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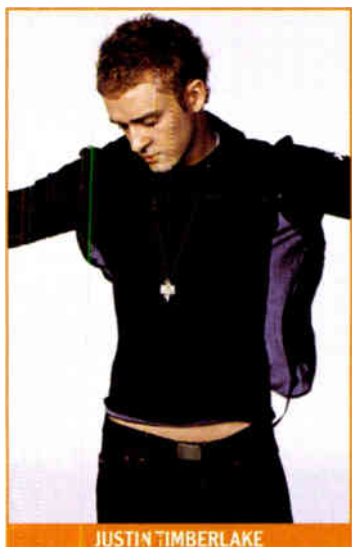
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

APRIL 19, 2003

## Summer Tour Sked Thin On Pop, Hip-Hop



JUSTIN TIMBERLAKE



CHRISTINA AGUILERA

BY RAY WADDELL

NASHVILLE—While other genres, notably country and rock, are crowding the road with superstars this summer, touring traffic in the U.S. will be much lighter among the pop, rap, and R&B ranks in the coming months.

The summer pickings are particularly slim in the pop world, with only one significant arena-level headlining tour currently on tap: the Christina Aguilera/Justin Timberlake Stripped & Justified tour.

The outlook is a little brighter for rap, with a couple of potentially strong packages in the making and a blockbuster co-headlining trek in the 50 Cent/Jay-Z tour of

arenas and sheds, which has yet to be announced.

Even so, "it's going to be a summer of rock and country," says Phil Casey, VP/head of urban music for International Creative Management (ICM). "Everything else is very thin."

The void in pop is in marked contrast to only a few years ago, when venues could host a variety of pop artists, some of them box-office superstars. In 2000, three youth-oriented pop acts—'N Sync, Backstreet Boys, and Britney Spears—accounted for more than \$120 million in combined box-office receipts, according to Billboard Boxscore. In 2001, 'N Sync and Backstreet Boys

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## IFPI: Global Sales Down 7.6% In '02

BY GORDON MASSON

LONDON—Global sales of music fell below \$31 billion in 2002—a drop of 7.6% from the previous year, according to annual figures released April 9 by the International Federation of the Phonographic Industry (IFPI).

The decline in value was driven by a 6% drop in unit sales of CD albums, a 16% decline in singles, and a 36% fall in the cassette album market.

The marketplace figures do not include music video unit sales and value, which for the first time have been broken out by the IFPI for each territory

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## U.S. Biz Off 10% In Q1; UMVD Gains

BY ED CHRISTMAN

NEW YORK—With 144.7 million units scanned as of March 30, album sales in first-quarter 2003 were down 10% from the 160.7 million units Nielsen SoundScan tracked in first-quarter 2002.

Meanwhile, the Universal Music & Video Distribution (UMVD) express keeps on chugging, leading the U.S. industry in total album market share and current album market share in first-quarter 2003 and achieving market-share growth on both fronts. In total album share, it tallied 28.3% in

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## Digital Singles Market Quietly Taking Shape

BY BRIAN GARRITY

NEW YORK—Quietly and almost overnight, the commercial market for digital music has approached a critical mass of content, thanks to a concerted effort on the part of U.S. major labels to make their repertoire available for Internet distribution.

During the past nine months, more than 100,000 tracks from the majors have been put up for sale on the Web without a subscription through such online outlets as Best Buy, Tower Records, Circuit City, rollingstone.com, and Trans World's fye.com. That figure is expected to rise to just shy of 300,000 songs by year's end, according to

projections by music companies and digital distributors.

With such levels of content and distribution, the industry is edging closer to a future that has been envisioned and debated for years: one where virtually any track from any album can be bought online, free of packaging.

Many (but not all) of the songs available online can be purchased without being bundled into an album. Most retail for approximately 99 cents apiece. Additionally, unlike tracks sold on subscription services, the à la carte downloads are sold for permanent ownership and can be burned to blank CDs or

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## Synch Deals Boost Latin Acts

BY LEILA COBO

MIAMI—Mexican rap/electronic band Kinky has scanned only 24,000 units in the U.S. of its self-titled debut album, which Sonic 360 Records/Nettwerk America released slightly more than one year ago. Yet the songs from that album may be the Latin sounds most recognized by mainstream America today.

Kinky's music has been used on such TV series as *Kingpin*,

*Felicity*, *Six Feet Under*, and *Alias*. It can be heard in three Honda ad spots, a Motorola campaign, and a Smirnoff commercial (for Hispanic TV).

