase and album-signing. We also shipped their second album in December, and it is faring so well that my only problem is that they'll continue to release new albums while I'm still cutting singles from their debut."

Inspired by axe, dance label Oid Mortales' artist King Africa is taking his own version of "Onda-Onda" to Europe, Mexico, and the U.S. as a single on his new album, Buena Onda (Good Vibe), slated for release in April.

Notas\_

vadorans, Hondurans, and Guate-

"It's what I call a Central Americana

tropical format," says Bill Tanner, VP

of programming for Spanish Broad-

casting Systems, which launched the

station March 1. "It's music that has

not been heard to any great extent in

the Latin market. And it's designed to

appeal to the fairly substantial Central

According to the 2000 U.S. Census,

there were close to 500,000 Central

Americans in the L.A. metropolitan

area; half of those hailed from El Sal-

vador. Those numbers would have

increased in the past three years, to the

point where Tanner estimates that the

number of Salvadorans in L.A. now

La Sabrosa plays a mix that includes

cumbia, punta, and soca, as well as a

couple of merengue and salsa tracks

per hour. But Tanner says it's decided-

ly not a tropical station in the East

Coast, salsa-based sense of the word.

Listeners will hear cumbia tracks by

the likes of Colombia's Sonora Dina-

mita and Sonora Show-both popu-

but not the kind of music that is played

Although La Sabrosa is an experi-

ment—it's a brand-new format that

has never been tested in a major U.S.

market like L.A.-it would not have

made it on-air if extensive research

had not preceded it. One of its selling

points, Tanner says, is that it is all live,

all the time and relies heavily on inter-

If the format thrives, it will open an

extraordinary avenue of promotion

for a very specific genre that has not

action between DJs and callers.

lar in Central America and Mexico-

in tropical stations in the East.

American population.

exceeds 500.000.

malans, among others.

L.A. GETS NEW FORMAT: Los Angeles, enjoyed significant exposure or sales long a stronghold for regional Mexiin the U.S. La Sabrosa is being advercan music, has opened up to a differtised on TV and outdoor billboards ent kind of regional format, with the and promoted by street teams. launch of KZAB (93.5 FM) La Sabrosa, a station aimed directly at the area's Central American population of Sal-

Tanner was blunt on the subject of why the station was not used to launch a rock en español format: "There's a lot bigger market for what we're doing here than there is for rock en español. If there was a market [for rock en español], we'd be doing that. Rock en español appeals to a narrow group of people, and I haven't seen any indication from anyone that it can work."

In other radio news, Hispanic Broadcasting Corp. plans to acquire KTND (107.7 FM) Austin from Simmons Media Group for approximately \$16 million. HBC is expected to take over KTND operations April 15. Final regulatory approval of the sale is expected

FOR TEENS: Warner Music Latina and the Telemundo network are working together on an upcoming teen show that will feature a Warner soundtrack. Los Teens is directed toward that segment of the market, and its soundtrack will feature Warner acts. A new track by Miami rock band Volumen Cero is slated to be the show's theme.

"We're gearing it up to [feature] our newer artists on the show," Warner Music Latina VP of sales and marketing Harry Fox says. Although it's still "a little early" to discuss final specifics, Fox says Warner has been doing a "lot of intricate things" with the show.

"I think it's what young Latinos are like in the States today," Fox says of the show's content. "You have a second and third generation and you have to cater to that culture, or you'll lose them to mainstream TV.'

IN BRIEF: "Tal Vez" (Maybe), the first single from Ricky Martin's upcoming Spanish-language album, went to radio March 25. Franco De Vita, who penned Martin's hit "Vuelve" (Come Back), wrote the track. Almas del Silencio (Souls of Silence) will be Martin's first Spanish-language studio album since 1998's Vuelve. Arriving worldwide May 20, it will feature tracks written by Ricardo Arjona, Estéfano, and Alejandro Sanz, among others . . . Universal rock band Molotov is on a U.S. tour in support of its album Dance & Dense Denso; the trek started in California this month ... Ibrahim Ferrer's nostalgic Buenos Hermanos (Good Brothers) debuts at No. 6 on the *Billboard* Top Latin Albums chart. It's one of two Ry Cooder/Buena Vista Social Club spin-off albums currently in the top 10: Cooder and Manuel Galbán's Mambo Sinuendo is No. 4.





# says that sales of the album have now reached 115,000 units. Tudo Bem 2 was released in Sep-DISTRIBUTORS CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS 140 N.W. 22 Avenue Miami, Florida 33125 Tel: (305) 541-6686 / Fax: (305) 642-2785 www.reyesrecords.com E-mail: reyesrecords@reyesrecords.com TODO EN MUSICA \* EVERYTHING YOU NEED IN MUSIC

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**ISSUE DATE: MAY 10** AD CLOSE: APRIL 15

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	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3	RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (VI)	3	VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)
4	SHAKIRA GRANDES EXITOS (SONY DISCOS)	•	CELIA CRUZ HITS MIX (SONY DISCOS)	•	LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)
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١	JOSE JOSE EL PRINCIPE CON TRIO VOL. 1. (ARIOLA/BMG LATIN)	B	ELVIS CRESPO GREATEST HITS (SDNY DISCOS)	1	LOS HURACANES OEL NORTE 28 HURACANAZOS (UNIVISION/UG)
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٥	MANA REVOLUCION DE AMOR (WARNER LATINA)	10	MONCHY & ALEXANDRA CONFESIONES (J&NISONY DISCOS)	10	ALEJANDRO FERNANDEZ NINA AMADA MIA (SONY DISCOS)
I	THALIA THALIA (EMILATIN)	"	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	11	VARIOUS ARTISTS PREMIO LO NUESTRO 15 ANOS DE EXITOS (FONOVISA/UG)
12	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	12	VICTOR MANUELLE Le preguntaba a la luna (sony discos)	12	LIBERACION HISTORIA MUSICAL (DISA/UG)
۱	MOLOTOV  DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO)	11	VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS)	13	PABLO MONTERO GRACIAS HOMENAJE A JAVIER SOLIS (RCA/BMG LATIN)
۰	SIN BANDERA SIN BANDERA (SONY OISCOS)	"	JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	14	INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)
9	KUMBIA KINGS ALL MIXEO UP LOS REMIXES (EMI LATIN)	15	THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)	15	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
١	SOUNDTRACK TALK TO HER (MILAN)	116	CARLOS VIVES OEJAME ENTRAR (EMILATIN)	1	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
	GILBERTO SANTA ROSA SOLO BOLERO (SONY DISCOS)	"	VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	17	LOS ANGELES AZULES EN VIVO AL AZUL VIVO (DISA/UG)
۱	LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	18	VARIOUS ARTISTS BAILA HITS (SONY DISCOS)	11	VARIOUS ARTISTS 30 INOLVIDABLES CON BANDA (UNIVISION/UG)
١	JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	**	JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)	12	LOS TIGRES DEL NORTE LA REINA DEL SUR (FDNOVISA/UG)
*	ANA GABRIEL PERSONALIDAD 20 EXITOS (SONY DISCOS)	50	VARIOUS ARTISTS MERENGUE EN HA CALLE OCHO 2003 (PROTEL/UNIVERSAL LATINO)	26	VARIOUS ARTISTS SONIDEROS USA 15 EXITOS BAILAB/FS (UNIVISION/UG)
Ų	bums with the greatest sales gains this week.   Recording Ind	ustry	Assn. Of America (RIAA) certification for net shipment of 500,00	00 alb	um units (Gold) A RIAA certifu at uniter net shipment of 1

to 10 million units (Diamond). Numeral hollowing Platinum or Diamond symbol indicates album's multi-platinum level A multiplies shipments by the number of discs androit rabes RIAA Labin awards. Certification for net shipment of 100 his (Multi-Platino). "Astensk indicates LP is available. Most tape pinces, and CD pinces for BMG and WEA labels, are which are projected from wholesale prices. Greatest Gainer shows chards largest unit increase. Pacesetter indicates irs this week. [M] indicates past or present Heatseeker title. 20 2003; VMU Business Media, Inc., and Nielsen SoundScan, Inc.

51 56

48 46

JAGUARES RCA 96656 BMG LATIN (14 98 CD

ANA GABRIEL SONY DISCOS 87471 (9.98 EQ CD)

2

El Primer Instinto

Personalidad: 20 Exitos

20 Rancheras

Para Mi Raza

20 Inolvidables

Afortunado

El Aballarde

Bachatahits 2003 25

Con Tambora

No Te Lo Vas A Acabar

Otro Vino Otra Copa

El Sube Y Baja

20 Grandes Exitos

Senal De Alerta

**Grandes Exitos** 

Millie

Perdoname Mi Amor

Natural Joyas Vol. 2 Duelo De Gigantes Vol. 2 51

Mis Boleros Favoritos

Una Lagrima No Basta

La Tercera Es La Vencida...Eso!

Protagonistas De La Musica Vol. 2

Los 30 Corridos Mas Prohibidos

Mariana: Complices Al Rescate

35 Aniversario...Lo Mejor De Lara

En Vivo: Desde La Plaza El Progreso De Guadalajara

38

3

51

35

14

17

1

57

60 11

49

26

35

1

46

54

53

18

57

5

2

30

1

# After Restructuring, Lopez Looks To Standardization

Nearly two years after he was named Universal Music Latin America/Iberian Peninsula chairman and amid a crisis in the recording industry and growing piracy problems, Jesús Lopez has finished restructuring the company. Long a marketshare leader in Brazil, Universal has also seen its stake grow in other countries, through its own artist development initiatives and a series of strategic alliances. Lopez explains to *Billboard* that market share is not an objective but a consequence.

#### What were you looking to do in the Latin region?

I was looking for two important things: one, unify artistic criteria and renovate the roster, and two, create a more agile structure that would allow crossovers between countries. And in the midst of that, the crisis worsened so we had to undertake a stronger restructuring [strategy], which was unpleasant. We had to reduce personnel in every territory.

Despite that, you've seen gains, specifically in Mexico, where your market share has gone from 14% to 22%.

In Mexico we handed our distribu-

tion over to a third party, Simram, and with that we saved money and changed the structure of the company, focusing more on signing artists in different segments of the market. We began a dance music division called Asterisco, which [made a] profit the first year. Then we created the regional Mexican division—called Regio-which is led by Jose Antonio Silva. We invested in rock and signed Inspector, [which] has sold 160,000 copies in Mexico. We also did a joint venture [label] with Alberto García called Viva Music, dedicated to regional and tropical Mexican music. And from there, we've exploited the RMM catalog in Mexico and have sold 500,000 albums. We did compilations and new series—things that don't cost much. The economy has led us to reduce operational costs and to do business in the local currency and not in dollars. The two big issues now pending for the industry-and for Universal-are the relationship with mass media and commercial policies.

#### What do you mean?

In my opinion, the industry in Latin America has a very old-fashioned approach in its client relationships. We have no tools to meas-



ure what happens with our product day to day, and then we suffer with great returns. So, you have a 100,000 copy ship-out and you don't know what happens to your product until a retailer calls a re-order. There is no sales list to give us a barometer that what we're doing marketing-wise is having repercussions sales-wise. So if we don't solve the sales issue, we'll continue to make marketing mistakes and [keep] killing flies with cannonballs. So for

me, the primary objective is to standardize the markets by having official sales lists and real airplay lists. That will help us streamline our operation. We've already cut our operational costs, so I have to make commercial policy and marketing more efficient.

#### How do you plan to achieve this?

We need to get together [all the labels] and convince the clients that it's a good thing to have a sales list. Because it isn't effective for the client, either. If we work together, we can reduce their operational costs. I believe in [Nielsen] Sound-Scan. I believe in information. I believe you have to have a system in place that tells you that your marketing strategy worked.

One of the things you've done as far as expanding the roster despite budgetary constraints is sign acts from one country through another company. This is the case with Argentina's Enanitos Verdes, which are signed through Universal Mexico.

That's helped me resolve my Argentina problem and make those artists sell more in Mexico than before. Another thing I've done this year which has been key for the organization is create a structure that allows me to work the two major catalogs I'm licensing: Vale Music [which has on its roster *Operación Triunfo* winners David Bisbal and Bustamante] and Univision.

# The Univision catalog is quite huge. Will these acts get the same treatment as a Universal act?

Yes, because they're ours. They're a license. I need to create critical masses in the companies so they're profitable. Why would I be happy with a 22% market share in Chile, for example, if I could have a 30% share? The secret to survival isn't market share but cash flow. And if you sell more and charge efficiently, you have more cash to invest in other acts. Market share is a consequence of what we do, it isn't the objective. But with respect to Vale and Univision, in the most important countries and in the regional office. we have label managers that work exclusively for them. And one of my main objectives since my arrival [has been] to have offices in every country. That gives me a competitive edge and makes Univision or Vale Music feel represented everywhere.

LEILA COBO



	RIL 5		Bi	Ilboard HOT LATIN TRACKS	ТМ
135 + SH	LAST WEEK	2 WKS. AGO	10.504	Airplay monitored by Nielsen Broallcast Data Systems Artist	PEAK POSITION
1	1	7	15	PRODUCER (SONGWRITER)  NUMBER 1 当 3 Weeks At Number 1  UNA VEZ MAS  Conjunto Primavera ♀	1
				GREATEST GAINER	
4	5	28		AMAME RUFFINENDO IC NILSON D. MOSCATELLII RCA/BMG LATIN	2
	3	5		EN CUERPO Y ALMA  R PEREZ-BOTIJA IR PEREZ-BOTIJA)  ARIOLA /BMG LATIN	3
4	7	9		DE UNO Y DE TODOS LOS MODOS PALOMO (TVINIEGRA) OISA OISA	4
5	19	16		MI SOLDADO LOS TIGRES DEL NORTE (E VALENCIA)  LOS TIGRES DEL NORTE (E VALENCIA)  LOS TIGRES DEL NORTE (E VALENCIA)	5
6	10	8		NO TENGO DINERO AB QUINTANILLA III (J GABRIEL)  A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio 모 EMI LATIN	6
7	2	2	111	SEDUCEME INDIA I INFANTE.K.C.PORTER (INDIA.R.CONTRERAS.J.GRECO.S.MARTE)  SONY DISCOS	1
8	23	38	N.	ALUCINADO Tiziano Ferro 오 Managonchi (TFERRO).BALLESTEROS) EMI LATIN	8
9	6	4	75	QUE ME QUEDES TU SMEBARAK R_LEOCHDA IS MEBARAK R_LEOCHDA) SONY DISCOS	1
10	9	7	11	Y COMO QUIERES QUE TE QUIERA Fabian Gomez R RODRIGUEZ (RGOMEZ) SONY DISCOS	7
9.1	8	6	20	AY! PAPACITO (UY! DADDY)  AB QUINTANILLA III,C 'CK' MARTINEZ, D'PAOILLA IA B QUINTANILLA III,A VILLARREAL)  UNIVERSAL LATINO  UNIVERSAL LATINO	6
12	11	18		A QUIEN LE IMPORTA?  STEFANO (G BERLANGA I CANUT)  EMILATIN	11
13	4	3	18	ASI ES LA VIDA H GATICAK O BRIEN (M BENITO A CAMPOS, J DAVIO)  ASI ES LA VIDA WARNER LATINA WARNER LATINA	1
14)	15	12	7	DAME Ricardo Arjona 🕏	12
45	16	11	21	RARJONA (RARJONA) SONY ÓISCOS  SUENA Intocable ♀	2
116	21	14		R MUNOZ,R MARTINEZ (L PADILLA) EMILATIN  EL PROBLEMA Ricardo Ariona ♀	1
17	18	17	100	RARJONA (RARJONA)  SDNY ÓISCOS  NINA AMADA MIA  Alejandro Fernandez ♀	17
18	24	22		G A SANTIAGO (J MASSIAS)  DIGALE  David Bisbal	18
19	_			N SANTANDER, B OSSA (G. SANTANDER, C LEUZZI) VALE /UNIVERSAL LATINO	
	14	15		ES POR TI Juanes G G.SANTADIALIA, JUANES (JUANES) SURCO (JUNIVERSAL LATINO	4
20	13	26		ENTRE EL DELIRIO Y LA LOCURA  K SANTANDER, J GAVIRIA (K SANTANDER, SANTANDER)  UNIVISION	13
21	12	21	11.0	MALA GENTE Juanes タ G.Santaolalla Juanes (Juanes) Surco (Juniversal Latino	12
22	20	13		HERIDA MORTAL JETY RIVER  J REYES (ESTEFANO, J. REYES)  ARIOLA /BMG LATIN	7
23	22	19	=	KILOMETROS A BAQUERRO (L GARCIA,N.SCHAJRIS) SONY OISCOS SONY	16
24	25	27		CLAVAME TU AMOR JGAVIRIA JULARROYAVE.O. SANCHEZ)  RODOVISA	24
0	30	34	5	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A VEGA)  EMILATIN	25
26	28	42	3	MUY A TU MANERA Intocable	26
27	31	24	22	RMUNDZ,R MARTINEZ (R MUNDZ,JE CONTRERAS)  CORAZON CHIQUITO  Adolfo Urias Y Su Lobo Norteno ♀	19
28	27	20	19	AURIAS (IURIAS)  PLATINO (FONOVISA  QUIZAS  Enrique Iglesias \$\mathbb{T}\$	1
00	35	30		QUIZAS E. FIGLESIAS,LMENOEZ   EliGLESIAS,LMENOEZ    SERENATA HUASTECA  Adan Chalino Sanchez	29
30	32	36		A A DE LUNA (I A JIMÉNEZ)  EL TONTO QUE NO TE OLVIDO  Victor Manuelle	22
0	_	30		J.M LUGD (V M RUIZ) SONY OISCOS	
	36			PARA QUE LA VIDA Enrique Iglesias Q UNIVERSAL LATINO UNIVERSAL LATINO	31
32	26	23	-	SI NO ESTAS  II PEREZ IR PEREZ R LIVI)  RPE / UNIVISION	3
33	29	25		SIN FORTUNA RRIVERA (A GONZALEZ)  Lupillo Rivera SONY DISCOS	23
34	34	33	15	MI PRIMER MILLON SEORGE (JVILLAMIZAR,S GEORGE)  Bacilos ♥ WARNER LATINA	18
35	41	35	H	DONDE ESTARA MI PRIMAVERA Marco Antonio Solis マ FONOVISA FONOVISA	22
36	33	29	15	AFORTUNADO Joan Sebastian ASEBASTIAN (J. SEBASTIAN) MUSART (BALBOA	21
37	43	41		CHAPARRITA DE MI VIDA  Los Rieleros Del Norte FONOVISA	37
38	48	47	-	QUEDATE CALLADA  PLABRERA (G FLORES)  DISA  OFFICIAL STATEMENT OF THE STAT	38
				✓ HOT SHOT DEBUT  ✓	
39	***	W.		MARIPOSA TRAICIONERA Mana	39
40	45	49	1	FIFER GONZALEZ (FIFER)  WARNER LATINA  QUE LEVANTE LA MANO Joseph Fonseca  AREN JUNIVERSAL LATINO  KAREN JUNIVERSAL LATINO	40
41	37	31		MICAELA Dueto Voces Del Rancho	28
42	49			FRIO DE AUSENCIA  Banda Pelillos  FRIO DE AUSENCIA	42
43	38	43	11	FRIORIGUEZ IGALEANO) VIVA IUNIVERSAL LATINO  ESCLAVO DE TU PIEL Ricardo Castillon ♀	34
44	39	37		C DE WALDEN C MAST IG CARBALLO.R CAST ILLON, A MASTROFRANCESCO, V. MASTROFRANCESCO FONOVISA  AYUDAME  Lourdes Robles	37
45				J LPILOTO, M LOPEZ (M LOPEZ, J. LPILOTO)  LATIN WORLD	
	**			POR AMOR EETEFAN JR JA MOLINA (R.SOLANO)  GRESCENT MOON / SONY OISCOS	45
46	46	32	10	NO ME RENDIRE AJAENE ESTEFAN JR. J. SOMEILLAN (J.M. VELASQUEZ)  SONY DISCOS	19
47	40	44	11	TAN BUENA JA SURREJ P MANZANERO, A BARROS (W. GARCIA)  UNIVISION	36
48	44	46	4	QUIERO QUE SEAMOS NOVIOS  M QUINTERO LARA IM QUINTERO LARA)  UNIVERSAL LATINO	43
49	RE-E	NTRY	2	NO SE VIVIR SIN TI AA ALBA (AA ALBA) Los Temerarios FONOVISA	49
50	-	w	i	MI AMANTE NOT LISTED (J. HIGUERA)  Valentin Elizalde UNIVERSAL LATINO	50
Compile	d from	anat	ional s	sample of any supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (38 Latin Pop. 17 Tropin Later and 100 Stations (38 Latin Pop. 17 Later and 100	cal/Salsa,

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (38 Latin Pop., 17 Tropical/Salsa
55 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 reg
isters an increase in audience. Graatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played of
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. A
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		LATIN PO	P	A	RPLAY
		Airplay monitored by Nielsen Broadcast Data Systems			
	LAST	TITLE ARTIST IMPRINT/PROMOTION LABEL	Ė	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL
	3	AMAME ALEXANDRE PIRES RCA /BMG LATIN	1	26	PARA QUE LA VIDA ENRIQUE IGLESIAS UNIVERSAL LATINO
2	1	EN CUERPO Y ALMA MILLIE ARIOLA/BMG LATIN	192	27	DDNDE ESTARA MI PRIMAVERA MARCO ANTONIO SOLIS FONOVISA
3	2	QUE ME QUEDES TU SHAKIRA SONY DISCOS		24	HERIDA MORTAL JERRY RIVERA ARIOLA /BMG LATIN
4	15	ALUCINADO TIZIANO FERRO EMI LATIN	24	25	MI PRIMER MILLON WARNER LATINA BACILDS
5	4	OAME RICARDO ARJONA SONY DISCOS	25	22	ESCLAVO DE TU PIEL RICARDO CASTILLON FONOVISA
6	6	A QUIEN LE IMPORTA? THALIA EMI LATIN	ZF.	23	AYUDAME LOURDES ROBLES LATIN WORLD
7	9	EL PROBLEMA RICARDO ARJONA SONY DISCOS	27	33	MARIPOSA TRAICIONERA MANA WARNER LATINA
8	5	ES POR TI JUANES SURCO JUNIVERSAL LATINO	28	29	NO ME RENDIRE JACI VELASQUEZ & PABLO PORTILLO SONY DISCOS
9	12	NINA AMAOA MIA ALEJANDRO FERNANOEZ SONY DISCOS	0	31	POR AMOR CRESCENT MOON /SONY DISCOS  JON SECADA WITH GLORIA ESTEFAN
10	11	KILO METROS SIN BANCERA SONY DISCOS	0	40	AY! PAPACITO (UY! DADOY) LIMITE UNIVERSAL LATINO
111	16	DIGALE OAVID BISBAL VALE /UNIVERSAL LATINO	⊒t	30	DIMELO ALEJANDRO MONTANER SONY DISCOS
12	8	MALA GENTE JUANES SURCO /UNIVERSAL LATINO	=	34	NO TENGO DINERO — A B. QUINTANILLA III & KURABIA KINGS FEAT JUAN GABRIEL & EL GRAN SILENCIO — EMI LATIN
13	10	A DIOS LE PIDO SURCO UNIVERSAL LATINO  JUANES	31	28	ERES MI RELIGION MANA WARNER LATINA
14	14	ENTRA EN MI VIOA SIN BANDERA SONY DISCOS	3/7	39	SIRENA SIN BANDERA
15	13	ASI ES LA VIDA OLGA TANDN WARNER LATINA	25	32	MARCHATE GISSELLE ARIOLA/BMG LATIN
16	7	SEDUCEME INOIA SONY DISCOS	8		SI TE DIJERON GILBERTO SANTA ROSA SONY DISCOS
17	21	CLAVAME TU AMOR NOELIA FONOVISA	37	38	SIENTO ILEGALES EMILATIN
18	19	QUIZAS ENRIQUE IGLESIAS UNIVERSAL LATINO	38	-	TU FORMA DE SER ALBERTO Y ROBERTO DISA
19	17	SI NO ESTAS RPE /UNIVISION AREA 305		-	ALL THE THINGS SHE SAID TATU.
Z0	20	ENTRE EL DELIRIO Y LA LOCURA JENNIFER PENA UNIVISION		_	EL TONTO QUE NO TE OLVIDO VICTOR MANUELLE SONY DISCOS

		TROPICAL/SA	<b>AL</b>	SA	AAIRPLA	<b>f</b>
e É	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems  ARTIST	e#	LAST WEEK	TITLE	ARTIST
7.2	X W	IMPRINT/PROMOTION LABEL	EE	N N	IMPRINT/PROMOTION LABEL	
	1	SEDUCEME INDIA SONY DISCOS	Z	17	CLAVAME TU AMOR FONOVISA	NOELIA
2	2	EL TONTO QUE NO TE OLVIOO VICTOR MANUELLE SONY DISCOS	22	16	MALA MALA M.P.	PEORO JE SUS
(3)	7	AMAME ALEXANORE PIRES RCA/BMG LATIN	23	25	ALL I HAVE EPIC	JENNIFER LOPEZ FEATURING LL COOL J
71,	4	ASI ES LA VIDA WARNER LATINA  OLGA TANON	21	26	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS
(5)	6	QUE LEVANTE LA MANO JOSEPH FONSECA KAREN /UNIVERSAL LATINO	4	21	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
•	3	TAN BUENA SON DE CALI UNIVISION	3	27	TE VAS WEACARIBE AWARNER LATINA	TITO NIEVES
7	-5	HERIDA MORTAL ARIOLA /BMG LATIN	-22	34	EL PRINCIPE CON TRIO MEDLEY ARIOLA/BMG LATIN	JOSE JOSE
8	10	EN CUERPD Y ALMA ARIOLA /BMG LATIN	3	40	NINA UNIVERSAL LATINO	GRUPO MANIA
(3)	22	DIGALE OAVIO BISBAL VALE UNIVERSAL LATINO		37	EL IDIOTA J&N ISONY DISCOS	EOOY HERRERA
10	12	NOCHES DE FANTASIA KAREN UNIVERSAL LATINO  JOSEPH FONSECA	<b>(2)</b>	33	ES POR TI SURCO /UNIVERSAL LATINO	JUANES
•	31	ALUCINADO TIZIANO FERRO EMI LATIN		19	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE
12	8	UN MONTON DE ESTRELLAS GILBERTO SANTA ROSA SONY DISCOS	32	32	A ESOS HOMBRES MOCK & ROLL /SONY DISCOS	EL GRINGO DE LA BACHATA
12	15	A QUIEN LE IMPORTA? THALIA EMI LATIN	35	24	AMOR ETERNO HUP	NUEVA ERA
1A	23	BARCO A LA DERIVA MARC ANTHONY SONY DISCOS	30		MI MULATA WEACARIBE (WARNER LATINA	FRANKIE NEGRON
12	9	MALA GENTE JUANES SURCO /UNIVERSAL LATINO	3	36	TU MANIA Y LA MIA UNIVERSAL LATINO	GRUPO MANIA
16	14	MI PRIMER MILLON WARNER LATINA BACILOS	35		NO TENGO SUERTE EN EL AMOR J&N,SONY OISCOS	YOSKAR SARANTE
17	29	NO TENGO DINERO — A.B. QUINTANILLA I'I & KIMABIA KINGS FEAT JUAN GABRIEL & EL GRAV SILENCIO Emil latin	37	28	ESCLAVO OE TU PIEL FONOVISA	RICARDO CASTILLON
18		QUE BOMBON ANTHONY CRUZ	3	39	HAY DE MI, HAY OE TI PLATANO /UNIVERSAL LATINO	ANTONY SANTOS
19	11	SE NOS PERDIO EL AMOR COMBO  EL GRAN COMBO DE PUERTO RICD	<b>(3)</b>		DAME SONY DISCOS	RICAROD ARJONA
201	20	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	40		ACETONA CRESCENT MOON /SONY DISCOS	RABANES

		<b>REGIONAL ME</b>	X	C	AN AIRPLAY
TITUS STEEL	LAST WEEK	Airplay monitored by \$\ \text{Nielsen} \\ \text{Broadcast Data} \\ \text{Systems}  TITLE ARTIST \\ IMPRINT/PROMOTION LABEL	THIS	LAST WEEK	TITLE ARTIST
	1	UNA VEZ MAS CONJUNTO PRIMAVERA FONOVISA	21	21	NO VALGO NADA PESADO WEAMEX, WARNER LATINA
2	2	DE UNO Y DE TDODS LOS MODOS PALOMO	22	22	COMER A BESOS LOS TEMERARIOS FONOVISA
3	5	MI SOLDADO LOS TIGRES DEL NORTE FONOVISA	23	29	SERAN SUS OJOS PLATINO /FONOVISA  ADOLFO URIAS Y SU LOBO NORTENO
4	3	Y COMO QUIERES QUE TE QUIERA FABIAN GOMEZ SONY DISCOS	24	-	EN CUERPO Y ALMA ARIOLA 18MG LATIN
5	4	SUENA INTOCABLE EMILATIN	25	34	NO VOY A LLORAR CUISILLOS DE ARTURO MACIAS MUSART/BALBOA
6	6	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	26	24	DONDE VAYAS GERMAN LIZARRAGA DISA
7	10	TE VAS AMOR EL COYDTE Y SU BANDA TIERRA SANTA EMILATIN	27	23	MARGARITA, MARGARITA CANDIOD Y SU HUELLA NORTENA PLATINO /FONOVISA
8	7	NO TENCO DIMERO ALB CUINTAIVILLA I I 8 KUNUBIA KINGS FEAT JUAN GABRIEL & EL GRAN SILENCIO EMI LATIN	28	25	LA LAMPARA SONY DISCOS  JUAN RIVERA
9	8	MUY A TU MANERA INTOCABLE EMI LATIN	29	28	UNA ORACION PANCHO BARRAZA MUSART /BALBOA
10	11	CORAZON CHIQUITO ADOLFO URIAS Y SU LOBO NORTENO PLATINO FONOVISA	30	-	PALOMITA DE ALAS BLANCAS BETO Y SUS CANARIOS DISA
	13	SERENATA HUASTECA ADAN CHALIND SANCHEZ COSTAROLA /SONY DISCOS		33	NI QUE TUVIERAS TANTA SUERTE LOS INVASORES DE NUEVO LEON EMILATIN
12	9	SIN FORTUNA LUPILLO RIVERA SONY DISCOS	32	38	LA LAORONA MIKE DIAZ
13	12	AFORTUNADO JOAN SEBASTIAN MUSART BALBDA	33	26	ENAMORATE DE ALGUIEN EL PODER DEL NORTE DISA
14	15	PERDONAME MI AMDR CDNJUNTO PRIMAVERA FONOVISA	34	-1	LAS MIELES DEL OLVIDO RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE
15	16	CHAPARRITA DE MI VIDA LOS RIELEROS DEL NORTE FONOVISA		' -	EL AMOR NO TIENE EDAD EL COYDTE Y SU BANDA TIERRA SANTA EMI LATIN
16	166	QUEDATE CALLADA JORGE LUIS CABRERA OISA	38	30	POR UN MINUTO DE TU AMOR LOS ANGELES DE CHARLY FONOVISA
17	14	MICAELA CINTAS ACUARIO /SONY DISCOS  DUETO VOCES DEL RANCHO	37	31	NOCHES ETERNAS NICO FLORES Y SU BANDA PURD MAZATLAN RCA/BMG LATIN
18	20	FRIO DE AUSENCIA BANOA PELILLOS VIVA /UNIVERSAL LATINO	38		NECESTTO UN AMOR ADAN CHALING SANCHEZ COSTAROLA ISONY DISCOS
19	17	QUIERD QUE SEAMOS NOVIOS LOS TUCANES DE TIJUANA UNIVERSAL LATINO	10	36	QUE HUBIERA SIDO OUELO UNIVISION
20	27	MI AMANTE VALENTIN ELIZALOE UNIVERSAL LATIND	40	40	POR LAS DAMAS CARDENALES DE NUEVO LEON DISA



# Heineken Bilboard LATIN MUSIC CONFERENCE & AWARDS 2003

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# Highlights of Billboard's Latin Music Week

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- ASCAP DEMO LISTENING PANEL Popular recording artists listen and evaluate songwriters' demos
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  How to Pick the First Single, Piracy,
  Regional Mexican, President's Panel, Touring,
  Rap/Reggaton, Strategic Marketing, Christian
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# DANCE/ELECTRONIC

# More People Attend Surrounding Events Than The WMC Itself

#### **BY MICHAEL PAOLETTA**

MIAMI BEACH—Between a slippery economy, a financially insecure recording industry, and a war in Iraq, it would not have been surprising if many in the dance industry had shied away from the 18th annual Winter Music Conference (WMC), which was held at Miami Beach's Radisson Deauville Resort March 18-22.

But people did come—in fact, the event attracted more than 10,000 of them. However, only 3,500 actually registered for the conference, according to WMC co-founder Bill Kelly. Instead of attending the event, the bulk of the international dance/electronic music contingent-encompassing label executives, artists, DJs, producers, managers, booking agents, and enthusiasts—simply booked a room in one of the many hotels in South Beach and conducted business poolside at such hotels as the National, Delano, and Shore Club by day and attended parties, most of which were unaffiliated with the WMC, at night.

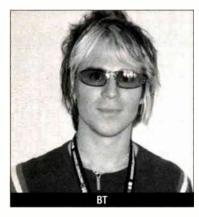
While many believe the WMC lacks street credibility and relevance, those that do register walk away with newfound knowledge and insight. "The official conference is still important," remarked Big Management president and founder Gary Salzman, who oversees the careers of Ray Roc and Jason Nevins, among others. "People still come to the conference to learn—and this year was no different. The new kids coming up need a forum to obtain such info."

While the WMC offered numerous panel discussions (ranging from basic business dealings and radio play to TV/film licensing and global marketing/distribution) the Internet was a dominant topic during the five-day event.

"If radio played more dance music,

people would not focus on the Internet and downloading music," Star 69 Records owner/Grammy Award-winning producer Peter Rauhofer said.

Walking a fine line was lawyer Kurosh Nasseri, who owns Nasseri Music Business Solutions and oversees the careers of Deep Dish, Paul van Dyk, and Saeed & Palash, among others. Realizing the implications involved for both labels and artists, Nasseri believes the real dilemma is that "the industry can't fight the morality issue on the Internet. For the [Recording Industry Assn. of America] to say it's wrong and illegal is misplacing responsibility."



Taking the unpopular view was recording artist BT, who shared a story with attendees: "A fan walked up to me and said, 'Dude, I downloaded your song and then went out and bought all your records.' I say, 'Trade and download all you want.' But I do have a problem when an unfinished track ends up on the Internet.

"I will post all parts from my next album on the Internet," BT continued. "Then, fans can do what they want create their own remixes."

During the "Breaking in Europe: What Are the Keys to Success?" panel, Salzman acknowledged that the industry as a whole must find alternative ways of doing business. To illustrate, he pointed to a deal he recently cut with Sony artist Tina Arena.

"Ray Roc had a track that was in need of a singer," Salzman explained. "So we approached Tina's management and asked if Tina would be willing to sign a waiver permitting her to supply her vocals to the track." The song, "Never" by the Roc Project Featuring Tina Arena, streets March 31 in the U.K. via Illustrious/Sony. Tommy Boy issues the track April 8 in the U.S.

Music Choice is also implementing alternative ways of conducting business. The digital radio network, which is now in more than 30 million homes, will soon launch My Music Choice, according to senior manager of programming Seth Neiman. Neiman said the new service—currently being tested in-house—would allow a Music Choice customer to create five personal channels from the network's station-based genres.

Neiman explained: "If you like dance, electronic, classic R&B, and alternative rock, you will be able to program one channel to play only those styles of music. This is something traditional radio is unable to do; it's much too genre-specific."

But when it comes to dance/electronic music, there are also regional sounds that only heighten such genres. Cary Vance, VP of promotion at Elite/Promo Only, who moderated the panel "How to Achieve 'H.A.P.P.Y. Radio' Airplay," noted how breakbeats and drum'n'bass are popular in Florida, how artists like Reina and Wide Life are spotlighted along the East Coast, and how electronic artists like BT and the Crystal Method dominate the West Coast. Because of this, producers are creating different versions and remixes of a song for different markets. WKTU New York programming coordinator Skyy Walker said, "Producers must now operate like this."

WPYM Miami PD Phil Michaels added, "And if a mix isn't right for a particular market, I have the label send me the tracks a cappella, and I'll create a version that will fit my audience." In February, the station took home the innovator of the year award at the Billboard/Airplay Monitor Radio Seminar & Awards.

Perhaps Robbins Entertainment artist Reina put it most succinctly when he said, "Dance music has always been the bastard child of the industry. But when a song crosses over to pop radio, people always wonder where it came from. Let's face it: Mainstream artists wouldn't demand that their songs be remixed if they didn't feel it served a major purpose—and increased sales."



MUSICAL MOMENTS: The 18th annual Winter Music Conference has come and gone (see story, this page). In typical fashion, those that made the trek to Miami Beach were treated to hundreds of parties, which collectively spotlighted more than 1,000 artists and DJs.

Unlike in previous years, no particular song stood out as the song of the conference. That said, several songs were strongly embraced, including Madonna's "American Life," Becky Baeling's "Getaway," the Roc Project Featuring Tina Arena's "Never," Darude's "Music," P. Diddy's Nellee Hooper-produced and Kelis-featuring "Let's Get Ill," DJ Pierre Vs. David Morales' "Make It Hot," and "Save a Little Love," a new, unsigned production by Duane Harden, Moises Modesto, and Jay Dabhi.

SEEN & HEARD IN MIAMI: Mark Dienger, of Los Angeles-based On the Mark Music—who manages the careers of Kinetic Records duo Deepsky, DJ/remixer/label owner Bill Hamel, and Chicane (for North America), among others—tells Beat Box that Chicane's new album, Easy to Assemble (Warner Bros. U.K.), should be available this summer.

Included on the set are the downtempo "East Side Story" and the dancefloor-ready "Spirit" featuring, respectively, **Bryan Adams** and **Jewel**. The set's lead single, the sublime, trance-laced "Love on the Run," features **Peter Cunnah** of **D:Ream**. Expect *Easy to Assemble* to street in the U.S. via a Warner label by year's end.

Dienger also tells us that Hamel—who recently gave Justin Timberlake's "Cry Me a River" a major rerub—is co-producing four tracks for BT's new album, remixing Brother Brown's 4-year-old club classic "Under the Water" for Yoshitoshi Recordings, and compiling and mixing a greatest-hits collection for his Sunkissed label. (Expect the set, due in late summer, to include many Sunkissed treasures.)

Miami-based producer/remixer Jason Klein (who also records under the Monster Taxi moniker) recently reconstructed tracks by Jim Brickman, Los Tigres del Norte, and late Cuban singer Beny Moré. These days, Klein is busy collaborating with singers Pepper Mashay and former Exposé member Gioia. At the same time, he's shopping a finished track, "Soho" by Chez Hart (aka Klein and DJ

Austin Leeds). Equal parts Daft Punk and Dirty Vegas, "Soho" is the type of track that could effortlessly traverse that slippery slope between underground club credibility and mainstream radio success. Klein can be reached at BH927@aol.com.

Speaking of Gioia, she has licensed one of her songs, "From the Inside," to the Showtime series *Queer as Folk*; it will be featured on the episode slated to air April 20.



DJ Irene is putting the finishing touches on her new beat-mixed compilation, Fearless (Surge/Warlock). Why Fearless? "Because I am a fearless bitch," DJ Irene says with a laugh. She also notes that the set opens with a bluesy intro. "Thea Austin supplied the fiery vocals, and they perfectly set the tone for the compilation. This one should wreck quite a few nerves."

SUNDAY-MORNING RITUAL: God's House Records, the imprint launched by Basement Boys Records last year, is gearing up for the imminent release of its second single, the gorgeously gospel-tinged "Shelter" by Ann Nesby.

Arriving in May from God's House is the debut full-length from Jasper Street Company. In addition to recent underground hit "Praisin' His Name," the joyous, Basement Boys-produced Stand! includes the ferocious "Got Me Going," the soulful "Another Day," the percolating "He's Alright" (which recalls Basement Jaxx's "Do Your Thing"), and the now-classic "God Helps Those (Who Help Themselves)."

New York-based distributor Downtown 161 is now the exclusive distributor for all of God's House vinyl singles, while Orlando, Fla.-based Pie distributes the label's CDs.



**Chilling Out.** Taking a break between meetings, parties, panel discussions, and schmoozing is key to surviving the annual Winter Music Conference, which was held March 18-22 in Miami Beach. Pictured in the lounge of the Sagamore Hotel, from left, are Warner/Chappell U.K. A&R director Mike Sault, Dutch DJ/remixer/producer Sander Kleinenberg, and Patrick Pocklington, who oversees Nettwerk Management's DJ management group.

# Billboard HOT DAN

THIS WEEK	LAST WEEK	2 WKS. AGO	10	Club Play	
THIS	LAST	2 WK	E	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	
			_	NUMBER 1 1 Week At Number 1	
(1)	4	6	12.4	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES) WARRER BROS 4295 Cher	H
2	6	9	И	TRY IT ON MY OWN (REMIXES) ARISTA 50538 Whitney Houston	ı
3	3	4	W	IF YOU LOVE ME UNIVERSAL PROMOZUMRG Becky Baeling	ı
4	2	3		CRY ME A RIVER (REMIXES) JIVE 40073 Justin Timberlake 🕏	
5	1	2		1 BELIEVE PROVOCATIVE 77875/THE RIGHT STUFF Chris Cox Vs. Happy Clappers	ı
6	7	7	10	DINOSAUR ADVENTURE 3D JB0 27778V2 Underworld 🕏	ŀ
2	8	11		I DROVE ALL NIGHT (REMIXES) EPICPROMO Celine Dion	ı
8	13	18		BEAUTIFUL (P. RAUHOFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES) RCAS1195/MMG Christina Aguilera 모	U
9	11	14	12/	HONEY NERVOUS 20528 Billie Ray Martin	6
10	5	5	110	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES) PALM 7005 Supreme Beings Of Leisure	L
•	14	17		ON A HIGH (DANCE MIXES) ATLANTIC PROMO Duncan Sheik 🕏	ľ
*2	9	12		IN YOUR LIFE LOGIC 98814 La Bouche	L
13	12	8	11	THE HUM MELODY JUICY IMPORT Robbie Rivera	L
14	10	1	13	DANCE TO THE RHYTHM TOMMY BOY SILVER LABEL 2392/TOMMY BOY Friburn & Urik	L
0	20	26	6	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED 82669/THE RIGHT STUFF One	
•	22	29	H	GOSSIP FOLKS (FATBOY SLIM MIXES) THE GOLD MINOSELEXTRA PROMODEEG Missy "Misdemeanor" Elliott Featuring Ludacris &	ľ
17	18	23		TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES) CURB PROMO LeAnn Rimes	i
18	17	21		NO WAY NO HOW JEM PROMO/NEXT PLATEAU Jocelyn Enriquez	į.
19	23	27	B	SHAKE IT TOMMY BOY SILVER LABEL 2394/TOMMY BOY Marascia	ľ
20	16	10	100	FREE YOUR MIND TWISTED 77856/THE RIGHT STUFF Sapphirecut	L
21	24	25	101	WHERE LOVE LIVES (REMIXES) LOGIC 98844 Alison Limerick	
2	25	28		WITHOUT YOU CURB 77101 Mary Griffin ♥	
23	15	13	110	RISE UP STAR69 1255 Funky Green Dogs	
24	21	16	110	LET IT GO NERVOUS 20523 Dawn Tallman	I
25	19	20	-	WHAT I WANT JELLYBEAN 2848 Marisa Turner	ı
26	28	39	5	I'LL BE THERE MULTIPLY/FFRR PROMOWARNER STRATEGIC MARKETING Weekend Players STRATEGIC MARKETING	
27	29	32		JUST FOR TONIGHT (MARK PICCHIOTTI MIXES) PLORA 060094/HIP-0 Seiko 🖘	
918	31	33		JANEIRO RADIKAL 99163 Solid Sessions Feat. Pronti & Kalmani	ı
29	27	22	115	EMERGE CAPITOL 77886 Fischerspooner 'S	ı
				₩ PÓWER PIĆK ®	
30	35	_	2	LOVE IS A CRIME DAYLIGHT PROMOZEPIC Anastacia	
31	32	37		S'CREAM NERVOUS 20529 Barry Harris	
32	39			SEXY NORTHERNER SANCTUARY PROMO Pet Shop Boys	ı
33	42		E	BOTTLES & CANS JPROMO/RMG Angie Stone	ı
34	36			MONTANA MCA PROMD Venus Hum	ı
35	26		[F]	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850 Vivian Green ☞	ı
36	40			GUIDE ME GOD TOMMY BOY SILVER LABEL 2399/TOMMY BOY  Ghostland Featuring Sinead O'Connor & Natacha Atlas	۱
30	46	_	2	RAINY DAY ROBBINS 72084 Renee Stakey	ı
				✓ HOT SHOT DEBUT ✓	۱
38			ă.	SEDUCE ME NOW SONY DISCOS 8655 UELLYBEAN India ♥	ı
39	30	19	77	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES) DREAMWORKS 450780 Boomkat ♥	١
40	33	31		DONTCHANGE (POUND BOYS REMIXES) DEF SOUL 083790/IDJMG Musiq &	ı
41	37	38	7	I CAN'T STOP NEUTONE 003 De-Javu	1
42			T	I AM READY STAR 69 12521 Size Queen	1
43	38	36	2.	WHY/E SI DO MAYA E SI (DAVE AUDE MIXES) OMTOWN PROMOJHIGHER OCTAVE Rose Moore	١
44	43	-	E	AT THE END MINISTRY OF SOUND IMPORT/MADE iio	١
45				E ULTRA 1153 Drunkenmunky	1
45	47	46	3	THE DRIVE STATRAX 34001/STATRA  Victor Calderone	l
47	41	42	111	DON'T YOU WANT ME E-MAGINE 013/JVM Alcazar ♀	
48	34	24		YOUR SONG (REMIXES) ROCKET/UNIVERSAL PROMO/UMRG Elton John	
49	44	34	- 4	BREATHE CATALOGUE 77870/CAPITOL Telepopmusik ♥₹	1
	-				1

### Billboard HOT DANCE BREAKOUTS

	Club Play		<b>Dance Singles Sales</b>
	IF THAT'S LOVE (REMIXES) Laura Pausini ATLANTIC	1	ELEFANTS Friburn & Urik STAR 69
2	IF YOU'RE NOT THE ONE (REMIXES) Daniel Bedingfield ISLANO/IDJMG	2	SATISFACTION Benny B. SUBMENTAL/ZYX
3	DUST.WAV Perpetuous Dreamer radikal	3	BEAUTIFUL (REMIXES) Christina Aguilera RCA/RMG
4	ELEFANTS Friburn & Urik STAR69	4	E Drunkenmunky ultra
5	EASY Groove Armada Featuring Sunshine Anderson JIVE ELECTROUIVE	15	DREAMS DJ Icey ZONE

#### ingles Sales and Sales Breakouts data compiled by \$\frac{1}{2}\$ Nielsen **Dance Singles Sales**

	TIIIS WEEK	LAST WEEK	2 WKS. AGO	1111	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	SoundScan Artist
1					野 NUMBER 1 質 5 W	eeks At Number 1
	1	1	1	133	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073 @ @	Justin Timberlake 모
1	2	2	2	FI	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARGISLAND DESTREDIUM @	
Ì	3	3	3	3	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 @ @	Madonna 🕏
,	4	4	4		EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/CRG @ @	Vivian Green 🕏
	5	5	5		WHEN THE MONEY'S GONE (REMIXES) WARNER BROS. 42496 @	Cher
	8	6	7	110	SOLSBURY HILL MUTE 9200 @	Erasure 🖫
1	7	7	6		FOR ALL TIME (REMIXES) DREAMWORKS 450836 @ •	Soluna 😴
1	3	8	11	7	NO ONE'S GONNA CHANGE YOU ROBBINS 72081 @ @	Reina
-	9	16	13		MURDER ON THE DANCEFLOOR UNIVERSAL 065913/JUMRG @	Sophie Ellis Bextor ♥
1	Ō	14	12	111	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES) MUSIC WORLD COLUMBIA 1983 II	cro 🌣 📭 Solange 😾
	11	9	9	75	IN YOUR LIFE LOGIC 98814 (2) (2)	La Bouche
ì	12	13	10		DANGER! HIGH VOLTAGE XL41157/BEGGARS GROUP @ 1	Electric Six 😴
	13	I	C)		GUIDE ME GOD TOMMY BOY SILVER LABEL 2396/TOMMY BOY @ Ghostland Featuring Sinead 0'Co	nnor & Natacha Atlas
1	14			W1	HONEY NERVOUS 20528 ② •	Billie Ray Martin
ľ	15	11	8		ALIVE (THUNDERPUSS REMIX) EPIC 79759 🗗 🙃	Jennifer Lopez 모
Ī	16	10	17	144	SOMETHING ROBBINS 72056 ௵ €	Lasgo 모
	17	12	15		SOME LOVIN' TOMMY BOY SILVER LABEL 2376/TOMMY BOY 🗗 🖜	Murk vs. Kristine W
	18	17	19		COME(INTO MY DREAM) ROBBINS 72083 👁 👽	Foggy
Ì	(7)		11.1		BURN FOR YOU ROBBINS 72082 👁 🙃	Kreo'
	20	25	_		AGAIN TVVPYRAMID 91010/0RPHEUS @ 1	eck Present Fantasy
	21	24	20		THE BOYS OF SUMMER ROBBINS 72075 🗘 👽 DJ Sam	my Featuring Loona
2	0	17.			RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG @ @	iio Ҿ
	23	23	23	=1	SONG FOR THE LONELY WARNER BROS 42422 🗘 🕡	Cher 荣
ij	24	E.	173		OVERLOAD (BREATHLESS) RADIKAL 99162 @ @	Voodoo & Serano
1	28	15	10		TROY (THE BHOCKNIV EDOM THE ELAME)	Sincad O'Connor II

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 b Play chart is compiled from a national sample of reports from club DJs.  $\heartsuit$  Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single pectively, based upon availability. Dn Sales chart: 🕞 CD Single available. 🚳 CD Maxi-Single available. 🚳 Vinyl Maxi-Single available. 🚳 Catalog. The properties of the pro

### APRIL 5 Billboard TOP ELECTRONIC ALBUMS --

Title	Sales data compiled by Nielsen  ARTIST SOUNDSCAN IMPRINT & NUMBER/DISTRIBUTING LABEL		LAST WEEK	THIS WEEK
6 Weeks At Number 1	MUMBER 1   機			
100th Window	WASSIVE ATTACK VIRGIN 81239		1	1
Ultra, Dance 0	JOHNNY VICIOUS ULTRA 1155 [M]		2	2
Original Pirate Materia	THE STREETS VICE STIRL (ATLANTIC [H]	150	3	3
N.Y.C. Underground Party	LOUIE DEVITO DEE VEE 0000 MUSICRAMA	10	4	4
t Of Freestyle Megamix Volume	BAD BOY JOE WHAT IF 95/MUSICRAMA	W		5
Globa	PAUL VAN DYK		11	6
Buddha-Bar	DAVID VISAN GEORGE V71034	w		7
Different Da	DJ ICEY ZONE HIT SYSTEM	E)	19	8
Like The Deserts Miss The Rai	EVERYTHING BUT THE GIRL SIRE/MT.MWTIC 73838-WARNER STRATEGIC MARKETING		5	
Other People's Song	ERASURE MUTE 918°	O	6	10
Pure Trans	VARIOUS ARTISTS WATER DEGODE	O	14	11
The Richest Man In Babylo	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 080* [M]		9	.2
Best Of Trance Volume Thre	VARIOUS ARTISTS ROBBAC MADS		12	13
The Powe	VARIOUS ARTISTS RAZOR & TIE 89061	2	7	1/4
All Mixed Up: Los Remixe	KUMBIA KINGS () EMI LATIN 47526		16	1 -
Heave	DJ SAMMY ROBBINS 75001		10	16
Dehl	TOSCA G STONE 140**IK7	ч	8	17
#	FISCHERSPOONER CAPITOL 42635 (M)		15	19
Some Thing	LASGO RDBBWN 575033 [H]		18	
Techno Party (Volume 1	THE HAPPY BOYS ROBBINS 7506	w	TE	20
Dirty Vega	DIRTY VEGAS ● CREDENCE 3998(CAPITOL	E	20	21
Genetic Wor	TELEPOPMUSIK CATALOGUE 3657/CAPITOL [M]		17	22
Global Hits 20	VARIOUS ARTISTS		23	
Disco	PET SHOP BOYS SANCTUARY 84595	11	21	24
Reykjavik #0	NICK WARREN GLOBAL UMGERGROUND 24	-		25

■ Albums with the greatest sales gains this week. ■ Recording Industry Assn. Df America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 10 million units (Diamnof) Numeral following Platinum or Diamnof symbol indicates album's multi-platinum evel. For boxed sets, and double albums with running time of 100 million units (Diamnof) Numeral following Platinum or Diamnof discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ 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. [H] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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CYN

# COUNTRY

# **DMZ Ramps Up With A** Diverse Release Schedule

#### **BY PHYLLIS STARK**

NASHVILLE—The 1-year-old DMZ Records is poised to make a dent in the marketplace this year with seven diverse projects that are either currently in development or ready for release.

The label was launched by produc-

er T-Bone Burnett and filmmakers Joel and Ethan Coen in April 2002 as a joint venture with New York-based Columbia Records. DMZ, which has offices in Nashville and Los Angeles, released its first two projects last year: an eponymous album from bluegrass legend Ralph Stanley and the soundtrack to the film Divine Secrets of the Ya-Ya Sisterhood.

President John Grady, a veteran music industry executive who is based here, is excited about the more ambitious slate of releases his label has planned for its second year, including projects from new signings Rodney Crowell, rock band Autolux, and Christian group Ollabelle. Looking at his release schedule, the self-deprecating Grady quips, "I'm never exactly sure what I'm doing is going to work, but I'm not scared of it.'

#### **SOUNDTRACKS START THE LAUNCH**

First up from DMZ is a soundtrack containing music from the NBC-TV series Crossing Jordan, which stars Jill Hennessy. Grady says that project (which streets April 1) will be "marketed around the

power of the TV show," with marketing assistance from the network.

One song from the soundtrack

will be featured on the series in each episode through the next season. NBC is plugging the soundtrack at the end of every episode. It is being sold at both nbc.com and at traditional retailers.

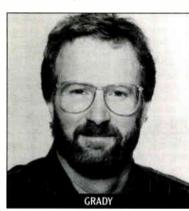
RECORDS

Grady says, "We want to promote it to the 10 [million]-12 million people who watch the show every week.

The soundtrack was produced by Burnett and New York-based producer Craig Street, known for his work with Norah Jones. Grady says the music is befitting a series set in a Boston medical examiner's office: "It's a dark TV show, and the music is not the kind of thing you're going to hear at someone's wedding.'

Hennessy sings two songs on the soundtrack-Tom Waits' "You're Innocent When You Dream" and Bob Dylan's "It's All Over Now, Baby Blue." Other artists featured on the album are Sam Phillips (singing the Beatles' "I Wanna Be Your Man"), Lucinda Williams (singing Waits' "Hang Down Your Head"), Alison Krauss (performing Steve Winwood's

"Can't Find My Way Home"), Vic Chestnut (doing Dylan's "Buckets of Rain"), plus Cassandra Wilson. Richard Thompson, Joe Henry, Marc Thompson, and the Holmes Brothers. The soundtrack also includes the Crossing Jordan theme song, as well as its only licensed track, Rosemary Clooney's "Black Coffee."



Next up from DMZ is the soundtrack to the upcoming Christopher Guest film A Mighty Wind, a movie Grady describes as "a parody of early-'60s folk music with a lot of people in matching outfits." The Castle Rock/ Warner Bros. film opens April 16, and the soundtrack drops April 8 (Billboard, March 22).

Grady says all of the actors wrote, sang, and performed all the music on the album and that the cast includes many of the actors who

typically populate Guest's films, including Catherine O'Hara, Eugene Levy, Michael McKean, Harry Shearer,

Parker Posey, and Fred Willard, who plays an artist manager. He also notes that some of the actors actually learned to play instruments so they could portray real musicians more convincingly.