"That was the drama," says Doug James, manager of the film/soundtrack division of EMI Music Publishing, which handles Kinky's repertoire in the U.S. "It's so recognized, but it sold very little commercially. We

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DOUG JAMES  
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New York: 770 Broadway, New York, NY 10003, 646-654-4400, Edit fax: 646-654-4681, Advertising fax: 646-654-4799

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# IFPI: Global Sales Down 7.6% In '02

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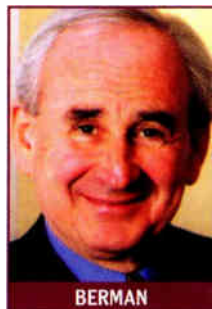
(see story, page 36). Although DVD drove growth in that sector, the silver lining did little to dispel the clouds hanging over recorded music sales.

Not surprisingly, the U.S. remains the world's biggest music market, although it has now recorded its third consecutive down year, with album sales off by 10% in units because, the IFPI says, of sales substitution from Internet sources.

In Japan, the No. 2 music market, music value tumbled nearly 10% as business suffered from continued Internet piracy and CD burning: The IFPI says 236 million CD-Rs were burned in Japan during 2002, while legitimate CD sales totaled only 229 million units.

On a regional basis, all areas except Africa experienced significant downturns, with the economic difficulties in Asia and Latin America exacerbating the industry's problems in those regions. The Latin American market

suffered a 13% fall in retail sales value compared to 2001, while Asia, excluding Japan, fell 16.5% from the prior year.



BERMAN

Lachie Rutherford, chairman of IFPI Asia-Pacific and president of Warner Music Asia-Pacific, says the actual figures for Southeast Asia are "far worse"

than the IFPI indicates, because of widespread CD exportation to Europe and Japan by some local affiliates of the big five majors.

Industry sources in Asia say it is common practice for local affiliates to tell their head offices that people in Asia prefer CDs manufactured in Europe to Asian-made CDs—a claim Rutherford says is untrue. CDs are sent out from Europe, but instead of being sold in Southeast Asia, they are exported to Japan or back to Europe, according to the sources.

"I'm not going to point fingers," Rutherford says, "but Southeast Asia needs to take stock of itself. It's very clear we can control these issues. If you let the exports develop to this level, your company goes rotten, because your marketing and promo people don't have to market and promote anymore."

On a slightly more optimistic note, Rutherford says that although actual local sales are worse than those shown by IFPI figures, he does not think the Southeast Asian music market is as weak as some people. He says, "I just

## Top 10 Recorded Music Markets: Retail Value (in millions)

Country (2001 Rank)	2002	2001	Growth
1. United States (1)	\$12,325	\$13,412	-8.1
2. Japan (2)	4,593	5,096	-9.9
3. United Kingdom (3)	2,859	2,932	-2.5
4. France (5)	1,990	1,923	3.5
5. Germany (4)	1,988	2,217	-10.3
6. Canada (6)	588	651	-9.7
7. Italy (8)	555	552	0.5
8. Spain (7)	542	645	-15.9
9. Australia (9)	500	549	-8.9
10. Mexico (10)	445	547	-18.6
Top 10 Total	26,385	28,524	-7.5
World Total	30,981	33,538	-7.6

Source: IFPI. Figures in millions. Sales do not include music video. 2001 figures amended for currency fluctuations.

think the companies are falling down on the job of exploiting what the local market wants."

Overall, the world's top 10 markets, which accounted for 85% of global sales in 2002, suffered a decline of 6.8%. The IFPI calculates its figures by scaling up shipment numbers to include product from non-IFPI members. It then adds local sales taxes and retailer mark-up to arrive at a final estimated retail sales figure.

The continuing decimation of the German music industry by home CD-R copying (see story, page 6) allowed France to surpass its neighbor and become the world's No. 4 music market, just behind the U.K. at No. 3. The French industry's continuing success in exploiting local repertoire helped boost value in that territory to a record \$2 billion, thanks to a 2.5% increase in unit sales.

But reliance on local repertoire has its downside, too. London-based UBS Warburg media analyst Helen Snell notes: "The growing proportion of local repertoire increases the pressure on record companies to maintain operations in as many local markets as possible in order to source domestic talent. But this global network places pressure on the cost base. Local repertoire, other than Anglo-American product, typically [generates] lower margin, since it does not have the potential for exploitation outside its home market."

In the U.K., domestic acts counted for half of the 40 best-selling albums last year. Despite album sales remaining stable at 226 million units, price pressure meant the value of album sales in Britain fell by 3%.

Italy's modest growth helped it climb from No. 8 to No. 7 in the global rankings, at the expense of Spain (7-8), where piracy continues

to take its toll. Spain in particular has seen a sharp increase in CD-R piracy; two out of every five records sold last year in Spain were illegal. (Last year's rankings have been adjusted by the IFPI to account for currency fluctuations.)

IFPI chairman/CEO Jay Berman tells *Billboard*, "I don't think the figures are as bad as the global numbers look, because if you just concentrate on CD album sales, they were down close to 6%. So while it wasn't great, it wasn't as bad as the total number looks."

Berman points to a "very strong" release schedule in 2002 as the reason album sales did not slump further. Eminem, Shakira, Norah Jones, Avril Lavigne, Nickelback, and Red Hot Chili Peppers enjoyed impressive global sales. But Berman acknowledges that during the past two years, "global top sellers are selling less."

A recent report by London-based research firm Enders Analysis states downloading and burning are responsible for up to 40% of the global sales decline in music. Accounting for the other 60%, Berman notes, "In addition to the [sales] substitution from unauthorized file sharing and CD burning is piracy, a pretty weak environment in Latin America and Asia, competition with DVD and videogames—there's a long list, unfortunately."

But it's not all gloom and doom. Berman says progress is being made in efforts to introduce legal online music services. The online environment "clearly is the business of the future, but in order to get to that future we need to protect the business we're in," Berman says. "I sense that there will increasingly be other revenue streams—new licensing agreements, mobile phone ring tones, and the like—that [record] companies will begin to look at, so that they're not just locked into the sale of the product."

Studying the IFPI statistics, Snell comments: "While IFPI highlights the launch of online music services as a potential positive catalyst for legitimate sales, we remain skeptical as to the ability of these services, given their current functionality and pricing structure, to supplant illegal file sharing."

She adds that UBS Warburg's forecasts for recorded-music sales remain unchanged, "expecting a drop of 5.6% in 2003, followed by a drop of 2.8% in 2004, and a return to growth not forecast until 2006."

Berman concludes: "This year will likely be similar to 2002; probably flat or in the worst-case scenario, down 5%. But I sincerely believe we're getting close to the turnaround."

Additional reporting by Steve McClure in Tokyo.

# Clear Channel Cuts Indie Promoter Ties

BY MATTHEW BENZ and BILL HOLLAND

Bowing to legislative pressure, Clear Channel Communications (CCC) is severing ties with independent promoters.

CCC president/COO Mark Mays said in a statement that the company heard "loud and clear" the concerns of Sen. John McCain, R-Ariz., and Sen. Orrin Hatch, R-Utah, at radio-ownership hearings in Washington, D.C., in late January (*Billboard*, Feb. 8): "We have zero tolerance for 'pay for play' but want to avoid even the suggestion that such a practice takes place within our company."

Once its independent-promotion contracts end this summer, Clear Channel Radio (CCR) says it will build "a new, restructured

relationship with the recording industry." CCR CEO John Hogan tells *Billboard* that while it is too early to discuss further details, the 1,200-station operator—by far the country's biggest—wants to "work directly on a local basis with artists and labels as well as to work, where it's appropriate, on other customized geographies."

As for concerns that CCR trades airplay for artists' appearances at station concerts, Hogan says, "We have a zero tolerance for any form of play for consideration. We very plainly and simply don't engage in that practice."

Recording Industry Assn. of America chairman/CEO Hilary Rosen says she's pleased that CCC recognizes "there is a bet-

ter formula for industry partnerships that deliver new music to fans."

National Academy of Recording Arts and Sciences president Neil Portnow said in a statement that the academy is "pleased to hear the announcement that Clear Channel is severing ties with independent radio promoters, which hopefully is an important first step in ensuring equal and fair radio airplay practices."

Sen. Russ Feingold, D-Wisc., who on Jan. 28 reintroduced his Competition in Radio and Concert Industries Act, said in a statement that CCC "has taken a step in the right direction," but "it is still essential that we pass legislation to ensure that a replacement 'pay for play' system does not emerge."



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REGGAE	
SEAN PAUL	Dutty Rock
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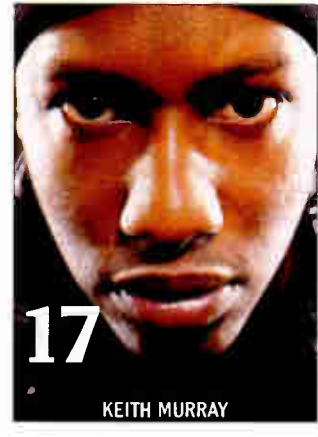
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**Caparro Eyes Warner Music Group For EDC Dream**

BY ED CHRISTMAN

If WEA Inc. president/CEO Jim Caparro is successful in his attempt to buy the Warner Music Group's manufacturing and distribution operations, he still has other hurdles to face to make his dream of EDC—Entertainment Distribution Center—a reality.

Caparro is attempting to implement a paradigm shift in the industry's back room by helping the majors achieve savings through centralizing manufacturing and warehousing to provide economies of scale.