Guest, Shearer, and McKean (bestknown for portraying the band Spinal Tap in the parody rock documentary This Is Spinal Tap) play a group called the Folksmen and, to promote the movie, are making TV appearances in character, including a performance slot on Late Show With David Letterman scheduled for the album's street date.

The soundtrack was produced by C.J. Vanston and executive-produced by Burnett. Six of its 17 songs appear

Crowell's new record, Fate's Right Hand, arrives June 3, Crowell produced it with Pete Coleman and penned all of its songs.

Grady calls it "a perfect and brilliant follow-up to [Crowell's critically acclaimed Sugar Hill album] The Houston Kid. It features very poignant, thought-provoking songs about what it's like to be a man of his age in the world today. To me, he's always been one of the top three or four songwriters on earth, and I'm very proud of this record."

Grady says that given Crowell's recently earned status of "spokesperson and poster child for the whole Americana movement, this [album] will not fail there." But he also plans to work a single to triple-A, as well as one to country radio, a format that has been a challenge for Crowell in recent years despite a string of hits he had there in the late '80s.

Grady admits it might be a struggle to get Crowell heard on country radio again, but says, "He's still a very vibrant voice for guys my age and then some." He says DMZ will rely on "all of Sony's services across the board" to market and promote Crowell's project.

#### ALSO ON TAP

Later in June, DMZ will team with Sony's Legacy imprint to introduce a previously unreleased Stanley Brothers record to the market. The Stanley Brothers: An Evening Long Ago. True to its title, the album was recorded at WCYB Bristol, Va., in 1954. DMZ partner Larry Erlich, a Chicago attornev and lifelong friend of Ralph Stanley, brought the reel-to-reel tape to the label. Grady calls it a "priceless old recording [and] a real find."

Meanwhile, Burnett has been working for more than one year on the soundtrack to the film Cold Mountain, due from Miramax next Christmas and starring Renee Zellweger, Jude Law, and recent Academy Award winner Nicole Kidman.

DMZ will release the soundtrack in September, and it will feature mostly pre-1860s period music by such modern-day performers as Stanley, Hazel Dickens, Stuart Duncan, Tim O'Brien, and perhaps the album's most surprising performer, Jack White of the White Stripes. White plays a young confederate soldier in the film and sings three songs in it "in a very convincing manner," according to Grady, who says White was "an absolute student of [the music]. He was a beautiful kid to work with."

Elvis Costello and Sting each wrote and will perform new tracks for the soundtrack, and Grady promises "other contemporary names" to be announced later.

Burnett is also producing an album from Los Angeles-based rockers Autolux, and the label recently signed the New York-based group Ollabelle, which Grady describes as having "Christian overtones" in its music, although he hopes to market the group beyond that genre's music marketplace.

# Nashville Scene..

**MANDOLIN AND THE MOUSE: Walt** Disney Records has designed a clever concept to capitalize on the current interest in bluegrass music. The label will release O Mickey, Where Art Thou? April 1, an album that pairs country and bluegrass artists with well-known Disney songs, Grammy Award-nominated producer Fred Mollin spearheaded the project.

Among the artists giving the Disney repertoire a grassy edge are Collin Rave performing "Circle of Life" from The Lion King and Elizabeth Cook singing "Zip-a-Dee-Doo-Dah" from

The Song of the South. Grand Ole Opry star Stonewall Jackson sings "The Bare Necessities" from



The Jungle Book, and Sonya Isaacs performs "When She Loved Me" from Toy Story 2.

Other highlights are Robbie Fulks' version of "When I See an Elephant Fly" from Dumbo. Charlie Louvin's "I Will Go Sailing No More" from Toy Story, and Ronnie Milsap's "When You Wish Upon a Star" from Pinocchio.

Another noteworthy upcoming release is a compilation of demos recorded by the late Townes Van Zandt in 1966 prior to the release of his first album. The project, titled In the Beginning, is due April 22 on Compadre Records. Only one of the demos included here was later recorded by Van Zandt for one of his albums.

SIGNINGS: Former BNA Records duo the Warren Brothers has re-signed with that label and released a new single to country radio, "Hey, Mr. President." The single, like the duo's forthcoming album, was produced by Tim McGraw and Byron Gallimore. The album will be the duo's third for BNA. It is due in late spring.

Columbia Records has signed singer/songwriter Wynn Varble to its artist roster. He has gained notoriety of late as the co-writer of "Have You Forgotten?" with his former housemate Darryl Worley. Varble's songs have also been recorded by Garth Brooks, Montgomery Gentry, Lee Ann Womack, and Trace Adkins.

Los Angeles-based CMH Records has signed bluegrass band Pine Mountain Railroad to its roster. An album is due this summer.

Songwriter Winston Sela has signed his W.S. Music to a worldwide administration agreement with Bluewater Music Services. Sela recently moved to Nashville after living in London for more than 20 years.

**ON THE AIR:** Gaylord Entertainment has sold two of its Nashville stations, country WSM-FM (Live 95) and news/talk WWTN, to Cumulus Media for \$65 million. Gaylord will retain ownership of its flagship station, traditional country WSM-AM, but has entered into an agreement in which Cumulus will manage local and national advertising sales for the station.

The deals are expected to close in third-quarter 2003, pending Federal Communications Commission approval. Cumulus owns three other stations in Nashville and will relocate all three Gaylord stations to its current facilities. WSM-FM PD Kevin O'Neal exited for unrelated reasons a few days before the sale was announced.

ONTHE ROW: Trudie Richardson joins Curb and Curb Asylum as director of secondary promotion. She most recently was Southeast regional for Audium Records and previously worked at Atlantic and Decca

Columbia Records will release a single to country radio May 5 from the winner of the Nashville Star talent-search series currently airing on USA Network. Upcoming guest stars confirmed to make appearances on the series are Brad Paisley, Trace Adkins, and Jo Dee Messina. Wynonna and Clint Black have already appeared on the show and are scheduled to return.

**DUELING BANJOS: Salem Radio Net**works syndicated personality Mike Gallagher is planning a concert in Greenville, S.C., May 1 to compete with the opening date of Dixie Chicks' U.S. tour as a protest against singer Natalie Maines' recent anti-George W. Bush comment. While Gallagher had not booked any acts for his concert at press time, he told the Greenville News, "I think people are so upset about the Dixie Chicks that if I have to get a banjo and stand up there on stage and sing 'On Top of Old Smokey,' people will stand up and cheer."

Gallagher says people with Dixie Chicks concert tickets can attend his show for free and sit in a VIP section. He'll donate proceeds from the show to South Carolina military families and challenged the Chicks to do the same at their show.

#### Sales data compiled by LAST WEEK WKS. AGO LAST WEEK Nielsen 2 WKS. AGO SoundScan ARTIST Title Title IMPRINT & NUMBER/DISTRIBUTING LABEL IMPRINT & NUMBER/DISTRIBUTING LABEL 38 35 ALISON KRAUSS + UNION STATION • 38 **New Favorite** 3 ● NUMBER 1 世 17 Weeks At Number 1 1 DIXIE CHICKS A 35 32 GEORGE STRAIT A The Road Less Traveled 40 44 41 **ANNE MURRAY** Country Croonin' 13 2 2 SHANIA TWAIN Up! 43 39 LEANN RIMES . 3 5 6 TOBY KEITH Unleashed Twisted Angel 41 37 BRAD PAISLEY 4 Part II 3 4 JOHNNY CASH American IV: The Man Comes Around 3 Tim McGraw And The Dancehall Doctors 39 34 **AARON LINES** Living Out Loud 9 5 TIM MCGRAW A2 40 43 DARRYL WORLEY I Miss My Friend **HOT SHOT DEBUT** 42 33 WILLIE NELSON Crazy: The Demo Sessions **DEANA CARTER** I'm Just A Girl 32 6 47 49 LONESTAR A I'm Already There For The Last Time: Live From The Astrodome GEORGE STRAIT 6 3 47 50 54 5 **KELLIE COFFEY** When You Lie Next To Me 7 7 KENNY CHESNEY A2 No Shoes, No Shirt, No Problems 45 42 VARIOUS ARTISTS Pure County Classics: The #1 Hits 37 10 10 MARTINA MCBRIDE A2 Greatest Hits 46 45 **BLAKE SHELTON •** Blake Shelton 3 Man With A Memory 10 12 12 JOE NICHOLS 85 (11.98/17 98) [H] 48 46 **EMERSON DRIVE** Emerson Orive 13 11 ELVIS PRESLEY A Elv1s: 30 #1 Hits 11 53 51 TRAVIS TRITT 9 14 Melt RASCAL FLATTS A 49 47 WILLIE NELSON & FRIENDS Stars & Guitars 18 BLAKE SHELTON 2 8 8 The Oreamer 54 53 BROOKS & DUNN A Steers & Stripes 13 FAITH HILL ▲2 9 Cry DIAMOND RIO VARIOUS ARTISTS • 55 52 Totally Country 17 Completely 3 51 48 **GLEN CAMPBELL** All The Best 12 9 ALISON KRAUSS + UNION STATION • 16 16 Live 52 50 TRICK PONY On A Mission 13 VINCE GILL 14 13 Next Big Thing 15/UMGN (12,98/18.98) Will The Circle Be Unbroken, Volume III 56 56 THE NITTY GRITTY DIRT BAND 18 15 15 ALAN JACKSON A Orive 1 58 64 THE COUNTDOWN SINGERS 58 3 Today's Country 18 20 KEITH URBAN Golden Road 57 Super Hits 61 CLINT BLACK 53 **GREATEST GAINER** \$

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68 69

65 66

Rise And Shine

Alright Guy

Nut Sack

My Town

Chrome

Bering Strait

Pain To Kill

**Greatest Hits** 

This Side

I Love It

American Child

**Pull My Chain** 

Jennifer Hanson

Set This Circus Down

Down The Old Plank Road/The Nashville Sessions

Totally Country Vol. 2

The Best Of George Strait: 20th Century Masters The Millennium Collection

In The Mood: The Love Songs

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LINDA RONSTADT

BILL ENGVALL

AARON TIPPIN

DOLLY PARTON

REBA MCENTIRE .

WAYLON JENNINGS

DELBERT MCCLINTON

VARIOUS ARTISTS

WILLIE NELSON

JOHNNY CASH

SOUNDTRACK

STEVE EARLE

TRACY BYRD

VARIOUS ARTISTS

GARTH BROOKS A

MONTGOMERY GENTRY •

■ Albums with the greatest sales gains this week. ■ Recording Industry Assn. Df America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for ret shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Prot.). △ Certification of 200,000 units (Platinum). △ Certification of 200,000 units (Platinum of 200,000 un

#### Nielsen WEEK WEEK SoundScan TOTAL TOTAL LAST Title ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title 176 12 FAITH HILL A WARNER BROS, 47373/WRN (12.98/18.98) Breathe 269 14 ALAN JACKSON ▲ 5 ARISTA NASHVILLE 18801/RIG (12 98/18 98) 15 BROOKS & DUNN ▲ 3 ARISTA NASHVILLE 18801/RIG (12 98/18 98) 16 TIM MCGRAW ▲ 4 CURB 77886 (7 98/11 98) DIXIE CHICKS ♦ 12 MONUMENT 68195/SONY (10:98 EQ/17:98) ## Wide Open Spaces The Greatest Hits Collection 387 Fly | 186 The Greatest Hits Collection 288 2 DIXIE CHICKS ♦ 10 MONUMENT 63678, SONY (12 58 EQ. 18 98) Everywhere 242 Biggest Hits 117 O Brother, Where Art Thou? 120 16 Biggest Hits Greatest Hits 122 GEORGE JONES • LEGACY/EPIC 69319/SONY (7.98 EQ/11.98) 281 130 18 | THE JUDDS ● CURB 77965 (7.98/11.98) 17 | JOHN DENVER MADACY 4750 (5.98/9.98) Number One Hits The Best Of John Denver Come On Over KENNY CHESNEY ▲ 3 BNA 67976/RLG (12.98/18.98) RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M] **Greatest Hits** Rascal Flatts LEE GREENWOOD A CAPITOL 98568 (11 98 CD) American Patriot 19 TIM MCGRAW ▲ 5 CURB 77659 (5 98/9 98) 24 PATSY CLINE ▲ 9 MCA NASHVILLE 320012/JUMGN (6.98/11.98) 16 Biggest Hits 207 JOHNNY CASH ▲ LEGACY/CDLUMBIA 69739/SONY (7 98 EQ/11 9.1) Not A Moment Too Soon WILLIE NELSON A LEGACY/COLUMBIA 6932Z/SONY (7 98 EQ/11.98) 16 Biggest Hits 12 Greatest Hits SOUNDTRACK ▲ 3 CURB 78703 (11.98/17.98) HANK WILLIAMS JR. ▲ 4 CURB 77638 (5.98/9.98) NICKEL CREEK • SUGAR HILL 3999 (17.98 CD) [M] ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98) Nickel Creek Greatest Hits, Vol. 1 TOBY KEITH ▲ MERCURY 558962/UMGN (11.98.17.98) Greatest Hits Volume One KEITH URBAN ● CAPITOL 97591 (10.98/16.98) [N] Keith Urban

■Albums with the greatest sales gains this week. Calalog albums are 2-year-old titles that have feel albums. Idial Chart Weeks column reflects combined weeks title has a superared on log Country Albums and top Country Catalog ■ Recording Industry, Ass. Of America (IMAA) cermication for its superared following Planting and the State of the Weeks and the State of the

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27 27

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19 21

**RANDY TRAVIS** 

GARY ALLAN .

TRACE ADKINS .

BERING STRAIT

**TERRI CLARK** 

MARK WILLS

VARIOUS ARTISTS •

**GEORGE STRAIT** 

NICKEL CREEK

PHIL VASSAR

TIM MCGRAW A2

THE CHIEFTAINS

CRAIG MORGAN

JENNIFER HANSON

ALABAMA

**RODNEY CARRINGTON** 

MONTGOMERY GENTRY

The Very Best Of Linda Ronstadt

Cheap Drunk: An Autobiography

Greatest Hits Volume III - I'm A Survivor

RCA Country Legends: Waylon Jennings

The Time-Life Treasury Of Bluegrass: America's Music

Stars & Stripes

Halos & Horns

Room To Breathe

The Great Divide

View From The Top

Scarecrow

Jerusalem

Ten Rounds

The Essential Johnny Cash

Time-Life's Treasury Of Bluegrass

Carrying On

PACESETTER \*\*\*

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# Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	MILL MANUEL IN	Airplay monitored by Nielsen Broadcast Data Systems Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Miles III	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*営・NUMBER 1 *営・ 1 Week At Number 1		31	32	32	17	LOVE WON'T LET ME BJ WALKERJR. (J DEERE.F.GOLDE,K LIVINGSTON)  Tammy Cochran  D PPIC 79865EMN	31
1	2	9		HAVE YOU FORGOTTEN?  FROGERS,J STROUD (D WORLEY,W.VARBLE)  DREAMWORKS ALBUM CUT  OREAMWORKS ALBUM CUT	1	32	34	39		THE TRUTH ABOUT MEN  8.J.WALKER,JR. (T.JOHNSON, R.LEE, P.OVERSTREET)  Tracy Byrd RCA ALBUM CUT	32
2	1	3	12	BROKENHEARTSVILLE  B.ROWAN IR BOUDREAUX,C OANIELS O KEES,B.MEVIS)  JOE Nichols ♥  UNIVERSAL SOUTH 172241	1	0	33	34	**	I WANT MY MONEY BACK RLANDIS (IO BERG, S. TATE, A TATE)  Sammy Kershaw AUDIUM ALBUM CUT	33
3	5	4	115	BIG STAR N.WILSON,B.CANNON,K.CHESNEY (S.SMITH)  BNA ALBUM CUT  BNA ALBUM CUT	3	34	36	42	ė.	BACKSEAT OF A GREYHOUND BUS Sara EVANS, P.WORLEY (C. LINDSEY, M. LINDSEYA MAYO, T.VERGES) RCA ALBUM CUT	34
4	6	5	16	THAT'D BE ALRIGHT  KSTEGALI (T.NICHOLS,M.O. SANOERS.T.SILLERS)  ARISTA NASHVILLE ALBUM CUT	4	35	35	36	ı.	LOVE LIKE THERE'S NO TOMORROW ATIPPIN.B. WATSON,M.BRAQLEY (A TIPPIN,T.IPPIN)  ATIPPIN.B. WATSON,M.BRAQLEY (A TIPPIN,T.IPPIN)	35
5	7	8	E	SHE'S MY KIND OF RAIN  B.GALLIMORE,T.MCGRAW, O.SMITH (T.L.)AMES.R.LERNER)  CURB ALBUM CUT  CURB ALBUM CUT	5	36	42	46		99.9% SURE (I'VE NEVER BEEN HERE BEFORE)  LREYNOLDS IB AUSTIN, G BARNHILL)  Brian McComas 5  LYRIC STREET ALBUM CUT	36
6	9	11	19	CONCRETE ANGEL  M MCBRIDE, PWORLEY (S. BENTLEY, R CROSBY)  Martina McBride ♀  PRA 68173	6	37	37	37		ROCK-A-BYE HEART GHUNT,G LEACH, SHOLY (O.MATKOSKYA ROMAN) CURB ALBUM CUT	37
_ <b>7</b> =	4	2	23	MAN TO MAN  Gary Allan  T.BRDWN,M.WRIGHT (J.D'HARA)	1	38	43	47	4	THEN THEY DO Trace Adkins s.hendricks.tbruce (j.collins,s.russ) capitol album cut	38
3	8	7	Ħ	19 SOMETHIN' CLINOSEY (CDUBOIS,D LEE)  Mark Wills ♀  MERCURY 172267	1	39	39	40	ļ.	AFTER ALL D.HUFF,B.JAMES, (B. JAMES, C.K. DAVIS) Brett James ARISTA NASHVILLE ALBUM CUT	39
9	10	12	11	RAINING ON SUNDAY  OHUFF,KURBAN (O.BROWN,R-FOSTER)  Keith Urban ♥ CAPITOL ALBUM CUT	9	40	50	56		CELEBRITY FROGERS (B.PAISLEY)  ARISTA NASHVILLE ALBUM CUT  ARISTA NASHVILLE ALBUM CUT	40
10	12	14		I BELIEVE Diamond Rio ♀ M D.CLUTE IS.EWING.D.KEES) ARISTA NASHVILLE ALBUM CUT	10	41	45	45	L	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)  Amy Dalley LMILLER (A DALLEY, LTMILLER, B, BAKER)  CURB ALBUM CUT	41
1	15	19	11	WHAT A BEAUTIFUL DAY RWRIGHT (CCAGLEM.POWELL) CAPITOL ALBUM CUT	11	42	40	41	•	HALF A MAN 8.TERRY (A SMITH) Anthony Smith MERCURY ALBUM CUT	40
12	17	20		LOVE YOU OUT LOUD  Rascal Flatts M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (B.JAMES,L.WILSDN) LYRIC STREET ALBUM CUT	12	43	55	-	1	I RAQ AND ROLL C.BLACK (C.BLACK, H.NICHOLAS) CLINTBLACK COM DOWNLOAD TRACK	43
13	14	10	Ħ	I JUST WANNA BE MAD  B.GALLIMORE (K LOVELACEL T.MILLER)  Terri Clark ♀  MERCURY 172262	2	44	46	53	1	ONE LAST TIME B.CRAIN.C.SCHLEICHER.P.WORLEY (P.J.MATTHEWS, K.K. PHILLIPS) WARNER BROS. ALBUM CUT/WRN	44
14	16	18		THERE'S NO LIMIT  Deana Carter ♀  D.HUFF,D.CARTER (D.CARTER & SCRUGGS)  ARISTA NASHVILLE ALBUM CUT	14	45	41	43	å	WHEN YOU THINK OF ME CLINDSEY,M.WILLS (T.VERGES,B.JAMES)  MERCURY 172267	41
45	11	6	=	THE BABY  8.BRADDOCK (H ALLEN, M.WHITE)  Blake Shelton ♀  WARNER BROS. ALBUM CUTWIRN	1	46	57	59	13	BEER FOR MY HORSES  J.STROUO_T.KEITH_(T.KEITH_S.EMERICK)  To by Keith Duet With Willie Nelson "5"  O DREAMWORKS 450785	46
76	20	22	111	THREE WOODEN CROSSES KLEHNING (D. JOHNSON, K. WILLIAMS) WORD-CURBAWARNER BROS. CHRISTIAN ALBUM CUTAWRN	16					✓ HOT SHOT DEBUT  ✓	
17.	13	15	M	ROCK YOU BABY  J.STROUD, T.KEITH (T.KEITH, S.EMERICK)  Toby Keith  ✓ DREAMWORKS 450785	13	47	148	W.	H	HEY MR. PRESIDENT B.GALLIMORE,T.MCGRAW (T DOUGLAS)  The Warren Brothers BNA ALBUM CUT	47
18	19	17		SOMEBODY LIKE YOU D.HUFF,K URBAN (K URBAN, J. SHANKS) CAPITOL ALBUM CUT	1	48	51	57	L	THREE MISSISSIPPI  B.GALLIMORE (H.LINDSEYT.VERGES,ANGELO)  Terri Clark  © MERCURY 172252	48
19	18	21		THIS IS GOD Phil Vassar 및 D.HUFF, RVASSAR (RVASSAR) ARISTA NASHVILLE ALBUM CUT	18	49	47	44	ě	WHATEVER IT TAKES D.HUFF (K.COFFEY,G.O'BRIAN) BNA ALBUM CUT	44
<b>2C</b>	22	23	H	THE LOVE SONG  K.BEARD.S.HENDRICKS (J.BATES,K.BEARD,C.BEATHARD)  AIRPOWER   AIRPOWER   RCA ALBUM CUT	20	50	38	29	NO.	WHEN THE LIGHTS GO DOWN D.HUFF,EHILL (C.WISEMAN, J. STEELER RUTHERFORD) WARNER BROS. ALBUM CUT/WRN	26
21	23	24	311	SPEED  8. CHANCEY (J. STEELE.C. WALLIN)  Montgomery Gentry ♀  © © CDLUMBIA 79864	21	51	53	58		SUDDENLY D.CHILD,P.AMATO,G PAGANI (D.CHILD.A CARLSSON) CURB-ASYLUM ALBUM & SOUNDTRACK CUT	51
22	24	25	ш	THERE'S MORE TO ME THAN YOU  B.GALLIMORE (JANDREWS,JT.SLATER.M.CHAGNON)  ■ DREAMWORKS 450798	22	52	48	48		THE LUCKY ONE  AKRAUSS + UNION STATION (RL CASTLEMAN)  Alison Krauss + Union Station  ROUNDER ALBUM CUT  ROUNDER ALBUM CUT	46
23	25	_		ALMOST HOME Craig Morgan C.MORGAN, P.O. TO BROKEN BOW ALBUM CUT	23	53	49	50	ě	I'M IN LOVE WITH A MARRIED WOMAN  B.J.WALKERJR (T.JOHNSON,M.BEESON)  COLUMBIA ALBUM CUT	48
24	26	28	**	PICTURE  KID ROCK (RJ.RITCHIE)  KID ROCK (RJ.RITCHIE)	24	54	52	49	1	OLD WEAKNESS (COMING ON STRONG)  B.BECKETT, JLASETER (G. NICHOLSON, B. DIP JERO)  TUCKERTIME ALBUM CUT	49
25	28	30	2	STAY GONE  CLINDSEY,LSTROUD (J.WAYNE,B, KIRSCH)  OREAMWORKS 450789	25	55	54	-		SOMEDAY VGILL (V.GILL,R MARX) VINCE GIII V.GILL,R MARX) MCA NASHVILLE ALBUM CUT	54
26	27	27	12	WAS THAT MY LIFE  B.GALLIMORE.T.MCGRAW (M. GREEN,B.LUTHER)  CURB ALBUM & SOUNDTRACK CUT	26	56			Ti	ONLY GOD (COULD STOP ME LOVING YOU)  JKING,JSTROUD,R MARX (R.J LANGE)  © DREAMWORKS 450788	56
27	31	35		MY FRONT PORCH LOOKING IN  D.HUFF (R.MCDDNALD, FMYERS, D. PFRIMMER)  BNA ALBUM CUT	27	<b>57</b>	56	52		SCARY OLD WORLD RFOSTER (RFOSTERM HOWARD)  Radney Foster Featuring Chely Wright Or Georgia Middleman DUALTONE ALBUM CUT OR PROMO SINGLE	52
28	21	16	E	UP!  RJ.(ANGE (S.TWAIN.R.J.(ANGE)  Shania Twain ♀  MERCURY 172278	12	58				A BOY LIKE YOU CHOWARD (H.NEWFIELD,T.SHAPIRO,R.RUTHERFORD) Trick PONY WARNER BRDS. ALBUM CUT/WRN	58
29	29	31	11	COUNTRY AIN'T COUNTRY  B.J.WALKER,JR.,T.RIITT (C. BEATHARO,T.BOAZ,C. CHAMBERLAIN)  Travis Tritt COLUMBIA ALBUM CUT	29	59	60	-		THAT WAS US  B.TERRY (TLANE,C.WISEMAN)  Chad Brock BROKEN BOW ALBUM CUT	58
30	30	33	2	WHY AIN'T I RUNNING AREVNOLOS (K.BLAZY,TARATA,G.BROOKS) GAPTOL ALBUM CUT	30	60	58	55	15	TINY DANCER 8 GALLIMORE,T.MCGRAW,O.SMITH (EJOHN, B.TAUPIN) CURB ALBUM CUT	49

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, Air power 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 availabile, Catalog number is for CD Single, or Vinyl Single is unavailable. 
Consider available. 
Consider available

# APRIL 5 Billboard TOP BLUEGRASS ALBUMS

20	ALBUMS TM					
THIS WEEK	LAST WEEK	1071	Sales date compiled by  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Nielsen SoundScan		
0	1	20	BUTTON     ALISON KRAUSS + UNION STATION ● ROUNDER	MBER 1 当 20 Weeks At Number 1		
2	2	1.0	NICKEL CREEK SUGAR HILL 3941	This Side		
3	3	1.0	ALISON KRAUSS + UNION STATION • ROUNDER	610495 New Favorite		
4	4	61	THE NITTY GRITTY DIRT BAND CAPITOL 40177	Will The Circle Be Unbroken, Volume III		
5	5	24	DOLLY PARTON BLUE EYE 3946/SUGAR HILL	Halos & Horns		
6	6	1.5	VARIOUS ARTISTS TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music		
7	7		VARIOUS ARTISTS TIME LIFE 18701	Time-Life's Treasury Of Bluegrass		
8	10		VARIOUS ARTISTS AUDIUM 8170/KOCH	The Legend Lives On: A Tribute To Bill Monroe		
9	8		HAYSEED DIXIE DUALTONE DI 136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss		
10	9	HIL	PATTY LOVELESS EPIC 85651/SDNY	Mountain Soul		
<b>W</b>	11		SOUNDTRACK • LOST HIGHWAY 170221/JUMGN	Down From The Mountain		
æ	13		VARIOUS ARTISTS KING 318	Legends Of The Fiddle: 20 Bluegrass Classics		
13	12	100	VARIOUS ARTISTS CMH 0002	The Fantastic Pickin' On Series: Bluegrass		
14	14	74	SOUNDTRACK VANGUARD 79586	Songcatcher		
15	15		HAYSEED DIXIE DUALTONE HOW RAZOR & TIE	A Hillbilly Tribute To AC/DC		

# APRIL 5 Billboard SINGLES SALES

THIS WEE	LAST WEEK		Sales data compiled by Nielsen SoundScan
崖	LAS	E	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL  Artis
			型 NUMBER 1 型 19 Weeks At Number
(1)	1	172	PICTURE UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Moore
2	2	6	LANDSLIDE MONUMENT/COLUMBIA 7985/CRG Dixie Chick
3	3		SPEED COLUMBIA 79964/SONY Montgomery Gentr
4	6	70	GOD BLESS THE USA CURB 73128 Lee Greenwoo
5	4	22	BEAUTIFUL GOODBYE CAPITOL 77816 Jennifer Hanso
6	5	124	CAN'T FIGHT THE MOONLIGHT © CURB 73116 LeAnn Rime
7	9		THE IMPOSSIBLE UNIVERSAL SOUTH 172241 Joe Nichol
8	8	900	HOW DO I LIVE ▲3 CURB 73022 LeAnn Rime
9			LOVE WON'T LET ME EPIC 79865/SONY Tammy Cochra
10	_	76	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD Aaron Tippi

• Records with under greatest states gains trust week. Frecording industry Assn. UT Amenica (RIAA) certification for net shipment of 1 million units (Flatinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Reisen SoundScan, Inc. All rights reserved.

## **ALBUMS**

**Edited by Michael Paoletta** 

#### POP

# ► IDLEWILD The Remote Part PRODUCER: Dave Ellinger Capitol 81881 RELEASE DATE: March 25

Thanks to the 2001 release 100 Broken Mirrors, Scottish import Idlewild is already a cult hit in the U.S. But with its follow-up album The Remote Part, the rock band with a classic U.K. sensitive side will unlikely stay a mainstream wallflower for long. Alternating between straight rock, retro-punk, and lush, complicated pop, most songs dance into the ears effortlessly. The lyrics, assuredly sung by Roddy Woomble, are fairly standard-centering on personal identity, romantic yearning, and life-long dreams. But any lack of originality on that front is more than made up for by the immediate catchiness of the musical arrangements. Compared to when Idlewild first arrived in the States, the U.S. appears hungry for the next U.K. pop act, with Coldplay now a house-

hold name and normally niche-orient-

single, then, "You Held the World in Your Arms," just may become the anthem of Idlewild's career.—SA

ed Interpol enjoying radio airplay. First

#### ► HOT ACTION COP Hot Action Cop PRODUCER: Michael Baker Lava 83554

RELEASE DATE: March 25
It makes some sense for Hot Action
Cop to blare like a police siren on its
major-label debut. But the band's jarring rap/rock style will primarily appeal to only the rowdiest segment of
the frat party crowd. Too many times,
the band borrows from the worst aspects of Limp Bizkit (over-the-top belligerence), Kid Rock (silly Southern

rhymes), and Red Hot Chili Peppers (affected rapping). Curiously enough, one of the sweeter, tamer offerings, "The Special," is one of the set's most promising tracks. After repeated spins, the songs do become less grating and manage to display a fun energy. That said, it's very likely that people might not give the album enough of a chance for these positive ele-

ments to shine.—SA

► RELIENT K

#### Two Lefts Don't Make a Right...But Three Do PRODUCERS: Mark Lee Townsend, Matthew Thiessen Gotee GTD2890R

RELEASE DATE: March 11
Relient K makes a bold step forward with this third album that seamlessly blends thoroughly engaging pop rock melodies and a lively punk spirit. The result is a heady musical cocktail. In a world filled with turmoil and uncertainty, this record is a definite moodlifter. It's hard not to get caught up in the playfulness and youthful enthusiasm that band members Matt Thiessen, Matthew Hoopes, Brian Pittman, and Dave Douglas bring to such bouncy

### S P O T L I G H T S



#### EL GRAN SILENCIO Super Riddim Internacional Vol. 1 PRODUCERS: El Gran Silencio EMI International 82427 RELEASE DATE: March 25

This Monterrey, Mexico-based rock trio throws rap, cumbia, reggae, vallenato, ska, world beat, and much more into this set. It's quickly evident that El Gran Silencio has not lost any of its raw, rhythmic energy even as its production has grown more deft and shaded. Admirably not wanting to repeat itself, the group uses its vallenatoragamuffin-rap fusions as merely a base for uninhibited experimentations that include techno, heavy metal, and R&B. The title track features a twist-rock rhythm with Campa Valdez's accordion standing in for rhythm guitar. "Recuerdo y Lluvia," a melodic, rock-rooted look back at the hungry years, uses the darbuka, a Middle Eastern percussion instrument. Despite the experimentation, there are ample catchy tunes (like the accordion-fueled cumbia "Sabes") to invite much dancefloor action. Overall though, the bohemian feel and indirect barrio-influenced lyrics are likely to confine the group to its alternative and Latin-intelligentsia base.—RB

ROBBIE WILLIAMS
Escapology
PRODUCERS: Guy Chambers, Steve Power,
Proof Officery

PRODUCERS: Guy Chambers, Steve Pow Boots Ottestad Virgin 81777 RELEASE DATE: April 1

On Robbie Williams' third U.S. effort, the singer/songwriter crafts yet another beautiful album full of witty lyrics, catchy music, and gorgeous orchestrations. The set's first single, "Feel," is a midtempo love song that has topped most European charts and is deservedly building at adult

radio in the U.S. Other highlights

include the rock stomper "Mon-

obbie Williams scapology

soon," the cheeky "Sexed Up," the sprawling epic "Me and My Monkey," and the poetic (and seemingly self-referential) rocker "Come Undone." Also included are two newly recorded songs ("One Fine Day" and "Get a Little High") that do not appear on the U.K. version of the set. Considering the high-quality music that Williams makes, it remains a mystery as to why he is not a bigger star in the U.S. But that could change with Escapology.—KC



#### KINDRED THE FAMILY SOUL Surrender to Love PRODUCERS: various Hidden Beach Recordings EK 86491 RELEASE DATE: March 25

In this quick-to-categorize industry, husband-and-wife duo Fatin Dantzler and Aja Graydon are already being touted by some as the next Ashford & Simpson (Womack & Womack, too), as they also sing and write, drawing inspiration from their relationship. But given this solid debut, they deserve to be judged on their own merit. Harking back to the good old days of live music, Dantzler and Gravdon are the vocal front for their tight, 10-piece band, which soulfully struts its way around every groove, whether it's R&B, soul, rap, jazz, folk, or classic rock. Giving voice to life-hued lyrics, Dantzler and Graydon's smooth, taut vocal interplay underscores the strength of their personal union. That "we are family" aura shines on the midtempo "Rhythm of Life," feel-good single "Far Away," "Stars," and "We" (featuring Ursula Rucker). Do yourself a favor and spend some quality time with this family.—GM

with old-school tracks like Davey DMX's "One for the Treble" and Marly Marl's "The Man Marly Marl"—all the while paying homage to each track's rich textures. In addition to mining the catalog of Tuff City Records for vintage rarities, Swift also concocts his own material for the set. His version of Bobi Céspedes' "Lenu (Sounds of Summer Remix)" is both calming and infectious. Serving as Swift's third solo release, Under the Influence confirms Swift's nimbleness as a DJ and his creativity as an artist.—RH

#### T-LOVE Long Way Back PRODUCERS: various Astralwerks 12818 RELEASE DATE: March 25

T-Love joins Astralwerks' burgeoning hip-hop roster with her debut, Long Way Back. Offering a combination of rap, soul, and jazz, the Los Angeles native aims to educate with lyrics of love and self-respect. The beauty of Long Way Back lies within its production. Outstanding tracks by Jay Dee, Dwele, and the Herbaliser, among others, give T-Love's otherwise average lyrical flow the added punch it needs. The Jay Dee-produced "When You're Older [Ode to the Pickaninny]" grooves like a juke joint after the midnight hour. While Long Way Back falters at times, tracks like "Swing Malindy" and "Seven" (featuring Dwele) find T-Love realizing her full potential as an artist. With luck, her next set will show more of that.-RH

#### DANCE/ELECTRONIC

► APHEX TWIN
26 Mixes for Cash
PRODUCERS: various
Warp 102
RELEASE DATE: March 25

Aphex Twin mastermind Richard D. James is nothing if not prolific, but the girth of the double-disc collection 26 Mixes for Cash may be imposing even to hardcore fans. Compiling remixes James was commissioned to create for such artists as Saint Etienne, Wagon Christ, Philip Glass, and Nine Inch Nails, the set showcases James' many musical sides, from dreamy/chilled-out (Seefel's "Time to Find Me") to dark/ creepy (Kinesthesia's "Triachus") and everything in-between. James is already on record as confessing that he never even bothered to listen to the original Nine Inch Nails tracks ("The Beauty of Being Numb Section B" and "At the Heart of It All") that he reconstituted here, and there's something at once amusing and off-putting about that kind of attitude. James also has his way with two of his own cuts, demonstrating that he's just as willing to mess around with his personal creations as he is with anyone else's.-JC

# numbers as lead single "Chap Stick, Chapped Lips and Things Like Chemistry," "College Kids," "In Love with the '80s (Pink Tux to the Prom)," and "Mood Ring." Taut musicianship, personality-packed vocals, and inventive lyrics make this an album that begs to be listened to repeatedly.—**DEP**

# ★ VIC CHESNUTT Silver Lake PRODUCER: Mark Howard New West 6044 RELEASE DATE: March 25

The title of the Georgia-based musician's latest set namechecks the Los Angeles neighborhood of the rambling mansion where this set was cut in a two-week sprint last year. Producer Mark Howard (Lucinda Williams, Bob Dylan) marshals a superb team of local musicians, including Williams' guitarist Doug Pettibone, drummers Mike Stinson and Don Heffington, and keyboardist Patrick Warren, to back the maverick singer/songwriter. Vic Chesnutt responds with what may be his strongest selection of tunes yet. Highlights include the potent ballad "Through," the sprightly memoir "Band Camp," the Arabian Nights-hued "Sultan, So Mighty," and the churning rocker "2nd Floor." Atmospheric and eclectic, Silver Lake is well worth the trip for Americana fans and programmers.—CM

#### ★ THE BLOOD BROTHERS Burn Piano Island, Burn PRODUCER: Ross Robinson ArtIstDirect 1070 RELEASE DATE: March 18

On Burn Piano Island, Burn, the Blood Brothers' cacophonous, heart-attackwith-a-smile, perversely musical songs/ blitzkriegs exhibit a blissful disregard for all the conventions of form . . . and pretension. Iconoclastic and non-paradigmatic, Piano is precisely what rock-'n'roll used to be about. Pathologically nihilistic vet patently artful, this anarchic din brings to mind Rancid, the Dead Kennedys, and G.G. Allin locked in battle in a demonically possessed blender. And the tainted-helium, headin-a-vice vocals are mind-melting. Don full body armor and go immediately to the title track and you'll get the acerbic drift. The Blood Brothers are the best thing that could happen to rock'n'roll right now. Ignore all naysayers: This is a landmark album.—AZ

#### LAUREN KENNEDY Songs of Jason Robert Brown PRODUCER: Jeffrey Lesser PS Classics PS-309 RELEASE DATE: March 4

Tony Award-winning composer Jason Robert Brown (*Parade*) blends Billy Joel's rollicking piano-driven rock with William Finn's cleverly conversational Broadway fare. Lauren Kennedy is the perfect interpreter of his music; she straddles the same line, somewhere between the winking humor of stage star Kristin Chenoweth and the breezy. clear confidence of pop singer Natalie Imbruglia. Kennedy shines on this debut with a satiny rendition of "When You Come Home to Me" and a rousing version of "Goodbye Until Tomorrow," both from The Last Five Years. Several Brown premieres are featured, including folksy opener "And I Will Follow." making this a must-have for fans of composer and singer alike.-WH

#### **R&B/HIP-HOP**

# ★ ROB SWIFT Under the Influence PRODUCERS: various Six Degrees 1087 RELEASE DATE: April 1

If digging in the crates to find rare grooves is an art form, then Rob Swift is a master artist. Swift, one-third of the X-ecutioners, follows in the footsteps of DJ Spooky, who launched the Under the Influence series two years ago. Swift blends and cuts rare soul tunes like the Soul Powers' "Soul Power" and the Explosions' "Hip Drop"

### THE SICILIANS FEATURING ANGELO VENUTO

Un Amore (One Love) PRODUCERS: various Nervous 20533 RELEASE DATE: March 25

Following a successful novelty single with a full-length album is tricky business. Do you mine that golden amus-

(Continued on page 38)

**37** 

Susanne Ault, Bradley Bambarger, Philip Booth, Ramiro Burr, Keith Cauifield, Lelia Cobo, Jonathan Cohen, Deborah Evans Price, Larry Flick, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Chris Morris, David Thomas, Philip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (\*): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (\*): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, NewYork, N.Y. 10003) or to the writers in the appropriate bureaus.

### **REVIEWS & PREVIEWS**

(Continued from page 37)

ing concept repeatedly? Do you try to segue into "serious" music territory? The Sicilians, a clique of Italian-American musicians/DJs who recently enjoved active airplay for the jaunty dance ditty "L'Italiano," are striving to do a little of both. Un Amore (One Love) combines playful, tongue-incheek renditions of Italian music classics like "Tarrantella" and "Volare" with straightforward pop fare (the acoustic ballad "Faithfully" and the percussive, disco-driven "Living a Dream"). It makes for an uneven but ultimately pleasing collection that may not spark a long career for the act, but it should keep the fire burning for them longer than your average three-minute joke-

#### LATIN

► BENY MORÉ
The King of Son
PRODUCERS: various
BMG U.S. Latin 74321 98764
RELEASE DATE: March 18

The late Cuban Beny Moré, who died in 1963 when he was only 44, has long ignited imaginations, as much for his compositions and abilities as a sonero as for his colorful life. Releasing yet another Moré compilation, then, would seem almost moot. In order to be relevant. The King of Son compiles some of Moré's greatest hits and presents them in a contemporary fashion. Producer Jason Klein remixes the original Moré vocals with new arrangements that encompass dance and hip-hop rhythms, as well as new raps ("Bonito y Sabroso 2003" and "Santa Isabel de Las Lajas 2003," for example). As fresh as the results are, they could have turned tiresome, were it not for a break in pace with five previously unreleased tracks salvaged from archives. The ensuing original versions of the remixed tracks allow the disc to come full-circle, with the last impression being that of a loving, thought-out homage, as opposed to a quickie compilation.-LC

#### **COUNTRY**

★ HAL KETCHUM
King of Love
PRODUCER: Hal Ketchum
Curb 78760
RELEASE DATE: March 25

Singer/songwriter Hal Ketchum resurfaces on his eighth Curb release with an impressive, soulful, 15-cut collection, 14 of which were self-penned. The sound is both adult and contemporary, from the quietly insistent "Every Time I Look in Your Eyes," the easy rollin' soul of "On Her Own Time," and the superb "Takin' My Time" to the atmospheric groove of "The Way She Loves Me" and the stellar, gospel-tinged "The Carpenter's Way" (with Guy Clark). There is far more to Ketchum than just his sensitive side: "Run Loretta Run" is brassy barroom funk in a Delbert vein, the cocky title cut is powered by an insinuating Bo Diddley beat, and the intoxicating "Evangeline" and thumpin' "Too Much of Nothing" steam and bubble. A strangely effective interlude in "The Ruby and the Rose" is like Andy Griffith meets the theme from Survivor. Later, Ketchum's tenor is crystal clear on the stirring "The Skies Over Dublin," and he closes the

set with the gentle, parental "Angel Song." This is one great record and a welcome return — RW

TRENT SUMMAR & the NEW ROW MOB Live at 12th & Porter PRODUCERS: Usher Winslett, Brad Navin DCN/Koch 1012 RELEASE DATE: March 25

Nashville-based country rockers Trent Summar and company cranked it up at this hometown popular music room last December, and the results are predictably raucous. With a simple intro of "Who's ready to party and raise hell?." the Mob charge into rowdy favorites like the frenetic "Metal, Stone, Glass and Wood," redneck rock (the fiercely rural "I'm Country"), and the hardcharging "Paint Your Name in Purple." The twangfest "New Money" celebrates hillbilly nouveau rich, and the band renders a likable reverb-drenched take on "It Never Rains in Southern California." Other highlights include the Stones-ish "Starletta," the backwoods funk of "Down Home Girl," a tribute to country stoners "The Dope Smokin' Song," and the highly shredded "Slaw." Production is appropriately sloppy and beer-soaked; likewise, the band, and Summar's witty hayseed frontman does the Mob justice.-RW

#### WORLD

► AFRO CELTS

Seed
PRODUCERS: Simon Emmerson, James
McNally, Martin Russell
RealWorld 7087 6 17676
RELEASE DATE: March 25

The Afro Celt Sound System returns after its hit album Volume 3: Further in Time with a new, simplified band name—Afro Celts—and a superb follow-up record. All 10 songs on the new disc are originals, and collectively, they exceed whatever expectations Further in Time may have fostered. Afro Celts have yet to create a full-length that didn't offer an essential track for dance fans. Seed delivers a trio of tunes destined for dancefloors: "The Otherside," "Rise Above It" (featuring Eileen Ivers' fiddle), and "Green Instrumental." For a memorable encounter with uilleann pipes, cue up "Deep Channel" and catch Emer Mayock's furious solo. In a more measured vein, Iarla O'Lionaird offers a beautiful vocal performance on "Ayub's Song/As You Were," a tune that, in addition to being melodically wonderful, truly exemplifies the African/Celtic musical sympathy that was the original inspiration for Afro Celts. Racked by Narada World.—PVV

#### JAZZ

► WAYNE SHORTER
Alegría
PRODUCER: Robert Sadin
Verve 314-543-558
RELEASE DATE: March 25

The road has been well-paved for Wayne Shorter's first studio album in eight years; the sax titan's new Verve set, Footprints Live!, justly earned critical acclaim last year, and a Blue Note two-disc anthology reminded press and public of his ever-influential early work. Alegría features not only the stellar band from the live disc but such guest stars as pianist Brad Mehldau, plus strings and winds. Thoughtfully produced, the

album is a richly colored mosaic, ranging from arrangements of a medieval carol and the Celtic standard "She Moves Through the Fair" to fresh takes on past Shorter gems "Angola" and "Orbits." There is one new Shorter tune, the strong, scene-setting "Sacajawea." Undoubtedly the jazz veteran of the hour, Shorter tours with his quartet throughout 2003, including highprofile gigs at Carnegie Hall and the Hollywood Bowl.—*BB* 

#### **CHRISTIAN**

► ALATHEA What Light Is All About PRODUCERS: Michael Aukofer Rocketown 826872000227 RELEASE DATE: March 4

If you combined the spiritual passion of Point of Grace, the gorgeous harmonies of the Corrs, and the acoustic flair of the Dixie Chicks with a dash of Dolly Parton's Appalachian charm. you'd have Alathea (pronounced ah-LAY-thee-uh; the Greek word for truth). The trio (Carrie Theobald, Mandee Radford, and Cristi Johnson) refers to its sound as "popalachian," a wonderful fusion of mountain influences, pop sensibilities, and faithinspired lyrics. The opening cut, "Indian Creek," is awash in dobro, cello, and banio and boasts beautifully poetic lyrics. Among the other stand-outs are "Smiled on Me," 'Runaway Heart," and "Always. Rocketown, which prides itself on introducing vibrant new music to the Christian music community, has another winner on its hands with this sterling debut.—DEP

#### **VITAL REISSUES**

SHEILA CHANDRA
The Indipop Retrospective
PRODUCERS: Steve Coe, Sheila Chandra
Indipop/Narada World 72435-81604
RELEASE DATE: March 11

Sheila Chandra is the voice of Indipop, and that voice is one of the most remarkable instruments in world music. This 12-song retrospective comprises tracks drawn from six albums released between 1984 and 2001. Chandra actually charted a hit single in the U.K. with the group Monsoon in the early-'80s, but she quickly moved away from commercial pop music in favor of a much more avant contemplation of Indian vocalese tradition, drone, and trance. Words and music were replaced by voice and music. Chandra blossomed in a bold fusion style that relied on electronica, an array of acoustic instruments, and her vocal instrument, touching everything from chants to raga to tone poems. This compilation captures the extraordinary beauty and challenging eccentricity of Chandra's distinctive, mesmerizing musical vision.-PVV

#### Billboard.com

Also reviewed online this week:

- Longwave, The Strangest Things (RCA)
- Smog, Supper (Drag City)
- Lifeguards, Mist King Urth (Fading Captain)

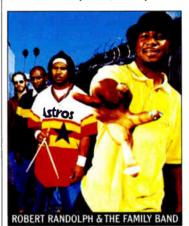
#### IN CONCERT

ROBERT RANDOLPH & THE FAMILY BAND, March 15 Twilight, Tampa, Fla.

The sacred crosses paths with the secular—often in the same song—in the music of Robert Randolph, the pedal-steel guitar virtuoso who learned his craft playing Sunday services at a House of God church in Orange, N.J. It's an entirely comfortable, wholly appealing blend.

Randolph, a fast-rising favorite of the jam-band crowd, has been doing his thing—a unique mix of gospel, blues, rock and twang—in front of audiences at clubs, theaters, and festivals since fall 2000, when he thrilled listeners at the Lakeside Lounge in New York's East Village.

But he's hardly turned his back on his roots, as demonstrated by a minisermon delivered onstage at the Twilight in Ybor City, the historic Latin quarter and party district of Tampa, Fla. "I can't help it if I come from the church," Randolph said, midway



through a show with his Family Band. "Keep the faith in God, and everything will be right."

The singer/guitarist, often jumping up from his custom 13-string instrument to dance and occasionally switch to a six-string, spent the majority of his two-hour show letting his fingers do the preaching.

Randolph—whose Dare/Warner Bros. debut studio album, tentatively titled Unclassified, is due this summer-offered some of the material heard on last year's Live From Wetlands album. For the low-end boogie of Slim Harpo's "Shake Your Hips," a long line of young female fans gyrated next to the guitarist, bassist/singer Danyel Morgan, drummer Marcus Randolph (both are cousins of the leader), and Hammond B3 dynamo John Ginty. On the exuberant "Pressing My Way," he passed the mike into the crowd and unexpectedly encountered a capable belter, a Tampa woman named Sarah who had auditioned for a spot on Star Search. She was later invited onstage and jokingly (we assume) asked to join the group.

The band also made plenty of musical references, variously slipping into Jimi Hendrix's "Purple Haze" and Black Sabbath's "Iron Man," and turning in a sweet cover of Stevie Wonder's "Isn't She Lovely."

Two quibbles about the performance: Randolph frequently rushed to get to the songs' peaks, revving up the intensity too early, rather than allowing pieces to build. Secondly, the conventions—i.e., volume—of the rock'n'roll approach too often obscured the beau-

tiful sound of his lap steel and the sensitivity of his playing.—**PB** 

SNOCORE TOUR (Sparta, Glassjaw, Hot Water Music, Dredg), March 10 VicTheatre, Chicago

Sparta and Glassjaw were marketed as co-headliners for the annual winter music festival SnoCore, but it was clearly singer/guitarist Jim Ward and Sparta that were the top act of this diverse four-band bill. From Dredg's opening operatic take on heavy metal to Sparta's triumphant closing set, SnoCore seemed to perfectly align all the elements in today's new hard-rock movement.

Ward demanded the crowd's attention, as the slender frontman busted through the best material from the band's 2002 DreamWorks debut, Wiretap Scars. Unlike the three other acts on the bill, a full-scale light show accompanied the band's set, adding an arena-rock feel to the theater-sized show. Ward's voice settled into a steady cadence after a slightly shaky start and delivered on hard-charging songs like "Air" and "Vacant Skies."

The group features three members of the influential Texas band At the Drive-In and continues that band's tradition of melodic guitars interlacing with impassioned vocals, powerful drums, and occasional keyboards. But it was Ward's animated stage presence that kept the crowd's attention and has clearly put him at the forefront of the talented group.

Like Ward, Glassjaw's Daryl
Palumbo led his melodic hardcore
band through its set but relied on high
altitude jumps to steal the audience's
gaze instead of his ailing vocals. The
singer had command of the rapt crowd,
which chanted lyrics in an effort to
assist the admittedly sick vocalist. But
even with wavering vocals, Palumbo
managed to deliver on tracks from the
band's heralded 2002 Warner Bros.
release Worship and Tribute.

The recent material fluctuated from the rapid fire "Tip Your Bartender," where Palumbo sounded like a stressed Mike Patton, to more melodic fare like "Ape Dos Mil." That song was clearly one of the band's more transcendent moments, with its heavily doctored guitar effects and bare rhythms. Palumbo handled the complex vocal intricacies well, but clearly was less than 100%.

Veteran punk act Hot Water Music and space-metal newcomers Dredg opened the show. The former seemed to break from form by reworking old favorites like "Rooftops" with long jams and interludes. Clearly the new, melodic elements the band showcased on its latest disc, *Caution*, have seeped into every element of its sound.

Singer/guitarist Chris Wollard was in command of his instrument throughout the 30-minute set, drawing on rock'n'-roll influences instead of strict punk fare on "Remedy" and others. The group even ended its set with a long group jam of new material, instead of fan favorites like the no-frills "Turnstile."

Dredg seemed the most out-of-place band on the bill, but material from its Interscope release *El Cielo* was well-received by the early crowd. The band mixed elements from progressive metal bands like Tool and Dream Theater into its own tripped-out blend of forward-thinking hard rock.—*DT* 

# **SINGLES**

**Edited by Chuck Taylor** 

#### POP

► RACHEL FARRIS I'm Not the Giri PRODUCERS: John & Dino Elefante WRITER: not listed PUBLISHER: not listed Big3 Records (CD promo)

Just as the previous generation of pop princesses all took a little something from the Britney Spears bandwagon, today's breed of young female singers is working mighty hard to bear likeness to punk popper Avril Lavigne. Twenty-six-year-old Rachel Farris is off to an auspicious start with "I'm Not the Girl," a spirited anthem of defiance that fortunately remembers that a killer hook is as essential as the ubiguitous spray of electric guitars. "Girl is everything that power pop music should be, with a potent vocal, an engaging chorus that adheres to the ears, and enough edge to be cool with the kids. Sometimes a song is so obvious that when you spin it, you get it without fuss: Such is this, a bold, confident launch.—CT

#### R&B

**★** THE ROOTS FEATURING CODY **CHESNUTT The Seed (2.0) (3:43)** PRODUCER: Ahmir "?uestlove" Thompson, Cody ChesnuTT WRITERS: T. Trotter, C. ChesnuTT PUBLISHER: not listed MCA 26010 (CD promo)

Following the nominal success of "Break You Off," the Roots return with more alternative fare on "The Seed (2.0)." The second single from their critically acclaimed set Phrenology is an uptempo retooling of Cody ChesnuTT's "The Seed." The Roots' version, which features ChesnuTT, pours an added intensity into the folksy tenor's song. Led by producer/drummer Ahmir "?uestlove" Thompson, the band picks up the pace, particularly on the 115 bpm version. Lyrically, ChesnuTT and Roots MC Black Thought trade verses about "creating" music. Like most singles from the Roots, "The Seed (2.0)" will be a hard sell at mainstream R&B radio, because PDs are usually unwilling to take a chance on the group's experimental sound. Still, the song is receiving love from MTV, and it should find a home at college stations nationwide. Let this one grow on you.—RH

#### COUNTRY

★ FAITH HILL One (3:25) PRODUCERS: Byron Gallimore, Faith Hill WRITERS: A. Roboff, B. Bramlett, B. Burnette PUBLISHERS: Almo/Anwa, ASCAP; Irving/Miss Ivy/Still Working for the Man/ICG, BMI

Warner Bros. 101076 (CD promo) Faith gets funky on "One," the third single from the double-platinum Cry, following the title track and "When the Lights Go Down"-neither of which managed to top the Hot Country Singles & Tracks chart. With its



AVRIL LAVIGNE Losing Grip (3:53) PRODUCER: Clif Magness WRITERS: A. Lavigne, C. Magness PUBLISHERS: Almo Music/Blue Iron Gate/EMI-April, ASCAP; Avril Lavigne Publishing, SOCAN
Arista 50990 (CD promo)

Grammy or no Grammy, Avril Lavigne is still the queen of the pop charts and the most consistent new pop hitmaker of the past year. The fourth single from five-times-platinum Let Go serves up what is becoming an instantly recognizable vocal stamp-and this time the young lady is good and pissed off, as she growls, "Why should I care/If you don't care then I don't care, we're not going anywhere." Pitching in is the most aggressive instrumental arrangement we've heard yet from Lavigne, courtesy of producer Clif Magness, with a tasty splattering of grinding guitars and an overall renegade spirit that will find a comfortable home alongside the Linkin Parks and Good Charlottes of the pop airwaves. It just keeps getting better . . . though we're still waiting for that elusive first No. 1 on the Hot 100.-CT

ous-soul vibe, it's hard to imagine

country radio embracing this "One"

with any more fervor-but it sure is

with a chorus of soul sisters echoing

Hill's finger-waving lessons learned

and a grinding guitar that conjures

Queen. It's truly an inspired produc-

tion with a supreme vocal from Hill,

place: It's perhaps too far left for AC,

but commercially, a tough one to

rafters-reaching, gospel-meets-sensuan infectious little number, complete indeed shines .- DEP too far right for urban outlets, and off-

#### center for her country base. You have to wonder how much longer programmers will keep the Faith.-CT

► AARON LINES Love Changes **Everything (2:54)** PRODUCER: Chris Farren WRITERS: A. Lines, C. Farren PUBLISHERS: Stanley Cup Music, SOCAN; In the Fairway Music, Music of Windswept, Living Out Loud Music, ASCAP RCA 82876-506082 (CD promo)

This talented Canadian made an impressive entrance on the U.S. country music scene with his hit debut single, "You Can't Hide Beautiful." This second release from his RCA debut, Living Out Loud, has already garnered airplay in his native Canada, and it's a sure bet to engage radio this side of the border as well. It's a bouncy tune with an infectious, singalong chorus. (Any time you have "Na na na na, na

na na na," you know listeners won't be able to stop themselves from singing out loud.) Penned by Lines and producer Chris Farren, the lyric is an upbeat tribute to the power of love and the way it changes everything for the better. Lines has a particularly appealing voice and a winning way of delivering this anthem. In a world of turmoil, positive messages are like rays of light, and with this single, Lines

**LAURA PAUSINI If That's Love** 

Logan, Pam Reswick, Peter Zizzo

WRITERS: A. Logan, P. Reswick

PUBLISHERS: Sunhill/Reswick

Music/EMi Australia, APRA

Atlantic 301081 (CD promo)

Songs/EMI April, ASCAP; Standard

Laura Pausini, 2002's brightest new

pop presence, didn't get much love

debut "Surrender"—though a savvy

from radio with celebratory, uptempo

remix catapulted her to the top of the

Billboard Hot Dance Music/Club Play

chart. We hope Atlantic has reloaded

its arsenal with enough promotional

ammunition to awaken dozing pro-

grammers to the Italian diva's jaw-

dropping talents with "If That's

Love," the ballad of choice on her

mesmerizing full-length From the

Inside. This one packs a wallop, with

a crisp lyric drenched in melancholy,

grown-up production that soars like

a silk sail and Pausini's consummate

grace: it's absolutely perfect. The idea

vocal, brimming with emotion and

C'mon, top 40, get it together.—CT

that this masterful talent could

escape radio's radar is criminal.