He is believed to be one of three parties bidding on the assets that include the CD/DVD manufacturing plants, the Ivy Hill printing plants, and the distribution warehouses that were put on the block in February by debt-laden AOL Time Warner (AOL TW). If he is successful, Caparro will leave WEA, sources suggest. Morgan Stanley is believed to be overseeing the bidding process of AOL TW, which hopes to realize \$1 billion from the sale. As part of the deal, AOL TW's music and video companies are expected to sign a long-term contract for manufacturing and pack, pick, and ship services.

The other companies believed to be bidding on Warner Manufacturing are said to be pure manufacturing companies. That may give them an advantage on the manufacturing end but probably leaves them at a disadvantage when it comes to dealing with the complexities of just-in-time product delivery in the music world, where breakout hits can happen overnight.

When Caparro was pursuing the creation of EDC last summer, he was said to have raised the funding from a group of

investment firms including Apollo Advisors and Thomas Lee & Associates. But EDC failed at that time because only one of the three companies that Caparro was said to be negotiating with—BMG, EMI Recorded Music, and a third, unknown entity—ultimately agreed, and the plan required two to sign on the dotted line before the venture could get off the ground. At that time, *Billboard* was unable to determine which company had agreed. But if Caparro can get that company to agree again, it would give him the two companies needed to get EDC started, should he win the bidding process.

Some are skeptical that Wall Street would invest in such a plan, considering that many financial players believe that physical music product will be wiped out by digital distribution, either through the creation of a legitimate model or through piracy. But even as digital product eats into physical product's share of sales, many executives believe the two formats will co-exist and the ability to create manufacturing and distribution efficiencies will still be necessary.

Furthermore, while the CD has matured, many have high hopes that a hybrid format containing either a DVD-Audio or Super Audio CD and the regular CD version will replace the CD, while the DVD certainly appears to be in the earlier part of its life cycle.

Another hurdle Caparro will have to overcome so that EDC can realize its full potential is to convince retailers to upgrade their systems so that they can receive product from multiple purchase orders in the same box.



# Interscope Uses Merchandising Twist For 50 Cent DVD

BY BRIAN GARRITY  
and RASHAUN HALL

NEW YORK—While 50 Cent remains near the top of the charts, he is not resting on his laurels. The Shady/Aftermath/Interscope artist, who is currently on tour, has been busy preparing his DVD and launching his G-Unit imprint. The DVD, *The New Breed* (Shady/Aftermath/Interscope), marks a new merchandising twist, with Interscope Records packaging it in a standard CD

jewel box along with a bonus EP. The title, which streets April 15, will be stocked in music sections at retail.

The CD will feature previously unreleased 50 Cent material. Early pressings of the EP will have three tracks, while later runs will have four. Interscope reportedly is shipping more than 1 million units of the release, which the label is billing as a multimedia experience.

Interscope sales and marketing chief

Steve Berman says the strategy behind *The New Breed* is in anticipation of hybrid DVD-Audio technology currently in development that will play in both CD players and DVD players.

"We're just a little behind the technology, so we're packaging it as two separate discs," he says. "But in our mind, [the release] is one complete thought. It's one piece of art, and the [audio and visual components] will never be separated from each other."

While the label is waiting for DVD-Audio technology to come up to speed, Interscope is expected to use *The New Breed* strategy as a model for positioning its DVD titles in music racks at retail.

"Music DVD in some accounts is getting a great deal of attention, but at some accounts it's not," Berman says. "Our idea here is: [*The New Breed*] is an album. So we want it in that section, and we want it treated like that. We believe that music consumers are trained to look



BERMAN

at that [area] for music titles."

While some retailers—particularly independent merchants—have made moves to position music DVD titles in close proximity to CDs, sources say accounts have been hesitant to mix DVD-only titles with music CD product. Bundling music and video together in a single package is an attempt to alleviate such concerns.

In addition to preparing for the release of *The New Breed*, 50 Cent and Interscope recently formed G-Unit Records. Under the new Shady/Aftermath imprint, 50 Cent will sign and develop artists, which will be marketed and distributed by Interscope Records. G-Unit's first release will be by the group of the same name—featuring Tony Yayo, Lloyd Banks, and 50 Cent; the album is slated for release later this year.

## German CD-R Copies Increase By 42%

BY WOLFGANG SPAHR

HAMBURG—German music fans used 260 million CD-Rs to copy music in 2002—100 million more units than the number of prerecorded CDs sold in the country during the same period, according to Gerd Gebhardt, president of the German Phonographic Assn.

Statistics show that 486 million CD-Rs were sold in Germany last year, meaning that an estimated 53% were used to burn music files. The astonishing figure is equivalent to an increase in CD-R copying of 42% over 2001. The report was prepared by market researcher Gesellschaft fur Konsumforschung, based on a representative study on a survey of 10,000 people in 2002.