PRODUCERS: Jimmy Bralower, Andrew

(3:33)

#### AC

★ CHRIS EMERSON Broken Heart (4:03)

PRODUCERS: Chris Emerson, Leo Mellance, Steven Catizone WRITER: not listed **PUBLISHER: not listed** Monomoy Records 3001 (CD promo) Chris Emerson's previous "All Because

of You" garnered serious attention at AC radio after it was featured on the WB's Dawson's Creek. Follow-up "Broken Heart" is another acoustic pop-rocker from the heartland, again illustrating Emerson's allegiance to a bygone era in which solid writing, musicianship, and sincere performing were the variables that led to acclaim. This "Broken Heart" is stone solid. Don't miss the full-length Tourist. For info, check out monomoymusic.com.—CT

#### WEST SIDE STORY COLLECTOR'S SET MGM 4353 RELEASE DATE: April 1

One of the most beloved movies of all time is given star treatment on this two-disc set. The package includes a commemorative book that contains the entire screenplay, the original lobby brochure, and a time line of the West Side Story franchise, replete with color



photos. The highlight of disc two's special features is the one-hour behind-thescenes documentary West Side Memories. In addition to its new

interviews with cast and crew including Rita Moreno, Richard Beymer, and writer Arthur Laurents, the program offers rare footage from the filming of the Jets/Sharks opening sequence and the rumble scene. Viewers can also hear original song recordings by Natalie Wood and learn about choreographer/co-director Jerome Robbins' demanding rehearsal schedules and how the film's song order ended up quite different than the original musical's. The package also includes trailers, music from the film's intermission, and photo galleries .- JK

#### **PETER GABRIEL Secret World Live** Universal Video 35949 **RELEASE DATE: March 11**

Coinciding with the latest round of dates for his Growing Up tour, Peter Gabriel's landmark 1993 concert Secret World Live is debuting on DVD. Critically adored, the Grammy Award-winning video was recorded in November of that year during a stop in Italy and has now been digitally remixed and remastered in stereo, Dolby 5.1, and DTS for its DVD bow. However, the



is disappointing; in fact, it's rather murky and occasionally pixellatedand it's presented in a suspect wide-screen format. On top of that, it

video quality

often sounds like the vocals have been tinkered with in post-production. Many of the singer/songwriter's biggest hits are here, including the crowd-pleasing "Steam," "Solsbury Hill," and The Billboard Hot 100 No. 1 hit "Sledgehammer." A pre-fame Paula Cole provides backup vocals in the show, supplying the female passage that is sung during "Don't Give Up." The package has been augmented with such bonus features as the guiet version of "Steam," a making-of Secret World reel, a photo gallery, and a behind-the-scenes featurette (including an interview with Gabriel) previewing his current Growing Up trek.—KC

#### FUTURAMA—VOLUME ONE Fox 2006944 RELEASE DATE: March 25

While Matt Groening's brilliant Futurama never found a huge TV audience, the series always had a devoted (and almost cult-like) following. Those



DVD then especially considering that (barring a miracle) the show will not return to Fox's schedule in the fall. The threedisc set includes the

series' first 13 episodes. Each is accompanied by an insightful audio commentary; Groening, voice actors, animators, and directors are among those who provide verbal imput. Also featured are deleted scenes and a concept art gallery, as well as the pilot's script and storyboard. Considering the popularity of Groening's Simpsons on DVD, Futurama should be ensured a healthy run at retail as well.—KC

#### DAVID BOWIE Ziggy Stardust and the Spiders From Mars—The Motion Picture Virgin 7243-4-92996-9-6 **RELEASE DATE: April 1**

In celebration of its 30th Anniversary, Virgin is issuing David Bowie's legendary concert film Ziggy Stardust and the Spiders From Mars. Brilliantly captured by acclaimed director D.A. Pennebaker (Don't Look Back, Monterey Pop), this historical film documents and preserves one of the great moments in rock'n'roll history-the July 3, 1973, farewell/ "retirement" concert of Bowie's Ziggy Stardust persona at London's Hammersmith Odeon. This event high-



of the most exciting periods in the artist's ever-evolving career. Three decades following his shocking debut, Bowie's

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lights one

otherworldly gender-bending alterego still reigns as one of modern pop music's most innovative, theatrical, and groundbreaking inventions. The digitally remastered and restored DVD, presented in 5.1 stereo surround sound, was remixed by longtime collaborator Tony Visconti. It also features new commentary from Pennebaker and Visconti, and a DVD-ROM section including desktop pictures, icons, Web links, and screensavers. Virgin is also issuing a two-CD clainshell box limited-edition package of Ziggy Stardust and the Spiders From Mars, which includes previously unavailable banter between songs and the unedited farewell speech.—CR

CONTRIBUTORS: Keith Caulfield, Deborah Evans Price, Rashaun Hall, Jill Kipnis, Craig Roseberry, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (>>): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (\*\*): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to ChuckTaylor (Billboard, 770 Broadway, 6th floor, NewYork, N.Y. 10003) or to the writers in the appropriate bureaus.

# SONGWRITERS & PUBLISHERS

# **Lessack Finds Safety In Numbers**

LML Label Opens Door To Broadway, Cabaret, And Jazz Vocalists

#### **BY JIM BESSMAN**

With a pair of new two-CD sets focusing on great songwriters, Lee Lessack is heightening the visibility of his 7-year-old Los Angeles-based label, LML Music.

Lessack, who founded LML to put out his own recordings, has just issued Tap Your Troubles Away—The Words & Music of Jerry Herman, a live all-star tribute of 25 Herman songs performed by Herman, Rod McKuen, Charlotte Rae, Leslie Uggams, Rita Moreno, Sam Harris, and Bernadette Peters. There is also a unique duet by Angela Lansbury and Carol Channing, for which they swap their respective signature songs, "Mame" and "Hello Dolly." Coming in June is Dream—The Lyrics & Music of Johnny Mercer, featuring Margaret Whiting, Lea Salonga, Petula Clark, Tyne Daly, and Lessack himself.

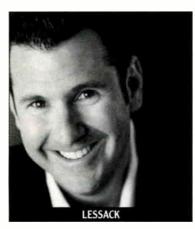
But Lessack is also currently represented on his label by his solo Mercer tribute, *The Songs of Johnny Mercer*. "I started the label for myself, and then other Broadway, cabaret, and jazz vocalists started knocking on my door," says Lessack, who bowed LML with his eponymous 1996 disc comprising songs by such greats as Mercer, Harold Arlen, and Rodgers & Hammerstein, as well as contemporaries Wendy Waldman, Ann Hampton Callaway, and David Friedman.

"My background was musical theater," Lessack continues. "I attended the American Academy of Dramatic Arts in New York, then moved to L.A. and landed a job as an assistant for Henry Winkler, which gave me great business skills."

His projected six-month stint with Winkler lasted six years and was followed by club work, concerts in L.A. and New York, and recording. "David Friedman, who wrote a lot of songs that the late [cabaret artist] Nancy Lamott recorded, said I should start my own label, so I did it for my own recordings and never thought beyond that," Les-

# MUSIC

sack says. "Then Brian Lane Green, who was nominated for a Tony in *Starmites*, was starting a national tour of *Joseph and the Amazing Technicolor Dreamcoat* and said [to me that] he wanted to do an album. I told him that if I could get his agent to negotiate in his deal with the merchandise company that he could sell his CD in the lobby, I'd do it—and they did."



Green's 1997 eponymous LML disc opened the door for others. "I now have 50 vocalists and 75 recordings, says Lessack, whose Allegro-distributed label is dedicated to "great vocals that are lyrically driven." He singles out artists with recent releases, like former Star Search winner 'Nita Whitaker, whose One Voice album debut from last year contains the post-Sept. 11, 2001, song "Heaven Holds the Ones I Love"; Louise Pitre, current star of Broadway's ABBA tribute musical Mamma Mia!, who is represented in the LML catalog by All of My Life Has Led to This; Pamela Myers, who earned a Tony nomination for Company and whose forthcoming album, The Chance to Sing, features piano accompaniment from its songwriters,

including John Kander, Charles Strouse, and Stephen Schwartz; and musical and film composer Schwartz, whose albums LML distributes.

LML's roster mostly comprises artists who sell "a couple thousand copies," Lessack notes. "Cabaret isn't a huge money-making venture, and I make the bulk of my living from touring more than half the year. But I find that there's always a handful of recordings that sell very strong and balance out the others, and it helps that I'm constantly releasing new product, because the life of these recordings is timeless: Even though there's a [sales] surge at the beginning that peters out unless you're touring or in a Broadway show, they don't get old."

Lessack says label catalog also benefits by "cross-purchasing" potential on the LML Music Web site: "Go to it and you're in "the land of great vocals.' Many go there because they saw me in concert, and then they see Louise's picture and remember her from Mamma Mia!, and before you know it, they've bought six CDs."

Lessack notes that while LML artists pay manufacturing costs, they own their masters. "Come to LML and get a label presence," he says. "I do everything you don't want to do: mechanical licensing, accounting, distributing, collecting, invoicing, calculating royalties—and I've paid royalties to writers and singers every quarter religiously since day one, because I'm an artist myself and distribute my own recordings, so I sit where they're sitting and know what it's like to get a royalty check, no matter how large or small."

Lessack also pursues marketing opportunities on behalf of LML artists. To do a full-page [ad] in a theater trade publication for an artist could cost a couple of grand; if you weigh it out, they have to sell quite a lot of CDs," he says. "But if I put together a two-page spread on the label and include all the artists, it could be a \$30-\$40 investment per artist, which artists who are living hand-to-mouth can afford. So those are the kinds of marketing and promotion opportunities I try to create, where there's safety in numbers. I take an artist who normally only sells CDs at concerts-and maybe 1,000 in the lifetime of a recording—but by being on the label, I hope to double and triple it for them."

As for himself, Lessack notes that his current release presents built-in marketing opportunities. "I have four CDs with standards and songs by new songwriters like Ann Hampton Calloway, David Friedman, Craig Carnelia—writers who are writing the standards of tomorrow. But my last recording is this Johnny Mercer tribute—since I've always been a real Mercer fan. It's opened me up to an audience that is Mercer fans first, who hopefully became Lessack fans after."

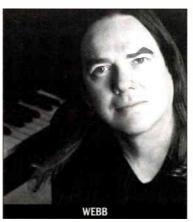


WAR NIGHT: BMG Music Publishing sponsored a reception March 19 in New York at the French Embassy Cultural Services celebrating the monthlong Sounds French festival of new music from France—two hours before the first bombs fell on Baghdad.

The event followed a short concert feting composer Pascal Dusapin, who is published by BMG Music Publishing's BMG Editions Salabert (one of several concert-music catalogs known collectively as BMG Editions and repped in North America by Boosey & Hawkes); his Paris Opera-commissioned *Perelà*, *Uomo di Fumo* bowed last month to great acclaim.

The reception, which honored composer/conductor Pierre Boulez, composer Henri Dutilleux, and cellist Mstislav Rostropovich, was nearly canceled—for obvious political reasons. But French ambassador Jean-David Levitte sagely noted that despite current differences, friendship between the two countries goes back to the Revolutionary War and that cross-cultural music appreciation, at least, continues unabated.

The bombs dropped as Jimmy Webb and the 5th Dimension's Marilyn McCoo and Billy Davis Jr. began the second night of their two-week New York run at Feinstein's at the Regency, debuting the room's Singers & Songwriters series that also features Michel Legrand, Alan Bergman, and Patti Austin (April 1-12) and Melissa Manchester and Paul Williams (April 15-26). Fittingly, McCoo and Davis' three-song Laura Nyro tribute ended with "Save the Country," Nyro's 1968 anti-war single, which the 5th Dimension covered.



Nyro and Webb were responsible for most of the 5th Dimension's classic hits. Webb related how he played piano for **Johnny Rivers** at the historic Monterey Pop Festival in 1967 and witnessed Nyro's legendary performance there: "The crowd was expecting **Otis Redding** and drowned her out, and she

began to cry and stopped playing. Luckily, she fell into the arms of **David Geffen**." Geffen, of course, managed the then-unknown songstress to stardom.

Webb has a Rhino anthology due in June and a new album for Sanctuary coming next year. He says Feinstein's namesake, **Michael Feinstein**, has an all-Webb album forthcoming and that **Linda Ronstadt** is planning one, too. He's also making progress on his musical adaptation of the **Chazz Palminteri**scripted 1993 film *A Bronx Tale*.

**SECOND HOPE:** Songs of Hope II, a cocktail party and silent auction of autographed sheet music and memorabilia, is slated for April 2 at the Los Angeles home of **Tracey** and **Kenneth** "**Babyface" Edmonds** (see Update, page 69). **Vanessa Carlton** will perform at the event, which benefits the City of Hope. Last year's fundraiser at **Glen Ballard's** house netted \$90,000 from more than 200 music/film execs.

Worldwide president of Universal Music Publishing Group David Renzer—who chairs the affair—says, "The publishing community has really come together with tremendous support in the form of sponsorships, autographed merchandise, and many Oscar-nominated songs and scores, including Kander & Ebb's 'Chicago' and [Oscar winner] Eminem's 'Lose Yourself.'"

Companies involved include Warner/Chappell, BMI, Mosaic Music Publishing, ASCAP, Fox Music, Peermusic, Windswept Pacific, and Sony/ATV Music.

**NEW SIGNINGS:** Universal Music Publishing Group has signed an exclusive worldwide deal to administer the **Heart** and **Lovemongers** catalogs, which feature the compositions of **Ann** and **Nancy Wilson**. The signing includes such classic Heart hits as "Crazy on You" and "Magic Man"; future works; and Nancy Wilson's share of songs on film soundtracks that include *Jerry Maguire* and *Almost Famous*.

DreamWorks Music Publishing has inked Robin Lerner to an exclusive publishing contract. In addition to Faith Hill's "This Kiss," Lerner has cleffed hits for Luther Vandross, Chaka Khan, Randy Travis, and Tim McGraw. The new deal involves future compositions and catalog, including McGraw's current hit, "She's My Kind of Rain."

Deston Songs has signed **Gary Burr** to an exclusive publishing deal. Burr, who has earned songwriter of the year honors from *Billboard*, Nashville Songwriter's Assn. International, and ASCAP, co-wrote *American Idol: The Search for a Superstar* winner **Kelly Clarkson's** hit "Before Your Love."



**Taylor-Made Success.** Steve Taylor was named SESAC's 2002 Christian songwriter of the year during the society's annual Christian Awards Dinner at Nashville's Park Café. Taylor's publishing company, Soylent Tunes, took home SESAC's 2002 Christian publisher of the year honors. Pictured, from left, are Taylor and SESAC's John Mullins and Tim Fink (see Higher Ground, page 12).

# MERCHAIS & MARKETING

# **Second-Session Technology Opens Doors For Copy Protection**

#### **BY CATHERINE APPLEFELD OLSON**

With the advent of "second-session" technology that enables two versions of a recording to be compressed onto a single CD—therefore allowing consumers to listen to music on both regu-

lar CD players and PCs—the U.S. music industry is finally proceeding with plans to implement copy protection on commercial discs, with an eye on fourth-quarter 2003.

The technology also enables the inclusion of enhanced audio and video content and Web connectivity in the protected second version. Two key players are raising the profile of copy protection: In recent months, Macrovision and Microsoft have introduced the ability to copy second-session content to a computer hard drive. The inability for

playback on a PC previously kept labels from embracing copy-protection measures with much enthusiasm in the U.S.

#### MORE CONSUMER-FRIENDLY

EMI Recorded Music VP of new media Ted Cohen says, "A lot of the developments we are seeing now came out of conversations we had last year, where we said we wouldn't even look at rolling out copy protection until we could provide a superior consumer experience.

"We are relatively satisfied with what everyone has come back with in terms of the user experience," Cohen adds. "The accessibility of the second session is pretty much seamless in all the delivery mechanisms that have been shown to us."

"Our research tells us over 60% of people with PCs want to listen to music on their computer," Microsoft Windows Digital Media product manager Erin Cullen says. "We are working with the music industry to come up with solutions to protect the content but provide consumers with a great listening experience."

With this technology, labels now can parlay what was largely viewed as a defensive anti-copy measure into a benefit for consumers who purchase music legally. Cohen says, "We want to reward customers for buying legally, and we don't want to inhibit reasonable personal use."

And although testing second-session technology remains almost entirely internal, the industry is progressing with previously unseen momentum.

Internal copies of Sinéad O'Connor's new Vanguard album, *Sean-Nos Nua*, were layered with an early version of Microsoft's Windows Media Data Session tool kit, according to Cullen, and she says the Ike & Tina Turner reissue *The Early Sessions* (arriving March 31 on Sterling Entertainment) was embedded with the most recent version of the software. The Microsoft technology has received public endorsements from EMI and Universal Music Group.

Among the steps labels tell *Billboard* they are taking to move forward with copy protection are meeting with their artists to ensure the creative community is on board with the technology and conferring with their manufacturing counterparts to ensure the technology can effectively be implemented at the plant level.

As one label executive who requested anonymity says, "We are in the early days. but given the rate that things are developing, I expect a lot will happen in a very short time."

Adam Sexton, VP of marketing at Macrovision, whose technology has been used on approximately 80 million discs primarily in Germany

and Japan, says, "There is no question we are driving as hard as we can to have copy protection deployed in the U.S. this Christmas. One of our biggest challenges is to make U.S. labels aware that copy protection is a reality in Europe and Asia, and they should start rolling it out here."

In addition to the hard-drive component, the Microsoft technology and the most recent version of the Macrovision software—which landed on label executives' desktops in late Feb-

ruary—enable labels to predetermine a number of copies of the second session that can be burned onto a blank CD.

Sexton says, "This is the first time the consumer would have the ability to make a backup

copy for personal use, and this has been extremely important to the record companies in the U.S."  $\,$ 

#### PARTNERING FOR PROGRESS

As the music industry gets more comfortable

with second-session technology, both Macrovision and Microsoft are positioning themselves to best deliver end-to-end solutions to labels that cover both the second-session recording and the first-session recording, which is limited to play only in a CD player.

Microsoft announced at Midem-Net a partnership with Sunn-Comm, for which the copy-protection specialist will license Microsoft's second-session technology to couple with its security suite and he sold as a whole to record companies (Billboard, Feb. 1).

Last year, Macrovision purchased the assets and operations of Midbar Technology and the digital-rights management (DRM) and copy-protection assets of TTR Technologies, providing what Sexton says is a necessary international presence in the increasingly global marketplace.

While Macrovision and Microsoft are each using their own DRM technology, neither company ruled out the possibility of some sort of particles.

nership in the copy-protection space

"We have been working wit Microsoft for quite a while now an are in discussions in terms of ar rangement," Sexton says. "We ca work with Real Audio, Open Magi Gate—any number of technolog companies. It really comes down t what the labels want. Obviously th Windows Media player has a bi installed base, but we don't feel w would work with only one DRM."

"We are working toward a set of standards [where] if we decided t do, hypothetically, the Robbie Wi

liams album with SunnComm and the nex Coldplay record with Macrovision, we could, Cohen says. "We don't want to get locked int one choice. You want competition, you wan everyone to keep improving their product."



#### BY CHRIS MORRIS

On March 10, online retailer CD Baby reached \$3 million in sales to date. That's not too shabby for a 5-year-old company that sells nothing but self-released albums by some 33,000 independent artists.

The Portland, Ore.-based firm has moved close to 400,000 units. Some of its top sell-ers—which have come from such established performers as Eels, former Del Fuegos leader

Dan Zanes, ex-Grant Lee Buffalo frontman Grant-Lee Phillips, and singer/songwriter Jack Johnson —have sold more than 10,000 units. But for each sizable hit, there are dozens of indie titles that sell only a handful of copies each year. The beauty of CD Baby, as its founder sees it, is that this virtual store



stocks them all and will continue to forever.

The company is the brainchild of president Derek Sivers, a former working musician. In the mid-'90s, Sivers lived in New York, where he fronted the funk-pop band Hit Me while working as the tape room supervisor and in-house producer/engineer at publisher Warner/Chappell.

Sivers approached cdnow.com and tunes. com, then the top online music retailers, to sell Hit Me's debut album, *Greatest Hits Vol. 17*. He learned that the companies were uninterested in taking his record unless it had traditional distribution. He recalls, "I thought, 'Man, shouldn't somebody have a simple little solution? If somebody wants to sell their CD

online, there might be 30 people out there who want to buy it, but shouldn't that be enough for some business somewhere?"

Artist-Friendly CD Baby A 'Musician's Dream'

Frustrated, he established a credit card account for his own Web site. "After I had it," he says, "I told a few of my musician friends who had also released their own CDs, 'If you want, I'll process your orders for you.' There was nobody else doing it at the time, and they started telling their friends, 'Dude, my friend Derek will sell your CD for you, man!' "

In '98, Sivers, who was still making his liv-

ing as a musician, set up his company as a stand-alone Web entity at cdbaby.com. He says, "I decided to be very utopian about it and went through all the things I didn't like about the traditional industry. I said, 'OK, if



I'm going to do this, here's my goal. I'm going to make it a musician's dream come true, so, as a musician, what would be my dream record store?' I'd get paid every week. I'd always know the full name and info about every person who bought my CD, because to me those are my customers, not the record store's customers. I'd never be kicked out of the system because I'm not selling enough. And I never wanted the site to have any advertisements or succumb to selling out to investors and become some kind of corporate thing."

The economics of CD Baby are simple. Artists who want to sell their product on the site pay a one-time start-up fee of \$35, which ensures that their releases will be stocked in perpetuity. For each title sold, CD Baby takes a flat cut of \$4 per unit; pricing is determined

by the artists themselves. Musicians can access their accounts on cdbaby.com and learn what they have sold and who purchased their wares; they are paid weekly.

This has proved to be an attractive proposition to artists with self-released albums. Sivers says with a laugh, "We get about 75 new titles a day now."

Each title on the CD Baby site has its own page, which includes sound files, a link to the artist's own Web site, a direct e-mail link to the artist, and recommendations about similar titles from the e-tailer's staff. Customers can browse the store's offerings by genre and geographical location or check on new arrivals, a listing that is updated daily.

One recent innovation is a section called "Flavor," which catalogs the site's offerings in lifestyle terms. Categories include "[Music] To Have Sex To," "Sick of All Normal Music," "For Stoners," and "Naked on the Cover." Sivers says of the last category, "Here are 60 albums that we sell where people are naked on the cover. We actually had a guy from Germany, the day that I turned that on and built it, who came through and bought one of everything."

CD Baby, which started as a two-man operation in Woodstock, N.Y., moved in September 2000 to a 20,000-square-foot warehouse space adjacent to the Portland airport, the U.S. Postal Service's Northwestern mail hub. The company employs a staff of 23, including six warehouse employees who skateboard through the racks to hand-pull product.

Summing up his company's retailing philosophy, Sivers says, "My goal has always been to keep it this cool little record store, next to the big one. Like in New York, where you have Tower Records, and next to it is Other Music. Being the hip little alternative to the big record store."

BILLBOARD APRIL 5, 2003 www.bittbioard.com

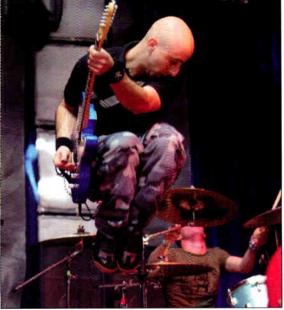
### MERCHANTS& MARKETING

### Industry Gathers For 2003 NARM Confab In Orlando, Fla.





Celebrating the award for large retailer of the year at the NARM Awards dinner, from left, are Borders Inc. VP of multimedia Len Cosimano, an unidentified NARM participant, director of marketing for multimedia Kathryn Popoff. and marketing manager for multimedia Tracy Bush.



Atlanic's Simple Plan—featuring guitarist Jeff Stinco—helped kick off Club NARM at the March 16 WEA showcase.



NARM presented its Harry Chapin Memorial Humanitarian Award to Recording Industry Assn. of America chairman/ CEO Hilary Rosen. Pictured, from left, are Rosen, NARM board of directors chairman David Schlang, and NARM president Pam Horovitz.

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Billboard director of charts Geoff Mayfield and senior retail editor Ed Christman moderated a panel examining evolving business models in the music industry titled "Taking Stock of Entertainment's Futures... One Year Later." Pictured, from left, are S.G. Cowen analyst Stacey Widlitz, Adams Media Research analyst Barry Sosnick, Raymond James & Associates analyst Phil Leigh, independent analyst Christopher Dixon, Christman, Mayfield, and Vogel Capital Management principal Harold L. Vogel.



Interscope's Marques Houston performed March 18 at the Universal Music & Video Distribution product presentation.



Universal Music & Video Distribution president Jim Urie accepted the award for large distributor of the year at the NARM Awards dinner.



Capitol Records artist Lisa Marie Presley made her public debut March 18 at the EMI Music Marketing product presentation.

### Declarations by Chris Morris



## Of Independents...

GOT LIVE IF YOU WANT IT: Santa Monica, Calif.-based Kufala Recordings was in the house at the National Assn. of Recording Merchandisers (NARM) confab this year, touting its unique wares: authorized live recordings, made on demand and turned around within two weeks of the performance.

Founded last July by two former Liquid Audio executives—CEO Dave Kurtz and president/senior VP of A&R Brady Lahr—Kufala has lined up deals with several grassroots bands to issue their shows as custommade CD-Rs. To date, the label has issued 32 titles (most of them two-CD packages), including sets by Soul Coughing (licensed from Warner Bros.), the Morphine offshoot Twinemen, ex-Hammerbox vocalist Carrie Akre, and New York soul-jazzers Groove Collective. The company will soon issue archival live shots by New Riders of the Purple Sage.

Kurtz says, "The artists are responsible for the recording. They license it to us for five years. It's basically a pressing and distribution deal. We take on the cost of putting out the records."



Kufala takes advance orders for their releases at the shows that are being recorded and offers them through its Web site, kufala.com. The label also fronts product to the bands for sale on the road. To date, the albums have been issued on high-quality CD-Rs, but if orders total more than 1,000 units, as in the case of the Soul Coughing collection, the label will move to conventional manufacturing.

Though the majority of sales have been direct to consumers so far, Kufala also ships its releases to 73 indie retailers, in such markets as New York (a Groove Collective stronghold), Chicago (where the Twinemen release was recorded), and Boston (Twinemen's hometown). Kurtz says, "The idea is to put out regionally specific releases."

At NARM, Kufala laid out its con-

cept to several distributors. Kurtz observes, "I can do all my own manufacturing on demand, and I can do all my own fulfillment. What I'm really looking for is someone who can rep our catalog."

He sees growth in selling his releases direct to indie retail—most specifically, to the Coalition of Independent Music Stores (CIMS) and like-minded retail groups. "The CIMS guys were all so responsive," Kurtz says. "We're getting retailers who are dedicated to our product."

Kufala can be contacted at 310-399-9438.

MORE DVDS TO RYKO: Ryko Distribution, which recently brought Brooklyn, N.Y.-based DVD firm Plexifilm on board (Declarations of Independents, Billboard, Dec. 21, 2002), has signed an exclusive deal with another new video firm, Blue Underground. The Burbank, Calif.based company, which specializes in extreme horror flicks and Euroerotica, bows at Ryko with the April 22 release of Two Evil Eyes, a twodisc collaborative effort by gore specialists George Romero (Night of the Living Dead) and Dario Argento (Suspiria) and the 1973 Romero feature The Crazies.

**OUICK HITS:** More familiar artists are leaping aboard the indie side. Sources at the NARM convention confirmed that former Spencer Davis Group/Traffic/Blind Faith member and solo star Steve Winwood has completed an album for Sci Fidelity, the label operated by jam-band fave the String Cheese Incident. Also, Belchiaso Records, a new imprint from '80s hitmaker Pat Benatar, has signed a pressing and distribution deal with Welk Music Group. The company will issue a new album by Benatar and Neil Geraldo in June . . . Curt Swedlow has joined Bayside Entertainment Distribution in West Sacramento, Calif., as director of marketing. Swedlow replaces Janet Figueroa, who exited the company earlier this year. Swedlow was most recently Koch Entertainment Distribution's Northern California salesman and previously served as Western regional manager for Distribution North America, the distribution arm of now-defunct Valley Media . . . Navarre Entertainment Media has signed an exclusive North American distribution deal with West Coast Mafia Entertainment. The Los Angeles-based hiphop label, headed by CEO Shawn Thomas, aka rapper C-Bo, had previously been distributed by Select-O-Hits and Southwest Wholesale.

# Retai by Ed Christman

# Track.

TAKING CARE OF BUSINESS: Music Network is looking more likely to be able to pull off an out-of-court restructuring. The Norcross, Ga.-based chain closed 50 stores in the first two months of 2003, leaving it with 51. The 50 stores were a part of the 64 outlets that Music Network acquired from Wherehouse Entertainment in 2001, and it is closing them under the assumption that it can reject the lease as part of the Torrance, Calif.based chain's Chapter 11 filing. Sources suggest that the liquidation of the shuttered stores and the earlier liquidation of the one-stop enabled the company to pay down its revolving credit facility from a high of \$28 million to about \$13 million, which apparently is why its bank, Wells Fargo, is said to be supporting the chain as it works through its problems. Music Network executives were unavailable for comment.

**THE ENVELOPE, PLEASE:** Although I attended the Trans World vendor award dinner back in February, I haven't had a chance to name the award winners. They are:

In music, Joyce Bruce of Ryko Distribution won the independent sales rep award, Epitaph won the label award, and Caroline Distribution won the distribution award. The WEA sales team of Angelo Belli and Steve Rapsard won the major sales reps award, Atlantic won major label of the year, and BMG Distribution picked up the distributor honor.

In video, Mike Reed of Columbia Pristar Home Entertainment won the sales representative award; his company won for studio of the year, while Artisan Home Entertainment won the independent award. Eric Westmann of Jansco Marketing won the game sales award, and Electron-c Arts was vendor of the year for the tategory. In accessories, Charles Ferkler of Maxell Corp. won the sales rep award, Paradise Creations won the distributor award, and Case Logic won the vendor award.

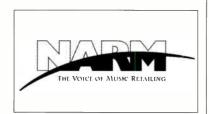
A high point of the dinner was the killer set delivered by **Deana** Carter, who rocked the Rainbow Room like it hasn't been rocked, I suspect, in a while.

DUT AND ABOUT: I have just returned rom the National Assn. of Recording Merchandisers (NARM) convention Billboard, March 29). There, I had the pleasure of my own private Columbia product presentation, which featured, among other items, an upcoming Aerosmith blues album that will be produced by Jack Douglas and will be in stores this summer.

music by **the Coral**, and music DVDs from **James Taylor** and **Dixie Chicks**. Other projects that were mentioned include a live **Jeff Buckley** album and a new set from **Béla Fleck**.

Also, as previously reported (Bill-board, March 29), the Raveonettes, which were initially shipped through RED and marketed by that company in conjunction with Columbia, have enjoyed such a successful developingartist campaign that they are being shifted to Sony Music Distribution in an attempt to elevate their profile.

Additionally, Legacy is getting set to release this summer hybrid CDs of 15 titles from **Bob Dylan's** catalog, each containing a Super Audio CD version and a CD version. Also, the company is planning a four-CD boxed set from **Count Basie**, as well as deluxe editions of **Miles Davis'** Kind of Blue and a **Muddy Waters** live album. Each



will contain two CDs; the second disc will hold unreleased or rare material from the album's sessions and the packaging will be chock-full of photos, liner notes, and memorabilia.

While at NARM, I found myself at Club NARM, which some called "the Zone" in reference to the old PGD Zone, the nightclub begun by Polygram Group Distribution back in the day. Ironically, the first night of the Zone was WEA Night, which had a slight PGD flavor—but with a whole new twist, if you know what I mean. While I saw some great acts, I made the mistake of retiring early and missed seeing WEA president John Esposito jamming with Warner Bros. recording artist Robert Randolph. Oh well.

The next day, along with some of my distinguished competition, I met with ArtistDirect's sales staff and was treated to upcoming music from Stagger Lee, Warren G., Mellowdrone, and the Blood Brothers. For the last act, the ArtistDirect sales staff executed a unique selling stance that had us eagerly anticipating music from the band, which turned out to be my favorite of the lunch. Later that night I had the pleasure of seeing a magical performance from Rachael Sage, who, accompanied by a drummer and a cellist, delivered a stellar set in the Big Daddy suite at the Orlando World Center Marriott, where the convention was held.

# **Music Still Offers Strong Toy Tie-Ins**

#### BY STEVE TRAIMAN

NEW YORK—While sales of prerecorded music may be declining, that is not stopping toy makers and producers of merchandise geared toward kids from licensing images of pop stars

and other music icons for use with their products. In fact, judging by goods recently showcased at the 100th annual American International Toy Fair in New York, an everwidening range of artists is getting involved in new toys and games: Arista's Avril Lavigne, A&M/Interscope's Vanessa Carlton, Def Jam's LL Cool J, and Music World/Columbia's Play are among the acts lending their likenesses or music to the marketing of kids' products.

Toy-maker Lego has inked a marketing deal with Swedish teen-pop quartet Play to launch its new line of girls' jewelry and fashion accessories, Clikits, a fashion design system that lets girls create stylish accessories to express their personalities. Play will

be featured in ads and at select promotional appearances throughout 2003. The act will be promoted through clikits.com, where visitors can now listen to music clips from Play's new Columbia album, *Replay*, due April 29.

Lego Americas president Andrew Black says: "Clikits marks an important launch for us in a new arts-and-crafts category, and we're confident our alliance will be an exciting complement to the product's innovation."

Beyond straight product promotion, artists are also featured personalities in many of the products hitting the market. Last fall, LL Cool J was included in HipKidHop Read & Rap-a-Long, a new series from children's book publisher Scholastic. The books are packaged with CD singles. Other participating artists include Gee Street's Doug E. Fresh, Big Yard/MCA's Shaggy, and former 1000 Clowns lead singer Kevi.

LL Cool J says of his participation, "One of the most important things you can do as a celebrity is to use your influence to impact kids in a positive way."

Scholastic has more than 150,000 copies in print for the first run of the series, and upcoming titles feature MCA's Common (which is set for a holiday release) and the Gold Mind/Elektra's Missy Elliott (arriving in 2004). Special markets sales manager Emily Santos notes that the series is sparking interest at indie record stores in urban markets. Scholastic is helping build awareness for the series by sending information to many hip-hop festivals.

Toy makers are also looking to take advantage of the growing interest in DJ culture, as demonstrated by the new DJ Skribble's Spinheads, DSI Toys' new interactive mixing board product featuring MTV's DJ "Skribs" Skribble.

"DJs are emerging as entertainers in their own right," DSI Toys marketing VP Bob Erickson says. "We had been into music with our popular Kawasaki line of kids' electronic guitars, keyboards, and drum pads and noticed that kids liked downloads and doing their own custom mixes while playing DJ."



system that lets girls create stylish accessories to express

like Diagram 19 Accessories to Express 19 HipKidHop book and CD single. (Photo: Steve Traiman)

Hasbro's Tiger Electronics continues to sign new acts for its prerecorded music format for kids, the hot-sell-

ing HitClips. New additions include

Lavigne and Carlton.

Hasbro music president Dave Capper reports that overall sales of the Hit-Clips line—which encompasses a mini-boombox, personal players, and the stamp-sized, one-minute digital

audio clips—total more than 30 million units since their fall 2001 introduction. The series now boasts tracks from more than 70 top acts and is getting more attention from traditional music retailers, although sales efforts are still focused on mass merchants, toy, and specialty outlets. Other new musical additions include RCA's Elvis Presley and Warner Bros.' Goo Goo Dolls.

While in recent years much of the licensing activity has been geared toward more teen-pop acts, Ruth Ann Garfein, licensing manager for Signatures Network—the music industry's largest licensor, which handles products by Kiss, Ozzy Osbourne, and the Osbourne family—says, "The trend is

definitely toward edgier, more rockoriented artists today . . . We've looked at a lot of these acts and hope to sign more in the future."

# Billboard.

## DIRECTORIES

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BDZZ3028

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# WHV Promotes Foreign Titles To Film Buffs And New Audiences

BY CATHERINE CELLA

It can be difficult to bring attention to catalog DVD titles in a marketplace geared toward new theatrical product, but Warner Home Video (WHV) is accepting the challenge by releasing a trio of critically acclaimed foreign film favorites. On March 18, the company released François Truffaut's *Day for Night* (1973), Claude Lelouch's *A Man and a Woman* (1966), and *Akira Kurosawa's Dreams* (1990) for \$19.98 each.

WHV VP of DVD theatrical catalog Michael Radiloff says, "The challenge is cutting through all the clutter and noise in the marketplace to bring attention to these classic foreign films. Classic movies in general are a challenge. Foreign films are also a challenge. Put them together, and you have a really big challenge."

Radiloff notes that the expected consumer of these films—an older, urban, and upscale film buff—will naturally find these titles in the marketplace. But to attract a broader audience, WHV created new, special features for each title. "We wanted to bring something new to these great films," Radiloff says. "We think that helps shine a spotlight on these movies and rekindles interest."

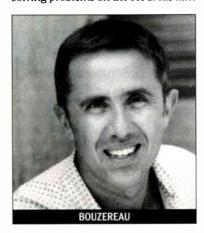
Though WHV is not helming an overarching promotion for the titles, the company is working closely with retailers through a year-long catalog program that rewards them for supporting its titles. WHV expects that many retailers will advertise each title for less than \$15.

"It's great that Warner is getting behind catalog, because that's what we do best," says Wendy Wu, product manager of DVD/VHS for the Los Angeles-based Virgin Megastore chain. "Catalog is really our bread and butter, with the most extensive DVD range being in our 'A' markets of Los Angeles, New York, Chicago, and Boston."

Wu adds that the price will be

attractive to both international film buffs and new consumers. "At \$19.98, you can't go wrong. People will be more willing to give it a chance than at a \$30 price point. And all three are included in our April multi-buy campaign of three [titles] for \$45."

WHV particularly expects Truffaut's masterpiece *Day for Night* to attract collectors. Until now, the story of a director (played by Truffaut) who is solving problems on the set of his film



while also trying to help his cast members with their personal lives was only available in a dubbed VHS version, and its DVD extras include four new documentaries.

Laurent Bouzereau—known for working on DVD versions of Steven Spielberg, Alfred Hitchcock, and Martin Scorsese films—produced the DVD. "Day for Night is a love letter to the making of movies," Bouzereau says. "It's a pleasure to see this movie looking so gorgeous, in its original aspect ratio, and in French."

WHV's treatment of Lelouch's A Man and a Woman, winner of an Academy Award and a Golden Globe for best foreign-language film and of a grand prize at the Cannes Film Festival, includes one vintage and one new documentary. The film, which

stars Jean-Louis Trintignant and Anouk Aimeé and explores the challenges of new love amid careers and parenthood, remains unique in its near-wordlessness, its emphasis on women, and its shift between color and black-and-white scenes.

"Claude Lelouch is such a symbolic French director. It's fun to look back on his work," DVD producer Julie Cohen says. "This film in particular is a classic, a piece that marks its time. It is, in a sense, a caricature of a French film, as well as very nostalgic."

For Cohen, the title reflects the French preoccupation with men and women and relationships, and its demure approach to sexuality makes it memorable. She explains, "Lelouch said it himself—he likes the purity of it and finds that more erotic than seeing people in the act of sex. In this film it's always just hanging in the air."

She also expects that the film will inspire consumers who purchase the DVD: "Lelouch's choices, how he made a film with so little money and yet won so many awards, keeps that



dream alive that anything can happen in cinema."

As with A Man and a Woman, Akira Kurosawa's Dreams also juxtaposes monochromatic scenes with color ones as it follows the childhood and adult dreams of Kurosawa, the Academy Award-winning director of Rashomon and The Seven Samurai.

"The cinematography is amazing," Wu says. "I think it's much more mainstream than, say. [Kurosawa's 1957 film] *Throne of Blood.* I think *Dreams* is going to be spectacular."

Wu adds that Kurosawa titles are perennial sellers for Virgin. "Kurosawa's done very well for us. Last year, *Rashomon* was one of our top DVDs, along with [such titles as] *Moulin Rouge* and *Training Day*. We definitely champion international films."

WHV plans to closely follow consumer reception to all three titles. "This promotion is putting our foot in the water to test consumer interest," Radiloff says. "We want [foreign film DVDs] to be successful, and we want to be able to put out many more."

# Picture This,

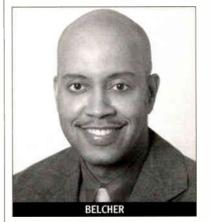


The VSDA says the move is "designed to ensure maximum participation" in the conference. The exhibitor suite format will still be utilized, although the venue change means all participants can now be accommodated within a single hotel tower. Potential attendees that may be concerned about the date change can call Home Entertainment Events at 800-854-3112 or send an e-mail to info@ heeteam.com.

In other VSDA news, the trade group announced that DVD rentals generated more revenue than VHS rentals for the first time in the week ending March 16. DVD rentals garnered \$80 million that week, while VHS rentals yielded \$78 million.

MORE ON 'MOTOWN': Artisan Home Entertainment and Microsoft have formed a partnership to make the April 22 DVD release of *Standing in the Shadows of Motown (Billboard*, March 22) available for viewing in high resolution. The project will come as a two-disc package that will include a DVD-ROM version of the film. Users can play this disc on their personal computers with Microsoft's Windows Media 9 at about twice the resolution as a standard DVD. The DVD-ROM will also deliver surround sound.

"This will be eye-popping for consumers," Artisan senior VP of marketing Hosea Belcher says. "Most main-



stream consumers think DVD looks pretty darn good. For people who are curious about what high resolution looks like, they are really going to be able to discern it." ANCHOR BAY'S FANTASY SLATE: In a multi-year agreement made with Davis-Panzer Productions, Anchor Bay Entertainment will be releasing DVD sets of *Xena: Warrior Princess. Hercules: The Legendary Journeys*, and *Highlander*.

Anchor Bay will kick off its extensive marketing campaign for the upcoming titles with the April 29 release of Xena: Warrior Princess-Season One (\$89.98), which includes such special features as season trivia, a photo gallery, and a Xena screensaver. Consumers who purchase the set will be eligible to enter the Quest for the Golden Sword sweepstakes; the grand-prize winner will receive a solid gold Xena sword valued at \$100,000. The company is working with retailers on in-store displays and will advertise through print, TV, radio, and Xena Web sites. Hercules: The Legendary Journeys, which will be released June 24, will be supported by a campaign on the same scale as that for *Xena*.

"The action/fantasy genre is hot right now," Anchor Bay senior brand manager **Kimberly Kisner** says. "There's a cult-like following for these titles, and it crosses over to a lot of audiences."

The second season of *Highlander* is expected in July. (*Highlander*'s first season was released last November for \$89.98.)

**OSCAR UPDATES:** Now that the 75th annual Academy Awards have come and gone, consumers can look forward to finding some of the big winners on video shelves soon. This year's Academy Award winner for best picture, Chicago, will be released Aug. 19 on VHS/DVD (\$29.99) by Miramax Home Entertainment. The film's five other Oscar wins include a best supporting actress trophy for Catherine Zeta-Jones (see story, page 6). Miramax will also release the Salma Hayek project Fridawhich garnered two awards this year, including best original score—as a twodisc DVD set (\$29.99) June 10.

Paramount Home Entertainment's *The Hours*, featuring best actress winner **Nicole Kidman**, will be available June 24 (DVD, \$19.95). On May 20, Columbia TriStar Home Entertainment will release *Adaptation* (DVD, \$26.95), which earned **Chris Cooper** a best supporting actor award. Best original screenplay winner **Pedro Almodóvar's** *Talk to Her* (Columbia TriStar) will arrive on DVD (\$26.95) May 27.

Universal Studios Home Video will soon announce a release date for *The Pianist*. The film earned three Oscars, including best actor for **Adrien Brody** and best director for **Roman Polanski**.

### **Twentieth Century Fox Names C00**

**BY JILL KIPNIS** 

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LOS ANGELES—Just weeks after Mike Dunn was named president of Twentieth Century Fox Home Entertainment (*Billboard*, March 15), Steven Bersch has been promoted to the newly created position of COO.

Bersch, who previously served as president of Fox Interactive, will be responsible for business development, acquisitions, operations, finance and administration, business and legal affairs, and information technology. He will report directly to Dunn in Los Angeles.

"Steve is a proven leader, a smart and savvy executive, and a keen strategist who brings a unique skill set that will sharpen our competitive edge," Dunn said in a statement. "As we take our home entertainment business into the future with a variety of new initiatives, Steve will be an incredible asset to the team."

Prior to heading Fox Interactive—a division responsible for producing products for the Sony, Microsoft, and Nintendo gaming platforms—Bersch was executive VP of business affairs for Twentieth Century Fox's studio arm. He joined the company in 1994 and previously held positions at Paramount Pictures, Warner Bros., and United Artists.

www.billboard.com BILLBOARD APRIL 5, 2003

	RIL 5		Billboard TOP DV[	SAL	E.	5
EK)	¥		Sales data compiled by Nielsen VideoScan			
างเราะ	LAST WEEK	NO X	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			營 NUMBER 1 營	1 Week At Number 1		
	C	el.	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13	27.95
2	1		THE RING (WIDESCREEN) OREAMWORKS HOME ENTERTAINMENT 18980	Naomi Watts	PG-13	26.95
3	2		THE RING (PAN & SCAN) OREAMYORKS HOME ENTERTAINMENT 30402	Naomi Watts	PG-13	26.95
4		W.	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28554	French Stewart	G	29.95
5	H.		SWIMFAN FOXVIOEO 2006802	Erika Christensen Jesse Bradford	PG-13	27.95
6	4		MY BIG FAT GREEK WEDDING HBO HOME VIOLEUMARNER HOME VIDEO 91983	Nia Vardalos John Corbett	PG	27.95
7	3	140	THE OSBOURNES: THE FIRST SEASON (UNCENSORED) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30020	The Osbournes	NR	29.99
8	5	3	HALF PAST DEAD COLUMBIA TRISTAR HOME ENTERTAINMENT 6008784	Steven Seagal	PG-13	26.95
9	6	1	JONAH-A VEGGIETALES MOVIE ARTISAN HOME ENTERTAINMENT 34005	Animated	G	24.95
10	9	A.	SWEET HOME ALABAMA TOUCHSTONE HOME VIOEO BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
11	7.	LL PT	WHITE OLEANDER (PAN & SCAN) WARNER HOME VIOEO 3290297	Alison Lohman Robin Wright Penn	PG-13	27.95
12	8		SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEOIBUENA VISTA HOME ENTERTAINMENT 23966	Antonio Banderas Alan Cumming	PG	29.95
13	0	100	WHITE OLEANDER (WIDESCREEN) WARNER HOME VIOLO 2014	Alison Lohman Robin Wright Penn	@G-13	27.95
14	7		ROAD TO PERDITION (PAN & SCAN) OREAMWORKS HOME ENTERTAINMENT 59978	Tom Hanks Paul Newman	R	26.95
15	36	30	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
16	11		KNOCKAROUND GUYS NEW LINE HOME ENTERTAINMENT WARRHER HOME VIOEO 5410	Vin Diesel	R	26.95
17	12		THE TUXEDO (WIDESCREEN) OREAMWORKS HOME ENTERTAINNENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13	26.95
18	T	46	MEET STRAWBERRY SHORTCAKE DICENTERTAINMENT/FOX/10ED 200536	Strawberry Shortcake	NR	14.98
19	111	w	MY COUSIN VINNY FOXVIDED 200531	Joe Pesci Marisa Tomei	R	14.95
20	10	3	ROAD TO PERDITION (WIDESCREEN) OREAMWORKS HOME ENTERTAINMENT 20147	Tom Hanks Paul Newman	R	26.95
21	31	10.	GOING OVERBOARD TRIMARK HOME WIGED 7017	Adam Sandler	R	14.95
22	19		ONE HOUR PHOTO (WIDESCREEN)	Robin Williams	R	27.98
23	20		THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIGEO 21551	Matt Damon	PG-13	26.95
24	30	13	HANGMEN PLATHUM DISC CORP 102	Rick Washburn Sandra Bullock	R	4.98
25	17	13	LOST AT SEA NICKE (DOE ON VIDE OPPARAMOUNT HOME ENTERTAINMENT 879194	Spongebob Squarepants	NR	19.99
26	18	13	BROWN SUGAR FOXVIOED 2008549	Taye Diggs Sanaa Lathan	PG-13	27.95
27		W	DRAGONBALL Z-KID BUU: A NEW BEGINNING	Animated	NR	24.95
28	34	.3	FRANK AND JESSE TRIMARK HOME VIGEO 5817	Rob Lowe Bill Paxton	R	9.95
29	16	H	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIGEO 1931	Scooby-Doo	NR	24.95
30	13		TUCK EVERLASTING WALT DISNEYHOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62057	Alexis Bledel Sissy Spacek	PG	29.95
31			CRUEL INTENTIONS COLUMBIA TRISTAR HOME ENTERTAINMENT 0827	Reese Witherspoon Ryan Phillippe	R	24.95
32	14	1	ROAD TO PERDITION (WIDESCREEN & DTS)  OREAMWORKS HOME ENTERTAINMENT 30054	Tom Hanks Paul Newman	R	26.95
33	No.	W	PREDATOR FOXUDED 200379	Arnold Schwarzenegger	R	14.95
34	Dir	11-1	THE LONG WALK HOME PLATINUM DISC CORP 99810	Sissy Spacek	PG	9.95
35	23	iii	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	
36	25		X-MEN 1.5 FOXVIOED 206293	Patrick Stewart	PG-13	
37		W	ACROSS THE LINE	Brad Johnson	NR	9.95
38	21		PLATINUM DISC CORP 7609  THE TUXEDO (PAN & SCAN)	Sigal Erez  Jackie Chan	PG-13	
39		77	OREANWORKS HOME ENTERTAINMENT 90218  GOODFELLAS	Jennifer Love Hewitt  Robert De Niro	R	24.95
		173	WARNER HOME VIDEO 2029  THE BOURNE IDENTITY (PAN & SCAN)	Joe Pesci Matt Damon		-
40	27	-	UNINERIIAL STUDIOS HOME VIDEO 22363		PG-13	20.95

4	APR 20	IL 5 03	Billboard® TOP VI	HS SAL	ES	TM	
THIS WEEK	LAST WEEK		Sales data compiled by Nielsen TITLE VideoSca LABEL/DISTRIBUTING LABEL & NUMBER		YEAR OF RELEASE	RATING	PRICE
1			INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT (BUENA VISTA HOME ENTERTAINMENT 25662	1 Week At Number 1 French Stewart	2003	G	22.95
2	1	8	THE RING DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
3	3	8	JONAH-A VEGGIETALES MOVIE ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
4	2	a	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIOEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
5	4	4	MY BIG FAT GREEK WEDDING HBIG HILLING INDEC WARNER HOME WIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
6	5		SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIOLED 1930	Scooby-Doo	2003	NR	19.95
7	E		MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENTIFOXVIOE O 288863934	Strawberry Shortcake	2003	NR	12.98
8	7		SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
9			DRAGONBALL Z-KID BUU: A NEW BEGINNING (UNEDIT	ED) Animated	2003	NR	14.95
10	6		TUCK EVERLASTING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62058	Alexis Bledel Sissy Spacek	2002	PG	22.99
11	E		DRAGONBALL Z-KID BUU: A NEW BEGINNING (EDITED FUNIMATION 372	) Animated	2003	NR	14.95
12		12	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIOEO 2007030	Strawberry Shortcake	2003	NR	12.98
13	E		WHITE OLEANDER WARNER HOME VIDEO 23297	Alison Lohman Robin Wright Penn	2002	PG-13	22.95
14	8		BELLE'S MAGICAL WORLD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	Animated	1997	G	22.99
15			BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT HIT ENTERTAINMENT 24106	Bob The Builder	2003	NR	14.99
16	9	П	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
17	11	t	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
18	13	H	SPONGEBOB: THE SPONGE WHO COULD FLY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	Spongebob Squarepants	2003	NR	12.95
19	10		THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH ANCHOR BAY ENTERTAINMENT 13291	Thomas & Friends	2003	NR	12.95
20			SESAME STREET: ZOE'S DANCE MOVES SONY WONDER/SONY MUSIC ENTERTAINMENT 50203	Sesame Street Muppets	2003	NR	12.95
21	17	2	SPONGEBOB: ANCHORS AWAY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879183	Spongebob Squarepants	2003	NR	12.95
22	12	10	SIGNS TOUCHSTONE HOME VIOEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Proenix	2002	PG-13	22.95
23	15		STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
24	16		DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28520	Animated	2003	NR	14.95
25	20	r.A	LESLIE SANSONE: HIGH CALORIE BURN GOOD TIMES HOME VIOEO 430210	Leslie Sansone	2002	NR	9. <b>9</b> 5
● RIA	A gold	d cert. d certifi	for sales of 50,000 units or \$1 million in sales at suggested retail. A RIAA platinum cert cation for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatric.	for sales of 100,000 units or \$2 mi ally released programs, or of at le	llion in sale ast 25,000	es at sugge units and S	sted retail. 1 million at

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platanum 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 rheatrically 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.

	RIL 5	V.	Billboard TOP DVD REN	TALS	
THIS	LAST		TITLE Top Wideo Rentals is based on transactional data, provided by the Wideo Softwara Dealers Asson, from moire dhan 12,000 wideo rental socres  LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1		◎世章 NUMBER 1 世 THE RING OREAMAVORKS HOME ENTERTAINMENT 89980	2 Weeks At Number 1 Naomi Watts	PG-13
2		W/	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
3	2		ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT	Tom Hanks Paul Newman	R
4		F.	SWIMFAN FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13
5	4		ONE HOUR PHOTO FOXVIDEO 2006216	Robin Williams	R
6	3	8	HALF PAST DEAD COLUMBIA TRISTAR HOME ENTERTAINMENT 608784	Steven Seagal	PG-13
7	5	E	MY BIG FAT GREEK WEDDING HBO HOME VIOEOMARNER HOME VIOEO 91993	Nia Vardalos John Corbett	PG
8	L.,		WHITE OLEANDER WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	PG-13
9	6		THE TUXEDO DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13
10	7		SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13

	RIL 5 003		Billboard TOP VHS REN	TALS	
WEEK	LAST WEEK	J.	TITLE Top Video Remails to based on transactional state grounded by the Yideo Software Desiders Asson, from more than 12,00% or Findal stores LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1		THE RING OREAMYORIS HOME ENTERTAINMENT 89980	2 Weeks At Number 1 Naomi Watts	PG-1
2		13	I-SPY COLUA-BUA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-1
3	T		SWIMFAN FOXVIDEII 2006892	Erika Christensen Jesse Bradford	PG-1
4	2		ROAD TO PERDITION ORE II - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1	Tom Hanks Paul Newman	R
5	4	0	ONE HOUR PHOTO FOKVIDE () 2008/206	Robin Williams	R
6	3		MY BIG FAT GREEK WEDDING HBO HOME VIOEO/WARNER HO <sup>ME</sup> E VIOEO 91953	Nia Vardalos John Corbett	PG
7	5		SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO B JENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-1
8	6	B	HALF PAST DEAD COLUMBIA THISTAR HITME ENTERTAINMENT 606784	Steven Seagal	PG-1
9		L.F	WHITE OLEANDER WARNER HOME : U.E 0 22414	Alison Lohman Robin Wright Penn	PG-1
10	7	0	THE TUXEDO  OREANN S - ME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-1

# PRO AUDIO

# SACD, DVD-A Take Center Stage At AES

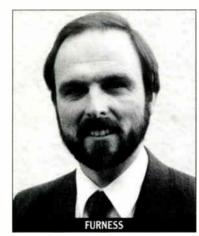
#### BY CHRISTOPHER WALSH

AMSTERDAM—Multichannel audio was a primary topic at the 114th Audio Engineering Society (AES) Convention, held March 22-25 at the RAI Convention Center.

Both the Super Audio CD (SACD) and DVD-audio (DVD-A) formats were represented with exhibit-floor displays and listening rooms to demonstrate their high-resolution, multichannel content to attendees. Meanwhile, several professional audio manufacturers announced new products for the production of DVD-A and SACD discs.

One of the convention's most noteworthy announcements came from console manufacturer AMS Neve. Greg Cluskey, director of commercial operations, asserted AMS Neve's commitment to the Direct Stream Digital (DSD) system—the one-bit recording process using a sampling rate of 2.8224 MHz employed in SACD creation—with the announcement of the world's first large-format DSD console, designed specifically for SACD production. The new console is based on the manufacturer's existing MMC console and was designed with technical support and advice from Holland-based Philips, co-developer with Sony of the SACD. The first console will be delivered to Galaxy Studios in Belgium, a facility with several multichannel SACD projects to its credit.

As part of a market overview, David Walstra of Philips and Jos



Bruins of Sony announced that more than 2 million SACD players have been sold worldwide, more than 1,000 titles are now available from more than 100 active labels, more than 20 manufacturers are supporting the format with consumer hardware, and demand for licensing contracts and agreements is growing. Bruins further indicated that automotive SACD players will soon be introduced.

The Sony/Philips representatives also noted that as SACD begins to expand into the mass market and manufacturing increases, the cost of replication approaches \$1 per disc, which should further encourage mass-market adoption.

The 24-bit, 96kHz resolution, and 5.1-channel surround sound of

DVD-A was heard in multichannel mixes of artists including Missy Elliott, Fleetwood Mac, and Eric Clapton & B.B. King in the DVDaudio listening room. On March 24, a seminar titled "DVD-Audio-Explore the Format" was held to provide a thorough overview, touching on production tools and techniques, copy protection, and distribution and marketing. More than 500 titles are now available in the DVD-A format, with an average of one new title per day being created, according to Richard Elen of Meridien Audio.

Dolby Laboratories, demonstrating the DP564 Multichannel Audio Decoder, replayed Austrian public broadcaster ORF's live broadcast of the New Year's Concert in Vienna, Europe's first live broadcast in Dolby Digital 5.1. The recent Grammy Awards show was also broadcast in Dolby Digital 5.1, in another first for surround-sound broadcast (Studio Monitor, *Billboard*, March 8).

"DVD-Audio and Super Audio CD are both living alongside each other," AES director Roger Furness notes, "and both are gaining momentum. People are beginning to take multichannel seriously. The opportunity which the film industry has given with the home theater means that a lot of people who would never have thought of putting in a multichannel home system, are."

# Studio Monitor...

**AES EUROPE**: Some 230 manufacturers and related companies exhibited at the 114th Audio Engineering Society (AES) Convention, held March 22-25 at the RAI Convention Center in Amsterdam.

Attendance, especially by U.S. visitors, was somewhat depressed by travel concerns in light of the war in Iraq. Though the war—extremely unpopular among most attendees (representing many European countries)—distracted from the new product announcements, technical papers, and workshops, thousands turned out to see the latest in broadcast, recording, and post-production technology.

"We did have some cancellations, mainly from Americans that wanted to fly to Europe before the war started," AES director Roger Furness says. "But I'm delighted in the turnout we've seen this morning. When we opened the exhibition it was very, very busy, and the sessions were all full. So we've got off to a very positive start. It's a little smaller, but not as much as we feared, and we haven't seen too many manufacturers pulling back because of what might have happened."

Interestingly, in an industry in which the digital audio workstation (DAW) has become an integral or even dominant aspect of audio production, two of the most significant product announcements came from manufacturers of traditional, large-format consoles. At an AES featuring a wealth of surround-sound-related news (see story, this page), AMS Neve announced the first Direct Stream Digital (DSD) console specifically for Super Audio CD (SACD) production.

Solid State Logic (SSL) launched two new digital consoles, the C200 and C100. As first reported in Studio Monitor Feb. 22, the C200 Digital Production Console is an in-line mixing console designed for surround broadcast and DVD-audio applications. Operating at 48kHz and 96kHz, the C200 incorporates the automation features of SSL's earlier MT and MT Plus digital consoles, adding new capabilities including integrated DAW control, a feature also present on the manufacturer's XL K Series analog console, introduced last year. The C100 is a compact console designed for broadcast.

While SSL's range of consoles is found in music recording facilities worldwide, the C200's versatility—addressing a broad array of audio production applications—will make it a valuable asset to secondary-market facilities, according to SSL director of product marketing Niall Feldman.

One of the few Americans in attendance, Paul Gallo, New York-based founder of audio trade Pro Sound News and until recently a board director of manufacturer Mackie Designs, promoted the newly established Professional Audio Manufacturers Alliance (PAMA). The nonprofit PAMA, Gallo explained, will provide a collective voice for senior executives of the more than 400 branded manufacturers of professional audio products. In an era of dramatic and rapid transformation in technology and the recording business, an alliance representing the common interests of equipment manufacturers is a welcome and needed asset.



**Meet the New C200.** SSL director of product marketing Niall Feldman (standing at left), SSL Italy manager Giovanni Blasi (seated), and SSL managing director Colin Pringle pose with the new C200 Digital Production Console.

# Billboard® PRODUCTION CREDITS

#### BILLBOARD'S NO. 1 SINGLES (MARCH 29, 2003)

	·	•			
CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONTEMPORARY	DANCE/CLUB PLAY
TITLE Artist/ Producer (Label)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	BROKENHEARTSVILLE Joe Nichols/ B. Rowan (Universal South)	LANDSLIDE Dixie Chicks/ Dixie Chicks, L. Maines, S. Crow (Monument/EMN/Columbia)	I BELIEVE Chris Cox Vs. Happy Clappers/ Chris Cox (Provocative/The Right Stuff)
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} Ben Fowler	CEDAR CREEK (Austin, TX) Gary Paczosa	PLANET COX (Stevenson Ranch, CA) Chris Cox
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	Custom Ocean Way Neve 8078	Custom Neve	Mackie D8B
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR/Pro Tools	Nuendo 24/96 Workstation	MOTU Digital Performer
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	Nuendo 24/96 Workstation	MOTU Digital Performer
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	COOL TOOLS AUDIO (Nashville, TN) Ed Seay	EMERALD (Nashville, TN) Gary Paczosa	PLANET COX (Stevenson Ranch, CA) Chris Cox
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Pro Tools	Euphonix System 5-M	Mackie D8B
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Euphonix R-1	MOTU Digital Performer
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools	Euphonix R-1	MOTU Digital Performer
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	(Nashville, TN) Eric Conn, Jonathan Russell	MASTERING LAB (Nashville, TN) Doug Sax	FUTURE DISC SYSTEMS (Los Angeles) Steve Hall
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	SONY	EMD

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# 

# **ARIA Remains Upbeat About Sales**

### Music DVD Shipments, Local Talent Prove A Source Of Optimism

#### Y CHRISTIE ELIEZER

1ELBOURNE, Australia—Grim preictions may abound when it comes

the future of the record adustry, but Denis Handlin, ewly re-elected chairman f the Australian Record adustry Assn. (ARIA), is aving none of it.

"All I see," Handlin delares, "is an exciting future s we find new ways to conect with consumers."

Sony Music Entertainment Australia CEO/chairman Handlin was re-elected nanimously March 1 to erve as chairman of the RIA board for the fifth conceptive one-year term.

Emphasizing his positive approach the record industry's current probms, Handlin chooses not to dwell on ow music shipments posted a 4.4% ive in volume and fell by \$56 million ustralian (\$33 million) in value to 573 million Australian (\$340 million) during 2002. He prefers to focus n how music DVD shipments in the ame period climbed to 1.1 million nits, worth \$36.9 million Australian \$21.7 million).

"Music DVD sales could increase by 3% on last year, worth an extra \$55 nillion Australian [\$32.5 million] to its music market," Handlin predicts. Music DVDs could be about 10% of ar music sales overall in 2003."

Radio executives and act managers by ARIA's biggest challenge is to raise the profile of domestic acts, which take up only 15%-20% of total annumajor-label shipments.

Rob Logan, PD of radio network ustereo, says Australian acts are elivering world-class product. But began notes that as in other markets, egal downloading among the underodemographic and competition for onsumers' entertainment dollars are resulted in "reduced consumer upport at retail against growth marets in other entertainment products, ich as movie DVDs."

ARIA CEO Stephen Peach says two accessful initiatives introduced last ar to promote domestic talent will repeated in 2003. The No. 1 Chart wards, established to recognize Ausalian acts that topped its singles and bum charts during the preceding 2-month period (*Billboard*, Aug. 17, 102), will be held again July 31, with ider (and as-yet-undecided) criteria recognition. A showcase of new its held as part of the commercial dio industry's three day annual conrence (*Billboard*, Jan. 11) will take ace in September.

the annual awards show, drew its highest ratings in 16 years last October, when a three-hour telecast of the



ARIA
Australian Record Industry Association

revamped ARIA Awards was shown on the free-to-air Ten Network. As a result of that performance, discussions are being held with Ten Network to partner ARIA in two other events: a year-end top 100 chart countdown and a Hall of Fame show in early 2004, when it plans to initi-

ate six acts. (The Hall of Fame inductions are traditionally part of the ARIA Awards show.) This year's 20th anniversary of the introduction of the ARIA charts may also be the basis for a TV special.

The Australian market is increasingly suffering from illegal home-copying and the activities of organized pirates; ARIA estimates that the piracy rate was 9% in 2002. Peach says the body is in ongoing discussions with the Australian government about

changes to the Copyright Act that would streamline litigation regarding music piracy and illegal file sharing.

Peach, a lawyer by trade, adds that amended legislation could be put in place this year. But he emphasizes the importance of that legislation coinciding with labels being able to provide a choice of online subscription models and the need for that to tie in with an education campaign to target file swappers.

# Sanctuary Moves Into New Financial Field

The Sanctuary Group pla

#### **BY GORDON MASSON**

LONDON—Wide-ranging music group Sanctuary is expanding into the field of financial services with a new program aimed at helping both fledgling and established artists,

managers, and producers manage their money more efficiently.

London-based Sanctuary Group has entered a joint venture with U.K. financial firm Gerrard to create the Gerrard/Sanctuary Wealth Management Service. "For the average artist or manager, it is too confusing to have several different sources managing and planning their finances, Sanctuary execu-

tive chairman Andy Taylor explains. "So we started discussions with Gerrard about how to address these issues, and we have spent the last 18

months pulling together a team of various financial experts and training them in the workings of the music industry."

Gerrard executive director of wealth management Jim Julyan says,

"Sanctuary were of the opinion that they would like a comprehensive financial planning service for some of their artists, and basically the idea just progressed from there."

Julyan tells Billboard that the service covers four key areas: investment management, banking services, financial planning, and general insurance. "We're

aiming the service at the entertainment industry in its broadest sense, so we're looking to assist bands that are just starting out, as well as multi-millionaire rock stars," Julyan says. "But we're also looking at actors, sports stars, and [so on]. Sports stars are a bit like pop stars in that they still need financial advice when they're starting out to help them with mortgages and investments and things, not just when they're established and earning big money."

Julyan contends that such a concept is somewhat alien among city institutions. He notes, "It's unusual for a major investment house to take that sort of view, because normally they would only target people with a couple of million pounds in the bank"

Taylor adds, "We're aiming the service toward anyone in the entertainment industry who has a complicated financial life, be they agents, artists, producers—whatever. They all need comprehensive health coverage, life insurance, mortgage planning, investment planning, etc., and it's obviously harder to manage your financial affairs when money comes in sporadically, as it tends to do for people involved in the creative side of the music industry.

"These people are generally quite complicated in the way they live their lives; they are more creative than business-minded, and it helps if they have a one-stop shop to help them with their financial needs."

# Bond, Stones, Fall Foul Of Chinese Censors

North Korea's

government

denounced the Bond

film as evidence of

foreign nations'

aggressive intentions

toward its country.

#### BY STEVEN SCHWANKERT

BEIJING—James Bond may have successfully battled North Koreans in his latest film, but the fictional British super-spy has found the Chinese government tougher to crack.

Beijing-based Warner Music China confirmed March 20 that the original motion-picture soundtrack for the lat-

est Bond movie, *Die Another Day* (starring Irish actor Pierce Brosnan in the lead role), has not been approved for release in the People's Republic of China. The film had already been rejected for screening in China. A Warner spokesperson says the soundtrack has been banned as a direct result of the earlier ban on the parent movie, rather than because of any specific tracks it contains. The album includes Madonna's title track in its original single form and as a Paul Oakenfold remix, plus David Arnold's original score.

All domestic and foreign music recordings released in China must be approved by the Ministry of Culture.

Each recording's full lyrics—in their original language and in a Chinese translation—along with all cover art and liner notes must be submitted to the Ministry for approval. Albums or singles may be rejected for several reasons, including foul language, sexual content, and politically sensitive messages or themes expressed in their lyrics. Labels can, however, choose to remove material deemed offensive and reapply to have the edited version of the recording released. Because the Die Another Day soundtrack han is not directly related to

the album's content, Warner does not have that option.

The Ministry of Culture had originally found the film "unfavorable to China." The plot of *Die Another Day* focuses on Bond's battle with corrupt North Korean military officers but refers to Chinese espionage operations in Hong Kong. Both countries are exceptionally sensitive to their portrayal in foreign films and TV programs. North Korea's

government has denounced the film as evidence of foreign nations' aggressive intentions toward its country.

The latest censorship follows a March 12 announcement that the Ministry of Culture had ordered the Rolling Stones to cut four hits from the set list of their upcoming Chinese performances in Shanghai (April 1) and Beijing (April 4) because of their sexual content. Those songs are "Let's Spend the Night Together," "Beast of Burden," "Brown Sugar," and "Honky Tonk Women." Promoted locally by the Beijing Time New Century Entertainment Co., the shows mark the group's first appearances on

the Chinese mainland.

Warner Music China expects further censorship challenges when it applies to have Madonna's upcoming American Life and Missy Elliott's Under Construction released here. In particular, the company anticipates that getting the Elliott track "Work It"—which makes explicit references to oral sex—past the censors "might be problematic." Earlier recordings by Madonna, including the 1992 album Erotica, have been rejected for Chinese release on the grounds of overt sexual content.

ace in September.

A more longstanding ARIA event,

Another Day soundtrack ban is not directly related to release on the grounds of overt sexual

# Billboard HITS OF THE WORLD.



	JAPAN		UNITED KINGDOM			GERMANY			FRANCE
LAST WEEK	(DEMPA PUBLICATIONS INC.) 03/26/03	THIS WREK	(OFFICIAL UK CHARTS CO.) 03/24/03	<b>≢</b>	\$100.12P	(MEDIA CONTROL) 03/25/03		AND THE	(SNEP/IFOP/TITE-LIVE) 03/25/03
_	SINGLES		SINGLES			SINGLES			SINGLES
1	SEKAI NI HITOTSUDAKE NO HANA	1	SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA	1	NEW	TAKE ME TONIGHT ALEXANDER HANSA		IIIam	CASSEE NOLWENN LEROY MERCURY
WW	ZEMBU KIMIDATTA MASAYOSHI YAMAZAKI UNIVERSAL	2 47	SCANDALOUS MIS-TEEQ TELSTAR	2	3	TV MAKES THE SUPERSTAR MODERN TALKING HANSA	2	2	ENTRE NOUS CHIMENE BADI UNIVERSAL
Non-	KIMI GA OIKAKETA YUME	3 men	BEING NOBODY RICHARD X VS. LIBERTY X VIRGIN	3	WE T	FUNERAL OF HEARTS	3	1	LE FRUNKP ALPHONSE BROWN UP MUSIC
-	MEJIRUSHI NO KIOKU	46 0000	U MAKE ME WANNA BLUE INNOCENT	4	4	KEIN ZURUCK WOLFSHEIM ISLANO	- 4	3	LOSE YOURSELF
2	LOSTMAN/SAILING DAY	5 6	MOVE YOUR FEET	5	1	ALL THE THINGS SHE SAID	5	4	J'EN AI MARRE! ALIZEE POLYDOR
4	ASUENO TOBIRA	2	JUNIOR SENIOR MERCURY  ALL I HAVE	6	2	T.A.T.U. INTERSCOPE DESENCHANTEE	6	6	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
5	TSUKI NO SHIZUKU		JENNIFER LOPEZ & LL COOL J EPIC SUNRISE	7	7	KA-CHING	-	5	CAN'T STOP LOVING YOU
3	RUI UNIVERSAL	3	SIMPLY RED SIMPLYREO.COM BORN TO TRY	0	6	SHANIA TWAIN MERCURY ANYONE OF US (STUPID MISTAKE)	0	12	PHIL COLLINS WEA
	UWASA NO SEXY GUY		DELTA GOODREM EPIC	0	0	GARETH GATES RCA IN DA CLUB		19	ON N' SAIT JAMAIS DANS LA VIE LESLIE & MAGIC SYSTEM MEINT.
6	ALWAYS RYOTA MITSUNAGA PONY CANYON	9 4	IN DA CLUB 50 CENT INTERSCOPE		-	50 CENT INTERSCOPE			DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY JIVE
10	REAL EMOTION/1000 NO KOTOBA KUMI KODA RHYTHM ZONE	10	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	30	9	TU ES FOUTU (TU M'AS PROMIS) IN-GRID ZYX	10	11	ALL THE THINGS SHE SAID TATU. INTERSCOPE
	HOT MOVER SINGLES		HOT MOVER SINGLES	4		HOT MOVER SINGLES		-	HOT MOVER SINGLES
-	DA JYA YO HITOTO COLUMBIA	· 中十 - □至6分	BUMP, BUMP, BUMP B2K FEATURING P. DIDDY EPIC	11	-	BUMP, BUMP, BUMP B2K FEATURING P. DIODY EPIC		22	JE T'AIME PLUS QUE TOUT RONAN KEATING & CECILIA CARA POLYDOR
2 1111	HIYAKU	12 147	MESMERIZE JA RULE FEATURING ASHANTI MURDER INC/MERC	12	200	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	13	BEH	SUPERWOMAN ANNE-LAURE MERCURY
9	J-100 KI/00N OOKINA FURUDOKEI	15 FEB	FLASH QUEEN VS. VANGUARD NEBULA	17	21	I'M WITH YOU AVRIL LAVIGNE ARISTA	17	E'V	ME PASSER DE TOI
23	SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL	20	PROVIDER/LAPDANCE	39	33	SHINE ON	-10	24	MUNDIAN TO BACH KE (BEWARE OF THE B
No.	HUMMING BIRD	34 WOW	MIDNIGHT	30	37	DANIEL LOPES DAM  LIFESTYLES OF THE RICH AND FAMOUS GOOD CHARLOTTE EPIC	111	25	BUMP, BUMP, BUMP
	YÜKI EPIC		ALBUMS		_	ALBUMS			B2K FEATURING P. DIÓDY EPIC
-	YUZU	1 1	NORAH JONES		1	VARIOUS ARTISTS		1	HELENE SEGARA
	SUMIRE SENHA & CO EVERY LITTLE THING	2 2	COME AWAY WITH ME BLUE NOTE COLDPLAY	2	2	UNITED HANSA	2:	_	HUMAINE ORLANDO
10.00	MANY PIECES AVEX TRAX		A RUSH OF BLOOD TO THE HEAD PARLOPHONE	2		NORAH JONES COME AWAY WITH ME EMI	-	E/V	ALIZEE MES COURANTS ELECTRIQUES POLYGOR NOLWENN LEROY
MEN	L'ARC EN CIEL THE BEST OF L'ARC EN CIEL 1994-1998 KI/OON	6	DANIEL O'DONNELL DANIEL IN BLUE JEANS DMG TV	3	3	NENA 20 JAHRE — NENA FEATURING NENA WARNER STRATEGIC MARKETING	3	2	NOLWENN MERCURY
1	AYUMI HAMASAKI BALLADS AVEXTRAX	- 3	CHRISTINA AGUILERA STRIPPED RCA	4	5	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE		3	LES ENFOIRES LA FOIRE AUX ENFOIRES 2003 RCA
2000	L'ARC EN CIEL THE BEST OF L'ARC EN CIEL 1998 2000 KI/O ON	5 (8V)	PAUL McCARTNEY BACK IN THE WORLD PARLOPHONE	5	4	HERBERT GRONEMEYER MENSCH EMI	5	4	CHIMENE BADI ENTRE NOUS UNIVERSAL
MIN	L'ARC EN CIEL THE BEST OF L'ARC EN CIEL KI/OON	. € NEW	BOYZONE BALLADS—THE LOVE SONG COLLECTION UNIVERSAL TV	6	6	SHANIA TWAIN UP! MERCURY	á	5	ERA THE MASS MERCURY
NO.	MINMI MIRACLE VICTOR	7 4	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	7	8	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	7	6	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
2	T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE	8	DANNII MINOGUE NEON NIGHTS LONDON	8	7	AVRIL LAVIGNE LET GO ARISTA	8	7	CARLA BRUNI QUELQU'UN MA DIT NAIVE
- mark	KYOUSUKE HIMURO CASE OF HIMURO TOSHIBAZMI	9 8	AVRIL LAVIGNE LET GO ARISTA	9	16	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	9	8	SOUNDTRACK 8 MILE INTERSCOPE
0 -	DRAGON ASH MOB SQUARD VICTOR	10 7	JUSTIN TIMBERLAKE JUSTIFIED JIVE	10	-iE'V	PAUL McCARTNEY BACK IN THE WORLD CAPITOL	10	10	NORAH JONES COME AWAY WITH ME BLUE NOTE
11-11	MOD SHOWIN AICION		2021ILIED 214E			DACK IN THE MONED CAPITOE			COMPANIA MINIME DESCRICE
	CANADA		SPAIN			AUSTRALIA			ITALY

		CANADA			SPAIN			AUSTRALIA			TIPALI
llux adla	LAST WEEK	(SOUNDSCAN) 04/05/03	1	MATTWEE	(AFYVE) 03/26/03	III. IIII	LAST WEEK	(ARIA) 03/24/03	THIS WEEK	LASTWEEK	(FIMI) 03/24/03
		SINGLES			SINGLES			SINGLES			SINGLES
- F	1	I DROVE ALL NIGHT	1	1	AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC	1	2	LOST WITHOUT YOU DELTA GOODREM EPIC	1	WEW	GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA
	2	UP!	2	3	EL TEMPLO DE TU CUERPO	2	1	ALL THE THINGS SHE SAID	2	1	ALMENO TU NELL'UNIVERSO
-3	HEW	SHANIA TWAIN MERCURY/UNIVERSAL SOMEWHERE I BELONG LINKIN PARK WARNER	3	2	HUGO VALEMUSIC UN HOMBRE ASI	3	4	NU FLOW	3	2	ELISA SUGAR DEDICATO A TE
£	NON	LINKIN PARK WARNER IN DA CLUB 50 CENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE	4	4	TONY SANTOS VALE MUSIC  QUIERO SER TU  VEGA VALE MUSIC	4	West	BIG BROVAZ ÉPIC IN DA CLUB 50 CENT INTERSCOPE	4	6	LE VIBRAZIONI "RICORDI" TUTTO QUELLO CHE UN UOMO SERGIO CAMMERIERE CAPITOL
5	3	BEAUTIFUL CHRISTINA AGUILERA RCA/BMG	5	7	TRAMPA DE CRISTAL NIKA VALE MUSIC	5	3	ALL I HAVE JENNIFERLOPEZ & LL COOL J EPIC	5	3	LOSE YOURSELF EMINEM INTERSCOPE
6	4	ALL THE THINGS SHE SAID TATU. INTERSCOPE/UNIVERSAL	6	5	BESAME OANNIUBEDA VALE MUSIC	6	New	BUMP, BUMP, BUMP B2K FEATURING P. DIDDY EPIC	6	5	QUELLI CHE NON HANNO ETA' EIFFEL 65 UNIVERSAL STRATEGIC MARKETING
マー	6	SHOOK SHAWN DESMAN VIK/BMG	7	8	VE, PRUEBA Y VERAS  JOAN TENA VALE MUSIC	7	5	BIG YELLOW TAXI COUNTING CROWS FEATURING VANESSA CARLTON GEFFEN	7	4	SUNRISE SIMPLY RED SIMPLYREO.COM
8	8	ASEREJÉ/THE KETCHUP SONG	8	6	ES POR TI ELENA GAOEL VALE MUSIC	8	6	BEAUTIFUL CHRISTINA AGUILERA RCA	Ę	7	MUNDIAN TO BACH KE (BEWARE OF THE BOY)
9	N: W	LOSE YOURSELF EMINEM SHADYINTERSCOPE/UNIVERSAL	9	10	NO QUIERO SUFRIR	9	9	SING FOR THE MOMENT	5	14	ONE LOVE BLUE VIRGIN
10	9	'03 BONNIE & CLYDE JAY-Z FRATURING BEYONGE KNOWLES ROC-A-FELLA/DEF JAM/UNIVERSAL	10	9	TU VOLVERAS TESSA VALE MUSIC	10	8	DON'T KNOW WHY NORAH JONES BLUE NOTE	10	21	SIAMO TUTTI LA' FUORI
		HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOMER SINGLES
20	NE.	MAKE IT CLAP BUSTA RHYMES FEATURING SPLIFF STAR J/BMG	14	4234	BRING ME TO LIFE EVANESCENCE SONY MUSIC	10	NOW	SOMEWHERE I BELONG	1	New	LIGHT MY FIRE WILL YOUNG RCA
		DUSTA NATINES FEATURING SPEIFF STAN JONG	17	HEW	SOMEWHERE I BELONG LINKIN PARK WARNER MUSIC	27	30	YOUR BODY IS A WONDERLAND JOHN MAYER COLUMBIA	13	WEW	BEAUTIFUL CHRISTINA AGUILERA RCA
			19	Lew	THE BITTER END	28	Maria	CLOCKS	16	NEW	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.
			20	-	PLACEBO VIRGIN  WAITIN' ON A SUNNY DAY BRUCE SPRINGSTEEN SONY MUSIC	48	No.	COLOPLAY CAPITOL DON'T STOP DANCING	13	100	LOVE BOAT CAPTAIN
				_	BRUCE SPRINGSTEEN SONY MUSIC	50	-	CREED EPIC HELLO WORLD SADDLE CLUB SHOCK	25	48	PEARL JAM EPIC  L'AMORE E' SYRIA CGD
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
		NORAH JONES			OPERACIÓN TRIUNFO I Y II			NORAH JONES			SERGIO CAMMERIERE
	1	COME AWAY WITH ME BLUE NOTE/EMI	1	1	GENERACION OT JUNTOS VALE MUSIC	1	1	COME AWAY WITH ME BLUE NOTE		3	OALLA PACE OEL MARE LONTANO EMI
2	2	50 CENT GET RICH OR DIE TRYIN' SHAOY/AFTERMATH/INTERSCOPE/UNIVERSAL	2	ARCHI	SERGIO DALMA 0E 0TRO COLOR UNIVERSAL	2	2	BEN HARPER DIAMONOS ON THE INSIDE VIRGIN	2	2	BEN HARPER OIAMONOS ON THE INSIDE VIRGIN
. 3	3	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	3	2	CAMELA POR SIEMPRE TU Y YO CAPITOL	3	3	AVRIL LAVIGNE LET GO ARISTA	Ξ	1	THE MASS MERCURY
1	4	SHANIA TWAIN UPI MERCURYJUMGN	-	3	SOUNDTRACK B MILE UNIVERSAL	4	4	50 CENT GET RICH OR GIE TRYIN' INTERSCOPE	*	12	LISA STANSFIELD BIOGRAPHY—THE GREATEST HITS ARISTA
	5	DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY	5	9	ANTONIO OROZCO SEMILLA DEL SILENCIO GRAN VIA MUSICAL-HORUS	5	7	JOHN MAYER ROOM FOR SQUARES COLUMBIA	5	4	CARLA BRUNI QUELQU'UN M'A DIT SK-EYE/NAIVE
@	6	VARIOUS ARTISTS GRAMMY NOMINEES 2003 GRAMMY/WARNER STRATEGIC MARKETING/WARNER	1	13	NORAH JONES COME AWAY WITH ME CAPITOL	5	10	ELTON JOHN THE GREATEST HITS 1970-2002 MERCURY		6	ADRIANO CELENTANO PER SEMPRE CLAN CELENTANO
17	=	SOUNDTRACK CHICAGO EPIC/SONY	17	5	EMINEM THE EMINEM SHOW UNIVERSAL	7	5	EMINEM THE EMINEM SHOW INTERSCOPE		5	NEGRITA EHI! NEGRITA MERCURY
=	1	SOUNDTRACK 8 MILE SHADY/INTERSCOPE/UNIVERSAL	.11	6	QUEEN THE PLATINUM COLLECTION EMI	6	9	CHRISTINA AGUILERA	Ċ.	18	ALEX BRITTI 3 UNIVERSAL
0	=	EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	*	4	LA CABRA MECANICA NI JAULAS NI PECERAS ORO	P	6	SOUNDTRACK CHICAGO EPIC	Ť	16	NORAH JONES COME AWAY WITH ME BLUE NOTE
770	7	ISABELLE BOULAY AU MOMENT D'ETRE A VOUS GAM/SELECT	110	7	UPADANCE UNIVERSAL/GLOBOMEGIA	m	8	SOUNDTRACK 8 MILE INTERSCOPE		9	GIORGIO GABER 10 NON MI SENTO ITALIANO CGD

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

# Music & Media

#### **EUROCHART**

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

THIS EVEEN	LAST WEEK	(MUSIC & MEDIA) 03/26/03
		SINGLES
	1	LOSE YOURSELF
	3	SORRY SEEMS TO BE THE HARDEST WI
	2	ALL THE THINGS SHE SAID
	NEW	CASSEE NOLWENN LERGY MERCURY
	6	SPIRIT IN THE SKY GARETH GATES & THE KUMARS S/RCA
	H.d	TAKE ME TONIGHT ALEXANDER HANSA
	4	ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC
	5	LE FRUNKP ALPHONSE BROWN UP MUSIC
	8	ENTRE NOUS CHIMENE BADI AZ RECOROS

#### BUMP, BUMP, BUMP SCANDALOUS MIS TEED TELSTAR

SOMEWHERE I BELONG

BEING NOBODY RICHARD X VS. LIBERTY X VIRGIN SUNRISE SIMPLY BED EDEL

		IAKE ME	WANNA
--	--	---------	-------

13	NEW	U MAKE ME WANNA BLUE INNOCENT
		ALBUMS
	1	NORAH JONES CONE AWAY WITH ME BLUE NOTE
	2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHO
	5	50 CENT GET RICH OR DIE TRYIN: INTERSCOPE
	4	AVRIL LAVIGNE LET GO ARISTA
5	6	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
	3	CHRISTINA AGUILERA
	-	PAUL McCARTNEY BACK IN THE WORLD CAPITOL/PARLOPHON
	9	VARIOUS ARTISTS UNITED HANSA
9	10	EMINEM THE EMINEM SHOW INTERSCOPE
	44	

ERA
THE MASS MERCURY

	T	HE NETHERLANDS
壨	IATE	(MEGA CHARTS BV) 03/24/03
		SINGLES
1	NEW	STEP RIGHT UP
	1	ANYONE OF US (STUPID MISTAKE)
	2	SORRY SEEMS TO BE THE HARDEST WORD
	8	HAPPY??
	5	ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC
		ALBUMS
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
	14	TRIJNTJE OOSTERHUIS TRIJNTJE OOSTERHUIS CAPITOL
	3	CHRISTINA AGUILERA
	12	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE

		SWEDEN
THIS	LAST	(GLF) 03/26/03
		SINGLES
	NEW	I DROVE ALL NIGHT CELINE DION COLUMBIA
2	NF #	NOT A SINNER NOR A SAINT
3	1	LOSE YOURSELF
	6	IN THE SHADOWS THE RASMUS PLAYGROUND
	7	TEMPLE OF LOVE
		ALBUMS
1	NE	VARIOUS ARTISTS MELODIFESTIVALEN 2003 M&L
	1	LARS WINNERBACK OCH HOVET
	4	OZZY OSBOURNE THE ESSENTIAL OZZY OSBOURNE EPIC
	3	LIZA NILSSON SAMLADE SANGER 1992-2003 DIESEL
	6	THE REFRESHMENTS ON THE ROCKS BONNIER

			SWITZERLAND
	THIS V/EEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 03/25/03
			SINGLES
	1	NEW	TAKE ME TONIGHT ALEXANDER HANSA
	2	1	LOSE YOURSELF
	3	2	LE FRUNKP ALPHONSE BROWN UP MUSIC
	4	3	SORRY SEEMS TO BE THE HARDEST WORD
	5	6	ENTRE NOUS CHIMENE BADI AZ RECORDS
ı			ALBUMS
1	1	1	GOTTHARD HUMAN ZOO ARIOLA
		4	ERA THE MASS MERCURY
Ì		2	NORAH JONES COME AWAY WITH ME BLUE NOTE
l		3	NOLWENN LEROY
-1			

### **COMMON CURRENCY**

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

toire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

	T		-	_		-	-			
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
HRISTINA AGUILERA Impped (6)			4					8		4
COLDPLAY Rush of Blood to the Head (E)			2	9						7
EMINEM ha Eminem Show (U)						9	7	7		
O CENT et Rich or Die Tryin' (U)	1			4		2		4		5
IEN HARPER iamouds on the Inside (E)					7			2	2	
JORAH JONES ome Away With Me (E)	2		1	2	10	1	6	1	9	1
WRIL LAVIGNE et Go (B)			9	8	l l	3		3		
OUNDTRACK hicago (S)	4			I		7		9		
OUNDTRACK Mile (U)	10				9	8	4	10		

#### **IRELAND** IRMA/CHART TRACK) 03/21/03 SINGLES BEAUTIFUL CHRISTINA AGUILERA RCA IN DA CLUB SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA SOMEWHERE I BELONG U MAKE ME WANNA ALBUMS NORAH JONES COME AWAY WITH ME BLUE NOTE COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE RED HOT CHILI PEPPERS 50 CENT GET RICH OR DIE TRYIN INTERSCOPE CHRISTINA AGUILERA

		AUSTRIA
	199	(AUSTRIAN IFPI/AUSTRIA TO P 40) 03/24/03
		SINGLES
1	1	TEARS OF HAPPINESS MICHAEL TSCHUGGNALL UNIVERSAL
	NE₩	TAKE ME TONIGHT ALEXANDER HANSA
	2	TOMORROW'S HEROES STARMANIACS UNIVERSAL
	5	ALL THE THINGS SHE SAID TATU. INTERSCOPE
	3	DESENCHANTEE KATE RYAN UNIVERSAL
		ALBUMS
1	1	STARMANIA BEST OF DUETS UNIVERSAL
	2	STARMANIA BEST OF FINALS UNIVERSAL
	3	NORAH JONES COME AWAY WITH ME EMI
	4	VARIOUS ARTISTS UNITED HANSA
	6	NENA 20 JAHRE—NENA FEATURING NENA WEA

	RE	LGIUM/WALLONIA
şŧ	뒢	{PROMUVI} 03/26/03
		SINGLES
1	1	LE FRUNKP ALPHONSE BROWN UP MUSIC
2	INEW	CASSEE NOLWENN LERGY MERCURY
3	3	ETRE UN HOMME COMME VOUS
4	2	LOSE YOURSELF EMINEM INTERSCOPE
5	5	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
		ALBUMS
1	1	NOLWENN LEROY
2	2	CARLA BRUNI OUELQU'UN M'A OIT NAIVE
3	8	HELENE SEGARA HUMAINE EAST WEST
4	3	LES ENFOIRES LA FOIRE AUX ENFOIRES 2003 RCA
5	4	NORAH JONES COME AWAY WITH ME BLUE NOTE

		ARGENTINA
11	VALLE	(CAPIF) 03/05/03
		ALBUMS
1	5	MANA REVOLUCIÓN DE AMOR WEA LATINA
2	2	PINON FIJO POR LOS CHICOS VIVO CENTRALIZA/BMG
3	3	BERSUIT VERGARABAT  OF LA CABEZA CON BERSUIT UNIVERSAL
4	NEW	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	4	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
6	9	KEVIN JOHANSEN SUR 0 NO SUR LOS ANOS LUZ DISCOS
7	1	RICARDO ARJONA SANTO PECADO COLUMBIA
8	NEW	ALEX UBAGO QUE PIDES TU? WARNER BROS.
9	6	DIEGO TORRES UN MUNDO DIFFERENTE RCA
10	NEW	VARIOUS ARTISTS TANGOS UNIVERSAL

# Global



Music Pulse

#### GLOBAL A-GO-GO: Go, the third album from Virgin-signed Dusminguet, confirms that the group is one of the most promising among a burgeoning bunch of "globalized rock" outfits flourishing in the Barcelona region of Catalonia, Spain. Like Manu **Chao**—the best-known phenomenon of this style of "mestizaje," or cultural blending—Dusminguet combines cumbia, hip-hop, reggae, vallenato, polka, funk, rumba, rai, Catalan sardana, and, of course, rock'n'roll. Band leader/accordion player Joan Garriga

sings in Catalan, Spanish, English, and French, with dashes of Portuguese and Arabic thrown in for good measure. Yet Dusminguet is far more than a superior village festival orchestra, and Virgin has international plans for the act. Following a Spanish release Feb. 17, it will issue Go through April and May in Canada and Europe. A tour starting in April and running through September will take in eight European territories.

HOWELL LLEWELLYN



NON-STOP WOMAN: Robyn has come far since her debut as a 16-year-old Swedish singer/songwriter with international hits "Do You Know (What It Takes)" and "Show Me Love." Now her third album, Don't Stop the Music-released last December on BMG in Sweden—is being released worldwide on Jive. "I wrote maybe 60songs, but it was only at the end that I felt like I was really getting what I wanted," the 23-year-old artist says. "It just started clicking, and in the end the album was made in a really intense period." Written with her producers—longtime collaborator Ghost



helmed most of the album, and Max Martin mixed some tracks-the songs are still blue-eyed soul, but they show that the girl has become a woman. "Don't Stop the Music really [means]. 'Don't stop your creativity, don't stop enjoying life, don't stop being yourself," Robyn says. "I feel like this is the first album where I'm in control over my artistry."

JEFFREY DE HART

WISING UP: Five-member a cappella group Wise Guys has entered the German charts at No. 10 with its seventh album. Klartext (Loud and Clear Words), on Pavement Records. It is the quintet's first chart album in its seven-year career, after previous single "Jetzt Ist Sommer" (Now It's Summer Time) became an airplay hit and paved the way to broader popularity. Founded in 1996, the Colognebased band (not to be confused with U.K. act Wiseguys) performs songs with witty German lyrics, much in the style of early-80s favorites the Flying Pickets. Asked to explain the group's belated success, Edzard Hüneke-lyricist, arranger, and one of the lead singers—tells Billboard, "We are constantly on the road, and our five-part a cappella harmonies and the wit of our lyrics seem to appeal to all ages." **ELLIE WEINERT** 

JUST THE FOUR OF US: Folk-rock band the 4 of Us returned to the Irish charts last month with the release of soulful new studio set Heaven & Ecrth on Future Records. Originally from Newry, County Down, in Northern Ireland but now based in Dublin, the band is led by brothers Brendan and Declan Murphy. It first came to prominence in 1990, with hit single "Mary" from debut album Songs for the Tempted. After the 1992 follow-up, Man Alive, the band disappeared until 2000, when comeback album Classified Personal was warmly received. The first single to be lifted from the new set, "Sunlight," has picked up strong domestic radio support, while the act has performed live on such national TV shows as The View. An extensive Irish tour is currently in progress.

**NICK KELLY** 

## **BMG Bankrolls Vannelli's 'Canto'**

#### Collaboration Reignites Former Prince Of Synth-Pop's Passion To Record

#### BY LARRY LeBLANC

TORONTO—Unforeseen in either scope or musical direction, Gino Vannelli's ambitious orchestral-styled pop/classical album *Canto* may be his career-defining work.

The album will be released May 6 in Canada on BMG's domestic imprint ViK Recordings and throughout Europe on RCA Victor. It is slated for a July release in the U.S. on RCA Victor through the newly formed Arista Associated Labels Group (AALG).

"This is a manager's dream," says Vannelli's co-manager, New York-based DJ McLachlan. "What's great about it is that it comes from his heart."

BMG Music Canada VP of A&R Keith Porteous says, "Gino's talent has clearly not abandoned him. Primarily sung in Italian and English and augmented with Spanish and French [lyrics], the album gives us opportunities worldwide."

Jonathan Rees, VP of product for HMV Canada, which operates 97 stores nationally, notes, "BMG has set the album up nicely in Canada. They've positioned it so you don't think of him as being that frizzy-haired artist of 20 years ago. The [positioning] is AC with a contemporary edge."

In the '70s, with his flowing dark tresses, smoky lyrics of love and life, and synthesizer-laced recordings fusing pop, soul, jazz, and funk, Vannelli was a hairy-chested prince of synthpop. He had a string of top 40 hit singles in North America, including "People Gotta Move," "I Just Wanna Stop" (both on A&M), and "Living Inside Myself" (Arista).

After a fertile period with A&M Records from 1973 to 1978 that spawned six albums, Vannelli had a brief stay at Arista, followed by One Way and Epic in the '80s. But public tastes had shifted, and he failed to match his early success. "I hardly remember those days," Vannelli says. "It was like I didn't exist."

In the '90s, Vannelli released two jazz-drenched albums on Verve: Yonder Tree (1995) and Slow Love (1998), which were well-received, particularly in Europe. But he was dismayed by the tepid sales response to what he felt was some of his best work. "By 2000, I didn't want to record anymore," he says. "I felt that what I had to say wasn't going to be listened to or appreciated."

It took collaborating with jazz pianist Niels Lan Doky to reignite Vannelli's enthusiasm for recording. After the two performed six shows in Denmark, Lan Doky-the son of a Vietnamese father and a Danish motherasked Vannelli to produce, write lyrics, and perform on his Emarcy Records/ Universal album Haitek Haiku—his 18th release. Vannelli penned songs in English, French, and Italian, including "Parole Per Mio Padre" (A Word to My Father), written about his own father, who passed away in 1995. The two performed the song for Pope John Paul II at his annual Christmas con-



cert in 2000.

"Niels called me cold to do some concerts; I didn't know who he was," Vannelli admits. "I found out about him and did the tour. Then he said he'd like me to produce his album. I warned him I would take him in directions that I thought he secretly would like to go."

"Parole Per Mio Padre," with lyrics by Pino Daniele, laid the groundwork for *Canto*. "'Parole' had been in my psyche for a while," Vannelli says. "I completed the music in one afternoon, but I tried to write lyrics for months and couldn't come up with anything. Finally, after muttering a few Italian words, I discovered that this was a song that was going to be in Italian. Perhaps it was some thoughtful aftermath of my father's death that kept haunting me."

Around this period, Vannelli took on new management with McLachlan and co-manager Tom Berry in Toronto. Both were impressed by the classical side of their newly acquired act. "Gino dropped the song into a performance with the Montreal Symphony, and people gave him a standing ovation midset," Berry says. "I thought, 'This is something special.'

Berry then played "Parole" to BMG Canada president Lisa Zbitnew, who played it to Porteous. The two decided to back Vannelli for a four-song demo to see what he came up with. Within a week, Vannelli wrote "Una Sola Voce" (One Voice) and "Il Viaggio" (The Journey), then went on a writing spree, penning several songs—many completed in one day—including "The Last Days of Summer" and "Dea Speranza" (Sweet Lady Hope).

Eighteen months ago, Zbitnew pitched Vannelli's project to RCA Victor Group GM David Weyner, who immediately agreed to be involved. Vannelli, however, was unsure if he'd get the creative freedom to produce the album he was envisioning.

"I went to New York for a meeting at RCA, and I had doubts," Vannelli says. "During a break, Keith took me aside and asked me if I was really interested in exploring things that I had just begun to explore with 'Parole.' Then for days afterwards, Keith and I talked about music, and I talked to Lisa. I then thought it could work."

Over a year, Vannelli constructed the album at his studio in Portland, Ore., with arranger Glenn Morley and engineer Rick Duncan, utilizing stateof-the-art computer technology and 25 musicians.

Booked by S.L. Feldman & Associates, Vannelli will support *Canto* in Canada with selected dates this summer, followed by a fall national tour, during which he also plans to perform his vintage hits. "I have to pay our respects to the past," he says. "I've rearranged a lot of my older material for orchestra."

### or their newly acquired act. "Gino rearranged a lot of my older material for orchestra."

ExecutiveTurntable

RECORD COMPANIES: Gary Chan is named managing director of Warner Music Hong Kong. He was managing director of EMI Music Hong Kong.

Richard Story is named VP of the



commercial division for BMG U.K. and Ireland, based in London. He was VP of sales for BMG Europe.

Rosemary Tan is named new-media

director of Universal Music Southeast Asia, based in Hong Kong. She was director of business development for BMG Asia Pacific.

**David Champion** is promoted to GM of front-line marketing for Universal Music Australia, based in Syd-

ney. He was marketing director.

Jacki Spillane is promoted to marketing manager of Universal Music Australia. She was senior label manager.

MUSIC TELEVISION: Peter Bullard is promoted to executive VP of MTV Networks Asia/managing director of MTV Southeast Asia and Network Group, based in Singapore. He was senior VP/managing director of MTV Southeast Asia and Network Group.

Alex Kuruvilla is promoted to executive VP of MTV Networks Asia, based in Mumbai, India. He was senior VP of MTV Networks Asia and managing director of MTV India; he retains the latter role.

Steven Tan is promoted to executive VP/COO of MTV Networks Asia, based in Singapore. He was CFO of MTV Networks Asia.

# **NEWSLINE...**



HMV Europe managing director David Pryde has unexpectedly resigned from the company. According to a March 24 statement from parent HMV Group, Pryde left for "personal reasons." Steve Knott, currently managing director of HMV Group-

owned U.K. bookseller Waterstone's, will succeed Pryde effective April 14. Eighteen-year company veteran Pryde was HMV Europe operations director until he replaced Brian McLaughlin as managing director Jan. 1, 2001, when the latter became HMV Group COO. HMV declines to comment further on the latest change; Pryde could not be reached at press time. Knott first joined HMV U.K. (now HMV Europe) in 1990 as operations director; he was managing director of HMV Germany from September 1996 to December 1998, then spent three years as managing director of retailer World Duty Free (Europe), a subsidiary of the British Airports Authority. He rejoined HMV Group in November 2001 as managing director of Waterstone's. McLaughlin will be acting managing director of Waterstone's until a replacement for Knott is appointed.

Revenue from the export of Danish music fell 7.7% in 2001 compared with the previous year, according to new figures released by the Danish Music Information Center (MIC). The decline, to 548.3 million kronor (\$78.5 million), is the third consecutive fall in annual revenue. The figure includes overseas shipments, licensing deals, concert ticket sales, and performing and mechanical rights. MIC head of projects Bodil Hogh says the results should be viewed as "satisfactory." He points out that the country has had "no noteworthy global success" since 1997/1998—what he terms the "golden Aqua years," when the popular band helped aggregate export revenue to top 700 million kronor (\$100 million). MIC says it is working with counterparts in other Nordic countries to standardize export figures for comparative purposes. CHARLES FERRO

Celebrated Italian tenor Andrea Bocelli. Welsh bass-baritone Bryn Terfel, and Argentine classical guitarist Dominic Miller will perform at the Classical Brit Awards 2003, set for May 22 at London's Royal Albert Hall. ITV1 arts and media editor Katie Derham will host the event, which the U.K. national broadcaster will air June 1. Most of the awards are decided by a music industry and media academy. Listeners of national commercial radio station Classic FM, the gala's media partner, vote for the album of the year award. LARS BRANDLE

Belgian company Lightning Records, which owns the highly regarded Bonzai label, filed for bankruptcy March 10. Through international licensing deals, Antwerp-based Lightning became a global leader in the trance genre, with such acts as Push, Energy 52, and Yves Deruyter. Marketing director Marnik Braeckevelt says Bonzai was affected by illegal file sharing and a huge drop in demand for dance-music compilation CDs. Bonzai had a split distribution deal in Belgium, with CDs handled by Sony and vinyl by dance independent N.E.W.S. "We had an excellent collaboration with Bonzai for over 10 years," N.E.W.S. managing director Lieven Vanden Broeck says, "and the shutdown also leaves us with an artistic vacuum, as Bonzai was a talent cradle."

MARC MAES

**Greek Minos-EMI**, the largest label in Greece, has reduced the price of some 6,000 full-price titles in a year-long mid-price initiative. The move covers international, classical, and jazz repertoire, as well as selected local titles, from EMI, Virgin, and BMG, which is distributed by Minos-EMI in Greece. "Our goal is to reach out to the consumer, increase our catalog sales, take a jab at piracy, and finally, foster a better relationship with the consumer," Minos-EMI marketing manager Vassilis Constadoulakis says. The albums will retail for around 11 euros (\$11.70), compared with the full price of 17 euros (\$18.10), with trade prices reduced in proportion. "It's not a lot to pay for Moby's previous album or for the soundtrack to [hit French movie] *Amélie*," Constadoulakis says. "We want to bring people back into record stores and keep them informed. Bargains are available; you just have to look for them."

MARIA PARAVANTES

**JULIANA KORANTENG** 

Glasgow-based dance label Soma Recordings has signed a European distribution deal with EMI Recorded Music Continental Europe's Labels division. The long-term deal covers Europe, with the exception of the U.K. and Ireland, where Soma is represented by Vital Distribution. Soma previously had a longstanding relationship with Labels in France, including a four-year-long licensing deal for that country. Labels was originally established in 1995 by Virgin France to promote independent acts and labels. Under the new deal, Soma remains independent, while tapping into the Labels network across continental Europe. The Scottish label's artist ros-

ter includes Slam, Silicone Soul, and Funk D'Void.

# Korean Broadcasters Pull The Plug On Music Charts

3Y MARK RUSSELL

SEOUL, Korea—The past 18 months nave seen music charts taking a beatng in Korea, and some have now even lisappeared entirely.

Dogged by scandal, unreliable numbers, and complaints by citizens' groups, the music chart countdowns on two of Korea's three major TV networks have recently been dropped.

There is no *de facto* singles chart n South Korea. Charts run by the hree main TV networks—KBS, SBS, and MBC (all three have ratings much nigher than all of Korea's 80 cable channels combined)—were previously the most visible of the many charts released in Korea.

Their Sunday broadcasts remain he country's highest-rated music programs, far outstripping South Korea's several music-video channels. 3ut SBS' Sunday-afternoon program, 'nky Gayo (Pop Chart-Live), stopped running its music chart

countdowns at the end of January, while KBS' Music Bank stopped its charts in late 2001.

The networks, music-video TV channels, and major retail outlets here all tabulate their own charts based on a number of elements, including shipment data issued by labels body the Recording Industry Assn. of Korea (RIAK), audience surveys, call-ins, Internet voting, broadcaster opinions, and even the charts of the other programs. The RIAK relies on its member labels to submit their own shipment data.

Music Bank producer Kim Seok Yoon says that the unreliability of data was a major factor in the channel's decision to terminate its chart countdown. The Korean charts have suffered from a lack of integrity, mainly stemming from the difficulty of getting accurate sales figures. "In addition," Kim says, "sample surveys are not perfect-most of the feedback comes from teenagers."

The charts have regularly played a part in the Korean music industry's perennial bribery scandals. In particular, the local YMCA (which in Korea often acts as a citizens' activist group) has loudly attacked the chart shows.



Pressure from civic groups began two years ago, when male vocalist Seo Taiji, the biggest pop star in Korean history, released a highly anticipated album, Ultramania (Yedang Entertainment). The label says it shipped 1.3 million units, and the album received major airplay on radio and music-video channels. But when SBS signed a deal to get exclusive appearances by the star, the other two left him off their charts, prompting a public outcry.

In summer 2002, Seoul prosecutors accused various TV producers and record-label executives of conspiring to manipulate charts and unfairly push acts, arresting several producers

and executives. The result was increased pressure on the chart shows. The producers of Inky Gayo subsequently opted to ditch its charts and concentrate on showcasing new artists and broadcasting performances by established acts.

Retailers are also concerned about the charts. Chris Lee, executive director of Media Synnara, South Korea's market-leading music retailer, says, "Complaints over fairness come from every rank and direction."

Of the major networks, only MBC has retained its chart shows. Shin Jeong-soo, the producer/director of MBC's Music Camp, says the program's charts are as objective and reliable as possible.

The Music Camp charts are based on a combination of public polling by Gallup Korea (50%), RIAK sales figures (30%), and sampled radio playlists (20%). He tells Billboard, "The key point of making fair and accurate charts is transparency, not 100% purity.'

Gallup Korea mainly uses the Internet, polling 1,500 respondents each week to track music tastes. Eighty percent of respondents are aged between 10 and 29 years old, and 20% are older than 29

In the meantime, the nation's video channels are all continuing to run their chart shows. KMTV producer Olivia Choi says, "We're happy with our chart shows. We think they're fair."

Another problem, according to one industry insider, is that Korea has no genre-specific radio stations. Each station plays a very random selection of music based on the producer's choice. Combined with a lack of verifiable sales data, the insider suggests that this results in "good math with bad numbers."

Getting hard numbers in all sectors of the entertainment industry is difficult in Korea. The cinema boxoffice charts recently collapsed after several major studios simply stopped submitting their numbers. To rectify that situation, the movie industry will launch a national, electronic ticketing system due to begin testing in

But a RIAK spokesman points out that the music industry does not deal with hundreds of outlets (as movie theaters do), but with thousandsincluding many not registered with the RIAK. The labels group thus feels that numbers cannot be monitored so systematically. "The bar code system in Korea is chaos," Lee adds. "Unless and until this sort of infrastructure Ifor record sales] is set up here, such problems will last for a long time.'

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## Competition Heats Up For Lisbon Festivals

LISBON, Portugal—The UEFA Euro 2004 soccer tournament will take place June 12-July 4, 2004, in Portugal; this time around, the Pan-European sporting feast could have a pretty substantial musical appetizer.