Co-sponsored by the German Federal Assn. of the Phonographic Industry and the Film Promotion Institute for the first time, the survey looked into questions relating to the copying of music and films, as well as its ramifications. To date, this is the only study of its kind in Europe, though the IFPI plans a global CD-R study later this year and references Japan and Spain CD-R woes in its global

sales study (see story, page 1).

According to the study, 22.5 million people copied music onto CD-Rs in 2002, an increase of 32% over 2001 (17.1 million). Each person copied an average of 11.5 CD-Rs; 42% copied new releases, 62.8% copied borrowed original CDs, and 35.8% copied CD-Rs. The people who copied music onto CD-Rs spent 16% less on CDs.

In 2002, 622 million songs were downloaded in Germany from almost exclusively illegal sources on the Internet, compared with 492 million tracks in 2001.

The report says 6.4 million people in Germany downloaded music from the Internet, up 31% from 1.9 million in 2001. Of these, 93.6% downloaded from non-charging sites. 81.5% copied the downloaded music onto CD-Rs.

## In The News

- Zomba Music Canada is closing, and president Laura Bartlett will shift to Jive in New York as senior VP of international. The majority of Zomba Canada's 11 staffers will be integrated into BMG Music Canada. Bartlett will oversee global marketing and promotional activities, reporting to Jive president Barry Weiss.

- WNEW New York officially launched its new hybrid radio format April 10. It combines top 40 music with entertainment news and gossip.

- EMI Group has paid Berry Gordy \$109.3 million for an additional 30% stake in the Jobete publishing catalog, raising its stake to 80%.

- The man behind a Netherlands-based technology company that claimed it was planning to launch peer-to-peer (P2P) file-sharing software with full knowledge that it would be sued has confessed that the whole concept was a hoax. Pieter Plass, founder and CEO of Internet-services management company PGR, now says his "Honest Thief" P2P service was nothing more than an April Fools' joke.

- Composer John Adams was awarded the Pulitzer Prize for music April 7 for his Sept. 11, 2001-inspired *On the Transmigration of Souls*. The work was commissioned by the New York Philharmonic, which gave the premiere performance last September at New York's Avery Fisher Hall.

## RIAA Suit Shatters Campus P2Ps

BY BILL HOLLAND

WASHINGTON, D.C.—The decision by the Recording Industry Assn. of America (RIAA) earlier this month to ratchet up its Internet anti-piracy efforts by slapping copyright-infringement lawsuits on four students at three U.S. colleges who were operating Napster-like campus network systems seems to be paying off. The RIAA reports that two of the sites have been taken down by their owners, and following news of the suits in the press, 10 or more similar sites on other campuses not yet targeted have also disappeared.

RIAA senior VP of business and legal affairs Matt Oppenheim also says the trade group has "offered to negotiate a settlement" with two of the students who have contacted him. "We realize they are students and probably couldn't pay even the minimum penalty, so we're hoping to let a settlement process work itself out." The maximum penalty per infringement is \$150,000; the minimum is \$750 per infringement. Each of the sites had hundreds of tracks available.

The industry's lawsuit has drawn the support of two prominent artist-community groups, the Recording Artists' Coalition (RAC) and the recording artist division of the Amer-

ican Federation of Television and Radio Artists (AFTRA).

RAC co-counsel Jay Rosenthal says the group "supports strong enforcement of copyright and recognizes that some of the most serious P2P [peer-to-peer] offenders are college students. Recording artists have tried to convey the message to their fans that creating and using illegal P2P networks is illegal and disrespectful to the artists they love. Unfortunately, the message has fallen on deaf ears."

AFTRA director of sound recording Ann Chaitovitz agrees. "These local area Napster networks are not like borrowing your dorm mate's record and taping it, but [they] are networks making hundreds of thousands of songs available to the entire university population at the click of a button."

But spokespersons for two other artist-related groups, the Future of Music Coalition and the Music Managers Forum (MMF), say the industry's litigation effort against the allegedly infringing student "consumers" or music fans takes the wrong tack and does nothing to remedy a major complaint by artists and listeners that much music of today and yesterday—including out-of-print albums and tracks—cannot currently be found by using legitimate services on the Internet.

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	176,816,000	157,531,000	(↘10.9%)
Albums	172,585,000	155,312,000	(↘10.0%)
Singles	4,231,000	2,219,000	(↘47.6%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	162,517,000	149,561,000	(↘8.0%)
Cassette	9,656,000	5,260,000	(↘45.5%)
Other	412,000	491,000	(↗19.2%)

### OVERALL UNIT SALES

This Week	10,770,000	This Week 2002	12,194,000
Last Week	11,618,000	Change	↘11.7%
Change	↘7.3%		

### ALBUM SALES

This Week	10,612,000	This Week 2002	11,904,000
Last Week	11,467,000	Change	↘10.9%
Change	↘7.5%		

### SINGLES SALES

This Week	158,000	This Week 2002	290,000
Last Week	151,000	Change	↘45.5%
Change	↘4.6%		