Provisional plans for two major competing rock festivals have been announced, both timed to take place only days before the media circus and the huge influx

of fans of the championship (which takes place in a different European country every four years) descend on Portugal. They would be the largest music festivals ever to be held in Portugal and, perhaps, Europe, according to the organizers, although neither is yet disclosing projected attendance figures.

First to show its colors was Brazilian promoter Artplan, owned by impresario Roberto Medina, with plans to re-create its long-running Rock in Rio event in the Portuguese capital. In late January, Medina obtained support from the mayor of Lisbon, Pedro Santana Lopes. for a proposed five-day event to take place May 29-30, 2004, and June 4-6, 2004, on a 263,120-square-yard site in the Quinta da Bela Vista (Belle-View Farm) area of the city.

Santana Lopes said he believed that the music event would draw in hundreds of thousands of tourists and generate a much-needed boost for the city and the flagging Portuguese economy.

But in early March, Portuguese radio tycoon Luis Montez-who owns Portugal's largest concert-promotion company, the Sound of Music-announced his own plans for a similar event to compete with the Brazilian venture. Montez proposed a festival in Lisbon called Super Rock, which would run May 21-22 and May 28-29 in 2004.

Montez has since sought a meeting with the mayor to get approval for the event but has not been successful. He claims that he first proposed the idea for the 2004 event in July 2002, at which time a request for assistance in organizing the event was made to the Lisbon City Council. "At that time," Montez says, "we told the council that we were planning to put on an event to coincide with [UEFA] 2004 and that we would need help.

The mayor indicated he was open to the idea, but since then we have not secured a meeting with him.

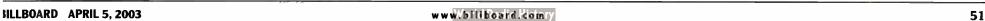
"I'm not expecting financial grants from the city council," Montez adds, "but we are hoping that the council will provide the localities and infrastructures necessary to stage such an event."

The Sound of Music says that such local names as Pedro Abrunhoso, Xutos e Pontapes, and Silence 4 are expected to be involved with the event, as part of a mixture of rock, pop, Latin, Spanish, and domestic acts. Initial names proposed for the Rock in Rio event by Artplan include Marilyn Manson, the Deftones, and Audioslave.

But so far, there is no iron-clad guarantee that either event will go on. No

official "green light" will be given until it is debated by the city council, and no date for that has yet been agreed. Still, insiders suggest that both events are likely to take place, provided the organizers can raise the necessary sponsorship.

Alvaro Ramos is the owner of Lisbon concert promoter Rhythm and Blues, which he says "could co-operate" with the Brazilian venture. "It's still very much a case study," Ramos says. "A lot depends on the project and the people involved. We've got to hear what the conditions are and what they're offering, and then we'll decide [whether] to go ahead with them.'



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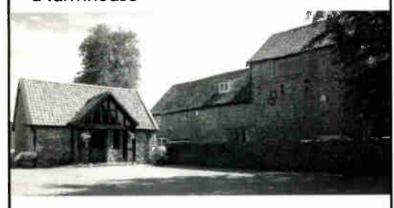
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AUOIOSLAVE, LIKE A STONE



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MATCHBDX TWENTY, DISEASE

INDIA ARIE. CAN I WALK WITH YOU

OO FIGHTERS, TIMES LIKE THESE

O DOUBT, UNDERNEATH IT ALL

SHERYL CROW, SOAK UP THE SUN

KELLY ROWLAND, CAN'T NOBODY

PINK, DON'T LET ME GET ME PINK, FAMILY PORTRAIT

DIXIE CHICKS, LANDSLIDE

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 5, 2003

SANTANA, NOTHING AT ALL

AALIYAH, MISS YOU

RED HOT CHILI PEPPERS, ZEPHYR SONG

KIO ROCK, PICTURE KIO HOUR, PICTORE Johnny Cash, Hurt Keith Urban, Raining on Sunday MONTGOMERY GENTRY, SPEED BLAKE SHELTON, THE BABY TIM MCGRAW, SHE'S MY KIND OF RAIN DIXIF CHICKS TRAVELIN' SOLDIER MARTINA MCBRIOE, CONCRETE ANGEL OARRYL WORLEY, HAVE YOU FORGOTTEN RERING STRAIT REARING STRAIGHT NICKEL CREEK, SPEAK KENNY CHESNEY, BIG STAF

JOE NICHOLS BROKENHEARTSVILLE DIAMOND RIO, I BELIEVE PHIL VASSAR, THIS IS GOD KENNY CHESNEY, THE GOOD STUFF FAITH HILL, WHEN THE LIGHTS GO DOWN SHANIA TWAIN, UPI VINCE GILL, NEXT BIG THING RASCAL FLATTS, THESE DAYS TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE

ALISON KRAUSS, THE LUCKY ONE DEANA CARTER, THERE S NO LIMIT JIMMY WAYNE, STAY GONE
GEORGE STRAIT, SHE LL LEAVE YOU WITH A SMILE ALAN JACKSON, THAT D BE ALRIGHT MONTGOMERY GENTRY, MY TOWN

ALAN JACKSON, DRIVE (FOR DADDY GENE) KELLIE COFFEY, WHATEVER IT TAKES CHRIS CAGLE, WHAT A BEAUTIFUL DAY TOBY KEITH, MY LIST DIXIE CHICKS, LONG TIME GONE ALISON KRAUSS & UNIDN. NEW FAVORITE LISA MARIE PRESLEY, LIGHTS OUT EMERSON DRIVE, FALL INTO ME TRACE ADKINS CHROME

IENNIFER HANSON, BEAUTIFUL GOODBY AARON LINES, YOU CAN'T HIDE BEAUTIFUL TERRI CLARK, I JUST WANNA BE MAD NEW ONS JESSICA ANDREWS, THERE S MORE TO ME THAN Y

EMINEM, SING FOR THE MOMEN LINKIN PARK, SOMEWHERE I BELONG GOOD CHARLOTTE, THE ANTHEM 3 OOORS OOWN, WHEN I'M GONE ALL AMERICAN REJECTS , SWING SWING

SIMPLE PLAN, ADDICTED NAS ICAN LIL' KIM, THE JUMP OFF TYRESE, HOW YOU GONNA ACT LIKE THAT **FVANESCENCE**, BRING ME TO LIFE FIELD MOB, SICK OF BEING LONELY MISSY ELLIOTT, GOSSIP FOLKS RARY WHAT HAPPENED TO THAT BOY ATARIS, IN THIS DIARY NO DDUBT, RUNNING RED HOT CHILL PEPPERS CAN'T STOP JUSTIN TIMBERLAKE, ROCK YOUR BODY GODSMACK, STRAIGHT DUT OF LINE MS DVNAMITE IT TAKES MORE

SYSTEM OF A DOWN, BOOM! USED, BURIED MYSELF ALIVE FARDIDUS CANTIET YOURO KILLER MIKE, ADIDAS LISA MARIE PRESLEY, LIGHTS DUT SUM 41, HELL SONG GINUWINE, HELL YEAH DISTURBED, REMEMBER PACIFIER BULLITPROOF JENNIFER LOPEZ, ALL I HAVI NEW ONS

AF GIRLS NOT GREY

MARIAH CAREY, THROUGH THE RAIN TLC, HANDS UP
COUNTING CROWS, BIG YELLOW TAX SNOOP ODGG REAUTIEUL JUSTIN TIMBERLAKE, ROCK YOUR BODY JUSTIN TIMBERLAKE, CRY ME A RIVER ROBBLE WILLIAMS FEEL SANTANA, THE GAME OF LOVE NEW ONS THE ALL-AMERICAN REJECTS, SW MAROON 5, HAROER TO BREATHE UNCLE KRACKER, DRIFT AWAY

Television... 3 OOORS DOWN, WHEN I'M GONE MUSIC VIDEO EXHIBIT: Music vid-KIO ROCK, PICTURE AVRIL LAVIGNE, I'M WITH YOU eos get the historical treatment LISA MARIE PRESLEY, LIGHTS OUT when the Museum of Modern Art JENNIFER LOPEZ, ALL I HAVE NO COURT RUNNING (MOMA) in New York presents its CATHERINE ZETA-JONES , AND ALL THAT JAZZ "Golden Oldies of Music Video" NORAH JONES, COME AWAY WITH ME JASON MRAZ, THE REMEDY (I WON'T WORRY) exhibit. The display runs in three parts April 17, April 24, and May 1 BON JOVI, MISUNDERSTOOD at New York's Gramer-FAITH HILL CRY RED HOT CHILI PEPPERS, CAN T STOP cv Theatre. CELINE DION, I DROVE ALL NIGHT OHN MAYER, WHY GEORGIA AUDIOSLAVE. LIKE A STONE will feature videos from DHNNY CASH, HURT SHANIA TWAIN, UPI

1967 to 1982; Laurie Anderson will make a personal appearance as an introduction. Part two on April 24 will feature RRUCE SPRINGSTEEN WAITIN ON A SUNNY DA videos from 1983 to 1985 and an introduction by Kim Gordon of Sonic Youth. Pipilotti Rist will introduce the May 1 exhibit, which will feature

The April 17 exhibit

videos from 1985 and a coda featuring videos from 1989 to 2002.

Groundbreaking videos abound, such as the Beatles' "Strawberry Fields Forever," Queen's "Bohemian Rhapsody," the Cars' "You Might Think," Godley & Creme's "Cry," and Michael Jackson's "Beat It." The exhibit also showcases videos from some more obscure acts, such as the Residents ("Land of 1,000 Dances,"

Tuned in:

Beefheart ("Lick My Decals Off, Baby"). "I was looking for work that really pushes the envelope," says exhibit organizer Barbara London, who is MOMA's associate curator of the department of film and media. "The videos had to be clever and have a personal vision, not a corporate vision.'

"One Minute Movies") and Captain

London created a similar exhibit for MOMA in 1985. She says, "With the music business going through radical changes, I thought it would be a great time to bring the exhibit back.'

London says of the more recent videos that are included in the show, "We've had a lot of support from the video directors. Spike Jonze gave us six of his videos." Weezer's "Buddy Holly," directed by Jonze, is one that made the cut for the coda. Other videos in the more contemporary part of the exhibit include Eminem Featuring Dr. Dre's "Guilty Conscience," R.E.M.'s "Imitation of Life," and Phoenix's "Funky Squaredance." More info on the exhibit can be found online at moma.org.

FLEETWOOD MAC ATTACK: Fleetwood Mac has joined forces with NBC for a major media campaign surrounding the band's new Reprise album, Say You Will, due April 15. In February,

the band offered an exclusive preview of the album's first single, "Peacekeeper," on the NBC series Third Watch. The week of April 14, the band will be featured daily on NBC's weekday morning show Today. On April 18, the band will perform on



Today and will be profiled on NBC news magazine Dateline. (Programming may be altered by news coverage of the war in Iraq.) Say You Will is Fleetwood Mac's first studio album of new material with Stevie Nicks and Lindsey Buckingham since 1987's Tango in the Night. Mick Fleetwood and John McVie complete the lineup; Fleetwood and McVie have featured on all of Fleetwood Mac's albums.

Drummer Fleetwood recently told Billboard, "The whole energy in Fleetwood Mac right now is incredible. Our story is a really happy one at the moment. We've pushed some envelopes with this new album. We've made an album that we love, and we're not frightened or insecure about who we are.'

IN BRIEF: Limp Bizkit will perform at World Wrestling Entertainment's Wrestlemania XIX, which airs March 30 on pay-per-view TV. The band will reportedly play two songs. One of them will be from Limp Bizkit's new album, Bipolar, due May 13 on Flip/Interscope Records . . . CMT is launching a new weekly series, CMT Ultimate Country Home, in which viewers can enter a contest to win a house redecorated by several country stars. The new half-hour series debuts at 10 p.m. ET April 7. Artists to be featured on the series include Deana Carter, Lonestar, Jo Dee Messina, and Brad Paisley . . . Award-winning music-video director Joseph Kahn has taken his production company, SuperMega, to HSI Productions.

### THE CLIP LIS



TAPROOT, MINE (NEW)
AFI, GIRL'S NOT GREY INEW)
STONE SOUR, INHALE (NEW) [OVEN FRESH]

SYSTEM OF A DOWN, BOOM!
IDLEWILD, A MODERN WAY OF LETTING GO
YEAH YEAH'S LOATE WITH THE NIGHT
THE MOONEY SUZUKI, IN A YOUNG MAN'S M
JESSE MALIN, QUEEN OF THE UNDERWORLD
LIAM LYNCH, UNITED STATES OF WHATEVER
AIMEE MANN, PAYLOY'S BELL
KINKY, MIRANDO DE LADO
SNEAKER PIMPS, LORETTA YOUNG SILKS



VIVA, Continuous programming Im Media Park 2, 50670 Koln, Germany

ALEXANDER, TAKE ME TONIGHT MODERN TALKING, TV MAKES A SUPERSTAR MUDERN TALKING, TO MARES AS T.A.T.U., ALL THE THINGS SHE SAID HIM, FUNERAL OF HEARTS KATE RYAN, DESENCHANTEE GARETH GATES, ANYONE OF US WOLFSHEIM, KEIN ZURUCK BRO'SIS, OH NO NEVER STOP GUANO APES, PRETTY IN SCARLETT THICKE, WHEN I GET YOU ALONE







NO DOUBT, RUNNING (NEW)
AFI, GIRL'S NOT GREY (NEW)
HOT ACTION COP, FEVERFOR THE FLAVA (NEW)
THE DEARS, LOST IN THE PLOT (NEW)
MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
OF CENT IN DALILIE MISSY "MISDEMEANOR" ELLIUTI, GOSSIP FULAS 50 CENT, IN DA CLUB SHAWN DESMAN, SHOOK (UOMO REMIX) SWOLLEN MEMBERS, BREATH SAM ROBBETS, DONT WALK AWAY EILEEN JENNIFER LOPEZ, ALL HAVE THEORY OF A DEADMAN, MAKE UP YOUR MIND NOT BY CHOICE, NOW THAT YOU'RE LEAVING GOOD CHARLOTTE. THE ANTHEM COLDPLAY, CLOCKS GOUD CHARLOTE.

COLDPLAY, CLOCKS
MATTHEW GOOD, IN A WORLD CALLED CATASTROPHE
SIMPLE PLAN, ADDICTED
T.A.T.U., ALL THE THINGS SHE SAID
LINKIN PARK, SOMEWHERE I BELDING
REG HOT CHILD PEPPERS, CAN'T STOP
JUSTIN TIMBERLAKE, ROCK YOUR BODY



NICK CARTER, DO I HAVE TO CRY FOR YOU T.A.T.U., NOT GONNA RETUR T.A.T.U., NOT GONNA GET US CHRISTINA AGUILERA, BEAUTIFUL MOLOTOV, FRIJOLERD MOLOTOY, FRIJOLERD
REDOT CHILI PEPPERS, CAN'T STOP
PAULINA RUBIO, CASANOYA/BAILA CASANOVA
LINKIN PARK, SOMEWHERE I BELONG
KELLY OSBOURNE, SHUT UP KELLY OSBOURNE, SHUT UP
SHAKIRA, QUE ME QUEDES TU
GUSTAYO CENATI, COSA IMPOSIBLES
EMINEM, LOSE YOURSELF
COLDPLAY, CLOCKS
AVRIL LAVIGNE, SKERE ROI
AUDIOSLAVE, LIKE A STONE
MEL C, HERE IT COMES
SUM 41, STILL WAITING
SUMPLE PLAN, ITO DO ANYTHING
JUSTIN TIMBERLAKE, CRY ME A RIVER
ILIANES, MAJA GENTE





2 hours weekly 3900 Main St, Philadelphia, PA 19127

SEAN PAUL, GET BUSY 50 CENT, IN OA CLUB 50 CENT, IN OA CLOB BONE THUGS-N-HARMONY, HOME WAYNE WONDER, NO LETTING GO DMX, X GON' GIVE IT TO YA R. KELLY, IGNITION JAY-Z, EXCUSE ME MISS SNOOP DOGG, BEAUTIFUL LIL'KIM, THE JUMP OFF LIL KIM, 1 HE JUMP OFF LIL' MO, 4 EVER BABY, WHAT HAPPENED TO THAT BOY FREEWAY, WHAT WE DO FABOLOUS, CAN'T LET YOU GO KEITH MURRAY, YEAH YEAH U KNOW IT TAKE DOWN REEL, SCRATCHIN' & SURVIVIN



15 hours weekly 10227 E 14th St, Oakland, CA 94603

JUSTIN TIMBERLAKE, ROCK YOUR BODY
BZK, GIRLFRIEND
EMINEM, SING FOR THE MOMENT
MARQUES HOUSTON, THAT GIRL
GOOD CHARLOTTE, THE ANTHEM
NO DOUBT, RUNNING
SNOOP DOGG, BEAUTIFUL
SUM 41, THE HELL SONG
SANTAMA NOTHING AT ALL SUM 41, THE HELL SUNG SANTANA, NOTHING AT ALL LINKIN PARK, SOMEWHERE I BELDING SIMPLE PLAN, ADDICTED JENINIFER LOPEZ, ALL HAVE AVRIL LAVIGME. I'M WITH YOU MARIAH CAREY, BOY (I NEED YOU) SHAKIRA, THE ONE

**BILLBOARD APRIL 5, 2003** 

#### www.billboard.com

# BEWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

# Over The Counter



THE COST OF FREE SPEECH: Not only have Dixie Chicks experienced a backlash at radio (see story, page 1), the trio also appears to have lost



some traction with consumers since Natalie Maines criticized President George W. Bush's intent to invade Iraq. In the three weeks that followed the Grammy Awards, the

Chicks' three Monument albums sold more than 555,000 copies, according to Nielsen SoundScan. Its latest, *Home*, accounted for 472,000 of that haul. This week, all three titles slide conspicuously.

Aside from the four titles that bowed inside last issue's top 20—each with drops of more than 50% (Nos. 18, 21, 40, and 41)—Home sufers the largest dip of any set on The Billboard 200, plummeting by 42%. The Chicks' older albums post slides of 38% and 27% (Nos. 6 and 3, respectively, on Top Pop Catalog).

Keeping things in perspective, apart from deciding *not* to buy an album, the only protest a consumer could register via Nielsen Sound-Scan would be to return a Chicks title, as consumer returns are deducted from an act's current sum. We're figuring, though, that most stores won't take back opened CDs. Remember, too, that although the trio's sales are down from last issue, its three albums do combine for 87,000 units of plus business.

Something tells me that if Dixie Chicks were not a country act, the fallout would be less severe. Take Lenny Kravitz, for example, from whom war protest is both expected and accepted. The rocker—whose new recording, "We Want Peace," is available on Rock the Vote's Web site—was also the anchor of the Peace Choir, which covered John Lennon's "Give Peace a Chance" in 1991 during the earlier conflict with Iraq. Yet Kravitz's participation in that anti-war song did not appear to affect either his album sales or his popularity.

DARKEST HOUR BEFORE THE DAWN: The Billboard 200 is soft this issue, as only three albums from last issue's top 50 show any kind of increase. Industry-wide album volume, including catalog titles, is down 11.3% from the prior week and down 19.7% against the same week last year (see Market Watch, page 5). In this soft climate, chart-topper 50 Cent pads his lead over runner-up Norah Jones, despite the former's 16% decline (234,000 units, a 33% gap ahead of No. 2 compared with

last issue's 15% margin).

50 Cent's title is the only one above the 200,000 threshold, and only two others exceed 100,000 units. This is the first time in seven weeks that less than four titles are in the 100,000-plus range and the first time in four weeks that only one album surpasses 200,000.

The picture will be much brighter next week, when the combined sales of new albums by **Linkin Park** and **Celine Dion** could move as much as 1.5 million units (see story, page 1, and A Look Ahead, page 6).

**THE EXTRA 'MILE**': The home video splash of 8 Mile and a related Interscope promotion involving the DVD Eminem's All Access Europe makes ripples

on our sales lists. Aside from the publicity and advertising that brought the film to the video market, consumers received a free copy of Access Europe if they bought two



**Eminem** albums, a promotion that extended to the first *8 Mile* album; the one by his group, **D12**; and his two DVDs.

The original 8 Mile soundtrack gets the biggest bounce (29-10, the Greatest Gainer with a 53% spike), but the Academy Awardwinning rapper's latest (18-12, up 3,000) and More Music From 8 Mile (No. 16 on Top Soundtracks, up 125%) also bubble. On Top Pop Catalog, the rapper jumps 5-1 (up 25%) and 16-7 (up 22%).

GOOD NEWS, BAD NEWS: The good news is that DVD has quickly become a meaningful product for stores and distributors that sell music recordings (see story, page 1). That said, consumer preferences since the start of the fourth quarter suggest that the popularity of DVDs may be another factor—along with low-ball pricing on key new albums and digital copying—that is eroding the perceived value of the CD.

During the fourth quarter, the No. 1 title on Top DVD Sales (based on non-projected sums from reporting stores tabulated by Nielsen VideoScan) outsold the No. 1 album on The Billboard 200 in eight out of 13 weeks. During that time, the average sale of a chart-topping DVD was 612,645, compared with 463,677 for the No. 1 album. That gap was even larger in the first 11 weeks of 2003, when the No. 1 DVD averaged 629,409, compared with a Nielsen SoundScan average of 367,608 units for a chart-leading album; the DVD outsold the album in seven of those 11 weeks.

# Singles Minded.

**ALL-AMERICAN:** Madonna's "American Life" hits the Hot 100 Sales chart one week earlier than anticipated, debuting at No. 4 after 4,000 paid downloads were sent to her adoring fans. The track was to be transmitted Monday, March 24—which would have counted toward next issue's chart—but. as promised by Warner Bros., the



downloads were sent out as soon as a leak of the track hit the Internet (supposedly originating in Poland) Sunday, March 23.

The debut of "Life" comes one week after

"Peacekeeper" by Fleetwood Mac hit the sales chart based solely on download sales. Not surprisingly, "Peacekeeper" falls off the chart, as its current week's total of 150 paid downloads could not measure up to the sales built in the weeks leading to its initial shipment. Similar to Internet sales or direct-to-consumer sales of physical albums or singles, Nielsen SoundScan counts such units when orders are fulfilled, rather than the time at which the consumer makes the purchase.

After only two days of airplay, "Life" reaches 8.8 million listener impressions and debuts on The Billboard Hot 100 at No. 90. Expect a big move up the chart next issue, after the track gets a full week of airplay under its belt.

TOP GUN: Darryl Worley's "Have You Forgotten?" becomes the fourth song in the 13-year Nielsen Broadcast Data Systems era to lead Hot Country Singles & Tracks in five weeks and the first to achieve pole position this fast in more than five years. No track in the modern era has topped the country chart in fewer than five weeks. "Forgotten" joins Garth Brooks' "Shameless" (1991) and "Longneck Bottle" (1997) and Tim McGraw's "It's Your Love" (with wife Faith Hill, 1997) for quickest climb to the top.

Up 1,058 spins, Worley's pro-war single finishes with 6,129 detections and rises 2-1. It is the third title so far this year to exceed 6,000 detections in a single week, a feat only one title accomplished in 2002: **Keith Urban's** "Somebody Like You." In 2003, **Mark Wills'** "19 Somethin'" and **Dixie Chicks'** "Travelin' Soldier" also crossed the 6,000-detections benchmark in a single week. With a 65% decline in airplay, "Soldier" falls off the chart this issue from last issue's No. 3 rank, following lead singer **Natalie Maines'** anti-**George W. Bush** comments (see story, page 1).

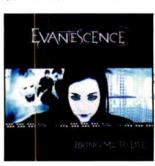
**IN PRINT:** In addition to having the No. 3 single on the Hot R&B/Hip-Hop Singles & Tracks chart

with "Excuse Me Miss," Jay-Z debuts "Stop," the first single from his next project, Blueprint 2.1, which hits retail April 8. "Stop" bows at No. 71 with an initial impact of 4.7 million listeners. Other cuts on Blueprint 2.1 consist of a "best-of" collection from his previous release, Blueprint 2, and remixes of "Excuse Me Miss" and "Beware of the Boys," a recent international hit by Panjabi MC originally titled "Mundian to Bach Ke"; the latter is No. 14 on billboard.com's Bubbling Under R&B/Hip-Hop Singles chart.

Elsewhere on Singles & Tracks, "I Know What You Want" by **Busta Rhymes & Mariah Carey** advances 11-9 while nabbing Greatest Gainer/Sales honors. "Want" moves 45-14 on Hot R&B/Hip-Hop Singles Sales after the retail launch of the 12-inch vinyl, which follows a premature debut last issue as a result of street-date violations. "Want" is the seventh top 10 single for Busta and the 21st for Carey on the R&B/Hip-Hop chart. Initially appearing only on Rhymes' *It Ain't Safe No More*, the single's success has prompted Monarc/Island/IDJMG to press it onto Carey's album *Charmbracelet* as well.

**LIFE-ALTERING:** Evanescence Featuring Paul McCoy's "Bring Me to Life" holds at No. 1 on Modern Rock Tracks for a second consecutive

week and sets a new detection record with 3,432 spins. That bests the old mark of 3,427 set by **Red Hot Chili Peppers'** "By the Way" in the Aug. 10, 2002, issue. Evanes-



cence's debut album, *Fallen*, climbs to a new peak on The Billboard 200, moving 9-5; it has scanned more than 300.000 units in three weeks.

10 PALS: Sean Paul and 3 Doors Down both earn their second top 10 songs on the Hot 100, as Paul's "Get Busy" and the band's "When I'm Gone" jump to Nos. 6 and 7, respectively. "Busy" earns Greatest Gainer/Airplay honors for the second time in three weeks, with a gain of 19.5 million listener impressions, and moves into the top 10 in its seventh week on the chart. That is quite a contrast to Paul's "Gimme the Light," which finally made the top 10 last November in its 30th week on the chart.

"Gone" is 3 Doors Down's first trip to the top 10 of the Hot 100 since fall 2000, when "Kryptonite" peaked at No. 3; it is the first song to hit the top 10 of both that chart and Modern Rock Tracks since "Hero" by **Chad Kroeger Featuring Josey Scott** did so in June 2002.

**55** 

BILLBOARD APRIL 5, 2003 www.billboardistom

LAST WEEK	MEERS ON	Sales data compiled by Nielsen  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title 3	POSITION	THIS WEEK	2 WKS. AGO	Weeken on	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
	7	学 NUMBER 1 学 5 Weeks At Numb	ber 1	4	19 40	6 56	N.	TIM MCGRAW A <sup>2</sup> Tim McGraw And The Dancehall Doctors CURB 78746 [12.98/16.38]
1 1	20	50 CENT A Get Rich Or Die Tr SHADVIAFTERNATH 493544*/INTERSCOPE (12.98/18.98)	ryin'	1	50 5	4 43	27	JAY-Z ▲ <sup>3</sup> The Blueprint 2: The Gift And The Curse ROC.4 FELLADEF JAM 063390 '/IDJMG (15 98/19 98)
2 2	56	NORAH JONES 🌋 5 Come Away With	Me	1] (	31)	NEW	3	VARIOUS ARTISTS SIDE ONE DUMMY 71236 (8 98 CD)  Atticus: Dragging The Lake II
3 4	1 5	R. KELLY Chocolate Fact	tory	1	52 4	7 42	1	AALIYAH ▲ BIACKGROUND/JUIVERSAL 060082/JUMRG (12.98/18.98)
6	10	JIVE 41812/ZOMBA (18 98 CD)  SOUNDTRACK  Chic	ago	2	5 <b>3</b> : 5	9 51	83	VARIOUS ARTISTS TIME LIFE 18774 (19:86 CD)  Worship Together: I Could Sing Of Your Love Forever
9	7 153	EPIC 87018 (18.98 EQ.CD)  EVANESCENCE  Fa	llen	5	<b>54</b> 5	31 32	6	JOHN MAYER   ANY Given Thursday  ANY ARE/COLUMBIA 971990ERG (19 98 EQ CD)
	3 20	WIND-UP 13063 (18 98 CD)  KID ROCK ▲ 3  Co	ocky	3		-		AWARE/LULUMBIA 8/1990LRG 11990 EU CUI
	6	LAVA 83482 '/AG (12.98 18 98)	ome	1	<b>55</b> 7	76 84	. 5	TRAPT Trapt WARNER BROS. 48296 (12.98 CD) [H]
	3	MONUMENT/COLUMBIA 86840*/CRG (12 98 EQ/18 98)  FABOLOUS Street Drei	ams	3	<b>56</b> 6	2 63	2	CHEVELLE ● Wonder What's Next
		DESERT STORM/ELEKTRA 62791*/EEG (12 98/18 98)	Rock	9	<b>5</b> 7 5	58 47	- 67	
12 1	3	VP ATLANTIC 83/20 AG [9 98/13 98]	-	_	58	NE A		DEF JAM 077021-7/DJMG (12 98/18 98)  DEANA CARTER I'm Just A Girl
		\$ GREATEST GAINER \$	Mile			45 29		ARISTA NASHVILLE 67054/RLG (11 98/18 38)  WAYNE WONDER  No Holding Back
29	34	SHADY 493508* INTERSCOPE (12 98 19 98)				18 24		VP/ATLANTIC SSS28*/AG (9 98/14 98)  THE ATARIS  So Long, Astoria
11	5	LIL' KIM  QUEEN BEE/ATLANTIC 83572'/AG (12 98/16.98)				-		COLUMBIA 86184*/CRG 19 98 EQ CDI
18	21	EMINEM & The Eminem S WEBIAFTERMATH 493290" INTERSCOPE (12 98 19 98)	Show	_		61 67		MELISMA ATLANTIC (# 12 AG 112 98/18 98)
13	11	AVRIL LAVIGNE   S  ARISTA 14740 (1798 CD)	et Go	2		53   55	1	COLUMBIA 8534° PG 7# EQ/11 98)
15	16	COLDPLAY A CAPITOL 40504* (12 98 18 90)	Head	5	63	52 4	4	GEORGE STRAIT For The Last Time: Live From The Astrodome MCA NASHVILLE 170319 UMGN (12 98/18 98)
21 2	27	AUDIOSLAVE A INTERSOPEEPIC 8988* (19 98 CD)  Audios	slave	7	64	30	E	ANI DIFRANCO RIGHTEOUS BABE 030:16:98 CD)
17	15 4	JOHN MAYER ▲ <sup>2</sup> Room For Squ	lares	8	65	56 3	1	DONNIE MCCLURKIN VERITY k3199/ZOMBA (12 98/18 98)  Donnie McClurkin Again
23	17	AWARE COLUMBIA 85/297 CRG [7 98 EQ/18 98] [H]  KIDZ BOP KIDS  Kidz B	Вор 3	17	66	60 4	9	8 JA RULE A MURDER INC./DEF. JAM 063487*/I/DJMG (12.98/18.98)  The Last Temptation
5	_ 8	RAZOR & TIE 88000 (18 98 CD)  AFI  Sing The So	rrow	5	67	66 6	8	RED HOT CHILI PEPPERS A WARNER BROS. 48140" (18 98 CD)
22	23 24	NITRO DREAMWORKS 450380INTERSCOPE (9.98 CD)  The Young And The Hope	eless	7	68	55 3	8	B.G. CHOPPE CITY/IN THE PAINT \$455/KOCH (18.98 CD)
-	10	DAYLIGHT 96486 EPIC (12 98 EQ CD)  SOUNDTRACK  Cradle 2 The G	Grave	6	69	69 5	7 9	VARIOUS ARTISTS ▲ <sup>2</sup> Now 11
31		BLOODLINE/DEF JAM 063615*/IDJMG (12 98/18 98)	tified	2	70	70 6	5	UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)  ELTON JOHN ▲ <sup>2</sup> Greatest Hits 1970-2002
-	20	JIVE 41823-7ZOMBA (12 98/18 98)	nster	10	71	64 5	8	ROCKET/UTV 063478 UME (24.96 CD)  SANTANA   Character 2 Shaman
10		AQUEMINICOLUMBIA 88862"/CRG (5 98 EQ/9 98)				85 11		ARISTA 14737 (12 98/18 98)
24		THE GOLD MIND/ELEKTRA 62813* EEG (12 98 18 98)		2	۳.	+		DREAMWORKS 450313/INTERSCOPE (17 98 CD)
	20	EPIC 86231 (18 98 EQ CD)		6	73	101 1	33	AMANDA PEREZ Angel
20	14	VARIOUS ARTISTS Grammy Nominees GRAMMY 73843-WARNER STRATEGIC MARKETING (18 98 CD)		13	<b>W</b>			POWERHOWSE 82131/VIRGIN [18 98 CD] [H]  SOUNDTRACK ●  Lizzie McGuire
25	25	T.A.T.U. 200 KM/H In The Wrong INTERSCOPE 064107 (12 98 CD) [M]				80 6	+	BUENA VISTA 860791/MALT DISNEY (12 98 CD)  MR. CHEEKS  Back Again!
40	41	THE ALL-AMERICAN REJECTS  DOGHOUSE/DREAMWORKS 45040/INTERSCOPE 19 38 CD] [H]  The All-American Re	ejects		75	NE		UNIVERSAL 067614/UMRG (12 98/18 98)
37	37	3 DOORS DOWN ▲  REPUBLIC/UNIVERSAL 064396/UMRG (12 98/19 98)  Away From The	e Sun	8		65 5		MQTOWN/UTV 068140/UME (18 98 CD)
<b>3</b> 5	35	CHRISTINA AGUILERA ▲ <sup>2</sup> RCA 68937 / RMG (12 99 19 99)	ipped	2	77	77 8	2	VARIOUS ARTISTS ● Disneymania: Superstar Artists Sing DisneyTheir Way!  WALT DISNEY 860785 [18 98 CD]
32	30		lyville	1	78	68 7	2	KENNY CHESNEY A 2 No Shoes, No Shirt, No Problems BNA 67030/RIG (12 98/18 98)
39	39	SNOOP DOGG ● Paid Tha Cost To Be Da  DOGGSTYLE/PRIORITY 39157 //CAPITOL (12 98/18 98)	BoSS	12	79	71 6	4	PINK   4
27	19	JOSH GROBAN A 3  JOSH GROBAN A 3  JOSH GI	roban	8	80	75 6	59	VARIOUS ARTISTS ● WOW Gospel 2003 EMI CHRISTIAN/WORD/VERITY 43213/20MBA (18 98/21 98)
		HOT SHOT DEBUT		1	81	83 7	9	MARTINA MCBRIDE ▲ <sup>2</sup> RCA (NASHVILLE) 6701/2/RIG (12 99/18 98)  Greatest Hits
NE	#		ackout	33	82	67 6	50	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)  Things That Lovers Do
28	12	FREEWAY Philadelphia Fre	eway	5	83	93 7	74	FIELD MOB MCA 13051* (18 98 CD)  From Tha Roota To Tha Toota
34	26	ROC A-FELLA-DEF JAM 586920*/JUJMG (12 98/18 98)  SOUNDTRACK   Daredevil: The #	Ałbum	9	84	72	56	115 B2K ▲ Pandemonium!
36		WIND-UP 13079 (1838 CD)  TYRESE ● I Wanna Go	There	16	85	104 1	04	
and a	N. Carlot	J 2004 IRMG (12 5818 98)  THE ALLMAN BROTHERS BAND Hittin' The	e Note	37	86	38	1	2 RELIENT K Two Lefts Don't Make A RightBut Three Do
, ma	*	PEACH 84599/SANCTUARY (18 98 CD)	t Ralls	36	87	74	73	GOTEE 72890 (14.98 CD)  72 FOO FIGHTERS ● One By One
44		LAVA 83534/AG [7 98/11 98] [H]	Up!	1		89 1		ROSWELURCA 68008/RMG (18 98 CO)  6 MICHAEL BUBLE Michael Buble
41	36	SHANIA TWAIN MERCURY 170314/JUMGN (19 98 CD)	.evel II	14		86	17	THE NEW POTES ATTERMENTATION OF THE STATE ATTERMENT BROS (18.98 CD) [M]  20 JOE NICHOLS  Man With A Memory
14		DREAMWORKS 450392/INTERSCOPE (18 98 CD)				1	~~	UNIVERSAL SOUTH 170285 [11 9/17,99] [H]  EVERCLEAR Slow Motion Daydream
19	-	BEN HARPER Diamonds On The VIRGIN 80640 (18 96 CD)		19	90	33		CAPITOL 38270 (12:38/18:98)
50	61	35 TOBY KEITH ▲ 2 Unite DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98)18.98)	eashed	1	91	88	-	AMARU/DEATH ROW 497070 */INTERSCOPE (18 98/24 -98)
43	40	ROD STEWART   It Had To Be You The Great American Son J 20039 MMG (12 98/18 98)	ıgbook	4	92	92	80	DISTURBED A REPRISE 4822QWARNER BROS. (18 98 CD)
Ñ	W	VARIOUS ARTISTS  EM CMG/WORD/PROVUENT 80198/20MBA (19 98/22 98)	fellow)	44	93	91	86	BME 2310°/TVT (13.98/17-98)
E2	48	NAS ▲ God	d's Son	12	94	105	94	THE DONNAS Spend The Night ATLANTIC 83557*/AG (1198 CD) [M]
33		ILL WILL/COLUMBIA 86930*/CRG (12 98 EQ/18 98)		AE.	COE	87	Q1	THE ROLLING STONES ▲⁴ Forty Licks
L	45	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/JUME (18.98 CD)  AMERICAN/LOST HIGHWAY 063339*/JUME (18.98 CD)	Around	45	95	0/	۱, ۵	ABKC0 13378/VIRGIN (29 98 CD)

EEK	/EEK	AGO	Ī		,	EEK	/EEK	AG0	=		z
THIS WEEK	LAST WEEK	2 WKS. AGO	N.E.	ARTIST Title	PEAK	THIS WEEK	LAST WEEK	Z WKS. AGO	MEAS	ARTIST Title	PEAK
98	78	_		IMPRINT & NUMBER/DISTRIBUTING LABEL  YANNI Ethnicity	27		137 1	_	11	IMPRINT & NUMBER/DISTRIBUTING LABEL  NIRVANA   Nirvana	3
99	109	102		VIRGIN 81516 (18:98:CD)  CELINE DION ▲ 3  A New Day Has Come	1		141 1		77	DGC/GEFFEN 493507/INTERSCOPE (18:98 CD)  VARIOUS ARTISTS  The Source Presents Hip Hop Hits Vol. 6	35
100	1	120		HEATHER HEADLEY This is Who I Am	38		150 1			DEF JAM 063546/IDJMG (12 98/18.98)	11
				RCA 69376/RMG (9 98/13 98)	-		134 1	_		GARY ALLAN   MCA NASHVILLE 170201/JMGN (11 98/17 98)  Afright Guy	39
101	84			ELVIS PRESLEY   3 Elv1s: 30 #1 Hits RCA 68079-7RMG (12.98) 19 98)	1				7/	SOUNDTRACK VIRGIN 8132 (1838 CD)  Which is the state of t	96
102:	82		-11	RASCAL FLATTS  LYRIC STREET 165031/HOLLYWOOD (12 98 18 38)  Melt	5		RE-EN		lh).	DANIEL BEDINGFIELD ISLAND 065113"/IDJM6 (17 98 CD)  Gotta Get Thru This	41
103	79			CHOPPA Straight From The N.O. TAKE FO /NEW NO LIMIT 075007/UMRG (12 98/18 98)	54	154	129 1	38	M.	SYSTEM OF A DOWN   Toxicity  AMERICAN/COLUMBIA 62240* ICRG (12:98 EQ/18:98)	1
104	95	83	34)	QUEENS OF THE STONE AGE   NITERSCOPE 493425 (14 98 CD)  Songs For The Deaf	17	(155)			1	VARIOUS ARTISTS  REUNION 10076/20MBA (18:99 CD)  Dove Hits 2003	155
1105	97	100	217	BEE GEES ▲ Their Greatest Hits—The Record POLYDOR/UTV/UNIVERSAL 589400/UMRG (17. 98/24.98)	49	156	127 1	23	ī	STEVEN CURTIS CHAPMAN SPARROW 41762 (18:98 CD) SPARROW 41762 (18:98 CD)	12
106	139	167	LE	FINCH DRIVE-THRU 860991/MCA {12 98 CO} [M]  What it is To Burn	106	1 57	146 1	29	15	WHITNEY HOUSTON ▲ ARISTA 14747 (12 56/16 98)  Just Whitney	9
107	81	76	371	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48237/WRN (12.98/18.98)	8	158	170 1	58	31)	KIDZ BOP KIDS   RAZOR & TE 89055 (1) 99(17 98)  Kidz Bop 2	37
108:	112	95	15	NIVEA JIVE 41748/20MBA (11 98/17:99) [H]	80	159	158 1	63	*	SOUNDTRACK   WALT DISNEY 860734 118 98 CD)  Disney's Lilo & Stitch	11
109	96	78	-31	FAITH HILL   Cry WARNER BROS : MASHVILLE   48001,WRN (12 98/18 98)	1	160	148 1	25	31	BON JOVI   SLAND GRANG (12 98/18 98)  Bounce	2
110	73	46	3	WARNER DRUS BRAJNULEC! 4000/LIVINI 112 50/10 20 30  HOOTIE & THE BLOWFISH  ATLANIC 33544AG (18 98 CD)  Hootie & The Blowfish	46	161	99	-		THE CLASH The Essential Clash	99
an a	121	131	27	THE USED The Used	63	162	188 1	60	17	DRU HILL Dru World Order	21
112:	110	87	26	REPRISE 4923/AWARNER BROS (11 98 CO) [H]  INDIA.ARIE   Voyage To India	6	163	154 1	51	10	MUDVAYNE  The End Of All Things To Come	17
113	119	109	57.1	MOTOWN 064755/UMRG (12 98)18 98)  JARS OF CLAY  Futhermore: From The Studio, From The Stage	64	164	130 1	44	-1-	EPIC 86487 (18.98 EQ CD)  VARIOUS ARTISTS ▲ WOW Hits 2003	34
114	90	59	34	ESSENTIAL 10689/20MBA (18.96 CD)  BRUCE SPRINGSTEEN   The Rising	1	165	143 1	27		EMI CMG/PRDVIDENT/WORD 39776/SPARROW (21 98 CD)  MASSIVE ATTACK  100th Window	69
115	135	_	70	COLUMBIA 8660° ICRG (12.99 E0/18.98)  VANESSA CARLTON ▲ Be Not Nobody	5	166		_	4	VIRGIN 81239* (18.98 CO) THEORY OF A DEADMAN Theory Of A Deadman	85
	100			A&M 493307/INTERSCOPE (18 98 CD)	_			DV.		604/ROADRUNNER 618442/IDJMG (12 98 CD)	
116	-		11.3	MARIAH CAREY ▲ Charmbracelet MONARC/ISLAND 089467*IIDJMG (12 98/18 98)	3		157 1			DAVID GRAY ● A New Day At Midnight  ATORICA 68154/RMG (18.98 CD)	17
1.17	103		2.17	SHERYL CROW  A&M 493260  NTERSCDPE   12 39/18 39   C'mon, C'mon	2		160 1	59	e.i.	CREED ▲ 6 Weathered WIND UP 13075111 98/18 98)	1
118	107	115		FLEETWOOD MAC   REPRISE 73775/WARNER BROS. (24.98 CD)  The Very Best Of Fleetwood Mac	12	169	NEV	V		CAVE IN Antenna RCA 68131/RMG (12.98 CD) [M]	169
119	116	96	177	THE ROOTS Phrenology MCA 112996* (18:98 CD)	28	170	NEV	V	1	JASON MRAZ  ELEKTRA 62829/EEG [1] 98 CD] [H]  Waiting For My Rocket To Come	170
120	124	108	17.	SYSTEM OF A DOWN ● Steal This Album!  AMERICAN, COLUMBIA 87062* CRG (18:98 EQ CD)	15	171	168 1	52	10	TLC A ARISTA 14780 (12 98/18.58)	6
121	106	93	HE!	SOUNDTRACK HOLLYWOOD 162364 (18.98 CD)	46	172	128 1	22	14	JOSH GROBAN  143 REPRISE 48413 WARNER BROS (27 98 CD)  Josh Groban In Concert	34
122.	114	89	31	ASHANTI   AShanti MURDER INC. JAJM. 586830**IIDJMG (12 58/18 58)	1	173	147 1	40	4	RODNEY CARRINGTON CAPITOL (NASHVILLE) 36579 (18 98 CD)  Nut Sack	82
123	132	124	25	DIAMOND RIO ARISTA NASHYULL 6 57040 (RLG (11 9817 98)	23	174	RL EN	THY	4	INTOCABLE EMI LATIN 80819 (21 98 CD/0VD)	60
124	125	110	20	ALISON KRAUSS + UNION STATION   ROUNDER GIOSIS (1938 CD)  Live	36	175	169 1	78	4	INTOCABLE EMILATIN 80818 (14 98 CD)  La Historia	161
125	115	101	#2	PUDDLE OF MUDD   3  Come Clean FLAWLESS/GEFFEN 493074INTERSCOPE (12.38/18.98)	9	176	165 1	36		LYLE LOVETT CURB 113184/MCA (16.98 CD)  Smile: Songs From The Movies	106
126	102	90		FOWECSS/GEFFER 933/94/N1/ERSCUPE (12.59/18.39)  Next Big Thing  MCA NASHVILE 170286/UMGN (12.59/18.59)	14	177	156 1	46	21	TORI AMOS ● Scarlet's Walk	7
127	111	147	3	SOUNDTRACK Bringing Down The House	111	178	174 1	74	173	EPIC 88412 (18:98 EQ CD)  BONE THUGS-N-HARMONY Thug World Order	12
128	NE	w	F11	HOLLYWOOD 162386 (18.98 CD)  CODY CHESNUTT  Headphone Masterpiece	128	179	152 1	37	4	RUTHLESS 86594*/EPIC (12 98 EQ/18 98)  SWITCHFOOT  The Beautiful Letdown	85
129	120	105	62	READY SET GDI 001 (16:98 CD) [M]  ALAN JACKSON ▲ 3  Drive	1	180	194		20	COLUMBIA 7 (083/RED INK (9.98 CD)  MONTGOMERY GENTRY  My Town	26
130	113	114	25	ARISTA NASHVILLE 57039/RLG (12 98/18.98)  VARIOUS ARTISTS   iWorship: A Total Worship Experience	60	181	153 1	16		COLUMBIA INASHMILIE 18520/SONY (NASHMILLE) 111.98 EQ/17.98)  OZZY OSBOURNE  The Essential Ozzy Osbourne	81
131	108	_	10	INTEGRITY 88840/EPIC (19 96 EQ CD)  SALIVA   Back Into Your System	19	1 200	149 1	4		LEGACY 88812/EPIC (25 98 EQ CD)  DIANA KRALL ● Live In Paris	18
132	123	Щ	HITE	ISLAND 063153HDJMG (18.98 CO)  BABY   Birdman	24		136 1			RUSH  The Spirit Of Radio: Greatest Hits 1974 - 1987	62
			Mez	CASH MONEY UNIVERSAL 060076*/UMRG (12 98 18 98)	_				1+(1) 2*11	MERCURY/CHRONICLES 063335/UME {18.98 CD}	
133	NE			VARIOUS ARTISTS  WORSHIP TOGETHER 2027/INSPARQU (17 98/9 98)  VARIOUS ARTISTS  Conception: An Interpretation Of Storic Monday's Sparge	133		182 1			KEM MOTOWN 0675 IS/UMRG (8 98/12 99 [H]  IONAINY VICTORIS	175
134)	420			VARIOUS ARTISTS Conception: An Interpretation Of Stevie Wonder's Songs	134		162 1			JOHNNY VICIOUS UItra. Dance 03 UITra. 155(19 % CD)[M]	162
135	131	118		A.B. QUINTANILLA III PRESENTS KUMBIA KINGS  EMI LATIN 40514 (16:38 CD)	86	186	1			VARIOUS ARTISTS ROADRUNNER S18387/IDJMG (12 98 CD)  The Heart Of Roadrunner Roecords	186
136	163		1	TALIB KWELI RAWKUS 1139487/MCA (18 98 CD)  Quality	21		178 1	1		SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 [11.98/17.98] [H]  Crash The Party	91
137	140	145	<b>=</b> 0	JACK JOHNSON ▲  ENJOYJUNIVERSAL 860994JUMRG (18:98 CO) [M]  Brushfire Fairytales	34	188	187 1	82	277	SEETHER WIND-UP 13068 (9.98 CD)  Disclaimer	92
138	98	70		SOUNDTRACK ELEKTRA 62792/FEG (18 98 CD)  Smallville [The Talon Mix]	31	189	155 1	53		DAR WILLIAMS RAZOR 8 TIE 82886 (1898 CD) [M]	120
139	133	111	7.1	SYLEENA JOHNSON  JIVE 39035/ZOMBA (11.9917.98) [M]  Chapter 2: The Voice	104	190	RE-N	RY	10	50 CENT Guess Who's Back? FULL CLIP 2003* (16:38 CD) [M]	28
140	117	98	0	ZWAN MARTHA S MUSIC/REPRISE 49436/WARNER BROS. (18.98 CO)  MARTHA S MUSIC/REPRISE 49436/WARNER BROS. (18.98 CO)	3	191	199 1	99	1	SMOKIE NORFUL EMI GOSPEL 2037 4 (9.9916-99) [1]	191
141	145	162	£1:	BOWLING FOR SOUP Drunk Enough To Dance	141	1192	166 1	55	34	MICHELLE BRANCH ▲ The Spirit Room	28
142	138	139	<b>34</b> )	SILVERTONE/JIVE 41819/ZOMBA (13.98 CD) [H]  KEITH URBAN ● Golden Road	11	193	183 1	77		MAVERICK 47985/WARNER BROS (17.98 CD)  TRINA  Diamond Princess	14
143	126	142	17	CAPITOL (NASHVILLE) 32936 (10 98/18 98)  SUM 41   Does This Look Infected?	32	194	180 1	70	18	SUP-N-SUDDIATLANTIC 83517* (AG (11 98/17 98)  SOUNDTRACK The Lord Of The Rings: The Two Towers	43
144	110			ISLAND 063491/DJMG (18 98 CD)  DF DUB  Country Girl	144		144	97	4	WIMG SOUNDTRACKS/REPRISE 48379/WARNER BROS (19 98 CD)  DIRTY  Keeji It Pimp & Gangsta	63
145	161			3SIXTY/COLUMBIA 89895-CRG (14-98 EQ CD) [M]  RANDY TRAVIS  Rise And Shine	127	11	177 1	-	177	NFINITY/UNIVERSAL 019415/UMRG (12 98/18 98)  TRACE ADKINS   Chrome	59
146	122			WORD-CURB 96296/WARNER BROS. ((1.98/18.98)  MICHAEL W. SMITH ● Worship Again	14		172 1			CLIPSE • Lord Willin'	4
				MAGIC White Eyes	147		151 1	4	51	STAR TRAK 147357/ARISTA (12.98/18.98)  ALABAMA In The Mood: The Love Songs	15
147	147		11/0	NEW NO LIMIT/UNIVERSAL 860993/UMRG (12 98/18.98)		11.0				RY COODER MANUEL GALBAN  RY COODER MANUEL GALBAN  Mambo Sinuendo	
148	167	14]	4	LINKIN PARK (Reanimation)	2		164 1			PERRO VERDE/NONÉSUCH 79691 AG (18 98 CD)	52
						_	181 1		- 3	NICKELBACK   Silver Side Up  BOADBLIANDER 612-88718 387	2
Albu					THE A DIA	A			-:	ent of 1 million units (Platinum) 📤 RIAA cartification for not chiamont of 10 million units (Diamond) Numeral following Platinum or	m :

Albums with the greatest sales gains this week. ♠ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Bold). ▲ RIAA certification for net shipment of 10 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Platinum). □ Certification for net shipment of 100,000 units (Pratino). □ Certification of 200,000 units (Platinum). □ Certification of 400,000 units (Platinum). ↑ Sterisk 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 pricentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

## PRIL5 Billboard TOP JAZZ ALBUMS TOP

. 1		_	
EEK	WEEK		Sales data compiled by Nielsen
	3		SoundScan
SIHI	LAST		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
			NUMBER 1 👑 11 Weeks At Number 1
1	1	-11	DIANA KRALL ● Live In Paris  VERUE 005 109/4/G
8	2		PETER CINCOTTI Peter Cincotti
3	3	B)	TONY BENNETT & K.D. LANG   A Wonderful World  RPM/CDLUMBIA 86734/CRG
4	4	20	DIANA KRALL ▲ The Look Of Love  VERVE 549846/VG
5	5		GLENN MILLER Platinum Glenn Miller
6	7	37.	NATALIE COLE Ask A Woman Who Knows VERVE 589774/VG
7	6	44	MARK O'CONNOR'S HOT SWING TRIO In Full Swing
8	8	(0)	THE BAD PLUS COLUMBIA 87000 CRG These Are The Vistas
9	10		THE MARSALIS FAMILY MARSALIS 613302/ROUNDER  A Jazz Celebration
10	9		NAT KING COLE Love Songs
•	17.1	171	VARIOUS ARTISTS  The Detroit Experiment ROPEADOPE 93138/AG
12	11		KENNY GARRETT Standard Of Language WARNER BROS 48404
13	16		VARIOUS ARTISTS  VERVE 065329,VG  Bossa Nova For Lovers
14	15	1	JANE MONHEIT N-CODED 4234WARLOCK [M]
Œ	17	T	CHRISTIAN MCBRIDE BAND WARNER BROS. 48278
16	12	Ŀ	SCOLOHOFO BLUE NOTE 42081
17	14		JOHN COLTRANE  MPULSEI/VERVE 589945/NG  A Love Supreme (Deluxe Edition)
18	13	iii	STEVE TYRELL COLUMBIA 85006/CRG [M] Standard Time
19	19		TONY BENNETT Playin' With My Friends: Bennett Sings The Blues
20	20	H	FLORA PURIM NARADA JAZZ 43537,NARADA  Control of the state of the stat
21	21	텇	STEFON HARRIS BLUE NOTE 37498  A LA LOUIS AND LE TOWN HARRIS
22	22	7	ASTRUD GILBERTO VERVE 520790/VG  Astrud Gilberto's Finest Hour
23	100		JANE MONHEIT Come Dream With Me N-CODED 4219WARLOCK (N)
24	18		KARRIN ALLYSON CONCORD JAZZ 2106 CONCORD
25	122		SARAH VAUGHAN Sarah For Lovers

A DOU. F	D.01	TOP CON	NTEMP	ORARY
2003	Billboard	JAZZ	ALB	<b>UMS</b> <sub>TM</sub>

PASSIALEEK	LAST WEEK	Met of	Sales data compiled by Nielsen SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  Title			
1	1		PUMBER 1 3世 56 Weeks At Number 1 Come Away With Me			
2	2	E	THE CRUSADERS Rural Renewal PRAVERUE 050077/VG			
3	3		KENNY G ● Paradise ARISTA 14738			
4	5	X.1	MINDI ABAIR GRP 052723/VG			
5	6	ij,	VARIOUS ARTISTS HIDDEN BEACH 87/24*/EPIC HIDDEN BEACH 87/24*/EPIC			
6	4	Ш	WALTER BEASLEY N CODE(4239)WARI OCK [M]  O With The Flow			
7	7		JEFF LORBER NARADA JAZZ 8039/NARADA			
8	8		SPYRO GYRA Original Cinema			
9	12	H	FOURPLAY BLUEBIRG 63916/RCA VICTOR			
10	10	CC)	BWB Groovin' WARNER BROS. 48011 [M]			
11	13	E-p.	AL JARREAU GRP 599777VG			
12	16	171	HERB ALPERT AAM 4588S INTERSCOPE			
13	15	-11	NORMAN BROWN WARNER BROS 47995 [M]			
14	14	7/3	BONEY JAMES WARKER BROS 48004			
15	9	(0)	WALTER BEASLEY SHANACHIE 5097 Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!			
16	11		BOBBY LYLE THREE KEYS S456/LIGHTYEAR  Joyful			
17	18		TOWER OF POWER The Very Best of Tower Of Power - The Warner Years RHIND 74345			
18	17		KIM WATERS Someone To Love You SHANACHIE 5094 [M]			
19	20	Ш	VARIOUS ARTISTS  WATER 060310  Jazz Lounge			
20		11	WILL DOWNING (Sensual Journey) GRP 58%10/VG			
21	22		PIECES OF A DREAM Love's Silhouette			
22	19		MAYSA Out Of The Blue			
23	23	ĥ	VARIOUS ARTISTS HIDDEN BEACH 86553" EPIC HIDDEN BEACH 86553" EPIC			
24	21		VARIOUS ARTISTS Smooth Jazz Brown Sugar			
25	24	54	VARIOUS ARTISTS Verve//Remixed			

### Billboard TOP CLASSICAL ALBUMS...

THE WELL	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	276.	当 NUMBER 1 当 ANDREA BOCELLI A PHILIPS 470400-UNIVERSAL CLASSICS GROUP	20 Weeks At Number 1 Sentimento
2	2	1157	JANUSZ OLENJANICZAK WITH THE WARSAW PREHARMONIC NATIONAL ORCHESTRA OF POLAND ISTRUGALI Sony Classical 87739	The Pianist (Soundtrack)
3	3	79.	YO-YO MA SONY CLASSIL AL 89667	Classic Yo-Yo
4	7	H	VARIOUS ARTISTS The Most Relay	ring Classical AlbumEver! II
5	5		GLENN GOULD SONY CLASSICAL 87703	State Of Wonder
6	4	i.	RENEE FLEMING DECCA 457101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
7	6	437	CARRERAS-DOMINGO-PAVAROTTI DECCA 466999(UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
8	1871	W.	CHANTICLEER TELDEC 49702/AG	A Portrait
9	15	20	MURRAY PERAHIA SONY CLASSICAL 61885	Chopin: Etudes Op. 10/25
10	10	20	VANESSA-MAE ANGEL 57329	The Best Of Vanessa-Mae
11	11	E	SOUNDTRACK EMI CLASSICS 57389JANGEL	Callas Forever
12	(A)		FABIO BIONDI/EUROPE GALLANTE Vivald: Mandolin Co	ncert; Concerti Con Molti Instrumenti
13	8	E	GIDON KREMER NOMESUCH 79657/AG	Happy Birthday
14	14	24	SALVITORE LICITRA SONY CLASSICAL 89923	The Debut
15		iin	JOHN ADAMS	El Nino

### APRIL 5 Billboard TOP CLASSICAL CROSSOVER ...

THIS WEEK	LAST WEEK	NAME OF	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
	-21		₩ NUMBER	
1	1	m)	JOSH GROBAN   143/REPRISE 48154/WARNER BROS. FM1	Josh Groban
2	2		JOSH GROBAN  143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
3	3	127		relude: The Best Of Charlotte Church
4	4		OPERA BABES SONY CLASSICAL 87803 [M]	Beyond Imagination
<b>5</b>	8	E	THE AMERICAN TENORS SONY CLASSICAL 87893	The American Tenors
6	5	24)	BOND MB0/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
7	9		RUSSELL WATSON DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore
8	6		RENEE FLEMING/BRYN TERFEL DECCA /UNIVERSAL CLASSICS GROUP	Under The Stars
9	10	O.	MARIO FRANGOULIS SONY CLASSICAL 89805 [M]	Sometimes I Dream
10	12	241	ANDREA BOCELLI A PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
11	11		DANIEL RODRIGUEZ  MANHATTAN 43085/ANGEL [M]	From My Heart
12	13	770	SARAH BRIGHTMAN  NEMO STUDIO 33257/ANGEL	Classics
13	14	ţħ.	CHARLOTTE CHURCH   COLUMBIA 89710/CRG	Enchantment
14	ÞΤ	EW.	UTE LEMPER DECCA 47.491 UNIVERSAL CLASSICS GROUP	But One Day
15	237	UV	YO-YO MA & THE SILK ROAD ENSEMBLE	Silk Road Journeys: When Strangers Meet

# APRIL 5 Billboard TOP NEW AGE ALBUMS TM

THIS WEEK	AST WEEK		ADTIST IMPOINT & NUMBER/DISTRIBUTING LARGE Title
F	3		ARTIST IMPRINT & NOMBER DISTRIBUTING EASE.
3	1	ı.	室 NUMBER 1 皆 6 Weeks At Number 1 YANNI VIRGIN 81516  Ethnicity
2	2	N.	YANNI Ultimate Yanni windham Hill 18106/BMG HERITAGE
3	3		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 214
4	4	10	GEORGE WINSTON Night Divides The Day: The Music Of The Doors
5	5	-14	JIM BRICKMAN Love Songs & Lullabies
6	6		VARIOUS ARTISTS Pure Moods IV
7	7	17	AMETHYSTIUM NEURODISC 80835/CAPITOL
8	8	1/	JOHANNES LINSTEAD Zabuca REAL MUSIC 3763
9	9	lh!	VARIOUS ARTISTS Windham Hill Chill WINDHAM HILL 11676/RCA VICTOR
10	11	7	JIM BRICKMAN Simple Things
19	10	W	OTTMAR LIEBERT + LUNA NEGRA Santa Fe Sessions HIGHER OCTAVE 8096 IN/HRDIN
12	12		2002 Sacred Well
13		Ti.	TINGSTAD & RUMBEL Acoustic Garden
14	123	11.1	SUZANNE CIANI Meditations For Dreams Relaxation
15	14		ENYA Only Time-The Collection

Sales data for Classical, New Age, and Kid Audio charts compiled by



#### APRIL 5 Billboard

TOP	CLASSICAL	BUDGET

	20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
	MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
3	GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS
4	CLASSICAL MASTERPIECES: SPANISH GUITAR VARIOUS ARTISTS MADACY
5	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION VARIOUS ARTISTS MADACY
6	CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
7	25 PIANO FAVORITES VARIOUS ARTISTS VOX /SPJ MUSIC
8	CLASSICAL MASTERPIECES: ROMANTIC PIANO VARIOUS ARTISTS MADACY
9	SPANISH GUITAR MUSIC NARCISO YEPES DG /UNIVERSAL CLASSICS GROUP
10	BEST TRADITIONAL WEDDING MUSIC VARIOUS ARTISTS ST. CLAIR
11	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS VARIOUS ARTISTS ST. CLAIR
12	BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY
13	MOZART: 50 CLASSICAL HIGHLIGHTS VARIOUS ARTISTS
14	FOR A RAINY DAY  VARIOUS ARTISTS  DECCA (UNIVERSAL CLASSICS GROUP

### APRIL 5 Billboard

15 CLASSICAL MASTERPIECES
PLATINUM DISK

#### TOP CLASSICAL MIDLINE

	TOT CERSSIONE WILL	
	BABY MOZART WALT DISNEY	VARIOUS ARTISTS
2	DISNEY'S BABY BEETHOVEN WALT DISNEY	VARIOUS ARTISTS
	VIVALDI'S GREATEST HITS RCA VICTOR/RCA	VARIOUS ARTISTS
4	FOR A QUIET EVENING DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
5	COPLAND: APPALACHIAN SPRING NEW YORK SONY CLASSICAL	PHILHARMONIC (BERNSTEIN
6	BABY NEPTUNE WALT DISNEY	VARIOUS ARTISTS
7	ROMANTIC ADAGIOS: VOLUME 2 DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	ART OF SEGOVIA DG /UNIVERSAL CLASSICS GROUP	ANDRES SEGOVIA
	THE #1 OPERA ALBUM DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
10	BRAHMS:CELLO SONATAS1-2 EN	AANUEL AX, YO-YO MA
11	PACHELBEL CANON & OTHER BAROQU RCA VICTOR	E HITS VARIOUS ARTIST
12	50 GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS
13	NO. 1 PIANO ALBUM DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
14	GREATEST HITS THE MORMI	ON TABERNACLE CHOIF
	BRIDE'S GUIDE TO WEDDING MU	SIC VARIOUS ARTIST

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

### Billboard

TOP KID AUDIO
KIDZ BOP KIDS KIOZ BOP 3
VARIOUS ARTISTS DENEYMANIA SUPERSTAII ARTISTS SING DISNEY_THER WAY!
VARIOUS ARTISTS I COULD SING OF YOUR LOVE FOREVER KIDS WORSHIP TOGETHER 20371/SPARROW
KIDZ BOP KIDS KIDZ 80P 2 RAZOR & TIE 89055
KIDZ BOP KIDS KIDZ BOP RAZOR & TIE 89042
VEGGIE TUNES BOB AND LARRY'S SUNDAY SCHOOL BIG IDEA/WORD 86202/LYRICK STUDIOS
VARIOUS ARTISTS RADIO DISNEY JAMS: VOL 5 WALT DISNEY 860787
THE WIGGLES AVRICK STUDIOS 9204  THE WIGGLES AVRICK STUDIOS 9204
SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHUGHTS NICK/JIVE 49500/ZOMBA
VARIOUS ARTISTS TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHIND 75262/RHINO
TODDLER TUNES 26 CLASSIC SONGS FOR TOODLERS BENSON 84056
VEGGIE TUNES BIG DEA'S VEGGETALES SING ALONGS BOB & LARRY'S BACKYARD PARTY BIG IDEA 35:010
VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 1 WALT DISNEY 860693
VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOL 1
SING-ALONG SING-ALONG WITH DISNEY'S PRINCESSES WALT DISNEY 860583
VARIOUS ARTISTS PLAYHOUSE DISNEY 2 WALT DISNEY 860074
CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 82217
VEGGIE TUNES JONAH'S OVERBOARD SING-ALONG BIG IDEA/WORD 35024/YRICK STUDIOS
VARIOUS ARTISTS KID'S DANCE PARTY BMG SPECIAL PRODUCTS 44570
VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 2 WALT DISNEY 860694
VARIOUS ARTISTS PLAYHOUSE DISNEY WALT DISNEY 860695
BUCK HOWDY SKIDADOLEI PRAIRIE DOG 407
VARIOUS ARTISTS LILO & STITCH ISLAND FAVORITES NALT DISNEY 860797
VEGGIE TUNES VEGGIETALES SILLY SONGS WITH LARRY BIG IDEA/WORD 6164/LYRICK STUDIOS
CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 82218

■ Albums with the greatest sales gains this week. ■ Recording Industry Assn. Df 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 100,000 units (Draw of 100 minutes or more, the RIAA multiplies shipments by the number of dises and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platinum). △³ Certification of 400,000 units (Platinum). ↑ Sterisk indicates LP is available. 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.

	AP 2	RIL 003	5	TOD BOD CATALOC
Bi		O	ard	TOP POP. CATALOG
Γ.	~			Sales data compiled by ¶ ●
THIS WEEK	r WEEK	(S. AGO		SoundScan
Thills	LAST	2 WKS		ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL
	į,			常型 NUMBER 1 / GREATEST GAINER 常型 2 Weeks At Number 1
	5	4	13.2	EMINEM A® The Marshall Mathers LP WEBIAFTERMATH 498529*/INTERSCOPE (12 98/18 98)
2	6	6	EA)	THE BEATLES A B APPLE 29325/CAPITOL (12 98/18 98)
3	4	5		LINKIN PARK 48 [Hybrid Theory] WARNER BRIDS 47755 (12:98/18:98)
4	2	2	**	COLDPLAY A Parachutes NETTWERK 30162/CAPITOL (11 98117 98) [H]
5	7	9		CELINE DION ▲
6	1	1		DIXIE CHICKS \$12 Wide Open Spaces MONUMENT 681 95/SONY (INASHVILLE) (10 98 EQ/17 98) [M]
7	16	16		EMINEM & The Slim Shady LP WEB/AFTERMAH 490287/INTERSCOPE (12 98/18 98) The Slim Shady LP
8	3	3	1 1 1 1 1	DIXIE CHICKS \$10 MONUMENT 69078/SONY (WASHVILLE) (12 98 EQ/18 98)  Fly
9	8	7	ш	SOUNDTRACK & O Brother, Where Art Thou?
10	9	10	1.51	BOB SEGER & THE SILVER BULLET BAND ▲ Greatest Hits CAPITOL 30334 (10 98) 15 98)
11 (D)	11	19	ZUA	BOB MARLEY AND THE WAILERS ♣¹0 TUFF GONG/ISJAND \$4990A(TUJMG (12.99/18.98)  TUAN AND AND AND AND AND AND AND AND AND A
12	17	14		TIM MCGRAW A <sup>3</sup> Greatest Hits CURB 77978 (12.98/18.98)  CAMPET TAYLOR AND CONTROL OF TAYLOR OF TAYLOR OF TAYLOR AND CONTROL OF TAYLOR OF TAYLOR OF TAYLOR
13	10	8	Sold!	JAMES TAYLOR ♠¹¹ Greatest Hits WARNER BROS. 3113 (7.98/11.38)
14	13	20		DISTURBED A <sup>3</sup> The Sickness GIANT 24738/WARNER BROS. (11.981/17.981/H)
15)	24	34	D.A.	VARIOUS ARTISTS A <sup>2</sup> Songs 4 Worship – Shout To The Lord
16	14	15	444	METALLICA ♦¹² Metallica
17	12	18		AC/DC  LEGALY 8020/1EPIC (18 98 ED CD)  Back In Black
18	18	12	200	SHANIA TWAIN ♠¹9 Come On Over MERCURY 536003/UMGN (12.98/18.98)
19	20	21		PINK FLOYD   CAPITIOL 46001 (10.58/18.98)  Dark Side Of The Moon
20	15	13		KID ROCK ♠¹0 TOP DOG/LAVA 83119 *IAG (12 98/18.98) [H]  Devil Without A Cause
21	21	31	S.A.I	BEE GEES ▲ One Night Only POLYDORIUNIVERSAL 559220/UMRG (12.98/18.98)
22	19	17	111	GOOD CHARLOTTE GOOD Charlotte DAYLIGHT 85845/PIC 113 99 ED CDI [M]  GOOD CHARLOTTE GOOD Charlotte
23	27	45		THE POLICE A Every Breath You Take: The Classics
24	22	24	130	KENNY CHESNEY ▲³ Greatest Hits BNA 67978/RLG (12 28/18 29)
25	23	26	191	RASCAL FLATTS ▲ Rascal Flatts LYRIC STREET 165011/HOLLYWOOD (11 98/18 98)[M]
26	30	27		ORIGINAL BROADWAY CAST RECORDING  Mamma Mia! DECCA BROADWAY \$43115 (18 98 CD)  Mamma Mia!
27	26	23	2 111	DEF LEPPARD Vault - Greatest Hits 1980-1995
28	28	29	LLO,	BON JOVI ♠ 12 Slippery When Wet MERCURY \$380991DJM6 (6.98/11.98)
29	35	36	340	JOHNNY CASH   16 Biggest Hits LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) 17 98 EQ/11 98)
30	25	22	AHL.	PHIL COLLINS A 2Hits FACE VALUE/ATLANTIC 83139/AG (10 98/17 98)
31	31	28	164	AL GREEN ▲ Greatest Hits HITHE RIGHT STUFF 30800/CAPITOL (10 98/17.98)
32				CAT STEVENS A Cat Stevens Greatest Hits A&M/UNIVERSAL 546889/UMRG (6 98/11 98)
33	38	39		ABBA 🛕 Gold - Greatest Hits POLYOGRUNIVERSAL 517007/JMRG (12:98/18:98)
34	00		45-0	BEFASTIE BOYS A 9 Licensed To III
35	29	35	=111	CAROLE KING   Tapestry  EPIC 65850 (7.98 EQ/11.98)
36	44	_	11112	THE BEATLES \$\( \frac{12}{2} \) APPLE 46446/T/APITOL (12/38/18/98)  APPLE 46446/T/APITOL (12/38/18/98)
37	37	37	Hills	CREED • 10 Human Clay WIND-UP 13053* (11 98/18 98)
38	33	32	144	BON JOVI A Cross Road MERCURY \$28013110 JMG (10 98117 98)
39	42	41		THE BEACH BOYS CAPITOL 21860 (10.88)17 98) The Greatest Hits Volume 1: 20 Good Vibrations
40	34			THE NEW BROADWAY CAST RECORDING Chicago The Musical RCA VICTOR 68727 (10 98) 16 98)
41	39	38	Lilii	AC/DC A S Highway To Hell
42	41	44	217	FRANK SINATRA Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11 98/17 98)
43	47	43		LYNYRD SKYNYRD  The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941 (6 38/71 98)
44	211	Ш	150	2PAC ▲ <sup>9</sup> Greatest Hits AMARU/DEATH ROW 490301*/INTERSCOPE (19 98/24.98)
45	1115	W		CREEDENCE CLEARWATER REVIVAL & Chronicle The 20 Greatest Hits
46	45	42		QUEEN 47 HOLLTWOOD 161265 (11 98/17 98) Greatest Hits
47	43		Al Cont	AEROSMITH ♠¹0 COLUMBIA 57367/CRG (7 98 EQ/11.98)  Aerosmith's Greatest Hits
48	48	_	100	ENYA A Day Without Rain REPRISE 47420 WARNER BROS (12 98/18 98)
49	IV.		US	2PAC (19 98/25 98)  All Eyez On Me DEATH ROW 63008-7KOCH (19 98/25 98)
50	111	151	Jet	SUBLIME A 5 GASOLINE ALLEY 111413 MCA (12 99/18 98)

THIS WEEK  LAST WEEK  LAST WEEK  LAST WEEK  THIS WEEK			IL.	2003	; 	■ TOP INDEPENDENT ALBUMS ,
ARTIST IMPRINT & NUMI		ווכו		<i>5</i> 0	la	TM TM
ARTIST IMPRINT & NUMI	ta compiled by Nielsen	EK	EEK	AGO		Sales data compiled by 💦 Nielsen
₹₩£ NI	SoundScan Title BER/DISTRIBUTING LABEL	THIS WI	LAST WEEK	2 WKS	8	ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
/61/11/	JMBER 1 🥦 1 Week At Number 1	ш		2		NUMBER 1 / HOT SHOT DEBUT
3 8 FINCH DRIVE-THRU 860991/MCA	What It is To Burn	<b>a</b>	474	w		VARIOUS ARTISTS Atticus: Dragging The Lake II
	REATEST GAINER \$	2	1			SIDE ONE DUMMY 71236 (8 98 CD)
2 26 38 CODY CHESN READY SET GOI 001 (16 96	UTT Headphone Masterpiece		1	_		ANI DIFRANCO RIGHTEOUS BABE 030 (1698 CD)  Evolve
2 1 SYLEENA JOH	NSON Chapter 2: The Voice	3	2	1	L.	B.G. CHOPPA CITYAN THE PAINT 8465IKOCH (18 98 CD)
4 6 10 BOWLING FO	R SOUP Drunk Enough To Dance	4	3	2	H	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13 98)17 98)  Kings Of Crunk
	OT SHOT DEBUT	5		en .		STEPHEN MALKMUS & THE JICKS Pig Lib
5 DF DUB 3SIXTY/CDLUMBIA 89089/	CRG (14.98 EQ.CD)	6	15	18		S GREATEST GAINER SE CODY CHESNUTT Headphone Masterpiece
6 CAVE IN RCA 68131 RMG (12 98 CD	Antenna	)			14	READY SET GO 1001 116 S. CDI [M]
7 22 24 JASON MRAZ	Waiting For My Rocket To Come	7	4	4	뉀	JOHNNY VICIOUS ULTRA LISS (18 98 CD) [H]  Ultra. Dance 03
8 9 12 KEM MOTOWN 067516 UMRG (	Kemistry	8	18	14	11	50 CENT Guess Who's Back?
9 6 9 <b>JOHNNY VICE</b>		9	5	_		PETER CINCOTTI Peter Cincotti
10 5 4 DAR WILLIAM	S The Beauty Of The Rain	10	7	5	n.	CAT POWER MATADDR 427*/BEGGARS GROUP (17.98 CD) [M]  You Are Free
11 15 16 SMOKIE NORI	UL I Need You Now	11	10	10	26	TAKING BACK SUNDAY VICTORY 176 (12 98 CD) [M]  Tell All Your Friends
12 12 14 JUANES Δ <sup>2</sup>	Un Dia Normal	12	6	3	0	DARYL HALL JOHN OATES Do It For Love
SURCO 017532/UNIVERSAL	ES Up The Bracket	13	9	7	43	TRANSPLANTS Transplants HELLCAT 80448*YEPITAPH (16 98 CD)
ROUGH TRADE 83213/SAN  14 7 — PETER CINCO	TTI Peter Cincotti	14	12	6		LIL' WYTE Hypnotize Minds Presents: Doubt Me Now HYPNOTIZE MINDS 3604/STREET LEVEL (17 96 CD) [#1]
15 16 17 RA	From One	15	11	8	TI.	SUSAN TEDESCHI TONE COOL 751146/ARTEMIS (17 98 CD) [M]  Wait For Me
16 13 10 CAT POWER	993/UMRG (12.98 CD) You Are Free	16	13	28	H.	SHEKINAH GLORY MINISTRY Praise Is What I Do
MATADOR 427*/BEGGARS  17 23 22 SOCIALBURN	GROUP (17.98 CD)  Where You Are	17	20		2	DADDY YANKEE Los Homerun: Es Vol. 1
ELEKTRA 62790/EEG [12.98]  IBRAHIM FERF	CD)	18	16	15		DJ WHOOKID Hood Radio V.1
NONESUCH 79650 AG (18 19 20 21 TAKING BACK	38 CD)	19	8	_	à	JOE JACKSON BAND Volume 4
VICTORY 176 (12 98 CD)		20	\$1.7	ī		RESTLESS 10638/RYK00ISC (18 98 CD)  SLIGHTLY STOOPID Everything You Need
CAPITOL 80328 (9.98 CD)	The Music	21	17	11	±3	SURFDOG 44016 (13:98 CD) [M]  NICKEL CREEK This Side
ROCKETOWN 20001/ZOMB		22	21	17	311	SUGAR HILL 3941 (18 98 CD)  INTERPOL Turn On The Bright Lights
	76043"/INTERSCOPE (18 98 CD)	23	14			MATADOR 545* [998 CD] [H]  CRAIG MORGAN  I Love It
	pnotize Minds Presents: Doubt Me Now	24	19	23		BROKEN BOW 77567 (13 98 CO) [H]  THE STREETS Original Pirate Material
BREAKING BE HOLLYWOOD 162396 (12.9)	(CD)	25	24	22	28	VICE 93181 MATLANTIC (12.98 CD) [M]  LOUIE DEVITO  N.Y.C. Underground Party 5
25 14 — BUJU BANTOR VP/ATLANTIC 83634*/AG		26	26	9		CURSIVE The Ugly Organ
26 11 7 LINDA EDER ATLANT.C 83500 AG (18.98	Broadway My Way	27	30	24		SADDLE CREEK 51* (13 98 CD) [H]
KINGDOM 001 (11 98 17.98	ORY MINISTRY Praise Is What I Do	28	27	19		ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]
28 33 — DADDY YANK	EE Los Homerun: Es Vol. 1					UNWRITTEN LAW (AVA 80632 (12 98 CD)  Music In High Places
29 19 23 PHILLIPS, CRA	G AND DEAN Let Your Glory Fall	29	22	12	2.0	MANNHEIM STEAMROLLER Romantic Melodies AMERICAN GRAMAPHONE 214 (16.98 CD)
30 31 20 DEITRICK HAD	DON Lost And Found	310	33	43		DANIEL O'DONNELL DPTV MEDIA 0004 (19 58 CD)  The Daniel O'Donnell Show
31 28 30 DJ WHOOKID	Hood Radio V.1	31	34	29		SISTER HAZEL Chasing Daylight
THE BLOOD B ARTISTDIRECT 01070 (12.9		3 2	29	13	LO	THE D.O.C. SILVERBACK 2113"/PHAT CAT (18 98 CD)
THE RAVEONE THE ORCHARD COLUMBIA	ETTES Whip It On (EP)	3 3	35	25	-#1	EVA CASSIDY BLIX STREET 10075 (16.98 CD)
34 18 — SONICFLOOD IND 82499/CURB (18-98 CD	Cry Holy	34	36	27	9.	VARIOUS ARTISTS SPG 1513 (13 98 CD) SPG 1513 (13 98 CD)
35 SLIGHTLY STO SURFDOG 44016 (13 98 CD)	OPID Everything You Need	33	45	_	11	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CO)[H]  Drunken Lullabies
36 35 39 LOS BUKIS FONOVISA 050691/UG (14.5	30 Inolvidables	36	43	36		THE POSTAL SERVICE Give Up
37 30 26 THALIA EMILATIN 81595 (14.98 CD	Thalia's Hits Remixed	37	:10	W	MI	BAD BOY JOE The Best Of Freestyle Megamix Volume 3 WHAT IF 367/MUSICRAMA (17 98 CD)
	E FELLOWSHIP CRUSADE CHOIR Family Affair II: Live At Radio City Music Half	38	No	п		VARIOUS ARTISTS BLIX STREET 10077 (19 98 CD)  A Woman's Heart: A Decade On
39 38 37 10 INTERPOL	Turn On The Bright Lights	39	39	30	Å	PAUL VAN DYK WITE 201 (198 CD)[H] Global
40 34 29 MAROON 5	Songs About Jane	40	II.	w	1	DAVID VISAN Buddha-Bar V
41 25 — CRAIG MORGA		41	11	NT	1	DJ ICEY Different Day
42 32 47 THE STREETS	Original Pirate Material	42	28	16	٨	ZONE 1011/SYSTEM (17 98 CD)  WILLIE NELSON Crazy: The Demo Sessions
43 36 43 LOS REHENES	Historia Musical: 30 Pegaditas	43	32	33	10	SUGAR HILL 1073 (16 98 CD)  ERASURE Other People's Songs
DISA 727034/UG (14 98 CD)	NSON Jennifer Hanson	44	25	20		THE MINUS 5 Down With Wilco
45 50 45 D KATHLEEN ED	7 (18 98 CD)	45	41	34	174	VEP ROC 2052/REDEVE 177 98 CD) [M]  DASHBOARD CONFESSIONAL MTV Unplugged V 2.0
46 42 28 FURTHER SEE	98 CD)	46	47	46	-	PANCHO BARRAZA Las Romanticas De Pancho Barraza
TOOTH & NAIL 39418 (9 98	(CD)	47	-			DA HOL '9 That Hella Thur! Sh!#
REPUBLIC/UNIVERSAL 156	261/UMRG (12 98 CD)	48	38			HELLA THURL 40263 (14 98 CD)
SADDLE CREEK 51° (13 98				-		THIEVERY CORPORATION The Richest Man In Babyion
LIMITE UNIVERSAL LATINO 066373		49	42	40	000	INSANE CLOWN POSSE PSYCHOPATHIC/03 9912/RIVIERA (1998 CD)  The Wraith: Shangri-La
50 46 33 RICARDO ARJO	ONA A Santo Pecado	50	40	45		JUANITA BYNUM Behind The Veil: Morning Glory 2 SHEKINAH INTERNATIONAL 1662 (16 98 CD) [M]

ľ	Bil	A b	PRIL 200:	5 3	® TOP INDEPENDENT ALBUMS
ı		_			
	THIS WEEK	LAST WEEK	2 WKS AGO	MIN	Sales data compiled by Nielsen  ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
	1	471	w	1	NUMBER 1 / HOT SHOT DEBUT   単 1 Week At Number 1  VARIOUS ARTISTS SIDE ONE DIJMMY 71226 (6 98 CD)  Atticus: Dragging The Lake II
OCCUPATION OF THE PERSON OF TH	2	1	_	П	ANI DIFRANCO Evolve
	3	2	1		RIGHTEOUS BABE 030 (16 98 CD)  B.G. Livin' Legend
	4	3	2		CHOPPA CITY/IN THE PAINT 8465 KOCH (18 98 CD)
	5		in the	100	LIL JON & THE EAST SIDE BOYZ  STEPHEN MALKMUS & THE JICKS  Pig Lib
			100		MATADOR 0572* BEGGARS GROUP 117 98 CD1
	6	15	18	Z	CODY CHESNUTT READY SET 601 001 115 50 CD1 [H]  Headphone Masterpiece
	7	4	4		JOHNNY VICIOUS ULTRA 1155 (1938 CD) [H]  Ultra. Dance 03
	8	18	14	H.	50 CENT Guess Who's Back?
	9	5	_	Ш	PETER CINCOTTI Peter Cincotti
i	10	7	5	il.	CAT POWER MATADDR 427*/BEGGARS GROUP (17.98 CD) [H]  You Are Free
1	11	10	10	Mb.	TAKING BACK SUNDAY VICTORY 176 (1298 CD) [M]  Tell All Your Friends
	12	6	3	0	DARYL HALL JOHN OATES  U-WATCH 80100 (18 98 CD)  Do It For Love
١	13	9	7	**	TRANSPLANTS Transplants HELLCAT 80448*/EPITAPH (16.98 CD)
ı	14	12	6		LIL' WYTE Hypnotize Minds Presents: Doubt Me Now HYPNOTIZE MINDS 3664/STREET LEVEL (17.98 CD) [#1]
١	15	11	8	M	SUSAN TEDESCHI Wait For Me
ı	16	13	28	Ă.	SHEKINAH GLORY MINISTRY Praise Is What I Do
	17	20	-		DADDY YANKEE Los Homerun: Es Vol. 1
l	18	16	15	1	DJ WHOOKID RULL CUP 2005* (1398 CD) [M] Hood Radio V.1
ļ	19	8	-	ā	JOE JACKSON BAND Volume 4
	20	\$1.11	Ī		RESTLESS 10638/AYKOOISC (18 98 CD)  SLIGHTLY STOOPID Everything You Need
l	21	17	11	-6	SURFDOG 44016 (1398 CD) [M]  NICKEL CREEK This Side
ı	22	21	17	311	SUGAR HILL 3941 (18 98 CD)  INTERPOL Turn On The Bright Lights
ı	23	14			MATADOR 545* [938 CD] [M]  CRAIG MORGAN   Love It
l	24	19	23		BROKEN BOW 77567 (13 96 CD) [M]  THE STREETS Original Pirate Material
ı	25	24	22	26	VICE 93181 MATLANTIC (1298 CD) [M]  LOUIE DEVITO  N.Y.C. Underground Party 5
ı	26	26	9		DEE VEE 0004 MUSICRAMA (19 98 CD)  CURSIVE The Ugly Organ
ı	27	30	24		SADDLE CREEK 51* (13.98 CD) [M]  SUGARCULT Start Static
l	28	27	19		ULTIMATUM 076673/ARTEMIS (13.98 cD)[M]  UNWRITTEN LAW Music In High Places
ı	29	22	12		LAVA 83632 (12 98 CD)
ı	30				AMERICAN GRAMAPHONE 214 (16.98 CD)
П	75	33	43		DANIEL O'DONNELL DPTV MEDIA 0004 (19 98 CD)  The Daniel O'Donnell Show
ı	31	34	29		SISTER HAZEL SIXTHMAN 61015 (18:98 CD)  Chasing Daylight
	3 2	29	13		THE D.O.C. Deuce SILVERBACK 2113"/PHAT CAT (18 98 CD)
	3 3	35	25		EVA CASSIDY Imagine
	3/4	36	27	7	VARIOUS ARTISTS SPG 1513 (1398 CD) SPG 1513 (1398 CD)
	35)	45		T	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CO)[H]  Drunken Lullabies
	36	43	36		THE POSTAL SERVICE SUB POP 595 (14.98 CD) [H] Give Up
	37	100	W	1	BAD BOY JOE The Best Of Freestyle Megamix Volume 3 WHAT IF 367/MUSICRAMA (17 98 CD)
ı	38		iii		VARIOUS ARTISTS BLIX STREET 10077 (19 98 CD)  A Woman's Heart: A Decade On
	39	39	30	A	PAUL VAN DYK MUTE 9201 (19 98 CD) [H]
	40	113	W	11	DAVID VISAN GEORGE V 71034 (30.98 CD) Buddha-Bar V
I	41	1	Ñ.		DJ ICEY ZONE 1011/SYSTEM (17 98 CD)  Different Day
	42	28	16	A	WILLIE NELSON SUGAR HILL 1073 (1698 CD)  Crazy: The Demo Sessions
	43	32	33	Ш	ERASURE Other People's Songs
	44	25	20		THE MINUS 5 YEP ROC 2052/REDEYE (17 98 CD) [M]  Down With Wilco
	45	41	34	TL:	DASHBOARD CONFESSIONAL MTV Unplugged V 2.0 VAGRANT 378 (18-98 CD) [M]
	46	47	46	to.	PANCHO BARRAZA Las Romanticas De Pancho Barraza MUSART 271/39ABB0A (5 98 CD)
	<b>1</b>	7	ú	1	DA HOL '9 That Hella Thurl Sh!#
	48	38	42	215	THIEVERY CORPORATION The Richest Man In Babylon
	49	42	40	20	EIGHTEENTH STREET LOUNGE 660°/CAROLINE (16 98 CD) [M]  INSANE CLOWN POSSE The Wraith: Shangri-La
П		40	45	EV.	PSYCHOPATHIC/D3 9912/RIVIERA (19 98 CD)

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have neve as taskes gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 1 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum leve or 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 of 200,000 units (Platino). △ Certification of 200,000 units (Platino). △ Certification of 200,000 units (Platino). As resuggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. Ai Eights reserved.

AF 2	RIL:	5	Billboard® TOP INTERNET ALBUM SALI	ES
HIS WEEK	AST WEEK	VKS. ON	Sales data and internet sales reports compiled by  Nielsen SoundScan  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  Title	BILLBOARD 200 RANK
	-		NUMBER 1   当性   15 Weeks At Number 1	
1	1	56	NORAH JONES A <sup>5</sup> BLUE NOTE 32088 [M] Come Away With Me	2
2	3	10	SOUNDTRACK ▲ EPIC 87018 Chicago	4
3	2	30	DIXIE CHICKS ▲ 8 MONUMENT/COLUMBIA 86840°/CRG Home	7
4	10	2	CODY CHESNUTT READY SET GOI (001 [M] Headphone Masterpiece	128
5	6	19	BUCK HOWDY PRAIRIE DOG 407 [M] Skidaddle!	-
	5	22	COLDPLAY A CAPITOL 40504* A Rush Of Blood To The Head	14
7	8	3	EVANESCENCE WIND-UP 19963 Fallen	5
8	- 10	W	THE ALLMAN BROTHERS BAND PEACH 84599/SANCTUARY Hittin' The Note	37
	7	46	JOHN MAYER ▲ <sup>2</sup> AWARE/COLUMBIA 85293*/CRG [H] Room For Squares	16
10	12	8	VARIOUS ARTISTS TIME LIFE 18774 Worship Together: I Could Sing Of Your Love Forever	53
11	4	57	JOSH GROBAN ▲ 3 143/REPRISE 48154/WARNER BROS [M] Josh Groban	32
12	19	5	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. [M] Michael Buble	88
13	14	7	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE Get Rich Or Oie Tryin'	1
14	9	2	BEN HARPER VIRGIN 80640 Oiamonds On The Inside	41
15	20	6	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/JUME American IV: The Man Comes Around	46
16	11	2	PETER CINCOTTI CONCORO 2159 [M] Peter Cincotti	
17	17	8	RY COODER MANUEL GALBAN PERRO VEROE/NONESUCH 79691/AG Mambo Sinuendo	199
18	N	W	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA For All Of This (EP)	-
19	RECE	Hay	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* Audioslave	15
20	1	W	VARIOUS ARTISTS BLIX STREET 10077 A Woman's Heart: A Oecade On	-
21	. 17	W	IBRAHIM FERRER NONESUCH 79650/AG [M] Buenos Hermanos	-
22	24	22	ROD STEWART A J 20039/RMG It Had To Be You The Great American Songbook	43
23	I	W	DEANA CARTER ARISTA NASHVILLE 67054/RLG I'M Just A Girl	58
24	部	HITRY	SHANIA TWAIN MERCURY 170314/UMGN Up!	39
25	1	:44	JOE JACKSON BAND RESTLESS 10638/RYKDOISC Volume 4	-

REGULATION.	2	003		Billboard TOP SOUND I RACKS
	HIS WEEK	LAST WEEK	, 0%	Sales data compiled by Nielsen SoundScan
	E	LAS	W	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
I	5			图 NUMBER 1 消費 8 Weeks At Number 1
ľ	1	1	10	CHICAGO ▲ EPIC 87018
I	2	3	21	8 MILE A <sup>4</sup> SHADY 493508*/INTERSCOPE
1	3	2	10	CRADLE 2 THE GRAVE  BLOODLINE/DEF JAM 063615*/IDJMG
ı	4	4	7	DAREDEVIL: THE ALBUM ● WIND-UP 13079
ı	5	5	32	LIZZIE MCGUIRE ● BUENA VISTA 860791/WALT DISNEY
ı	5	7	25	SWEET HOME ALABAMA HOLLYWOOD 162364
1	7	8	3	BRINGING DOWN THE HOUSE HOLLYWOOD 162386
ı	В	6	4	SMALLVILLE [THE TALON MIX] ELEKTRA 62792/EEG
ı	9	10	93	O BROTHER, WHERE ART THOU? ▲6 LOST HIGHWAY/MERCURY 170069/IDJMG
ı	10	9	7	HOW TO LOSE A GUY IN 10 DAYS VIRGIN 81522
ı	11	11	41	DISNEY'S LILO & STITCH● WALT 01SNEY 860734
١	12	13	15	THE LORD OF THE RINGS: THE TWO TOWERS WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
1	13	12	54	A WALK TO REMEMBER ● EPIC 86311
1	14	14	30	XXX ● UNIVERSAL 156259/UMRG
	15	17	93	MOULIN ROUGE ▲ <sup>2</sup> INTERSCOPE 493035
ı	16	NE-E	NTRY	MORE MUSIC FROM 8 MILE SHADY 450979*/INTERSCOPE
1	17	16	37	SPIRIT: STALLION OF THE CIMARRON  A&M 493304/INTERSCOPE
1	18	19	93	SHREK   DREAMWORKS 450305/INTERSCOPE

Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Soles (RS)

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. Albums with the greatest sales gain this week. Recording Industry Assn. Df America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Platino). Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) —SINGLES— Hot soo (Hsoo)

20 24

21

25

23 21 26

15 28 QUEEN OF THE DAMNED

20 51 THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING •

Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS)

John Coltrane: JZ 17 Common: RBA 65; HSS 38; RA 24, 51; RBH 25, 51, 89; RS

THE HOURS

BROWN SUGAR

THE PIANIST

Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS)

24 22 8 MORE MUSIC FROM COYOTE UGLY

22 18 93 COYOTE UGLY A

#### board T

Internet (INT) Jazz (JZ) Contemporary

Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA)

Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND) Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL) 2Pac: B200 91; PCA 44, 49; RBA 33; RBC 4, 6, 7, 8; H100 75, 77; HA 75; RA 32, 36; RBH 33, 36; RP 18, 19 3 Doors Down: B200 28; A40 3; H100 7; HA 9; M0 11; RO 4, 24; T40 6 50 Cent: B200 1, 190; IND 8; INT 13; RBA 1, 87; H100 1, 21, 26; HA 1, 20, 26; HSS 9; RA 1, 10, 18, 39, 69; RBH 1, 11, 18, 39, 69, 75, 76; RP 1, 10, 11, 23; RS 6; T40 1, 33 504 Boyz: RBA 92 702: HSS 42; RA 56; RBH 56; RS 36 2002: NA 12

-4-

Aaliyah: B200 52; RBA 29; H100 3; HA 3; RA 6; RBH 7; T40

8
Mindi Abair: CJ 4
Abbra: PCA 33
AC/DC: PCA 17, 41
John Adams: CL 15
Yolanda Adams: CC 35; GA 10; RBH 77
Trace Adklins: B200 196; CA 24; CS 38
Aerosmith: PCA 47 Aerosmith: PCA 47 AFI: B200 18; MO 8; RO 36 Antonio Aguilar: LA 62 Christina Aguillera: B200 29; A40 14; AC 2; DC 8; H100 16; HA 16; HSS 8; T40 10, 37 AI: HSS 29: RS 12 AJ: H55 29; K5 12 Alabama: B200 198; CA 25 Alberto Y Roberto: LPS 38 ALC: GA 28 Alcazar: DC 47 All: RA 37; RBH 37; RP 20 The All-American Rejects: B200 27; MO 10 Gary Allan: B200 151; CA 21; CS 7; H100 51; HA 49 The Allman Brothers Band: B200 37; INT 8 The Allman Brothers Band: B200 37; IN Karrin Allyson: JZ 24 Herb Alpert: CJ 12 Amerle: RBA 89; RA 63; RBH 62; RS 71 Amethystium: NA 7 AMG: RBH 90 Tori Amos: B200 177; A40 29 Tori Amos: B200 177; A40 29
Anastacia: DC 30
Jessica Andrews: CS 22
Los Angeles Azules: LA 34; RMA 17
Los Angeles De Charly; RMS 36
Allen Anthony; RA 65; RBH 64
Marc Anthony; TSA 7; TSS 14
Area 305; LPS 19; LT 32
Ricardo Arjona: HS 50; LA 15; LPA 7; LPS 5, 7; LT 14, 16;
TSS 30

Ntcardo Arjona: H5 50; LM 15; LFA 7; LF 26; LT 14; 10; TS5 39

Armageddon: H100 94; RA 38; RBH 38; RP 22; RS 65

Ashantl: B200 122; RBA 72; H100 10; HA 11; RA 35; RBH 34; RP 12; RS 56; T40 5

The Ataris: B200 60; MO 22

Natacha Atlas: DC 36; DS 13

Audio Adrenaline: CC 16

Audioslave: B200 15; INT 19; H100 48; HA 45; MO 4; RO 2, 27

27 Aventura: TSA 9 Ramon Ayala Y Sus Bravos Del Norte: RMS 34

60

-B-

BaK: B200 84; RBA 46; H100 22, 41; HA 24, 41; HSS 59; RA 23; RBH 24; RS 49, 63, 68; T40 11

Baby: B200 132; RBA 42; H100 18, 57; HA 17, 56; RA 14, 22, 63; RBH 17, 22, 62; RP 15; RS 52; T40 22

Baby Diva: HSS 18; RBH 94; RS 4

Badlos: LPS 24; LT 34; TSS 16

Bad Boy Joe: EA 5; IND 37

The Bad Plus: |Z 8
Erykah Badu: HSS 38; RA 24; RBH 25, 89; RS 20
Becky Baeling: DC 3
Baha Men: WM 13
Anita Baker: RBA 83
Banda Pelillos: LT 42; RMS 18
David Banner: RA 62; RBH 63
Buju Banton: HS 25; RBA 63; RE 3
Luther Barnes: GA 26
Pancho Barnaza: IND Q6; LA 31; RMA 15; RMS 29
Luff Rataes: CS 20 Buju Banton: HS 25; RBA 63; RE 3
Luther Barnes: GA 26
Pancho Barraza: IND 46; LA 31; RMA 15; RMS 29
Jeff Bates: CS 20
The Beach Boys: PCA 39
Beanle Sige! HSS 70; RS 53
Walter Beasley: CJ 6, 15
Beastle Boys: PCA 34
The Beatles: PCA 2, 36
Daniel Bedingfield: B200 153; H100 55; HA 61; T40 23
Bee Gees: B200 105; PCA 21
Beenle Man: RE 5
Tony Bennett: JZ 3, 19
Bering Strait: CA 26
Beto Y Sus Canarios: RMS 30
Sophle Ellis Bextor: DS 9; HSS 73
B.G.: B200 68; IND 3; RBA 9; RA 75; RBH 74
Big B0i: H100 92; RA 47; RBH 48; RP 24
Big TC; HSS 28; S8; RBH 96; RS 8, 26
Big Ren: RBA 81
Big Tigger: RA 52; RBH 53
Fabio Blondi: CL 12
David Bisbal: LPS 11; LT 18; TSS 9
Clint Black: CA 59; CS 43
BLACKstreet: B200 40; RBA 11; RBH 88
Bobby "Blue" Bland: BJ B
Mary J. Blige: RBC 18; RA 51, 55; RBH 51, 55; RS 55
The Blind Boys Of Alabama: GA 30
Blindside: RO 31
The Blood Brothers: HS 32
Blur: MO 29
Andrea Bocelli: CL 1; CX 10
Bond: CX 6
Bonecrusher: H100 99; RA 44; RBH 44; RS 75
Bone Thugs-N-Harmony: B200 178; RBA 59; RBC 9
Bon Jovi: B200 160; PCA 28, 38; A40 15
Bowting For Soup: B200 141; HS 4; H100 65; HA 67; T40
25
Doyle Bramhall: BJ 12
Mikhelle Branch: BL 20
Mikhelle Branch: B200 192; A40 7; AC 1: H100 20: HA 28
Michelle Branch: BL 20
Mikhelle Branch: B200 192; A40 7; AC 1: H100 20: HA 28
Michelle Branch: B200 192; A40 7; AC 1: H100 20: HA 28
Michelle Branch: B200 192; A40 7; AC 1: H100 20: HA 28
Michelle Branch: B200 192; A40 7; AC 1: H100 20: HA 28
Michelle Branch: B200 192; A40 7; AC 1: H100 20: HA 28
Michelle Branch: B200 192; A40 7; AC 1: H100 20: HA 28 47; RA 8, 43; RBH 9, 43; RP 5; RS 14, 27 bwb: Cl 10

T40 31 Jose Carreras: CL 7

Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (MA) Pop Catalog (PCA) R&B/Hip-Hop (RBA)

Jorge Luis Cabrera: LT 38; RMS 16
Caedmon's Call: CC 22
Cage: RS 72
Byron Cage: CC 36; GA 11
Chris Cagte: CS 11; H100 68; HA 65
Tego Calderon: LA 54
Victor Calderone: DC 46
Glen Campbell: CA 55
Cam'ron: HSS 75; RA 74; RBH 72, 84; RS 37
Candido Y Su Huella Nortena: RMS 27
Nick Cannon: HSS 22; RS 51
Capone-N- Noreaga: HSS 55; RS 38
Cardenales De Nuevo Leon: RMS 40
Mariah Carrey: B200 116; RBA 48; DS 2; H100 14; HA 14;
HSS 3, 16; RA 8; RBH 9, 84, 99; RP 5; RS 11, 14
Caribbean Pulse: RBA 82; RE 6; HSS 30; RBH 93; RS 5
Vanessa Carlton: B200 115; A40 8; AC 3; H100 58; HA 62;
T40 31 Jose Carreras: CL 7
Rodney Carrington: B200 173; CA 22
Deana Carter: B200 58; CA 6; INT 23; CS 14
Briand Casey: H100 37; HA 40; T40 18
Brian Casey: H100 37; HA 40; T40 18
Johnny Cash: B200 46; CA 4, 70; CCA 8; INT 15; PCA 29
Eva Cassidy: IND 33
Ricardo Castillon: LPS 25; LT 43; TSS 37
Cat Power: R5 16; IND 10
Cave In: B200 169; HS 6
Chanticleer: CL 8
Steven Curtis Chamman: B200 156; CC 12 Steven Curtis Chapman: B2+0 156; CC 12 JC Chasez: H100 76; HSS 7; RS 22 Chayanne: LA 74 Chayanne: LA 74 Cher: DC 1; DS 5, 23; HSS 43 Cherish: RA 70; RBH 70 Cody ChesnuTT: B200 128; MS 2; IND 6; INT 4 Mark Chesnutt: CS 53 Mark Chesnutt: CS 53 Kenny Chesney: B200 78; CA 8; CCA 6; PCA 24; CS 3; H100 34; HA 32 Chevelle: B200 56; H100 86; MO 13, 16; RO 14, 15 The Chieftains: CA 35; WM 3 Choppa: B200 103; RBA 36; HSS 62; RA 54; RBH 50; RS Charlotte Church: CX 3, 13 30
Charlotte Church: CX 3, 13
Suzanne Clani: NA 14
Peter Cincotti: HS 14; IND 9; INT 16; JZ 2
Cirque Du Soleli: WM 9
C-lanae: HSS 25; RBH 97; RS 9
Maurette Brown Clark: GA 24
Terri Clark: CA 27; CS 13, 48
Dorinda Clark-Cole: GA 23
Karen Clark-Sheard: GA 27
Kelly Clarkson: AC 15; HSS 32
The Clash: B200 161
Willie Clayton: BL 13
Patsy Cline: CCA 22
Clipse: B200 197; RBA 61; H100 57; HA 56; HSS 26, 42; RA 22; RBH 22, 79; RP 15; RS 21, 36, 64, 74
Tammy Cochran: CS 31; CSS 9
Kellie Coffey: CA 47; CS 49
Cold: MO 33; RO 23
Coldplay: B200 14; INT 6; PCA 4; AL0 9; H100 42; HA 42; MO 14; T40 32
Natalle Cole: JZ 6
Nat King Cole: JZ 10
Collardgreen: RS 57
Phill Collins: PCA 30; AC 4, 23; H100 83

Common: RBA 65; HSS 38; RA 24, 51; RBH 25, 51, 89; R: 20, 55
Conjunto Primavera: LA 72; LT 1; RMS 1, 14
RY Cooder: B200 199; INT 17; LA 4; LPA 2; WM 1
The Countdown Singers: CA 58
Counting Crows: A40 8; H100 58; HA 62; T40 31
Chris Cox: DC 5
El Coyote Y Su Banda Tierra Santa: LT 25; RMS 7, 35
Creed: B200 168; PCA 37; RO 32
Creedence Clearwater Revival: PCA 45
Elvis Crespo: TSA 8
Sheryl Crow: B200 117; A40 2; AC 7, 25; CS 24; CSS 1;
H100 4; HA 6; HSS 1; T40 4
The Crusaders: CJ 2
Anthony Cruz: TSS 18
Cella Cruz: LA 41; TSA 4, 6
Culsillos De Arturo Maclas: RMS 25
CLYN: DC 50 \_D-The D4: MO 39
Da Brat: RA 70; RBH 70
Daddy Yankee: HS 28; IND 17; LA 8; LPA 5
Da Entourage: RBH 80
Da Hol 19: IND 47; RBA 43 Amy Dalley: CS 41 Dashboard Confessional: IND 45 Dashboard Confessional: IND 45
Davyne: RS 57
Spencer Day: HSS 36
Def Leppard: PCA 27
Def Squad: HSS 46; RA 59; RBH 57; RS 33
De-Javu: DC 41
John Denver: CCA 19
Louie DeVito: EA 4; IND 25
DF Dub: B200 144; HS 5; RBA 78
Diamond Rio: B200 123; CA 15; CS 10; H100 59; HA 57
Mike Diaz: RMS 32 Ani DiFranco: B200 64; IND 2 Celine Dio: B200 99; PCA 5; A40 24; AC 9; DC 7; H100 47; The Diplomats: HSS 75; RA 74; RBH 72; RS 37 Dirty: B200 195; RBA 49 Dirty: Vegas: EA 21 Disturbed: Paga 1 Dirty Vegas: EA 21
Disturbed: B200 92; PCA 14; MO 24; RO 7, 16
Dixie Chicks: B200 7; CA 1; CCA 1, 2; INT 3; PCA 6, 8; A40
13; AC 11; CSS 2; H100 43, 97; HA 52; HSS 5; T40 39
DJ Emys: RBA 66
DJ Icey: EA 88; IND 41
DJ Kayslay: RA 63; RBH 62
DJ Quik: RBH 90
DJ Sammy: EA 16; DS 21
DJ Whookld: HS 31; IND 18; RBA 79
DMX: H100 60; HA 58; HSS 44; RA 33; RBH 32; RP 16; RS
47 47 The D.O.C.: IND 32 Placido Domingo: CL 7 The Donnas: B200 94 Doubledrive: RO 37 Will Downing: CJ 20 Dusty Drake: CS 44 Dr. Dre: RBC 11, 15; RBH 87 Dru Hill: B200 162; RBA 54; RA 45, 66; RBH 45, 66 Drunkemunky: DC 45 Dudenem: RS 60 Duelo: RMS 39 Dueto Voces Del Rancho: LT 41; RMS 17

Ronnie Earl: BL 11 Steve Earle: CA 74 The Early November: INT 18 Easy Star All-Stars: RE 7 Unda Eder: HS 26 Unda Eder: HS 26
Kathleen Edwards: HS 45
Electric Six: DS 12
Valentin Elizatde: LT 50; RMS 20
Missy "Misdemeanor" Elliott: B200 23; RBA 17; DC 16;
H100 13; HA 13; HSS 37; RA 16, 41; RBH 15, 42; RP 9;
DE 50; PS 17: 17: H100 15; TM 15; T30 37; TM 28; 43; TM 27; TM 28; TM 28; TM 28; TM 29; TM 27; TM 28; TM 27; TM HA 27, 51; HSS 61; KA 46; KBH 49, 76; KP 17; 140 1
24
Bill Engvall: CA 61
Jocelyn Enriquez: DC 18
Enya: NA 15; PCA 48; HSS 65
Erasure: EA 10; IND 43; DS 6; HSS 53
E.S.G.: RBH 98
E.S.G.: RBH 98
Evanescence: B200 5; CC 1; INT 7; A40 30; H100 39; HA
36; MO 1; RO 25
Faith Evans: HSS 26; RBH 79; RS 21
Sara Evans: CS 34
Tiffany Evans: HSS 36
Eve: RBA 93; HSS 40; RS 35
Everclear: B200 90
Everything But The Girl: EA 9

Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40)

WARNER SUNSET/REPRISE 48285/WARNER BROS

NONESUCH 79693/AG

CURB 78703

FOX 113028°/MCA

REPRISE 48110/WARNER BROS

Rankings from biweekly charts are listed in ital-ics during a chart's unpublished week.