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	89,183,000	80,343,000	(↘9.9%)
Independent	22,462,000	17,848,000	(↘20.5%)
Mass Merchant	54,977,000	51,210,000	(↘6.9%)
Nontraditional	5,963,000	5,911,000	(↘0.9%)

### YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	39,650,000	35,316,000	(↘10.9%)
Suburb	71,294,000	65,611,000	(↘8.0%)
Rural	61,641,000	54,385,000	(↘11.8%)

ROUNDED FIGURES

FOR WEEK ENDING 4/6/03

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



# Nordeman, Smith Lead Dove Winners

BY DEBORAH EVANS PRICE

NASHVILLE—Nichole Nordeman and Michael W. Smith were the top winners at the Gospel Music Assn.'s 34th Annual Dove Awards held April 10 at the Gaylord Entertainment Center in Nashville.

Nordeman won seven awards, including songwriter, female vocalist, and both song of the year and pop/contemporary song for "Holy," which she co-wrote with Mark Hammond.

Nordeman says she always looks forward to the Doves because of the sense of community: "For so much of the year I feel out of touch with what's happening in Christian music. It's easy to get wrapped up in my own world of touring, recording, etc., and remain fairly unaware of the big picture as it relates to the creative contribution of so many. I always look forward to some fantastic live performances and the chance to celebrate once more how musically diverse the world of Christian music has become."



NORDEMAN

Smith took home five Doves, including his third for artist of the year and his first for male vocalist, as well as for praise and worship album for his Reunion release *Worship Again*.

Third Day won a third consecutive Dove for group of the year as well as for rock recorded song of the year for "40 Days" from its *Come Together* album. "The fact that the Doves are voted on by our peers in Christian music make them more special than any other

awards we've been a part of," Third Day's Mark Lee says.

Brown Bannister won his fourth producer of the year honor. The new artist accolade went to the Paul Colman Trio. The Crabb Family won two Doves: southern gospel album of the year for *A Crabb Collection* and southern gospel recorded song for "Don't You Wanna Go?" Kirk Franklin picked up his ninth Dove for *The Rebirth of Kirk Franklin*, which won contemporary gospel album of the year.

Tim Hughes won the Dove for inspirational recorded song for "Here I Am to Worship." Jars of Clay's *The Eleventh Hour* won for modern rock/alternative album of the year.

Hosted by Steven Curtis Chapman and CeCe Winans, this year's show is slated for broadcast on PAX-TV April 19 and Trinity Broadcast Network April 25 and was carried live on XM Satellite Radio. Dove Awards are presented in 43 categories. For a complete list of winners, log on to [billboard.com/bb/awards/index.jsp](http://billboard.com/bb/awards/index.jsp).

# Carey Lures Fans With Honey

Singer Teams With Label To Open Online Fan Club

BY BRIAN GARRITY

NEW YORK—Island Def Jam (IDJ) is getting into the artist fan club business, kicking off the initiative with a new Internet-based club on behalf of Mariah Carey.

Carey and IDJ are teaming on the official Mariah Carey fan club, a joint venture called Honey B. Fly. Starting April 14, fans can sign up for the service through [mariahcareyfanclub.com](http://mariahcareyfanclub.com); a subscription costs \$35 per year in the U.S. and \$45 per year internationally.

Fan club members get access to presale concert tickets for Carey's upcoming tour, as well as music and video exclusives, an introductory letter from Carey welcoming members to the club, an 8x10 autographed photo, a T-shirt available only to club members, and a membership card that can be used in conjunction with special retail and concert events.

IDJ VP of new media Larry Mattera says that the Honey B. Fly venture is the first of a half-dozen artist fan clubs the label plans to launch in the coming year.

Fueling that interest is the opportunity for secondary revenue streams. IDJ and the artists in question will share the money generated through club ventures. Until recently, clubs were operated by the artists.

Driving the artists' interest in partnering with IDJ on clubs is support in the effort to stay connected with fans.

"Honey B. Fly is really a way for me to have personal contact and involvement with [my fans] worldwide," Carey said in a statement.

Jerry Blair, president of Carey's imprint Monarc Entertainment, points out that the launch of the artist's tour serves as an ideal platform for driving subscriptions to the club.

In an effort to drive interest in Honey B. Fly, IDJ is tagging plugs for the fan club to print and radio ads promoting the tour. The club will also be promoted on the artist's tour bus.

Mattera says that labels are ideal partners for artists on fan club businesses, because a label can use its marketing muscle to help promote a club. In addition, the label is motivated to make music, tickets, and other proprietary content and programming available to the club.

# Arista's Lavoigne Tops Juno Awards With Four Wins

BY LARRY LeBLANC

OTTAWA—Taking four categories, Arista's Avril Lavoigne was the big winner at the 2003 Juno Awards held April 5 and 6 in Canada's capital city of Ottawa.

Lavoigne was recognized for top album and pop album for her Arista debut, *Let Go*; top single for "Complicated"; and for top new artist.

Runner up with three wins was Juno Awards telecast host Shania Twain. The Mercury Nashville superstar won for top artist, the Fan Voice Award, and for top country recording for her Mercury single "I'm Gonna Getcha Good!"

This year's main Juno event took place April 6 at the Corel Centre in Ottawa and was televised in Canada live on CTV. The bulk of Juno statuettes—26 in all—however, were handed out in a non-televised gala April 5 at the Lac Leamy Casino in nearby Hull, Quebec, which drew numerous non-show winners.

Twain opened the televised show in a flashy sequined Montreal Canadians

jersey, half top, and sweatpants while singing her hit "Up!" Also appearing on the show were Our Lady Peace, Nickelback, Remy Shand, Tom Cochrane, and Lavoigne—all category winners—as well as veterans Blue Rodeo and newcomer Sam Roberts.

A result of Juno organizers' focus on a stripped-down, performance-filled TV spectacle was that popular categories—including top group, top rock album, and top vocal jazz album—were relegated to the off-camera first night. Neither Sum 41 (top group) nor Diana Krall (top vocal jazz album) showed up, and Our Lady Peace (top rock album) was absent because the band was rehearsing for the Junos show.

This year's two-hour Junos show drew a viewing audience of 2.2 million Canadian viewers, an increase of

more than 57% over its 1.4 million viewers last year.



LAVIGNE

Capping a year in which Lavoigne jumped from obscurity to international fame, the 18-year-old from Napanee, Ontario, made up for her shutout at the Grammys in February. Her newfound status was certainly proved by her debut set being chosen as top album over releases by Twain, Celine Dion, Our Lady Peace, and Daniel Bélanger.

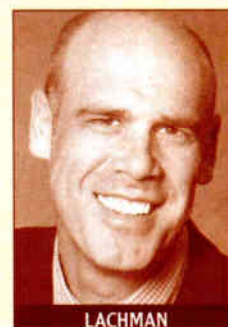
"This is just so incredible, this being my first album and having this dream of mine come true," Lavoigne told the adoring audience of 15,000 fans. "It's pretty amazing."

During the televised show, Cochrane gave a deeply felt speech after he was inducted into the Canadian Music Hall of Fame, an award presented by

blues guitarist Jeff Healey.

In other categories, 604 act Theory of a Deadman was named top new group. Both Chad Kroeger and his group, Nickelback, were named top songwriters. Bélanger's *Réver Mieux* on Audiogram was named top Francophone album. For a complete list of winners, log on to [billboard.com/bb/awards/index.jsp](http://billboard.com/bb/awards/index.jsp).

## Executive Turntable



LACHMAN



STUMPF



ENGSTROM

**MUSIC VIDEO:** Cliff Lachman is named senior VP of production and development for VH1 in Los Angeles. He was head of first-run programming development for Twentieth Television.

**PUBLISHING:** Richard Stumpf is promoted to VP of marketing and licensing for Cherry Lane Music Publishing in New York. He was director of marketing and licensing.

BMI Nashville promotes Nancy Moore to director of writer/publisher relations and LuAnn Davidson to associate director of writer/publisher relations. They were both executive assistants for

writer/publisher relations.

**DIRECT MARKETING:** Mike Engstrom is named VP of product development for Warner Strategic Marketing in Burbank, Calif. He was senior director of marketing for Rhino Records.

**RECORD COMPANIES:** Tom Gimbel is promoted to senior director of marketing for Arista Records in New York. He was senior director of sales.

**VENUES:** Steve Miller is promoted to director of sales for the Grand Center's DeVos Place in Grand Rapids, Mich. He was director of event services.

# Online Royalty Deal Awaits Approval

BY BILL HOLLAND

WASHINGTON, D.C.—The Copyright Office is expected to approve a deal worked out April 3 between royalty-collection body SoundExchange, Webcast trade group the Digital Media Assn. (DiMA), and artists' unions on royalty rates and terms for commercial Webcasters and simulcasts of over-the-air broadcasts.

The deal allows nonsubscription Webcasters to pay royalties of either 0.0762 cents per performance or 1.17 cents per aggregate tuning

hour. For subscription services, there is an additional option of paying 10.9% of annual gross revenue. The pact allows eligible small commercial Webcasters to elect rates adopted under the Small Webcasters Settlement Act. It does not address terms for noncommercial Webcasters and simulcasts of over-the-air broadcasts.

The parties say the deal will preclude another costly and lengthy arbitration before the Copyright Arbitration Royalty Panel (CARP), which was roundly criticized for its rate suggestions last year.