-F-Fabolous: B200 8; RBA 3; H100 19, B1; HA 19; HSS 15, 52; RA 12, 31; RBH 12, 30; RP 7; RS 31, 39 Fantasy: DS 20 Father MC. RBA 70 Father MC. RBA 70 Fat Joe: RBA 60; H100 94; RA 38; RBH 38, 82; RP 22; RS Fat Joe: RBA 60; H100 94; RA 3B; RBH 3b, 62; Rr 22; NO 65
Alejandro Fernandez: LA 22, 46; RMA 10; LPS 9; LT 17
Vicente Fernandez: LA 75,
Ibrahim Ferrer: H5 18; INT 21; LA 6; TSA 1; WM 2
Tizlano Ferro: LPS 4; LT 8; TSS 11
Fleld Mob: B200 83; RBA 27; H100 33; HA 33; RA 21; RBH 23; RP 13; RS 32
Finch: B200 106; H5 1; MO 23; RO 39
Fischerspooner: EA 18; DC 29
Five For Fighting: AC 13
Reetwood Mac: B200 118; A40 23; AC 17; H100 93
Renee Fleming: CL 6; CX 8

Renee Fleming: CL6; CX8 8
The FlipMode Squad: H100 14; HA 14; HSS 16; RA 8; RBH 9; RP 5; RS 14
Floetry: B200 72; RBA 18; H100 64; HA 60; RA 20; RBH 20 Flogging Molly: IND 35 Nico Flores Y Su Banda Puro Mazatlan: RMS 37 Foggy: D5 18 Joseph Fonseca: TSA 19; LT 40; TSS 5, 10 Foo Fighters: B200 87; H100 69; HA 66; MO 5, 19; RO 8, 17

ey Foster: CS 57 Radney Foster: C5 57
Fourplay: C1 9
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Coyote Ugly: CA 10; STX 22
Coyote Ugly: CA 10; STX 22
Coyote Ugly: CA 10; STX 24
Cradle 2 The Grave: B200 20; RBA 8; STX 3
Daredevil: The Album: B200 35; STX 4
Deliver Us From Eva: RBA 62
Disney's Lilo & Stitch: B200 159; STX 11
Down From The Mountain: BG 11
Frida: WM 5
The Hours: STX 20
How To Lose A Guy In 10 Days: B200 152; STX 10
Lizzle McGuire: B200 74; STX 5
The Lord of The Rings: The Two Towners: B200 164 The Lord Of The Rings: The Fellowship Of The Ring: STX 21
The Lord Of The Rings: The Two Towers: B200 194; STX 12
Mamma Mial: PCA 26
Mariana: Complices AI Rescate: LA 71
Moulin Rouge: STX 15
O Brother, Where Art Thou?: CCA 3; PCA 9; STX 9
Paid in Full: RBA 64
Queen Of The Damned: STX 19
Shrek: STX 18
Smallville [The Talon Mix]: B200 138; STX 8
Songcatcher: BG 14 Smaltville | The laton MIX; B200 138; SI Songcatcher: BG 14 Spirit: Stallion of The Cimarron: STX 17 Sweet Home Alabama: B200 121; STX 6 Talk To Her: LA 37; LPA 16 View From The Top: CA 71 A Walk To Remember: STX 13 XXX: STX 14

#### -VARIOUS ARTISTS-

on The Billboard 200 Atticus: Dragging The Lake II: 51
Conception: An Interpretation Of Stevie Wonder's Conception: An Interpretation Of Stevie Wonders
Songs: 134
Disneymania: Superstar Artists Sing Disney ... Their
Way!: 77
Dove Hits 2003: 155
Grammy Nominees 2003: 25
The Heart Of Roadrunner Records: 186
I Could Sing Of Your Love Forever: Kids: 133
I Worship: A Total Worship Experience: 130
Novastico I Worship: in 169
The Source Presents: Hip Hop Hits Vol. 6: 150
Worship Together: I Could Sing Of Your Love Forever:

53 WOW Gospel 2003: 80 WOW Hits 2003: 164
WOW Worship (Yellow): 30 Powerful Worship Songs
From Today's Top Artists: 44

AP 2	APRIL 5 Billboard MODERN ROCK TRACKS IN							
품	WEEK	13	Airplay monitored by 💦 Nielsen					
WE	W	H	Broadcast Data Systems	•				
THIS WEEK	AST	T.	TITLE IMPRINT/PROMOTION LABEL	Artist				
	_		当 NUMBER 1 当	2 Weeks At Number 1				
1	1.			escence Featuring Paul McCoy 🕏				
2	2		SOMEWHERE I BELONG WARNER BROS	Linkin Park 🤿				
3	3	-0	CAN'T STOP WARNER BROS	Red Hot Chili Peppers 🧟				
<b>(43)</b>	4	S.III	LIKE A STONE INTERSCOPE/EPIC	Audioslave 😞				
5	5	11-1	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters 👳				
6	7	3.0	HEADSTRONG WARNER BROS	Trapt 😞				
7	6	23	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age 😞				
8	13		GIRL'S NOT GREY NITRO DREAMWORKS	AFI ⊷				
9	11		STRAIGHT OUT OF LINE REPUBLICAUNIVERSALAUMRG	Godsmack 😞				
10	8	S.III	SWING, SWING DOGHOUSE/DREAMWORKS	The All-American Rejects 🧟				
11	9		WHEN I'M GONE REPUBLIC/UNIVERSAL/JIMRG	3 Doors Down 😞				
12	10		THE ANTHEM SEVERAL PRICE	Good Charlotte 😞				
13	16		SEND THE PAIN BELOW EPIC	Chevelle 😞				
14	12		CLOCKS CAPITOL	Coldplay 😞				
15	19		SEVEN NATION ARMY THIRD MANAV2	The White Stripes				
16	15	-	THE RED EPIC	Chevelle 😞				
17	17		FINE AGAIN WINDIUP	Seether 👳				
18	21	103	BURIED MYSELF ALIVE REPRISE	The Used 😞				
19	20	-11	ALL MY LIFE ROSWELL/RCA/RMG	Foo Fighters 👨				
20	14	100	ALWAYS ISLANDIDJMG	Saliva 😞				
21	18	10	DOWN ELEKTRA/EEG	Socialburn 🤿				
22	- 26		IN THIS DIARY COLUMBIA	The Ataris 😞				
23	25		WHAT IT IS TO BURN DRIVE THRU/MCA	Finch 👳				
24	22	603	REMEMBER REPRISE	Disturbed 😞				
25	24	ED	POEM VELVET HAMMER/ATLANTIC	Taproot 😞				
26	23	-	STILL WAITING ISLANDING INC.	Sum 41 😞				
27	27	FD.	YOU KNOW YOU'RE RIGHT DEC/GEFFEN/INTERSCOPE	Nirva⊓a 😞				
28	29		THE HELL SONG ISLAND/IOJMG	Sum 41 👳				
29	35	- 40	CRAZY BEAT PARLOPHONE/VIRGIN	Blur				
30	30		REST IN PIECES ISLAND/IDJIMG	Saliva				
31	28	543	NOT FALLING EPIC	Mudvayne 🚽				
32	31	11	DRIVEN UNDER WING UP	Seether				
33	40		STUPID GIRL FUP/GEFFEN/INTERSCOPE	Cold ♀				
34	36		CAUGHT IN THE RAIN EPIC	Revis				
35	34		BLACKOUT VOLCANOVJIVE	(hed)Planet Earth 👳				
36	37		UNITED STATES OF WHATEVER SIGURVE	Liam Lynch 🧟				
37	32		ARCTIC SNOW FILE 13/V2	Burning Brides 😞				
38	33	777	HONESTLY MARTHA S MUSIC/REPRISE	Zwan 🗣				
39	eg ti	7	GET LOOSE RAYING NUNHOLLYWOOD	The D4 😞				
40	T.	W	MINE VELVET HAMMER/ATLANTIC	Taproot 👳				

-			-	-			
RY.	Billboard ADULT CONTEMPORARY						
	st Data	System	N NEW	AST WEEK	THIS WEEK		
Artist		TITLE IMPRINT/PROMOTION LABEL	5	5	표		
		世 NUMBER 1					
_	Santana Featuring Michelle Branch	THE GAME OF LOVE ARISTA	_	2	3		
-0	Christina Aguilera	BEAUTIFUL RCA/RMG	13.64	4	2		
-	Vanessa Carlton	A THOUSAND MILES AZMINTERSCOPE		6	3		
Collins	Phil Collins	CAN'T STOP LOVING YOU ATLANTIC	3	3	4		
th Hill 🕏	Faith Hill	CRY WARNER BROS	5	5	5		
Jones 🕏	Norah Jones	DON'T KNOW WHY BLUE NOTE/VIRGIN	0	10	6		
Crow 🕏	Sheryl Crow	SOAK UP THE SUN ABM/INTERSCOPE	7	9	7		
Oates	Daryl Hall John Oates	FOREVER FOR YOU U WATCH	7	7	8		
e Dion 😴	Celine Dion	I DROVE ALL NIGHT EPIC	3	8	9		
lesias 모	Enrique Iglesias	HERO INTERSCOPE	2	12	10		
Chicks 😴	Dixie Chicks	LANDSLIDE MONUMENT/COLUMBIA	1	1	11		
roban	Josh Groban	YOU'RE STILL YOU 143/REPRISE	3	13	12		
ghting 😴	Five For Fighting	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	1,	11	13		
uston	Whitney Houston	TRY IT ON MY OWN ARISTA	5	15	14		
rkson 🕏	Kelly Clarkson	A MOMENT LIKE THIS REARING	4	14	15		
Richer	Sixpence None The Richer	DON'T DREAM IT'S OVER SQUINT CURB REPRISE	7	17	16		
d Mac	Fleetwood Mac	PEACEKEEPER REPRISE	4	24	17		
——— Mayer ⊊	John Mayer	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	9	19	18		
Twain 🕏	Shania Twain	I'M GONNA GETCHA GOOD! MERCURY/IDJMG	8	18	19		
Glover 🕏	Dana Glover	THINKING OVER DREAMWORKS	0	20	20		
vigne ♀	Avril Lavigne	I'M WITH YOU ARISTA	1	21	21		
	Rod Stewart	THESE FOOLISH THINGS JAME	6	16	2		
Collins	Phil Collins	COME WITH ME (LULLABY) ATLANTIC	3	23	23		
lamm	Regie Hamm	BABIES REFUGEE/UNIVERSAL SOUTH	5	25	24		
-	Kid Rock Featuring Sheryl Crow	PICTURE LAVA/ATLANTIC	2	22	28		
-	Uncle Kracker Featuring Dobie Gray	DRIFT AWAY LAVA	7	27	26		
	James Taylor	SEPTEMBER GRASS COLUMBIA	6	26	27		
	Hootie & The Blowfish	INNOCENCE ATLANTIC	8	28	28		
	Bonnie Raitt	TIME OF OUR LIVES CAPITOL	9	29	29		
	Natalie Grant	NO SIGN OF IT CURR	0	30	30		
Co Ha Co Ta	Phil Co Regie Ha Kid Rock Featuring Sheryl C Uncle Kracker Featuring Dobie G James Ta Hootie & The Blow	COME WITH ME (LULLABY) ATLANTIC  BABIES REFLICEEANNIVERSAL SOUTH  PICTURE LAVAATLANTIC  DRIFT AWAY LAVA  SEPTEMBER GRASS COLUMBIA  INNOCENCE ATLANTIC	3 5 2 7 6 8	23 25 22 27 26 28	23 24 28 26 27 28 29		

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 modern rock stations, 90 adult contemporary stations and 83 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 255 Top 40 Tracks stations are electronically monitored 24 hours a day, 7
days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based
charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record
which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs
appearing in the top 20 on both the Nielsen BOS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). 

The Total Tracks Interior (Interior Interior (Interior Interior (Interior Interior I

	R L 5 003		Billboard ROCK	STREAM TRACKS
	Ä	15	Airplay monitored by Niel	sen
THIS WEEK	WEEK	10		dçast Data
55	AST		Syste	
F	2		TITLE IMPRINT/PROMOTION LABEL	Artist
60	1		STRAIGHT OUT OF LINE REPUBLICANIVERSALAMRG	2 Weeks At Number 1 Godsmack 😴
2	3		LIKE A STONE INTERSCOPE PIC	Audioslave 😞
3	2	73	SOMEWHERE I BELONG WARNER BROS.	Linkin Park 😞
4	4	177	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down ♀
5	7	117.1	HEADSTRONG WARNER BROS	Trapt o
6	6		FINE AGAIN WIND UP	Seether 😞
7	9	-	REMEMBER REPRISE	Disturbed ©
8	8		TIMES LIKE THESE RDSWELL/RCA/RMG	Foo Fighters 😞
9	5	100	ALWAYS ISLANDIIDUMG	
7 10	11	1	DOWN ELEKTRATEG	Saliva •⊋
11	12	1	NOT FALLING EPIC	Socialburn 😞
12	10	H	NO ONE KNOWS INTERSCOPE	Mudvayne
13.	14			Queens Of The Stone Age 👳
	15		MAKE UP YOUR MIND 604/ROADRUNNER/IDJIMG	Theory Of A Deadman ←
<b>4</b>		0.4	SEND THE PAIN BELOW EPIC	Chevelle -  Cheve
15	13	122	THE RED EPIC	Chevelle
16	16		PRAYER REPRISE	Disturbed ←
17	17	192	ALL MY LIFE ROSWELL RCA/RMG	Foo Fighters 🜩
18	20	TA	INHALE ROADRUNNERIOJIMG	Stone Sour 👳
19	22			IRPOWER Saliva
20	23	12	CAUGHT IN THE RAIN EPIC	Revis
21	19	123	CAN'T STOP WARNER BROS.	Red Hot Chili Peppers 😞
22	21		BLACKOUT VOLCANO/JIVE	(hed)Planet Earth 😞
23	27	113	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold ♣
24		W	THE ROAD I'M ON REPUBLIC/UNIVERSAL/LUMRG	3 Doors Down
25	35		BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy 😞
26	24	17.	DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	RA ⊷
27	25	1	COCHISE INTERSCOPE/EPIC	Audioslave ♀
28	26	13	HANDS OFF THE WHEEL SANCTUARY	Oleander
29	34		DRIVEN UNDER WIND-UP	Seether
30	29	13	SKIN HOLLYWOOD	Breaking Benjamin
31	33	Dire.	SLEEPWALKING ELEKTRA/EEG	Blindside
32	28		WEATHERED WINDLUP	Creed
33	32	**	YOU KNOW YOU'RE RIGHT DECAGEFFENANTERSCOPE	Nirvana ♀
34	30	O	BREATHING LOUD/COLUMBIA	Stereomud
35	38	100	MINE VELVET HAMMERVATLANTIC	Taproot 😞
36	37		GIRL'S NOT GREY NITRO/DREAMWORKS	AFI 😞
37	1111		IMPRINT ROADRUNNER-103MG	Doubledrive
38	39	FE	FAILURE MAVEN & PRISE	Unioco
39	36		WHAT IT IS TO BURN ORIVE THRU/MCA	Finch 😞
40	84		FREE DREAMWORKS	Powerman 5000

A2 2	RIL 5 003		Billboard ADULT T	OP 40 TRACKS
THIS WEEK	LAST WEEK	Mileston	Bro	elsen oaddast Data stems Artist
			增 NUMBER 1 增	
	1		I'M WITH YOU ARISTA	Avril Lavigne 🖘
2	2	М	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
3	6	ш	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRIG	3 Doors Down 😞
5	7	1	UNWELL ATLANTIC	matchbox twenty 😴
	8		YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer ♀
7	4	-	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray 😴
8	9	1.0	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
9	13			nting Crows Featuring Vanessa Carlton 👳
			CLOCKS CAPITOL	Coldplay 😞
10	12		DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones 😞
	11	-4	UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw 😞
12	3		DON'T DREAM IT'S OVER SQUINTCURB/REPRISE	Sixpence None The Richer
13	14		LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks 😴
			BEAUTIFUL RCA/RING	Christina Aguilera 😞
15	16	310	MISUNDERSTOOD ISLANO/IDJMG	Bon Jovi 😞
16	18		THE REMEDY (I WON'T WORRY) ELEKTRA/EEG	Jason Mraz 😓
17	19	100	WHY GEORGIA AWARE/COLUMBIA	John Mayer 👳
18	17	12.0	DISEASE ATLANTIC	matchbox twenty 😞
19	20		SYMPATHY WARNER BROS	Goo Goo Dolls
20	24	5.3	RUNNING INTERSLOPE	No Doubt 👳
21	21		WHEN I SEE YOU EPIC	Macy Gray
22	22		DUMB GIRLS ATLANTIC	Lucy Woodward 😞
23	34	2.14	PEACEKEEPER REPRISE	Fleetwood Mac
24	23	1.2	I DROVE ALL NIGHT EPIC	Celine Dion 😞
25	25	13.	LIGHTS OUT CAPITOL	Lisa Marie Presley 😞
26	28	5.1	IN THIS LIFE COLUMBIA	Chantal Kreviazuk 🤿
27	31	10	YOUR MISTAKE SIXTHMAN	Sister Hazel
28	33		COME AWAY WITH ME BLUE NOTE/VIRGIN	Norah Jones 😞
29	26	25.7	A SORTA FAIRYTALE EPIC	Tori Amos 👳
30		W	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy 👳
31	30		EVERYTHING WIND UP	Stereo Fuse
32	32		BE MINE ATO/REA/RMG	David Gray
33	36		INNOCENCE ATLANTIC	Hootie & The Blowfish
34		ш	HARDER TO BREATHE OCTONEJ/RMG	Maroon 5 ♀
35	39	P.F	FEEL VIRGIN	Robbie Williams 😞
36	35		SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd 😞
37	38	Н	I'M STILL HERE (JIM'S THEME) WALT DISNEY/HOLLYWOOD	John Rzeznik 😞
38	29		FREEZE LEGEND/TVT	Pay The Girl
39	37		GREY STREET RCA/RMG	Dave Matthews Band 😞
40		W	MAKE UP YOUR MIND 604/90ADRUNNER/IDJMG	Theory Of A Deadman 😞

F	200		Billboard
	1	0	P 40 TRACKS TM
WEEK	r WEEK		Airplay Nielsen TITLE monitored by Broadcast Di Systems  ARTIST
THIS	LAST	Ē	IMPRINT/PROMOTION LABEL  W NUMBER 1 2 WIS ALNO
1	1	G	IN DA CLUB 50 CENT
2	3	1	G-UNIT/SHADY/AFTERMATH /INTERSCOPE I'M WITH YOU AVRIL LAVIGNE
3	2		ARISTA  ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J
4	5	-	PICTURE KIO ROCK FEATURING SHERYL CROW
5	4	-	MESMERIZE  JA RULE FEATURING ASHANTI
6	7		MURDER INC/DEF JAM/IDJMG WHEN I'M GONE 3 000RS DOWN
7	6		REPUBLICAUNIVERSAL AUMRG IGNITION R. KELLY
8	9	111	MISS YOU AALIYAH
9	11		BLACKGROUND/UNIVERSAL /UMRG  ANGEL
10	8		AMANDA PEREZ UNIVERSAL POWERHOWSE/UMRG/VIRGIN BEAUTIFUL
			CHRISTINA AGUILERA IRCA/RMG BUMP, BUMP, BUMP
11	10	les.	B2K & P. DIDDY TUG.ÆPIC ROCK YOUR BODY
12	16		JUSTIN TIMBERLAKE JIVE GOSSIP FOLKS
13	13	1	MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACF THE GOLD MINOÆLEKTRAÆEG SUPERMAN
14	14		EMINEM WEB/AFTERMATH /INTERSCOPE  ALL THE THINGS SHE SAID
15	17	1	TATU. INTERSCOPE  YOUR BODY IS A WONDERLAND
16	19	-11	JOHN MAYER AWARE /COLUMBIA
17	15	77	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE
18	18	#	DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY JIVE
19	22		UNWELL MATCHBOX TWENTY ATLANTIC
20	21	П	DAMAGED TLC ARISTA
21	36		GET BUSY SEAN PAUL VP/ATLANTIC
22	29	Ħ	HELL YEAH GINUWINE FEATURING BABY EPIC
23	33	Ē.	IF YOU'RE NOT THE ONE OANIEL BEOINGFIELO ISLAND ADJING
24		N.	SING FOR THE MOMENT EMINEM WEBJAFTERMATH INTERSCOPE
25	32	5	GIRL ALL THE BAD GUYS WANT BOWLING FOR SOUP FROESILYTETONE / JIVE
26	25	*	DON'T KNOW WHY NORAH JONES BUILE NOTE ATRICH
27	20		I'D DO ANYTHING SIMPLE PLAN
28	28		RUNNING NO DOUBT INTERSCOPE
29	26	I	TELL ME (WHAT'S GOIN' ON) SMILEZ & SOUTHSTAR
30	31		ARTISTOIRECT HOW YOU GONNA ACT LIKE THAT TYRESE
31	34	h	J/RMG BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON
32	39	3	GEFFEN //NTERSCOPE  CLOCKS  COLOPLAY
33	30	125	CAPITOL WANKSTA 50 CENT
34	38		G-UNIT/SHADY/INTERSCOPE THE ANTHEM GOOD CHARLOTTE
35	NE		OAYUGHT JEPIC  NO LETTING GO WAYNE WONDER
36	24		OREENSLEEVESAP/ATLANTIC  O3 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES
37)	i i		ROC-A-FELLA/DEF JAM /IDJMG FIGHTER
			CHRISTINA AGUILERA RCA RMG BEAUTIFUL
38	la.		SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSO ODGGYSTYLE/PRIORITY /CAPITOL LANDSLIDE
39	12	111	OIXIE CHICKS MONUMENT/COLUMBIA DON'T WANNA TRY
40	Jak	b¥	FRANKIE J. COLUMBIA

# Billboard SINGLES AND TRACKS SONG INDEX.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 8; H100 46 21 QUESTIONS (High On Life, ASCAP/Break North SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM,

SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 21; RBH 11.

4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/) Brasco, ASCAP), WBM, H100 81; RBH 30 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.D.I.D.A.S. (Anivah's, ASCAP/EMI April, ASCAP/Dungeon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, H100 92; RBH 48 AFORTUNADO (Edimusa, ASCAP) LT 36

AFORTUNADO (Edimusa, ASCAP) LT 36
AFTER ALL (Sony)/ATV Cross Keys, ASCAP/Onaly,
ASCAP/Maduro, BMI), HL, CS 39
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost,
ASCAP/Johresal, ASCAP/Joa Bess, ASCAP/D2 Pro,
ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Notting
Dale, ASCAP/Tarpo, ASCAP), HL/WBM, RBH 37
ALL I HAVE (Nuyorican, BMI/EMI Blackwood,
BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note,
BMI/Janice DMI/CBA CRAM (AST BEN) ASCAP (Neff)

BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Asiom, BMI/Ron G, BMI/Sth Floor, ASCAP/Jeffix, ASCAP), HL, H100 5; RBH 19 ALL I NEED (Joseph Cartagena, ASCAP/Belly's Jams, ASCAP/Beddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music. BMI/EMI Blackwood, BMI/NAttahnam, BMI), HL, H100 94; RBH 38 ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neoformat, STIM) H100 32

ALMOST HOME (Triple Shoes, BMI/Magic Mustang ALMOST HOME (Triple Sinces, Dring, .....)
BMI/Sufferin' Succotash, ASCAP) CS 23
ASCAP/Blane, ASCAP/F.O.B.,

ALRIGHT (Efartooee, ASCAP/Blane, ASCA ASCAP/EMI-Unart Catalog, BMI), HL, RBH 64 ALUCINADO (EMI April, ASCAP) LT 8 ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100

AMAME (Not Listed) IT a AMERICAN LIFE (WB. ASCAP/Webo Girl, ASCAP/1000

Lights, BMI), WBM, H100 90

ANGEL (Powerhowse, BMI) H100 24: RBH 83 THE ANTHEM (EMI April, ASCAP/21:1, ASCAP/Vegan

y, ASCAP), HL, H100 54

ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos,

ASCAP) LT13
AY! PAPACITO (UY! DADDY) (Iron Tigga, BMI) LT 11
AYUDAME (Deston, ASCAP/Piloto, ASCAP/Univers

\_R\_

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 15; H100

Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 15; H100
82
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Cherny Lane, Cherny Che

BIU S JAR (EMI Blackwood, BMI/Singles Only, BMI),
HL, CS 3; H100 34
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 58
BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood,
BMI/Cyptron, BMI/Fox Film, BMI/TCF, ASCAP/Chasez,
ASCAP/Jomba, ASCAP/Gaucho, ASCAP/Next Decade,
ASCAP/Joniversal, ASCAP), HL/WBM, H100 76
BOY (I NEED YOU) (Sony/ATV Songs, BMI/Rye Songs,
BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Universal-Duchess,
BMI), HL, RBH 84
A ROY LIFEY YOU AND ASSOCIATION OF THE SONG AS A BOY LIFEY YOU AND ASSOCIATION OF THE SONG ASSOC

BMI), HL, RBH 84
A BOY LIKE YOU (Warner-Tamerlane, BMI/Sonoma
Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 58
BRING ME TO LIFE (Zombies Ate My Publishing,
BMI/Forthefallen, BMI/Dwight Frye, BMI) H100 39
BROKENHEARTSVILLE (House Of Hubbell,
ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL,
CS 2; H100 30

ASCAP/Sony/ATV Acuff Rose, BMI/BlakeDiru, ASCAP/Sony/ATV Acuff Rose, BMI/BlakeDiru, ASCAP/SONY/ACUFF ROSE, BMI/BlakeDiru, ASCAP/EMI/BlakeDiru, ASCAP/Ludacris, ASCAP/EMI/April, ASCAP), HL,

Muzik, Ascar / Soundard Haoo 95 BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100

BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlar II), WBM, RBH 80

**-C-**CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 19; RBH

CAN'T NOBODY (Street Tuff, ASCAP/Brianka, ASCAP/EMI Blackwood, BMI/Damrich, BMI), HL, H100

100: RBH 100
CAN'T STOP (Moebetoblame, BMI) H100 61
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL,

CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL,

CELEBRITT (EMI ADRI), NO CAT/Jea Gayle, ADGAI /, NO CS 40 CHAPARRITA DE MI VIDA (Fonomusic, BMI) LT 37 CHOKE ME, SPANK ME (PULL MY HAIR) (Hennessey For Everyone, BMI/Alexa, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Blotter, ASCAP/Ewis Mambo, ASCAP/Music Of Windswept, ASCAP), WBM, RBH

86
CHOPPA STYLE (LP Boyz, BMI) RBH 50
CLAVAME TU AMOR (Kike Santander, BMI/Ensign,
BMI/Santander Melodies, ASCAP/Farnous, ASCAP) LT 24
CLOCKS (BMG Songs, ASCAP), HL, H100 42
CLOSURE (Divided, BMI/Universal, BMI/Smoobie,

ASCAP/Rat Eater, BMI) RBH 65 C'MON (Nyrraw, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 68 Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 68
COME CLOSE REMIX (CLOSER) (Universal-PolyGram International, ASCAP/Songs of Universal, BMI/Senseles BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Divine Pimp, ASCAP/Tiribes of Kedar, ASCAP/BMG Songs, ASCAP/E.P.H.C.Y., ASCAP/U Betta Like My Muzic,

ASCAP), HL, RBH 89
COME CLOSE TO ME (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, RBH 51
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI),

CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 6; H100 49
CORAZON CHIQUITO (Elzaz, BMI) LT 27
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/Marskx, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP, HL, RBH 60
CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Nirginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 15; RBH 21

DAMAGED (Cyptron, BMI/EMI Blackwood, II/Grunge Girl, ASCAP/EMI April, ASCAP), HL, H100 53 DAME (Sony/ATV Discos, ASCAP/Arjona Musical,

ASCAP) LI 14 DEEP (Deta Bob, SESAC/Zomba, SESAC/Illthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP),

DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT

DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 18
DIPSET ANTHEM (Killa Cam, BMI/Heatmaker,
BMI/Copyright Control/Universal, BMI/Irving, BMI), HL,

DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT

DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP),

DON'T DREAM IT'S OVER (Roundhead, BMI/Wixen,

BMI) H100 78
DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs,

BMI), HL, H100 36

DON'T MESS WITH MY MAN (Babyboy's Little,
SESAC/Noontime South, SESAC/EMI April, ASCAP/Then
Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC),
HL/WBM, H100 37
DRIFT AWAY (Almo, ASCAP), HL, H100 66

-E-

EMOTIONAL ROLLERCOASTER (FMI April. EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 45; RBH 13 EN CUERPO Y ALMA (Elix, ASCAP) LT 3 ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Farnous, ASCAP) LT

ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations

BMI/Universal-Musica Unica, BMI/Fonomusic, BMI) LT 43
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 43
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 19
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys,
ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood,
BMI/Chase Chad, ASCAP), HL, H100 9; RBH 3

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, RBH 27 FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 84 FRIO DE AUSENCIA (Not Listed) LT 42

-G-

THE GAME OF LOVE (Keepin' it Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 29 GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 6, RBH 6 GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, H100 96; PBH 67

7 4/ GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 98 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 24
GOSSIP FOLKS (Mass Confusion, ASCAP/WB,

ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc, BMI), HL/WBM, H100

RBH 15 GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH

-H-

HALF A MAN (Almo, ASCAP), HL, CS 42 HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg ding, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 1; H100 23
HEADSTRONG (WBM, SESAC/Traptism, SESAC) H100

71
HELL IS A FLAME (McMurray's, ASCAP) RBH 96
HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack,
BMI), WBM, H100 18; RBH 17
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
22

22

HEY MR. PRESIDENT (Sony/ATV Tree, BMI), HL, CS 47

HOOKED (High On Life, ASCAP/Ain't Nuthin' Goin' On

But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis

Mambo, ASCAP/Universal, ASCAP/Music Of Windswept,

ASCAP/Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI

April, ASCAP), HL/WBM, RBH 55

HOTTEST OF THE HOT (Not Listed) RBH 74

HOW YOU GONNA ACT LIKE THAT (Zovektion,

ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis

Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D.

Duz-It, BMI), HL, H100 8; RBH 5

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On usic, BMI), HL, CS 10; H100 59 I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April,

I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H300 17; RBH 10 I'D DO ANYTHING (Warner Chappell, SOCAN/Wet Wheelle, SOCAN/High-Maintenance, SOCAN/Stinky

Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 67
I DON'T GIVE A @#&% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/A, ASCAP, WS, ASCAP/BM, RBH 54
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP/, HL, H100 47
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Bitter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP), WBM, RBH 75
IF YOU'RE NOT THE ONE (Sony/ ATV Timber, SESAC), HL, H100 57

HL, H100 55 IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 2;

RBH 2

I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have
To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 13

I KNOW WHAT YOU WANT (T'Ziah's, BMI/Dutty Nigga,
ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercleff,
ASCAP/EMI April, ASCAP), HL, Hisoo 14; RBH 9

I'LL NEVER LEAVE (Zomba, BMI/R.Kelly, BMI), WBM,

FILL NEVER LEAVE (Zomba, BMI/R.Keity, BMI), RBH 73 I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black,

ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP), HL/WBM, RBH 66 I'M IN LOVE WITH A MARRIED WOMAN (Sony/ATV

ASCAP), HL(WBM, KBH 66

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 53

I'M WITH YOU (Almo, ASCAP/Avril Lavigne,

ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix,

ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 11

INCOMPLETE (Not Listed) RBH 97

IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin'

On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Evis

Mambo, 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 Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Evis

Mambo, ASCAP/Universal, ASCAP/Music Of Windswept,

ASCAP), WBM, RBH 67

I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 91

IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Ric Contol, ASCAP/EMI APIL, ASCAP/I Funk, BMI/Notting Hill,

BMI), HL, RBH 70

IN BH 70 MAN (Pork, ASCAP) RBM (SCAP)

RBM, AND ROLL (Villestened RBM) CSCAP

BMI), HL, RBH 70 I RAQ AND ROLL (Blackened, BMI) CS 43 I SHOULD BE... (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, RBH

45
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters
Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP),

I WANT MY MONEY BACK (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 33
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyrne, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP) RBH

JAH IS MY ROCK (BJA, ASCAP) RBH 93 JOHN DOE (Not Listed) RBH 90 THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 20: RBH 8

KILOMETROS (Sony/ATV Discos, ASCAP) LT 23

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LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI).

H100 43 LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, H100 80; RBH 28

LIFESTYLES OF THE RICH AND FAMOUS (EMI April,

CAP/21:1, ASCAP), HL, H100 85 LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI) RBH

63
LIKE A STONE (Disappearing One, ASCAP/Melee
Savry Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 48
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea

LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 35
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmoe, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tibes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Iniversal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, RBH 25
LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP) CS 41
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 20
LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 31
LOVE YOU OUT LOUDD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 12: H100 72
THE LUCKY ONE (Live Slow, BMI) CS 52

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MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI) RBH 69 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 79 MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP), HL, RBH

MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT

MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 7; H100 51 MARIPOSA TRAICIONERA (Tulum, ASCAP/EMI April,

MARIPOSA TRAICIONERA (IUIUM, ADCAP/EMII APIN, ASCAP/LT 39 MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DI Irv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 10; RBH 34 MI AMANTE (NOt Listed) LT 50 MICAELA (Copyright Control) LT 41 MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 34 MI SOLDADO (TN Ediciones, BMI) LT 5 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 3; RBH 7

MUY A TU MANERA (Ser-Ca, BMI) LT 26 MY FRONT PORCH LOOKING IN (Sony)ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 27

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NEVER SCARED (Bonecrusher, ASCAP) H100 99; RBH

NINA AMADA MIA (Not Listed) LT 17 NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 25; RBH 14 NO MEANS NO (Mischevious, BMI/Teddy Bear Jams,

NO MEANS NO (MISCIPEVIOUS, BMI) TEURY BEAT JO I/Base Hit, BMI) RBH 94 NO ME RENDIRE (Nuevo Mundo, BMI) LT 46 NO ONE KNOWS (Board Stiff, BMI/Natural Light,

NO SE VIVIR SLOUT STILL BMI/NATURAL LIGH II/Ripplestick, BMI) H100 70 NO SE VIVIR SIN TI (ADG, SESAC) LT 49 NO TENGO DINERO (Alma, ASCAP/BMG Songs,

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OLD WEAKNESS (COMING ON STRONG) (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 54 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 56

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 31
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), HL, RBH 76
PEACEKEEPER (Now Sounds, ASCAP) H100 93
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 24; H100 4
PIMP JUICE (Jakie Frost, ASCAP/BMG Songs, ASCAP/3ay E's Basement, ASCAP/Universal, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 41
POR AMOR (Peer Int'I., BMI) LT 45
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 16
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, RBH 46
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Iniversal-PolyGram International Tunes, SESAC/Jahgae Joints, SESAC, Wast, My Daddy's Records, ASCAP/MBM, H100 50; RBH 16
p\*\*YCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 42

ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 42

-Q-QUEDATE CALLADA (Edimonsa, ASCAP) LT 38
QUE LEVANTE LA MANO (Fonomusic, SESAC) LT 40
QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin,
BMI/FI.P., BMI/Sonido Azulado, BMI) LT 9
A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gerns-

EMI, BMI) LT 12 QUIERO QUE SEAMOS NOVIOS (Flamingo, BMI) LT 48 QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 28

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RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 9; H100 56

REALEST NIGGAZ (EM April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Evis Mambo, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 39

THE RED (Loeffer, ASCAP), WBM, H100 86

ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/EMI ASCAP/EMI APRIL, ASCAP/EMI APRIL, ASCAP/EMI ASCAP/EM

ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/Jeskar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 37 ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 17; H100 87 ROCK YOUR BODY (Tennman Tunes, ASCAP/EMI Black-wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 28

ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 81

RUNNING (Dolphin, ASCAP/Universal, ASCAP) H100

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SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Juniversal, ASCAP) H100 64; RBH 20 SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WBM, CS 57

ASCAP/Spunker Songs, ASCAP/Harlam Howard, BMI),
WBM, CS 57
SEDUCEME (Salimatu, BMI/Racy, BMI/Soul Azul,
BMI/Tinbe Rhythm, BMI) LT 7
SERENATA HUASTECA (APRS, BMI) LT 29
SHE'S MY KIND OF RAMI (Still Working For The Man,
BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle,
BMI) C5 5; H100 40
SHOULDA, WOULDA, 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 52
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/Pride And Joy, BMI/Black Toney Montana's,
SMI/Pride And Joy, BMI/Black Toney Montana's,
SMI/Pride And Joy, BMI/Black Toney Montana's,
SMI/Wamer-Tamerlane, BMI), WBM, H100 33; RBH 23
SIN FORTUNA (Peer Int'l., BMI) LT 33
SIN FORTUNA (Peer Int'l., BMI) LT 33
SIN FORTUNA (Peer Int'l., BMI) LT 34
SING FOR THE MOMENT (Daskel, BMI/Sony/ATV
Songs, BMI/Ensign, BMI/Eight Mile Style, BMI), HL, H100
52
SIM CSTAS (Pubb), ASCAP/Hindpurgal Musics

Songs, BMI/Ensign, BMI/Eight Mile Style, BMI), HL, H100
52
SI NO ESTAS (Rubet, ASCAP/Universal Musica,
ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin,
ASCAP) LT 32
SNAKE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 53
SO GOME (Mass Confusion, ASCAP/WB, ASCAP/Cuningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar,
ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 59
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten,
BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 18
SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP) CS
SOMEWHERE I BELONG (Zomba, ASCAP)/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Mondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba, BMI), WBM, H100 38
SPEED (Gotthahaveable, BMI/Songs Of Windswept
Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of
Windswept, ASCAP), WBM, CS 21; H100 89
STARTING WITH ME (Heavenly Tunes, BMI) RBH 95

STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane

ASCAP), CLM, CS 25 STEP DADDY (Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/ColliPark, BMI/Zella, BMI/Unidisc.

BMI/Kock, BMI/ColliPark, BMI/Zeba, BMI/Unionsc, BMI/Supermarket, BMI) RBH 78 STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N'Gold, BMI/Warner-Tamerlane, BMI),

Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI),
WBM, H100 75; RBH 36
STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz
Beatz, ASCAP), HL, RBH 71
SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB,
ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI),
HL/WBM, (C 51
SUENA (Ser-Ca, BMI) LT 15
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL,
H100 27; RBH 49
SYMPHONY IN X MAJOR (EMI April, ASCAP/Cyphercleff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI),
HL, RBH 87

TAN BUENA (Univision, ASCAP) LT 47
TELL ME (WHAT'S GOIN' ON) (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H300 63; RBH 85
TE VAS AMOR (Universal Musica, ASCAP/Gemini's

Musical, SACM) LT 25
THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, CS 4; H100 35 THAT GIRL (Mr. Paul's, BMI/Hice, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 379, BMI/Songs Of Windswept Pacific, BMI), WBM,

H100 79; RBH 35
THAT WAS US (Famous, ASCAP/BMG Songs,

ASCAP/Almo, ASCAP), HL, CS 59
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift,

ni), WBM, CS 38
THERE'S MORE TO ME THAN YOU (Jessica Andrews, CAP)Wamer-Tamerlane, BMI/Green Ivy, BMI/Chaggy ss, ASCAP), WBM, CS 22
THERE'S NO LIMIT (Deanaling, ASCAP/PB), CAP/Warner-Tamerlane, BMI), WBM, CS 14
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), CS 10 THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAI HL, CS 19 THIS VERY MOMENT (Yon-Ti, BMI) RBH 61 THREE MISSISIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Univer-sal-PolyGram International, ASCAP/Green Wagon,

ASCAP), HL/WBM, CS 48 THREE WOODEN CROSSES (Sydney Erin. BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 16; H100 73 THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye

Songs, BMI), HL, RBH 99
THUGZ MANSION (Universal, ASCAP/Black Hipsanic,

THUGZ MANSION (Universal, ASCAP/Black Hipsanic ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 77; RBH 33 TIMES LIKE THESE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 69 TINY DANCER (Universal-Songs Of PolyGram Interna

TIINY DANCER (Universal-Songs Of PolyGram Interna-tional, BMI), WBM, CS 60 EL TONTO QUE NO TE OLVIDO (VMR, ASCAP) LT 30 TOO MUCH FOR ME (Zomba, ASCAP/III WIII, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 62

TRAVELIN' SOLDIER (Tiltawhirl, BMI/Bruce Robison, THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black in The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 32

UNA VEZ MAS (BMG Songs, ASCAP) LT 1 UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100

44 UP! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 28; H100 98 UP IN DA CLUB 2NITE (Stacko Grip, ASCAP) RBH 92

-W-WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP/Universal, ASCAP), WBM, H100 26; RBH 18 WAS THAT MY LIFE (Warmer-Tamerlane, BMI/Careers-BMG, BMI/Evansville, BMI), HL/WBM, CS 26 WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 11; H100 68

H100 68
WHATEVER IT TAKES (WB, ASCAP/Kelodies,

ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Castle, BMI), WBM, CS 49 WHAT HAPPENED TO THAT BOY (Money Mack, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Terradome, ASCAP/GenMarc, ASCAP), HL, H100 57; RBH 22 WHAT WOULD YOU DO? (Zomba, BMI/R.Kelly, BMI),

WBM, H100 74; RBH 26
WHEN I'M GONE (Escatawpa, BMI/Songs Of Univer-WHEN I'M GONE (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 7
WHEN THE LIGHTS GO DOWN (Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Juniversal, ASCAP/Mremphisto, ASCAP, HL/WBM, C5 50
WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, C5 45
WHO'S THAT (Zomba, BMI/R.Kelly, BMI/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP), WBM, RBH 82
WHY AINTT RUNNING (IWANT TO HOld Your Songs, BMI/Tony Arata, ASCAP/Maycomb County, ASCAP/Major

BMI/Tony Arata, ASCAP/Maycomb County, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Universal, ASCAP), WBM, CS 30

X GON' GIVE IT TO YA (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Copyright Control/Universal, ASCAP/EMI April, ASCAP), HL, H100 60; RBH 32

WBM, RBH 57
YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver,

63

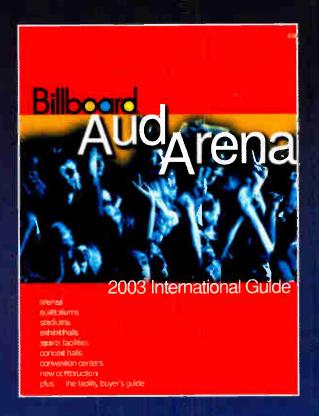
ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, H100 91 YOUR BODY IS A WONDERLAND (Specific Harm, ASCAP), CLM, H100 31

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# APRIL 5 Billboard HOT 100 AIRPLAY

				<b>-</b> 4		ш				4	TM
THIS WEEK	LAST WEEK	WES. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)		LAST WEEK	NO SAM	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	VICS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	In Da Club 5 WAS AS NO 1 SO CENT IG UNIT SHADY/AFTERMATH/INTERSCOPE)	26	20	19	Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	<b>51</b>		1	Sing For The Moment EMINEM (WEB/AFTERMATH/INTERSCOPE)
2	2	110	Ignition	27	23	TO	Superman EMINEM (WEB/AFTERMATH/INTERSCOPE)	52	13	27	Landslide DIXIE CHICKS (MONUMENT/EMN/CDLUMBIA)
3:	4	19	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	28	25		The Game Of Love SANTANA FEAT, MICHELLE BRANCH (ARISTA)	53	5 <b>5</b>		The Anthem GOOD CHARLOTTE (OAYLIGHT/EPIC)
4	3	19	All I Have JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	29	37	1	Rock Your Body JUSTIN TIMBERLAKE (JIVE)	54	60		Damaged TLC (ARISTA)
5	15	6	Get Busy SEAN PAUL (VP/ATLANTIC)	30	26	11	Brokenheartsville JOE NICHOLS (UNIVERSAL SOUTH)	<b>53</b>	58		Raining On Sunday KEITH URBAN (CAPITOL (NASHVILLE))
6	7	16	Picture KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/W/RN)	31	31	23	Your Body Is A Wonderland JOHN MAYER (AWARE/COLUMBIA)	56	48	B	What Happened To That Boy BABY FEAT CLIPSE (CASH MONEY/UNIVERSAL/UMRG)
Z	6	14	How You Gonna Act Like That	32	34	7	Big Star KENNY CHESNEY (BNA)	<b>57</b>	62	1	I Believe DIAMOND RIO (ARISTA NASHVILLE)
8	10	8	Excuse Me Miss  JAY Z IROC-A-FELLA DEF JAM/IDJMG)	33	24	1.5	Sick Of Being Lonely	58	74	1	X Gon' Give It To Ya OMX (BLODDINE DEF JAMIDJMG)
9	12	20	When I'm Gone 3 000RS DOWN (REPUBLIC/UNIVERSAL/UMRG)	34	35	9	That'd Be Alright ALAN JACKSON (ARISTA NASHVILLE)	59	59	٠	Can't Stop RED HOT CHILL PEPPERS (WARNER BROS)
10	11		Beautiful SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITDL)	35	32	27	Don't Know Why NORAH JONES (BLUE NOTE/VIRGIN)	60	69	z	Say Yes FLOETRY (SOLJAZ/DREAMWORKS)
9 (	5	11	Mesmerize  A TULE FEAT ASHANTI (MURDER INC/DEF JAMIDJMG)	36	42	1	Bring Me To Life  EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	61		M	If You're Not The One DANIEL BEDINGFIELD (ISLAND/10JMG)
12	9	11	I'm With You AVRIL LAVIGNE (ARISTA)	37	38		Somewhere I Belong LINKIN PARK (WARNER BROS.)	62	65	2	Big Yellow Taxi COUNTING CROWS (GEFFEN/INTERSCOPE)
13	8	15	Gossip Folks Missy musdemeanor elliott (The Gold Mind/elektra/eeg)	38	36	11	All The Things She Said	63	75	2	Drift Away UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)
14	19	ď	I Know What You Want BUSTA RHYMES & MARIAH CAREY JIMONARC/RMGIDJMGI	39	39	0	She's My Kind Of Rain	64	54	100	Tell Me (What's Goin' On) SMILEZ & SOUTHSTAR (ARTISTDIRECT)
13	18	0	I Can NAS (ILL WILL/COLUMBIA)	40	33	24	Don't Mess With My Man NIVEA FEAT BRIAN & BRANDON CASEY (JIVE)	65	67	2	What A Beautiful Day CHRIS CAGLE (CAPITOL (NASHVILLE))
16	14	20	Beautiful CHRISTINA AGUILERA (RCA/RMG)	4	53	à	Girlfriend B2K (T.U.G/EPIC)	66	64		Times Like These FOO FIGHTERS IROSWELL/RCA/RMG)
Ø	21	7	Hell Yeah GINUWI & FEAT BABY (EPIC)	42	43	10	Clocks COLDPLAY (CAPITOL)	<b>67</b>	73	2	Girl All The Bad Guys Want  BOWL G J JP (FROE SILVERTONE/JIVE)
18	16	10	Cry Me A River JUSTIN TIMBERLAKE (JIVE)	43	40	20	19 Somethin' MARK WILLS (MERCURY)	68	57	-	I'd Do Anything SIMPLE PLAN (LAVA)
12	29	ij.	Can't Let You Go FABOLOUS (QESERT STORM/ELEKTRA/EEG)	44	52	3	Unwell MATCHBOX TWENTY (ATLANTIC)	69	68	-	Running NO OOUBT (INTERSCOPE)
20	44	3	21 Questions 50 CENT (G-UNIT SHADY/AFTERMATH INTERSCOPE)	45	49	٠	Like A Stone AUDIDSLAVE (INTERSCOPE/EPIC)	70	61	15	No One Knows QUEENS OF THE STONE AGE (INTERSCOPE)
<b>a</b>	27	4	Have You Forgotten?  DARRYL WORLEY (DREAMWORKS (NASHVILLE))	46	51	+	Concrete Angel MARTINA MCBRIDE (RCA (NASHVILLE))	71			Headstrong TRAPT (WARNER BROS)
22	22	*	The Jump Off UL KIM FEAT MR CHEEKS (QUEEN BEE/ATLANTIC)	47	46		I Drove All Night	72		1	Love You Out Loud RASCAL FLATTS (LYMC STREET)
<b>3</b>	30	11	No Letting Go	48	56	3	Put That Woman First JAHEIM (DIVINE MILL/WARNER BROS.)	73			Three Wooden Crosses FANCY TRAY 3 34 JUNE WARNER BROS CHRISTIAN/WRN)
.24	17	19	Bump, Bump, Bump	49	41	14	Man To Man GARY ALLAN (MCA NASHVILLE)	74	-		What Would You Do? THE ISLEY BROTHERS (OREAMWORKS)
<b>3</b>	28	10	Angel AMANDA PEREZ UNIVERSAL POWERHOWSE UM IG V.RG	50	45	5	Emotional Rollercoaster	75			Still Ballin 2PAC FEAT TRICK DADDY (ANVARUDEATH ROW INTERSCOPE)

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# Billboard® HOT 100 SINGLES SALES...

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	MYS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	Picture 9 Was at No 1 DRM FEAT ALUSON MOUNER INVERSAL SOUTH)	26	29	15	Ma, I Don't Love Her CLIPSE FFAT FAITH EVANS (STAR TRAK/ARISTA)	<b>51</b>		2	No Letting Go WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
2	2	8	Cry Me A River JUSTIN TIMBERLAKE (JIVE)	27	22	07	The Star Spangled Banner whitney houston (ARISTA)	52	47	3	4 Ever UL MO FEAT, FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
3	4	7.	Through The Rain MARIAH CAR ONARC/ISLANO IDJMG)	28	41	5	Hell Is A Flame BIG C (SOUTHPAW/KES)	53	44	19	Solsbury Hill ERASURE (MUTE)
4		11	American Life MACONNA (MAVERICK/WARNER BROS.)	29	42	12	Dance With Me	54	55	1	Get By TALIB KWELI (RAWKUS/MCA)
5	3	5	Landslide DIXIE CHICKS   MONUMENT/EMN/COLUMBIA)	30	24	9	Jah Is My Rock CARIBBEAN PULSE (IRIE)	<b>53</b>	=		Stompdash*toutu (Vendetta)
6	5	ě	Emotional Rollercoaster	31	32	2	Speed MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	56	49	2)	For All Time
7	6	4	Blowin' Me Up (With Her Love)	32	25	28	A Moment Like This KELLY CLARKSON (RCA/RMG)	57	58	22	Virginity 164 (T.U.G.:A&M/INTERSCOPE)
8	7	118	Dirrty CHRISTINA AGUILERA FEAT, REOMAN (RCA/RMG)	33	34	5	Pack Ya Bags SARAI (SWEAT/EPIC)	58	<b>58</b> 67		Shady BIG TO (SOUTHPAW/K.E.S.)
9	8	Е	In Da Club 50 CENT (G-UNIT/SHADY/AFTERMATH INTERSCOPE)	34	28	23	When I Get You Alone THICKE (NU AMERICA/INTERSCOPE)	59	53		Girlfriend B2K (T.U.G.ÆPIC)
110	9	50	The Wreckoning BOOMKAT (DREAMWORKS)	33	43	2	Family Portrait	60	62	5	Shout ULIAN GARCIA (UNIVERSAL/UMRG)
Œ	14	7	I'm With You/Sk8er Boi	36	18	3	There's A Winner In You/What A Wonderful World TIFFANY EVANS/SPENCER DAY (COLUMBIA)	61	59	40	Lose Yourself EMINEM (SHADY/INTERSCOPE)
112	10	23	Die Another Day MADONNA MAR* ER BROS }	37	26	11	Gossip Folks Missy misdemeanor eluott (The Gold Mindrelektra/eeg)	62	64	2	Choppa Style Choppa Feat Master P (Take FO /NEW NO UMIT/UMRG)
1/3	12	8	The Jump Off LIL KIM FEAT, MR, CHEEKS (QUEEN BEE/ATLANTIC)	33	Н	1	Come Close Remix (Closer)	63	72	10	'03 Bonnie & Clyde JAY-Z FEAT BEYONCE KNOWLES (ROC-A FELLA/DEF JAM/IDJMG)
14	13	23	Ignition R KELLY (JIVE)	39	36	11	Everybody HAHZ THE RIPPA (BODY HEAD)	64	60		Such Great Heights THE POSTAL SERVICE (SUB POP)
13	20	21	This Is My Party	40	<b>2</b> 3	119	Gangsta Lovin' EVE FEAT, ALICIA KEYS IRUFF RYDERS/INTERSCOPE)	65	71	415	Only Time ENYA (REPRISE)
16	73	2	I Know What You Want BUSTA RHYMES & MARIAH CAREY (J,MONARC/RMG,IDJMG)	43	46		Yall Don't Know	66	48	Ш	How I Fee! LEXX FEAT LIL FLIP (TAKEOVER ENTERTAINMENT)
17	15	0	Save You PEARL JAM (EPIC)	42	37	15	Star 202 FEAT CLIPSE (MOTOWN/JUMRG)	67	65	4	No One's Gonna Change You REINA (ROBBINS)
18	31	9	No Means No NEE-NEE GWYNN (BASE HIT)	43	30	7	When The Money's Gone	68	54	-1.	Don't Dream It's Over SIXPENCE NONE THE RICHER (SQUINT CURB/REPRISE)
19	16		Get Busy SEAN PAUL (VP/ATLANTIC)	44	39	10	X Gon' Give It To Ya DMX (BLOODLINE/DEF JAM DJMG)	69	-	98	Dilemma/Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMRG)
20	38	П	Starting With Me BRANDY MOSS-SCOTT (HEAVENLY TUNES)	45	50	34	U Don't Have To Call USHER (ARISTA)	70	-	75	What We Do FREEWAY (ROC A FELLA/DEF JAM/IDJMG)
21	19		Beautiful SNOOP LUGG DOGGYSTYLE/PRIORITY CAPITOLI	46	40	7	Yeah Yeah U Know It KEITH MURRAY FEAT, DEF SQUAD (DEF JAM/10JMG)	71	35	êÇ.	All The Things She Said
22	33	E	Your Pops Don't Like Me (I Really Don't Like This Dude) NICK CANNON (NICK/JIVE)	47	51	2.	Make It Clap BUSTA RHYMES FEAT, SPLIFF STAR (J/RMG)	72	52	(0.5)	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMRG)
23	17	7	Excuse Me Miss  JAY-Z (ROC-A-FELLA-DEF JAM/IDJMG)	48	69	21	Gimme The Light	73		1	Murder On The Dancefloor SOPHIE ELLIS BEXTOR (UNIVERSAL/UMRG)
24	27	V	Up In Da Club 2Nite	49	-	54	God Bless The USA	72	-		Feelin' You (Part II) SOLANGE FEAT N D R E (MUSIC WORLD/COLUMBIA/CRG)
25	21		Incomplete C-LANAE (WRIGHT ENTERPRISES)	50	45	12	Just Like You G-wiz (COMPOUND/ORPHEUS)	75	_	1.	Dipset Anthem THE OIPLOMATS (ROC A-FELLA/DEF JAM/10JMG)

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		PRII 200		Billboard® HO7					Y		
NATE OF A	LAST WEEK	WKS. AGO		Nielsen Broadcast Data Systems  The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Broadcast Data Systems  The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems and playlists from select non-monitored radio stations.  Nielsen SoundScan	NOIF	WEEK	WEEK	S. AGO	110-17		NO
Ę	LAS	2 W		TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEA	THIS	LAST	2 WKS.	ł	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITI
г				対象 NUMBER 1 対象 5 Weeks At Number 1		50	57	75	FJ	PUT THAT WOMAN FIRST Jaheim 🕏	_
1	1	1	13	IN DA CLUB ©  DR. DREM ELIZONDO (CJACKSON,A YOUNG MELIZONDO)  OR. DREM ELIZONDO (CJACKSON,A YOUNG MELIZONDO)  OR. DREM ELIZONDO (CJACKSON,A YOUNG MELIZONDO)	1	51	42	31	111	MAN TO MAN Gary Allan	25
2	2	3	22	IGNITION © R. Kelly ♀	2	1=				TBROWN,M WRIGHT (J.D HARA)  ### HOT SHOT DEBUT ###	
3	4	5	19	RKELLY IRKELLY   MISS YOU  Aaliyah ♀	3	52	Ni	W	Ť.	SING FOR THE MOMENT Eminem &	52
4	5	6	19	T.BISHOP (T.BISHOP, J.AUSTINI)  BLACKGROUND UNIVERSAL ALBUM CUT/ÚMRG  PICTURE   KID ROCK (R.J. RITCHIE)  KID ROCK (R.J. RITCHIE)  BLACKGROUND UNIVERSAL ALBUM CUT/ÚMRG  KID ROCK (R.J. RITCHIE)	4	53	59	_		EMINEM. J BASS IS TYLER M MATHERS. J BASSL RESTO.S KING) WEB AFTERMATH ALBUM CUT; NYERSCOPE  DAMAGED  TLC	53
5	3	2	18	ALL I HAVE Jennifer Lopez Featuring LL Cool J 🕏		54	56			D AUSTIN (D AUSTIN, TWATKINS)  ARISTA ALBUM CUT  THE ANTHEM  Good Charlotte ♥	-
Н	+			C RODNEY, RON G, O MCPHERSON (J LOPEZ M RIDDICK, C RICHAROSON, RON GLI PETERS, W JEFFERY)  ((A)) GREATEST GAINER/AIRPLAY ((A)))		55	No.	177		E VALENTINE (B MADDEN, J MADDEN, J FELDMAN)  JAYLIGHT ALBUM CUTTEPIC  IF YOU'RE NOT THE ONE  Daniel Bedinnfield	55
6	16	19		GET BUSY O Sean Paul 🕏	6	56	60	62		M TAYLOR O BEDINGRELD (O BEDINGRIELD)  RAINING ON SUNDAY  Keith Urban ♥	
7	12	14	20	S MARSGEN(S HENRIDUES S MARSDEN)  WHEN I'M GONE  3 Doors Down ♥  3 Doors Down	7	57	48	45		D.HUFK.URBAN (D.BROWN,R.FOSTER)  WHAT HAPPENED TO THAT BOY  Baby Featuring Clipse ♀	
8	7	11		R PARASHAR (BARNOLD,M ROBERTS,THARRELLHENDERSON)  HOW YOU GONNA ACT LIKE THAT  Tyrese ♥	7	58	63			THE NEPTUNES IS WILLIAMS, PWILLIAMS, CHUGO, T. THORNTON, G. THORNTON, G. THORNTON, G. CASH MONEYUNIVERSAL ALBUM CUTMMRG  BIG YELLOW TAXI  Counting Crows Featuring Vanessa Carlton ♀	-
9	11	15		THE UNDERDOGS (T.GIBSON,HMASON, JR.D. THOMAS E DAWKINS)  EXCUSE ME MISS ⊕  Jay-Z ♥  Jay-Z ♥	9	59	65	69		R FAIR (J MITCHELL) GEFFEN ALBUM CUT OR PROMO SINGLE/INTERSCOPE	
10		4		THE NEPTUNES (SCARTER, PWILLIAMS, CHUGO)  MESMERIZE ○  Ja Rule Featuring Ashanti ♀	2	60	67	67		M.D. CLUTE (S.EWING, D.KEES)  ARISTA NASHVILLE ALBUM CUT	+
	9	8		C SANTANA, IRV GOTTI (JATKINSA DOUGLASA, PARKER, ILORENZO, T.BELL, L.CREEO)  • MURDER INC./DEF JAM 083773 YIDJMG	-	-				SHATEK (E.SIMMONS,S.KING) • BLOOOLINE/DEF JAM 163776*/10JMG	
Œ			1000	THE MATRIX (A LAVIGNE, CHRISTY, S SPOCK G EDWARDS)	4	61	61	57	MAN	RRUBINIA XIEDIS,FIEAJ FRUSCIANTEC SMITH)  RRUBINIA XIEDIS,FIEAJ FRUSCIANTEC SMITH)  RRUBINIA XIEDIS,FIEAJ FRUSCIANTEC SMITH)  RRUBINIA XIEDIS,FIEAJ FRUSCIANTEC SMITH)	
	4	18		BEAUTIFUL STANDARD ST	12	62	62			RUNNING NHOOPERNO DOUBT (G STEFANI, TKANAL)  INTERSCOPE ALBUM CUT	62
1)8	8	9	110	GOSSIP FOLKS O  TIMBALAND,M ELIIOTT (MELIIOTT.TMOSLEY,C BRIDGES,FL SMITH,W BLOOM)  Missy "Misdemeanor" Elliott Featuring Ludacris SP  THE GOLD MINO/ELEKTRA 67:555-/EEG	8	63	54	42		TELL ME (WHAT'S GOIN' ON)  NASTYLUM IR BAILEYR CAMPMAN, DAKARI, T. BELLL CREED)  ARTISTORECT ALBUM CUT	28
٦				\$ GREATEST GAINER/SALES \$		64	72			SAY YES AMARRIS (M AMBROSIUS,N STEWARTA,HARRIS) SOLIAZ ALBUM CUTIORSAMWORKS	64
14	18	30	100	I KNOW WHAT YOU WANT  Busta Rhymes & Mariah Carey Featuring The Flipmode Squad  RICK ROCK (T.SMITH WLEWIS R MCNAIRE LIDNES R PISHERR THOMAS)  Busta Rhymes & Mariah Carey Featuring The Flipmode Squad  Mariah Carey Featuring The Flipmode Squa	14	65	68			GIRL ALL THE BAD GUYS WANT  BWAIKER(J. REODICK.B. WALKER)  BOWLING FOR SOUP SOUP SOUP SOUP SOUP SOUP SOUP SOUP	65
15	14	10		CRY ME A RIVER O  TIMBALAND (J.TIMBERLAKE,T MOSLEYS STORCH)  Substitution Timber 12	3	66	75	_	1	DRIFT AWAY  MBRADFORD,UNCLE KRACKER (M.WILLIAMS)  LAVA ALBUM CUT  LAVA ALBUM CUT	66
116	15	12	-11	BEAUTIFUL ⊕  LPERRY (LPERRY)  Christina Aguilera ♥  Derry (LPERRY)  Christina Aguilera ♥  Derry RCA ALBUM CUTIRMG	2	67	51	51		I'D DO ANYTHING ALANNI(PBOUVIER.C.COMEAU,J.STINCO,SLEFEBVRE D DESROSIERSALANNI)  LAVA ALBUM CUT  LAVA ALBUM CUT	51
17	19	23		I CAN S REMI (N JONESS GIBBS R HAMMOND)  LIL WILL ALBUM CUT/COLUMBIA	17	68	71		1	WHAT A BEAUTIFUL DAY  RWRIGHT (C CAGLEM POWELL)  CAPITOL INASN/ULEE ALBUM CUT	68
18	20	27	v.	HELL YEAH RKELLYIRKELLYBABY  Ginuwine Featuring Baby ♀  EPIC ALBUM CUT	18	69	69	71	1	TIMES LIKE THESE  NASKUTINECZ.P.O. FIGHTERS (FOO FIGHTERS)  FOO FIGHTERS  ROSWELLRCA ALBUM GUTIRMG	69
12	29	36		CAN'T LET YOU GO JUST BLAZE:-BASS (J.JACKSON.) SMITH.CLOVING.D.BRASCO)  Fabolous Featuring Mike Shorey & Lil' Mo 😭 DESERT STORMELEKTRA ALBUM CUTIFEG	19	70	64	58	15	NO ONE KNOWS  JHOMME, EVALENTINE JJ HOMME, NO LIVERIJM LANEGAN)  MTERSCOPE ALBUM CUT  INTERSCOPE ALBUM CUT	51
20	21	21		THE JUMP OFF ©  TIMBALAND (IL JONES TMOSLEY, TKELLY, R ROGERS)  LII' Kim Featuring Mr. Cheeks 😭  TO DUEN BEE 8800S "ATLANTIC	20	71	NE	W	4	HEADSTRONG GGARITIRAPTIC BROWN PCHARELLS ORMANDY) WARNER BROS. ALBUM CUT	71
21	47	74		21 QUESTIONS 50 Cent Featuring Nate Dogg	21	72	NE	W	1	LOVE YOU OUT LOUD Rascal Flatts	72
22	17	13	3 177	BUMP, BUMP, BUMP O  RELLYR KELLYN KELLYN SHITH  FOR THE STATE OF THE S	1	73	NE	W	1	MBRIGHTM WILLIAMS RASCAL FLATTS IB JAMES L WILSON)  THREE WOODEN CROSSES  Randy Travis	73
23	28	33	13	HAVE YOU FORGOTTEN? Darryl Worley ♥	23	74	NE	Ŵ	381)	KLEHNING IO JOHNSONK WILLIAMS   WORD CURBRWARNER BROS CHRISTIAN ALBUM CUTWRN	74
24	24	26	10	FROGERS_JSTROUD (O WORLEY, WVARBLE)  ANGEL  Amanda Perez   C	24	75	NE	W	1	R KELLY IR KELLY DREAMWORKS ALBUM CUT  STILL BALLIN  2Pac Featuring Trick Daddy	75
25	31	34	12	HROAD,A PEREZ (A PEREZ)  NO LETTING GO ○  Wayne Wonder ♀  Wayne Wonder ♀	25	76	58	48	1/3	BLOWIN' ME UP (WITH HER LOVE) O  AMARUDEATH ROW ALBUM CUT/INTERSCOPE  BLOWIN' ME UP (WITH HER LOVE) O  JC Chasez S	
26	22	17	10	S MARSDEN (V CHARLES, S MARSDEN)   ◆ ◆ GREENSLEEVES ÚP. ATLANTIC 6402*  WANKSTA ◆  50 Cent ♥	13	77	73	60		D.AUSTIN (D.AUSTIN.) C CHASEZ, J.SPICER, R SIMMONS)  THUGZ MANSION  2Pac   2Pac	-
27	23	16	10	JFREEMAN (C.JACKSON.JFREEMAN)  SUPERMAN  Eminem ♀	15	78	79	84	511	7.JOHNNY 7.75 SHAKUR J JACKSON, SAURELIUS A HAMILTON)  AMARIUDEATH ROLY ALBUMS CUT INTERSCOPE  DON'T DREAM IT'S OVER ©  Sixpence None The Richer	78
28	37	61	5	EMINEM IM MATHERS J BASS, SK ING) WEB/AFTERMATH A LBUM CUTIINTERSCOPE  ROCK YOUR BODY  Justin Timberlake ♀	28	79	74	63		RCAVALLO IN FINN)  THAT GIRL  Marques Houston S  RCAVALLO IN FINN)	-
29	26	22		THE GAME OF LOVE ⊕ Santana Featuring Michelle Branch ♀	5	80	77	64		KPAUL (K PAUL )  LAUNDROMAT  Nivea S	-
30	27	32		AANDER R NOWELS IA ANDER R NOWELS)  BROKENHEARTSVILLE  Joe Nichols ♥	27	81	91	92		4 EVER Q Lil' Mo Featuring Fabolous SP	-
31	32	28		B ROWAN (R BOUDREAUX, C DANIELS, O KEES, B MEVIS)  UNIVERSAL SOUTH ALBUM CUT		82	70	53		B M COX C LOVE (B M.COX.C LOVE,C.LOVING,J JACKSON)   ☐ THE GO D MINO/ELEKTRA 67379 TEEG	-
	30	20	C (A)	J ALAGIA (J MAYER) AWARE ALBUM CUT, COLUMBIA	18	200		_	72	THE BABY  B BRADDOCK (HALLEN M WHITE)  WARNER BROS. (NASHVILLE) ALBUM CUTIIVAN  WARNER BROS. (NASHVILLE) ALBUM CUTIIVAN	28
32	_			ALL THE THINGS SHE SAID O  THORNDAUDE IS GALOYAN THORN M. KERSZENBAUM, E.KIPER V POLIENKO)  THORNDAUDE IS GALOYAN THORN M. KERSZENBAUM, E.KIPER V POLIENKO)  THORNDAUDE IS GALOYAN THORN M. KERSZENBAUM, E.KIPER V POLIENKO)	20	83	82	80	110.	CAN'T STOP LOVING YOU Phil Collins RCAVALLO IB MICHOLLS: ATLANTIC ALBUM CUT	76
33	25	24		SICK OF BEING LONELY O  JPHA (S JUNNSON D CRAWFORD, PALEXANDER)  MCA 113999	18	84	78	_	112	FINE AGAIN  JBAUMGARONER IS MORGAN, D. STEWART)  Seether  WIND UP ALBUM CUT  WIND UP ALBUM CUT	61
34	35	39		BIG STAR NWILSON B. CANNON K. CHESNEY IS. SMITH) BNA ALBUM CUT BNA ALBUM CUT	34	85	87	70	W.	LIFESTYLES OF THE RICH AND FAMOUS  EVALENTINE IBENUL/JOEL  DAYLIGHT ALBUM CUTLEPIC	20
35		40		THAT'D BE ALRIGHT  Alan Jackson   ARISTA NASHVILLE ALBIMM QUT  ARISTA NASHVILLE ALBIMM QUT	35	86	81	81	10	THE RED  GGGARTH (PLOEFFLER CHEVELLE)  CHEVELE	56
36	34	35		DON'T KNOW WHY  AMARDINAN JONES, J NEWLAND (J.) HARRIS)  BLUE NOTE ALBUM CUIT, VIRGIN	30	87	66	66		ROCK YOU BABY  JSTROUD,TKEITH (T.KEITH.SEMERICK)  Toby Keith  JSTROUD,TKEITH (T.KEITH.SEMERICK)	66
37	33	29	35.	DON'T MESS WITH MY MAN ○ Nivea Featuring Brian & Brandon Casey ♀ BMCOX(BMCOX(BCASEY)	8	88	80	72	17	ALWAYS  B MARILETTE (J SCOTT,B.MARILETTE)  Saliva S  B MARILETTE (J SCOTT,B.MARILETTE)  S ISLAND ALBUM CUTIDIJMG	51
38	38	43	(A)	SOMEWHERE I BELONG D.GILMORE,LINKIN PARK (LINKIN PARK) WARNER BRIGS ALBUM CUT	38	89	94	96		SPEED ○  B CHANCEY (JI STEELEC WALLIN)  Montgomery Gentry ♥  C OCIUMBIA (NASHVILLE) 19954	89
39	43	54		BRING ME TO LIFE Evanescence Featuring Paul McCoy ST WIND UP SOUNDTRACK & ALBUM CUT	39	90	ME	W	1	AMERICAN LIFE • Madonna SAMADONNA MANADONNA MANADONNA MIRWAIS IMADONNA MANADONNA MANAD	90
40	40	44		SHE'S MY KIND OF RAIN B GALLIMORE, I MCGRAW, D. SMITH (TL. JAMES, I LERNER)  CUBB ALBUM CUT  CUBB ALBUM CUT	40	91	85	76		YOU CAN'T HIDE BEAUTIFUL  CFARREN IM DULANEY. SELLERS)  Aaron Lines SP  RCA INASHVILLE A BIJUM CUT  RCA INASHVILLE A BIJUM CUT	38
41	55	65	1	GIRLFRIEND ○  RKELLY(RI KELLY)  **TU G / 79955**(EPIC	41	92	84	68		A.D.I.D.A.S.  MR DI-BIG BRI I-M RENOERD SHEATS A PATTON)  MR DI-BIG BRI I-M RENOERD SHEATS A PATTON)  AQUENINI ALBUM C JI-DIQUI UNIQUA  AQUENINI ALBUM C JI-DIQUI UNIQUA	60
42	44	47	10	CLOCKS  R. NELSON, COLOPLAY (6 BERRYMAN, J. BUCKLAND, W.CHAMPION, C. MARTIN)  CAPITOL ALBUM CUT  CAPITOL ALBUM CUT	42	93	93	-	3	PEACEKEEPER O Fleetwood Mac	93
43	10	7	20	LANDSLIDE © Dixie Chicks 🕏	7	94	86	86		ALL I NEED O Fat Joe Featuring Tony Sunshine & Armageddon 😪	86
44	49	59		UNWELL matchbox twenty 😾	44	95	92	89	10	B R RIGHT O Trina Featuring Ludacris 😴	
45	39	46	11	MSERIETIC (RTHOMAS)  EMOTIONAL ROLLERCOASTER ○  Vivian Green ♥	39	96	99	_	Z	K WEST IK TAYLOR, WROBERTS, C.BRIOGES)  GET BY   Talib Kweli ♀  Talib Kweli ♀	96
46	41	38	20	J BERVINE (V.S GREENE ROBERSON, OSUNILADE)  O COLUMBIA 78588  19 SOMETHIN'  Mark Wills ♥	23	97	52	25	10	TRAVELIN' SOLDIER  Dixie Chicks	25
47	45	49		CLINDSEY(COUBDIS,DLEE)  UNDERVIOUS ALL NIGHT  Celine Dion ♥	45	98	89	78	10	DIXIE CHICKS, LMAINES (B ROBISON EBRANIFF)  WONUMENT ALEUM CHIT FMN  UP!  Shania Twain 😪	63
48	50	55		PASTROMY LUPRANO (8 STEINBERG, T.KELLY)  EPIC ALBUM CUT  LIKE A STONE  Audioslave 😪	48	99		W	11	RJ LANGE (S TWAIN R J LANGE)   MERCURY ALBUM CUT	99
49	53	56		RRUBINIC CORNELL TCOMMERFORD, BLWILK, T MORELLO)  NITERSCOPE ALBUM CUTTEPIC  CONCRETE ANGEL  Martina McBride \$\text{S}\$	49	_	97	97	3	NEVER SCARED O AJOHNSON (BOXECRUSHER)  CAN'T NOBODY O  Beak M OFFISOSO OF 729 ARISTA  Kelly Rowland ♀	
		Ľ	J.C.	M MCBRIDE, PWORLEY (S BENTLEY, R CROSBY)  OR CA (NASHVILLE) ALBUM CUT	,,,			**		R HARRISON (R HARRISON, R REED, TFISHER)	

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. Videoclip available, on the chart of the chart

### Big Publishing Advances Dry Up For Most New Acts

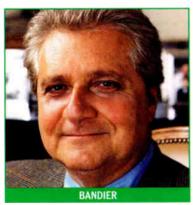
Continued from page 1

record labels are signing fewer new artists and making fewer new recordings."

In the past, artists often depended on music-publishing advances as a sort of financial spawn pool as they began their swim upstream, vying for record-sales success. The new musicpublishing reality presents yet another obstacle for new acts to overcome.

With the decline of these advances, attorney Jay Rosenthal says, "it's even more treacherous out there for new bands." He says publishers generally make an offer based on "50% or maybe 70% of what they anticipate the record sales will be. If they anticipate a million in sales, that used to turn into deals of anywhere from \$300,000 to





\$500,000 to maybe a million. Now that's changed. It's half, maybe less. If the act is already 'through the door,' they'll survive on publishing. If they aren't, it's a bleak world."

Artist attorney Bob Donnelly puts the decrease in what is being offered to new acts at 15%-20% in the past 18 months. Warner/Chappell Music chairman Les Bider thinks that industry-wide, the figure is a bit higher. "I'd say for [new] 'buzz bands,' it's down more, maybe 35% to 40%."

Artist attorney L. Lee Phillips, who also polled his colleagues, believes that in some instances, the downturn could be as high as 50% in the past 12 months. Universal Music Publishing Group (UMPG) worldwide president David Renzer agrees. "It's half of what it was," he says, "if they get an offer at all."

Of course, there are exceptions,

especially in the cases where a bidding war breaks out for a new act. Until recently, such action could yield advances in excess of \$1 million. Today, these deals might produce advances in the \$350,000-\$600,000 range.

The new economics of publishing deals stem from the shrinking of the business in general and mechanical royalties in particular. For new writers, most initial publishing income is derived from the mechanical royalties on records sold. And, as everyone knows, fewer records are being sold.

Bider says 90% of the publishing revenue for some young bands can be mechanical-driven. "So, when managers and lawyers come to you and say, 'Well, this should still be a million-dollar deal,' you've got to say, 'Excuse me, the business model that we lived in, where the record company we knew would sell "x" hundreds of thousands of records and we knew we had "x" dollars of protection of mechanical royalties coming in, is no longer in place.' So we think that's not where we should be taking a risk.'"

Phillips has a similar view. "In my discussions with the publishing executives, they are definitely feeling the reduction in mechanical royalties, which has to affect the offers made, since for a new artist, the mechanical income is so critical—it takes a while for [separate music publishing] performance and synch income to become relevant."

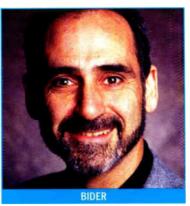
Artist attorney Stan Soocher agrees. "Music publishing has long been idealized as the 'cash cow' of the industry, but with record sales down—and thus mechanical royalties income down—a big piece of hide is being skinned off the cow. That necessarily has translated into fewer publishing advances going into fewer artist wallets."

#### NOT IMMUNE TO DOWNTURN

Renzer says music publishers have had a "delayed reaction" to the business downturn, "because we were somewhat insulated because of our multiple revenue streams." Now, he says, "with most major publishers, almost half of our revenue is coming from mechanicals, [so] you're not immune to the decline in sales domestically and globally . . . Performance income has held up, but a lot of that reflects the significant one-time, longterm ASCAP and BMI rate settlements with the big cable companies like HBO and Viacom, and in '03, you're not going to see that."

BMG Music Publishing chairman/CEO Nick Firth says, "We didn't ramp up as much in the good times, so we're not suffering as much in bad times; we aren't suffering as much from the excesses as the record companies did.

"The very best-selling albums—top 10, top 20—are still selling well around the world, [though] not as well," Firth adds. "But the also-rans aren't running. So I think it's reasonable to say that [publishing] companies are being cautious in signing newcomers and not being as free-spending. What has surprised me is that for those acts who are highly in demand, there's a lot of money being thrown around. And some of that is irrational. Some of these acts are not yet stars."



EMI Music Publishing Worldwide chairman/CEO Martin Bandier uses the word "realistic" in characterizing his company's business dealings amid the industry downturn. He says, "It's a reality check."

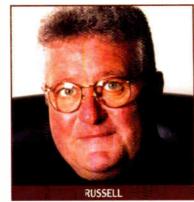
Bandier believes that big publishing deals for new acts in the last decade "made no sense," adding, "How many new bands are going to sell 1 or 2 million records?" With the new realism, Bandier says, "there are no more million-dollar 'retirement' deals for new bands." Instead, the deals are "developmental—sufficient for them to write and work and hone their careers."

Renzer says managers should look at publishers "more as a partner than a bank"

Lawyers, who act as agents for bands, say they are bound by duty to ask for the sky. Until recently, music pubs often obliged. One publishing executive offers this scenario: "I've known this [lawyer] 20 years. I asked him, 'Why are you asking for such a ridiculous price for this band knowing how things have changed?' The guy tells me, 'I've got to. You can always say no.'"

#### **PARTNERS IN RHYME**

All of the publishing execs pointed to the reduction of mechanical royalties as a big factor in the changing paradigm. Still, music-publishing operations are doing quite well. Bandier says, "This will be the best year we've ever had."

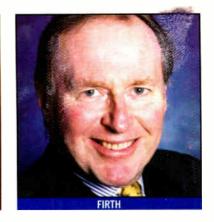


Execs at the other major publishers chime in that their businesses are also well in the black. Their economic health is largely attributable to ever-increasing film, TV, and advertising synchronization licenses and growth in a variety of new revenue streams. including Internet, cable, and satellite performances, toy and videogame licenses, and fees for cell-phone ring tones.

Sony/ATV's Russell says, "Although our mechanical income is generally flat and declining in some markets, increases in performance and synch income have more than compensated. Although as yet there is no significant income from digital services, [royalty fees for new uses, such as ring tones, are] beginning to kick in, particularly in Asia."

Renzer adds, "The trend of using contemporary and classic songs in commercials has held up. We're actually getting more revenue from commercials than we are from film and TV right now, although they've also remained strong."

Leaders of the big-five music publishers say they are still willing to be partners with talented young songwriters, if not cash cows, offering them demo time, tips on artists needing material, leads on acts that want an emerging artist to open for them on tour, and aggressively going after film, TV, and other income possibilities. But for now, and perhaps for years to come, they are mostly negative on big advances—with exceptions.



For example, Renzer says he signed the rapper 50 Cent "significantly before the album came out. It was a very significant publishing deal," he admits. "I went to the video shoot, and Eminem and Dre were in the video, and you could feel the buzz. We decided to be aggressive. Thank goodness we were right."

In some cases, the new reality can be a potential windfall for emerging artists. Soocher says, "Instead of a record company wanting rights to the artist's songs from the get-go, when the value of the songs is less-known, talent who become successful recording artists and still control their publishing may be in the position of demanding better publishing deals once success strikes."

Further, large publishing advances are still flowing when competing companies sense hit-producing newbies and catalog artists trolling for new deals. Officials at EMI, UMPG, and BMG particularly made it clear they still consider themselves aggressive and competitive when going after songwriters that appear to have the goods. Attorney Owen Sloane says, "I had an established act I negotiated a publishing deal for, and there was no problem in securing a sevenfigure advance."

Renzer mentions the recent UMPG deals for the Heart and Prince catalogs: "Those are different kinds of deals—you can look at historical earnings."

### Patriotism Lifts Pro-War Songs; Chicks Suffer

Continued from page 1

because a country song older than 20 weeks is removed from the chart when it drops out of the top 20, "Travelin' Soldier" effectively falls off the country chart from No. 3. There were, however, a small handful of spins (less than 20 combined) for Bruce Robison's 1999 original version of the song and Tyler England's cover from that same year.

By March 21, the Dixie Chicks boycott appeared to be in effect at 74 of *Billboard's* 148 country reporters—or literally half the panel—now showing no airplay on any song by what had been arguably

one of their more prominent core acts. On March 24, after several days of war, the Chicks were off 51 Nielsen Broadcast Data Systemsmonitored stations.

But Jones Radio Networks VP/GM Jim LaMarca says 160 of the 180 affiliates of its syndicated *Lia* evening show have opted for the regular version of the show rather than the Dixie Chicks-free version the network began offering after losing six Cox-owned affiliates because of its initial refusal to stop playing the Chicks.

On the top 40 side, Dixie Chicks' "Landslide" falls 15-32 on Airplay Monitor's Mainstream Top 40 chart, with a 44% decline in airplay—although that song had already begun its decline at that format before Maines' comments. At adult top 40, it is down 3-13 (off 41%). At AC, the song goes 1-11, losing more than 50% of its 1,915 spins.

The top 40 trend could change direction in the coming week. WRVW Nashville PD Rich Davis tells *Billboard* that his station took

"Landslide" off the air after the Maines controversy flared up. "I was getting complaints on the song," he says, and his sister country station WSIX got "really negative" call-out research March 20. "That solidified my decision to take them off the air."

But when WRVW's research came back March 25, "Landslide" was in demand. In fact, after taking Dixie Chicks off the air, Davis reports that he received complaint e-mails concerned that the station was interfering with Dixie Chicks' freedom of speech and accusing WRVW of censorship. Davis says, "Now it's back in power."

WBLI Long Island, N.Y., PD Jeremy "J.J." Rice had the song in power rotation at the beginning of March, but his audience showed burn in research. He admits the negative research could have come from listeners upset by Maines' comments but maintains "the reason we're not playing it is research." Still, an informal WBLI morning-show poll showed that (Continued on next page)

### Linkin Park Enjoys Meteoric Opening

Continued from page 1

With its out-of-the-box success, *Meteora* is living up to the expectations built by Linkin Park's 2000 debut, *Hybrid Theory*, which has sold 7.7 million copies.

Billboard director of charts Geoff Mayfield says, "When you have a rock act coming off such a huge debut, it's not all that unusual to find even bigger interest in its follow-up."

Retailers say *Meteora* is enjoying early success for several reasons, including that it is the first major rock release of 2003.

"This should serve as a lesson to all major labels—don't save everything for November," says Jerry Kamiler, division merchandise manager of music for the Albany, N.Y.-based Trans World Entertainment chain. "We haven't had a release of this magnitude in months. There's pent-up interest [from] consumers for something major."

For Jesse Lehman, business team leader for Minneapolis-based Best Buy, sales are moving exactly as planned. The home electronics chain sold 113,000 copies of *Meteora* in its first day. "It's easy when you consider the immense interest in the band's last record," he says. "Then you add the fact that this is a stronger record, and you have what can only be described as a smash."

Jim Kaminski, pop/rock buyer at Tower Records in New York, adds, "This album has a lot more singles depth than the first. There's the potential for it to grow

36% of respondents said the station

Sales of the current Dixie Chicks

album, Home, were off 42% this

week, from 124,000 units to 72,000,

according to Nielsen SoundScan

lata. That's steeper than the gener-

al sales trend of a 10%-12% drop

rom last week. The album falls 4-7

on The Billboard 200 but maintains

ts No. 1 berth on Top Country Al-

oums. The group's two previous re-

eases, Wide Open Spaces and Fly,

are the No. 1 and 2 albums on the

Fop Country Catalog Albums chart,

On the other hand, Darryl Wor-

ey's pro-war "Have You Forgot-

en?" (DreamWorks) tops the coun-

ry chart with 6,129 detections in

only its fifth chart week, becoming

the first track to make it to No. 1

n only five weeks since Garth

Brooks' "Longneck Bottle" in

December 1997. Clint Black's war-

hemed "I Rag and Roll" (available

hrough his Web site, clintblack

espectively.

Continued from preceding page

should still play the group.

and develop an even wider audience than the first album, purely on the basis of its versatility."

The release of *Meteora* marks the beginning of an active spring for Warner Bros. that also includes the release of new titles from Madonna, Steely Dan, and Fleetwood Mac. Warner Bros. executive VP Diarmuid Quinn describes the label's hopes for Linkin Park.

"Of course, you can't compare a Linkin Park record with a Madonna record on any level, but this is a hugely important release for this label," Quinn says. "Hybrid Theory was one of the more important, most successful records we've had in many years. Needless to say, our expectations for Meteora are significant."

Indeed, Hybrid Theory was the

I can't think of one instance where that has ever happened. Still, we're going to work beyond exhaustion on behalf of this record."

The pressure to deliver mega-sales can weigh heavily on a young band. But guitarist Brad Delson insists this was not the case for Linkin Park. "No one is going to readily admit to feeling the pressure to 'produce' under these circumstances, but the honest truth is that we didn't have that experience," he says. "If anything, we were more relaxed as we made this record. We knew that we'd have an audience to play these new songs for. That was inspiring and energizing, not frightening. We're prepared to spend the next year or so playing these songs for people. It's going to be cool."

Touring will be a primary mar-

The band will go directly into another leg of touring, booked by Artists Group International in L.A. Carrying the name Projekt Revolution, the slate of shows at clubs and mid-sized venues will again see the band dividing its time between the U.S. and Europe through April. Shortly thereafter, Linkin Park will join the all-star bill of Metallica's hotly touted Summer Sanitarium arena tour.

"That's going to be crazy," Delson says with a laugh. "I can't wait."

Quinn says an additional stint of touring for late 2003 into 2004 is under consideration.

#### **NET INCENTIVES FOR THE FANS**

In an effort to safeguard against Internet piracy, Warner Bros. has been collaborating with a range of

Linkin Park fans small bites of *Meteora* on the Web in recent weeks, it has strived to keep the focus on the set's first single, "Somewhere I Belong."

The track went to radio Feb. 24 and was warmly received. It is No. 2 on the *Billboard* Modern Rock Tracks

Although Warner Bros. has fed

The track went to radio Feb. 24 and was warmly received. It is No. 2 on the *Billboard* Modern Rock Tracks chart and No. 3 on the Mainstream Rock tally, boasting combined detections of 5,430 and an audience of 31.6 million, according to Nielsen Broadcast Data Systems.

"Somewhere I Belong" is also receiving widespread play on MTV, MTV2, and MuchMusic, thanks to a videoclip directed by band member/turntablist Joseph Hahn.

All three of those networks offered specialty programming the weekend prior to *Meteora's* release—most notably the \$2 Bill Concert on MTV2, which will also air on MTV in early April.

#### **CONCENTRATING ON MUSIC**

Now that the marketing wheels are rolling and *Meteora* has hit the street, Delson says the members of the L.A.-based band can focus on doing what they enjoy most: playing music.

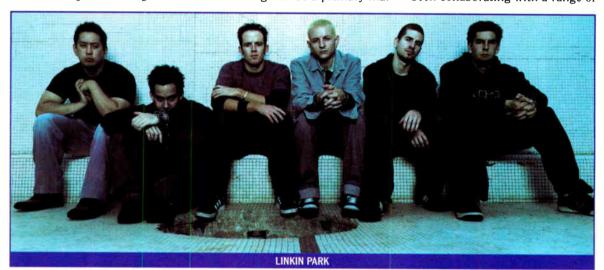
"There's that period of time between making music and the release of an album where you feel in danger of being completely consumed by business," he notes. "It can be fun, like assembling a puzzle. But it's more fun when that puzzle is assembled and you can get back to your original intention as a band."

For Linkin Park, which is managed by the Firm in L.A., that includes crafting music that melds elements of hard rock, hip-hop, and pop with lyrics that strive to cut deeper than average rock fare. The combination resulted in the breakthrough of *Hybrid Theory*, which spawned three hit singles, including "In the End." The band also scored a Grammy Award last year for best hard-rock performance for the track "Crawling."

Produced by the band with Don Gilmore, Meteora shows Linkin Park—which also features vocalists Chester Bennington and Mike Shinoda, drummer Rob Bourdon. and bassist Phoenix-offering sounds familiar to Hybrid Theory fans while experimenting with a broader palette of ideas. For example, the anthemic guitar attack of "Somewhere I Belong" is countered by the lush orchestration of the more gentle "Breaking the Habit." Elsewhere on the set, "Easier to Run" is rife with left-of-center tribal rhythms, while "Nobody's Listening" combines hip-hop with Japanese flute lines.

"Everyone amped it up," Delson says. "We all had a lot of fresh ideas. The results, for us, are amazing."

He believes Linkin Park is a "career band" that will defy trends. "We're not a one-sound band, led by one voice," Delson says. "We're a collection of concepts and thoughts and influences by a group of people who have a hunger to always grow. That's what a great band does: grow. And I believe that we're on the way to being a great band that will stand the test of time."



top-selling U.S. album of 2001. A 2002 collection of remixes from that project, *Reanimation*, has sold 1.2 million units.

#### REALISTIC EXPECTATIONS

Still, Quinn says the label must be realistic about *Meteora*. "With a follow-up like this, you strive to raise the bar as high as you can, and you aim for the highest possible plateau. But history shows that you can't duplicate what was undeniably a phenomenon.

keting vehicle for *Meteora*. The band spent the past month traveling throughout the U.S. and parts of Europe, playing small-venue gigs geared toward diehard fans. The trek ended March 24 with a show at the Wiltern in Los Angeles. A live feed of that show was offered to radio stations nationwide. After the gig, Linkin Park ushered in the release of the new album with a midnight in-store at Tower Records in Sherman Oaks, Calif.

.com) is up 55-43. It is his first single since parting ways with RCA. Meanwhile, the Warren Brothers take country's Hot Shot Debut trophy at No. 47 with the timely "Hey Mr. President" (BNA).

The first five days of war also saw

The first five days of war also saw a resurgence in some of country radio's patriotic standbys, with boosts for Lee Greenwood's "God Bless the USA" (1,559 spins, up from 432 the week before), Toby Keith's "Courtesy of the Red, White and Blue (The Angry American)" (1,874 spins, up from 1,281), and Aaron Tippin's "Where the Stars and Stripes and the Eagle Fly" (1,119 detections, up from 712).

Across all formats, Faith Hill's "The Star Spangled Banner" went from 76 plays to 340, while Whitney Houston's version, first heard during the 1991 Gulf War, jumped from 22 plays to 190. LeAnn Rimes' "God Bless America" also increased, from nine plays to 158. Among top 40, AC, and adult top 40, "God Bless the USA" picked up an additional 400 spins on top of its country airplay.

The only anti-war song to have picked up any significant airplay, Beastie Boys' "In a World Gone Mad" (which will appear on a forthcoming Capitol album but is currently being distributed through their Web site, beastieboys.com), was down from 412 plays in the previous week to 266. Even in its first week, the song received only a handful of spins from some stations, which treated it more as a news event than a likely hit.

System of a Down's "Boom!" (Columbia), which has a strongly anti-war video directed by Academy Award-winning documentarian Michael Moore, also got a handful of plays, up from nine to 19 spins at modern rock. Zach de la Rocha & DJ Shadow's just-released 'March of Death" had 12 plays in its first few days of release. In contrast, OutKast's "B.O.B. (Bombs Over Baghdad)" went from three to 23 plays for the week at modern rock while also showing action at rhythmic top 40 (78 detections) and R&B/hip-hop (62).

Web sites for the past month, feeding fan interest in *Meteora* with streamed previews of various tracks.

"Obviously, it's not as attractive to some people as downloading songs, but we believe that making music available on some level has been useful," Quinn says, noting alliances with sites including WinAMP, Launch, and America Online.

The band has also offered *LP-TV*, a 10-episode view into the making of the album that features behind-the-scenes studio footage and interviews. Nine episodes are available on the band's Web site (linkinpark.com). The 10th and final installment can be accessed via a Web link on the *Meteora* CD.

"This is a prime example of how active the band has been in every aspect of this project," Quinn says. "They developed *LP-TV* with the label; they didn't wait for us to come to them with this or any other idea. Throughout this process, they've had an active voice and vote in everything. It was common, in fact, for the band to come into the office for marketing meetings."

According to Delson, the handson approach was a natural move with a two-fold purpose. "First of all, if you have a say in what's happening from day one, there's very little room for bitching and complaining," he says. "Second, it was important that we made sure that everything was designed to respect the fans. We don't want to be a band that stomps over the people who helped us along the way. You can't ask people to be loyal and responsive to you unless you're willing to be the same."

# Full Speed Ahead For DVD Sales

Continued from page 1

in the industry."

Industry executives link the expected slowdown to four main factors: the conclusion of mainstream penetration of DVD hardware, lower prices for DVD software leading to product devaluation, oversaturation of theatrical catalog product, and the debut of high-definition (HD) DVD technology.

#### THE RATE OF PENETRATION

Some retailers expect hardware penetration to continue growing by leaps and bounds for the next few years and be followed by a period of natural deceleration. Alder predicts that DVD's meteoric rise will lead to a faster cap than the entertainment industry has experienced with other formats. "The hardware penetration moving at such a rapid pace will [ultimately] cause a slowdown," he says. "We're definitely seeing a much more accelerated curve than we saw with the introduction of the CD."

Indeed, a comparison of the first six years of DVD's history with that of the CD reveals just how quickly DVD entered U.S. households and racked up player sales. DVD's household penetration in 2002 was 35%, according to the CEA. CD players, which were introduced in 1983, had only reached 12.4% household penetration in their first six years of availability. Additionally, the DEG reports that DVD player penetration may reach 50% of U.S. households by the end of this year; according to the CEA, CD players took more than 10 years to reach that level.

The CEA also reports that approximately 12 million CD players were sold in the U.S. through 1988. In 2002 alone, 17.6 million DVD players were sold in the U.S. for a total of 44 million players since its 1997 introduction.

Of course, the CD's adoption rate was somewhat hampered by consumers' then-lack of knowledge about digital formats. New Line Home Entertainment president/COO Stephen Einhorn says, "I think it was a longer and harder sell back then. After the experience with CDs, I think consumers were ready to accept another digital format and were much less skeptical than they were with CDs."

Though some industry executives hope that player penetration slows down because they think it will help prolong interest in DVD, others do not think the rapid rate of penetration is cause for concern. "We think the industry will sell millions and millions of players every year for many years," says Igor Anshakov, head DVD buyer for the Richmond, Va.-based Circuit City chain. "DVD

players are only in about 30 million households. There are 100 million households in the U.S."

#### **LOW PRICES—BOON OR BANE?**

One of the reasons that hardware penetration has occurred so quickly is that player prices have dropped significantly since the DVD's debut.

While DVD players were introduced at a much higher average price compared with CD players—\$490 vs. \$343, according to the CEA—DVD players rapidly dropped in price. The CEA reports that last year,



in its sixth year of availability, DVD players averaged about \$145. The average CD player price did not come down to \$140 until 1995, a full 12 years after the format's debut.

Additionally, DVD software prices have decreased since the format's introduction. According to weekly industry publication *DVD Release Report*, DVD software price points have dropped from an overall average of \$24.64 in 1997 to \$20.84 in 2002. So far, the 2003 average has been \$19.52. Further, *DVD Release* 

Report says that 6,500 individual titles have been released at \$15 or less since the format debuted.

There is debate over whether low software prices are devaluing the format in the eyes of the consumer. "We're definitely concerned when we see a movie available on DVD that's a lot cheaper than the sound-track for that same film," Alder says. "There's something not quite right there. It really shows that the industry has to be careful."

But some retailers say that low prices are a way to keep consumers happy. Peter Busch, VP of video for the Minnetonka, Minn.-based Musicland chain, notes, "The average cost of a CD is [still] what it was 10 years ago today. The studios have embraced the model of price elasticity. They adopted a consumer-friendly model."

#### **CATALOG KEEPS ON COMING**

Part of that consumer-friendly model is the high volume of DVD catalog product that has already been released.

Since DVD's 1997 debut, more than 5,000 theatrical catalog titles have been released, according to DVD Release Report. The DEG also reports that 1.36 billion DVDs were shipped by 2002, while 336.8 million CD units were shipped in that format's first six years, according to the Recording Industry Assn. of America.

Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia's home entertainment division, says that offering an array of software was a way to form an early bond with the consumer: "I think it was important to give consumers the confidence to buy the machines."

Ten years into the CD revolution, there were thousands of catalog titles still to be released on the format. But high-demand DVD catalog titles that have yet to be released are few and far between: Those that retailers most often cite as not yet available are the Indiana Jones and Star Wars trilogies. Many

retailers hope that Indiana Jones will be released this year, but Paramount Home Entertainment has remained mum on the subject (*Billboard*, March 1).

"The only place where you have to look at pacing issues is with catalog," Chapek says. "In essence, instead of launching movies that have never been available, you are launching a movie again. The echo of the original release might not be as powerful."

Additionally, some retailers feel that studios are not using enough



resources to promote catalog titles. Alder says, "I think the potential is there for studios to use retail more effectively to drive catalog sales. You can't just leave a title on the shelf— you have to make it part of a larger event."

That opinion is of particular importance as the initial blush of excitement for the DVD format begins to wear off. "Early on, people were buying everything," says Zane Plsek, director of video for the Torrance, Calif.-based Wherehouse

chain. "Early adopters bought something like 60 DVDs [per year] in the beginning. The more mainstream adapter is buying about 25 a year. We have to be selective in what we carry."

The strategy of rereleasing DVD catalog titles as special editions may also ultimately baffle consumers. Plsek observes, "I think that gets a little bit confusing. Your early adapter understands it. Now people say, 'I just want *Lord of the Rings*, but which one?' It can be overwhelming."

This viewpoint is not held by all industry executives. "It doesn't bother me, and I don't think it bothers the consumer," says Len Cosimano, VP of multimedia marketing for the Ann Arbor, Mich .based Borders Books & Music chain. "In order to get enough assortment into the marketplace, companies had to make decisions [in the beginning of the format's historyl. They had to settle for some things. Some of the things that are now being offered to the consumer are values that are worth the cost of buying a new disc.'

Einhorn adds, "I tend to dismiss the vocal minority who complain that there is an intent to doubledip. I wish we had the luxury of really being able to double-dip if we want to. What consumers do not understand is that when studios come out with an initial release and then they come out with an extended or a more expansive version eight months later, they didn't willfully do it that way. It may take that long to put additional material together."

What these catalog debates come down to is the issue of choice. Though a slowdown may be on the horizon, retailers and home video executives all agree that offering options to consumers—whether a wealth of catalog product or different DVD options on a per-title basis—is what drives their business.

#### **HIGH-DEFINITION DEBUT**

One wild card that already has home video executives and retailers talking is the imminent introduction of HD DVD hardware and software in the U.S. The format is slated to arrive within the next five years; Sony has already introduced a HD DVD player in Japan (Picture This, *Billboard*, March 22).

Some are concerned that DVD software and player sales will slow as consumers wonder whether they should make the transition to a new format. Currently, existing DVD players are not expected to be able to play HD DVDs.

"The consumer is going to have to have it all explained to them again," Plsek says. "A few years ago, they were told that [DVD] was the best thing to get."

But some are not worried about the potential confusion a new DVD format may cause. Busch says, "I think high definition will be a resurgence or rebirth for DVD. I might use the analogy that DVD will be the inexpensive pan-and-scan format for the masses and then high definition will be like widescreen."

# CD vs. DVD: The First Six Years

Format	Software Shipments (in units)	Player Sales (in units)
CD: Year 1 (1983)	3.6 million	35,000
CD: Year 6 (1988)	149.7 million	3.9 million
		Total CD player sales through 1988: approx. 12 million
DVD: Year 1 (1997)	5.5 million	349,000
DVD: Year 6 (2002)	685 million	17.6 million
		Total DVD player sales through 2002: approx. 44 million

Sources: CD shipments from Recording Industry Assn. of America; DVD shipments from DVD Entertainment Group; player sales from Consumer Electronics Assn./eBrain Market Research

# UPDATE

# **Events Calendar**

#### **APRIL**

April 1, 17th Annual Beacons in Jazz Awards Gala, benefiting New School University's Jazz Program, Supper Club, New York. 212-924-3916.

April 2, Northwest Impact Awards, presented by the Pacific Northwest chapter of NARAS, Westin Grand Ballroom, Seattle, 206-834-1000.

April 2, Songs of Hope II Silent Auction, benefiting the City of Hope, at the private residence of Tracey and Kenneth "Babyface" Edmonds, Los Angeles. 213-202-5735.

April 3-5, 2003 Omni Music Conference, presented by Music World Music, Radisson Hotel Astrodome Convention Center, Houston. 713-222-7891.

April 5, Ear to Da Streets Spring Producers Seminar, Walker Stage, SG Music & Media, New York. 212-368-1628.

April 5, 18th Annual Odyssey Ball, presented by the John Wayne Cancer Institute Auxiliary, Beverly Hilton Hotel, Los Angeles. 310-645-1755

April 5. **2003 Tejano Music Awards**, Freeman Coliseum, San Antonio. 210-222-8862

April 5-10, Gospel Music Assn. Convention, Nashville Convention Center & Renaissance Hotel. 615-242-0303



#### **BIRTHS**

Boy, Zen, to Christine and Travis Daily, March 15 in Colorado Springs, Colo. Father is PD/morning host for country KCCY (96.9) Colorado Springs.

Girl, Lauren, to Joan and Michael Dannerbeck, March 18 in Scottsdale, Ariz. Father is president of Rustic Records.

#### **MARRIAGES**

**Kimberly Williams** to **Brad Paisley**, March 15 in Malibu, Calif. Bride is an actress. Groom is a country recording artist.

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. prensa@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 14, Florida Heroes Awards, presented by the Florida chapter of NARAS, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

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 & Entertainment Industry Golf Tournament, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif.

April 24, 2003 World Music Awards, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

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, Vanderbilt, Nash. 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.

#### 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 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 invitation 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-

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.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

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# homefront Billboard Music Group events & happenings

# Special Billboard Honors For Manzanero, El General



MANZANERO

EL GENERAL

As reported last week in *Billboard*, singer, songwriter, and pianist Armando Manzanero and rapper Edgardo Arias Franco (aka El General) will be presented with this year's special awards May 8 at the Billboard Latin Music Awards, which will be held for the first time at the Miami Arena.

Manzanero will receive the Hall of Fame Award in recognition of his outstanding artistic achievements and for expanding the boundaries of Latin music worldwide. Manzanero's memorable songs include "Te Extrano" (I Miss You), "Esta Tarde Vi Llover" (Today I Saw Rain), and "Somos Novios" (It's Impossible).

El General will receive the Spirit of Hope Award for his civic and humanitarian contributions through his Panama-based Fundacion Ninos Pobres Sin Fronteras (Poor Children Without Borders foundation), which pays for the education of needy children based on academic merit.

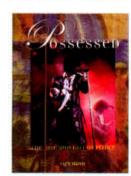
The annual Hall of Fame and Spirit of Hope honorees are chosen solely on merit by a *Billboard* editorial committee.

For more information on the Billboard Latin Music Conference & Awards, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648. For hotel information, contact the Eden Roc Resort at 305-531-0000.

## **BOOK OF THE WEEK**

#### POSSESSED: THE RISE AND FALL OF PRINCE

Newly released from Watson-Guptill/ Billboard Books, *Possessed: The Rise and* Fall of Prince by Alex Hahn is the first-ever comprehensive biography of the fascinating artist known as Prince.



Possessed details the life of the multi-talent-

ed musician from Minneapolis and contains the most in-depth appendix of song and recording session information ever assembled on Prince. Hahn also includes information about Prince's vast canon of unreleased music and the hundreds of songs he has written for other artists, including the 1986 smash "Manic Monday," which he penned for the Bangles under the name "Christopher."

*Possessed: The Rise and Fall of Prince* (ISBN: 0-8230-7748-9, \$24.95) is available wherever books are sold. For more information, visit www.watsonguptill.com.

#### UPCOMING EVENTS

BILLBOARO LATIN MUSIC CONFERENCE & AWARDS May 5-8 • The Eden Roc Resort • Miami Beach

BILLBOARD R&B/HIP-HOP CONFERENCE & AWAROS

Aug. 6-8 • Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com



'LIVE' LONG AND PROSPEROUS: The president of the United States was still Bill Clinton, the movie Titanic hadn't vet opened in theaters, and Who Wants to Be a Millionaire hadn't aired in America. The date was June 21, 1997. That's when "How Do I Live" (Curb) by **LeAnn Rimes** debuted on the Top Country Singles Sales chart, and this issue marks the single's 300th week on the tally. It's the longest run for a title on any singles sales chart in Billboard.

While "Live" holds firm at No. 8, Rimes is also No. 6 with "Can't Fight the Moonlight," which is in its 136th week on the chart. Rimes has had nine singles enter Top Country Singles Sales, and they have remained on the survey for a cumulative 747 weeks. Rimes has been represented on this chart a little less than seven years, going back to the week of June 22, 1996, when "Blue" first appeared.

**SOMETHING TO SHOUT ABOUT:** It's been 17 months since the Isley Brothers had a hit on The Billboard Hot 100. "Contagious" peaked at No. 19 the issue of Sept. 8, 2001. Now the Isleys are back, as "What Would You Do?" (Dream-Works) is new at No. 74. That gives Ron Isley and crew an even longer span of hits on the Hot 100. Counting from Sept. 21, 1959, when the Isley Brothers made their first chart appearance with "Shout-Part 1," that span is now stretched to 43 years, six months, and two weeks.

KEY WORD IS 'SLIDE': "Landslide" (Monument) turns out to be a prophetic title for **Dixie Chicks**. The trio's remake of the Fleetwood Mac song plunges 10-43 on the Hot 100, as radio programmers have stopped or reduced airplay because of comments made by lead singer Natalie Maines regarding President Bush (see story, page 1). This is the biggest drop out of the top 10 since Kenny G's "Auld Lang Syne" took a seasonal 8-66 dive in the Jan. 22, 2000, issue.

On the Adult Contemporary tally, "Landslide" collapses 1-11, the biggest drop on this chart since the holidaythemed "The Christmas Shoes" by NewSong sank 1-24 the issue of Jan. 13, 2001.

"Landslide" isn't the only Chicks song affected by the act's disappearing airplay. "Travelin' Soldier" retreats 52-97 on the Hot 100; on Hot Country Singles & Sales, "Soldier" is moved to recurrent status. It was No. 3 last issue.

'IN' CROWD: With no movement at the top of the Hot 100, 50 Cent's "In Da Club" (G-Unit/Shady/Aftermath) picks up a fifth frame at No. 1, making it the longest-running song to advance to pole position in 2003. "All I Have" by Jennifer Lopez Featuring LL Cool J is in second place, with a four-week reign.

More Fred Bronson each week at www.billboard.com.





# Albrights Do All Right With 'Sweet' Life

My wife has

one of those

personalities

that people

naturally

gravitate

to.

ometimes the road blocks that life throws in your path can be turned into new avenues: Just ask Gerald and Glynis Albright.

The wife of the GRP jazz saxophonist turned a successful battle with cancer into a thriving family business called Just Sweet Enough. Located in Simi Valley, Calif., the 10-year-old venture is a gourmet cake, cookie, and gift basket company specializing in reduced-sugar, low-fat desserts. The health-conscious concept grew out of Glynis' holistic approach to her illness.

Noticing that fellow patients were having a difficult time with dietary restrictionsespecially the lesssugar factor—Glynis rediscovered a childhood hobby and began cooking up recipes that would satisfy a sweet tooth while staving within healthy guidelines.

"I've had a thing about cooking ever since I was a kid," says Glynis, who has also owned and operated an interior design firm and a secretarial service/staffing agency. "When I was in elementary school, people in my neighborhood paid me to bake birthday cakes for their kids. When people hear 'low sugar, low fat,' most won't give it a chance. But there is a happy medium between flavorful and cutting out ingredients you shouldn't have."

Proving that point, Just Sweet Enough (justsweetenough.com) boasts 10 varieties of fresh-baked cookies (including oatmeal, raisin and pecan, and peanut butter crunch) and more than a dozen poundcake flavors (such as sweet potato, lemon poppy seed, and butter rum), not to mention cream-filled cakes. Through the vears, the customer base has broadened to include Magic Johnson, Halle Berry (who is diabetic), and Alicia Keys, among others.

The company also offers desserts that fulfill special nutritional needs. "People will ask if I have anything for lupus or Alzheimer's," Glynis says. "That's where I get my energy. I go to the Internet and research the illness to see what the body needs in terms of nutrients to

> assist in getting back to good health. It's hard-but it becomes easy when I see the gleam on people's faces after they taste the desserts. That and watching my family watch me do this has been part of my healing element."

> Just Sweet Enough is definitely a family affair. The face of its

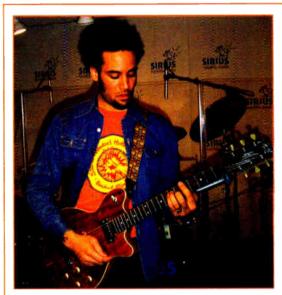
bear logo was fashioned after the Albrights' son as a newborn, while their daughter weighs in with suggestions about new recipes and packaging. Between performing/ touring, husband and official taster Gerald helps out on the business side. Several of his jazz recordings double as names for the different treats, such as "Groovology" and "Change the World."

"My wife has one of those personalities that people naturally gravitate to," says Gerald, whose latest album is his GRP debut, Groovology. "It brings happiness to myself and our children that she's fulfilling her passion and helping others." GAIL MITCHELL



### He's The Greatest

The one and only Elton John was presented a plaque commemorating the double-platinum status of Elton John: Greatest Hits 1970-2002. Standing in good company for the occasion are, from left, John, Brian McKnight, John Mayer, Vanessa Carlton, and Universal Music Enterprises president Bruce Resnikoff.



### A'Sirius' Talent

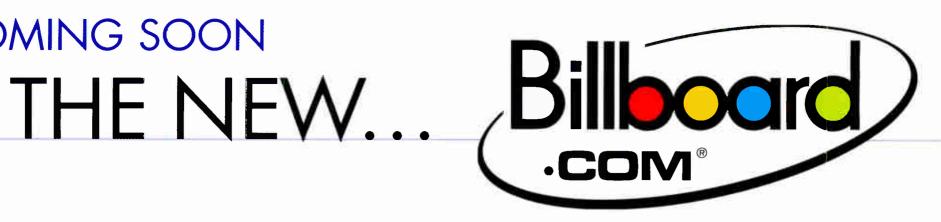
Virgin Records artist Ben Harper jammed at the Sirius Satellite studios in New York last month, promoting his new disc. Diamonds on the Inside. The exclusive hour-long session will air in its entirety on Sirius A&E stream 137.

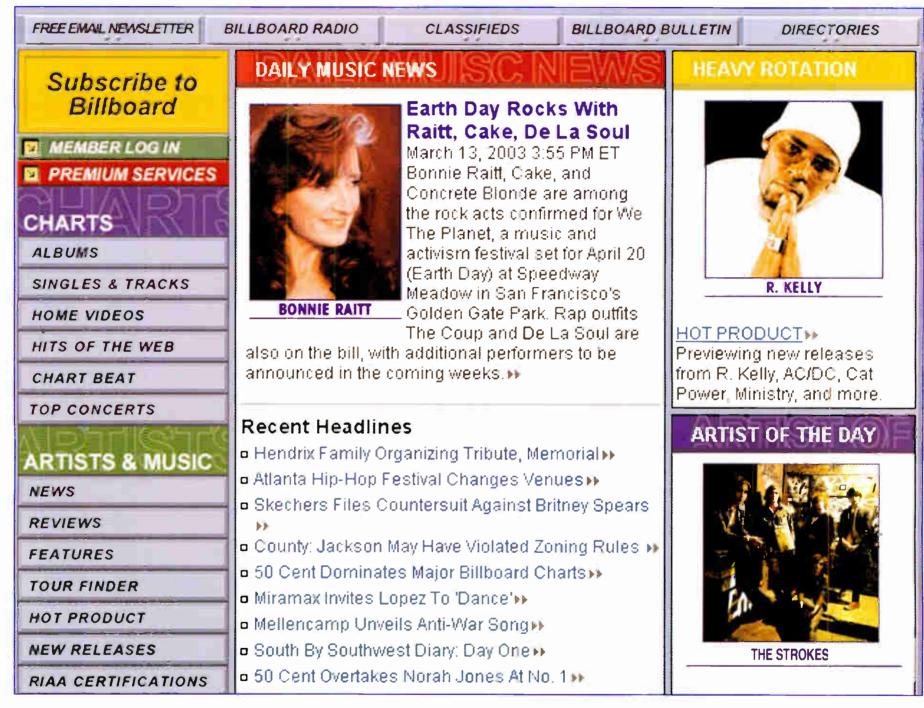


### Radio Days

Burgeoning Atlantic singer/songwriter Lucy Woodward stopped by United Stations Radio Networks to contribute to the company's various music and artist-driven shows. Woodward, whose debut single is "Dumb Girls," is pictured with United Stations executive VP of programming Andy Denemark.

# COMING SOON





### **NEW FEATURES INCLUDE:**

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

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

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



in the world, start with Grey Goose Le Citron.

In 2001, the Beverage Testing Institute of Chicago conducted a blind taste test of the world's top lemon flavored vodkas. They awarded points based on smoothness, nose and taste. After careful consideration, Grey Goose Le Citron was rated the number one lemon tasting vodka. Praised for its "exceptionally smooth... medium body" and "very clean finish," Le Citron is the best tasting vodka in the world infused with the light zest of fresh lemon.

Rank	Vodka
1 st	GREY GOOSE® LE CITRON
	Finishes very cleanly with an incandescent wash of ripe lemon flavor.
	incandescent wash of ripe lemon flavor.
2nd	Stolichnaya Limonaya Vodka
3rd	Absolut Citron Vodka
4th	Tanqueray Sterling Citrus Vodka
5th	Ketel One Citroen Vodka

GREY GOOSE

DIPORTED

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