SoundExchange executive director John L. Simson says the deal will enable the body to start receiving royalties considerably sooner than if a CARP had been convened: "Webcasters had stopped paying royalties pending the setting of new rates, even though they continue to exploit sound recordings for their businesses."

DiMA executive director Jonathan Potter characterizes the agreement as "a temporary band-aid that avoids millions of dollars of legal fees associated with a broken arbitration process."



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World Radio History



# ARTISTS & MUSIC



by Melinda Newman

## The Beat

**RETRO RHINO:** Rhino Records has started a catalog vinyl arm, appropriately titled Rhino Vinyl, that is slated to release 10 titles in 2003 and an additional 30 in 2004.

The first three albums, out April 22, will be a trio of **Grateful Dead** titles: *Live/Dead*, *Workingman's Dead*, and *American Beauty*.

"There's a huge resurgence of interest in vinyl," says **Mark Pinkus**, VP of strategic marketing and custom products for Warner Strategic Marketing (WSM), of which Rhino is a part. "There's the 35-plus demo who had these albums originally on vinyl, and then there's the 30-and-under demo who never had any albums on vinyl but want them that way now." Pinkus credits his former assistant, **Mason Williams**,

**RHINO VINYL**

now WSM's manager of reissues/special projects, with conceiving the idea.

Pinkus says that Rhino had outsourced some projects to release on vinyl to outside manufacturers, and, based on the success Rhino saw, decided to open an in-house division. "Some of these titles would sell 20,000 units on vinyl," Pinkus says. "That amount traditionally wouldn't be enough for us to make money—it's a niche market and we don't expect big homeruns—but this is something people want." The titles will be distributed through WEA's indie distribution arm, Alternative Distribution Alliance. Although Pinkus expects mom-and-pop retailers to be the main carriers, he says that both the Virgin and Tower chains are expected to feature the vinyl albums as well.

The first batch of titles are coming shortly after they have been released by WSM on CD, but Pinkus says that "in a perfect world, the vinyl will come out at the same time as the CD." The next slate, which includes **T. Rex's** *Electric Warrior* and **Yes'** third album, will arrive in May. Although many of the initial titles will be '70s chestnuts, Pinkus says he expects to mine titles up until the mid- to late

'80s. All albums will retail for \$17.98. When possible, the albums are remastered from the original analog tape.

The titles will feature the original cover art and liner notes with one slight nod to technology: "We got rid of the white paper sleeve," Pinkus says. "We found everyone wants the plastic inner sleeve since it doesn't tear."

**SIGN OF THE TIMES:** Immergent Recordings' parent company, Santa Monica, Calif.-based 5.1 Entertainment Group, has laid off five people, most of whom worked for Immergent. Immergent's staff goes from 12 to seven; among those let go are president **Paddy Spinks**, three regional radio staffers, and publicist **Melissa Boag**. **Dishwalla** remains on the label, but New Zealand singer/songwriter **Greg Johnson** was released before his debut EP could be issued, and 5.1 chairman **John Trickett** says four other deals with pop/rock acts that Immergent was signing were halted. "For a midsize indie label, the swing was just too wide on how much money you have to spend to get that elusive pop/rock hit," Trickett says. "You can't justify the heavy expense."

Instead, 5.1 will focus its efforts on its electronica-leaning My Utopia label, which has six releases coming this year.

**MUSICAL CHAIRS AND MORE:** Former Elektra A&R exec **Josh Deutsch** has been named senior VP of A&R for Virgin Records in New York. He reports to Virgin chairman/CEO **Matt Serletic**. Together, the two have signed soul singer **Ricky Fante** . . . **Incubus** founding member/bassist **Dirk Lance** has left the band and has been replaced with **Roots** guitarist **Ben Kenney** . . . **Mike Smith**, formerly with **Snot**, has joined **Limp Bizkit** as guitarist. He replaces **Wes Borland**, who left more than a year ago . . . **Bon Jovi** and the **Goo Goo Dolls** will play Tiger Jam VI April 19 at Mandalay Bay Events Center in Las Vegas. Tiger Jam raises funds for the Tiger Woods Foundation and children's charities in Las Vegas and Los Angeles, as well as VH1's Save the Music Foundation and the Grammy in the Schools program.

## Yorn Keeps It Simple On 2nd Set

BY TOM DEMALON

Despite a gold certification and a heap of critical praise for his 2001 debut, *Musicforthemorningafter*, Pete Yorn says he felt no pressure preparing his sophomore effort, *Day I Forgot*.

"It felt like things were happening," the artist says of his debut, which has sold more than 518,000 copies, according to Nielsen SoundScan. "It wasn't too fast or overwhelming. I just want to keep making records, and I consider it still early in the game."

Instead, Yorn focused on "making the vocals as strong as I could and keeping the instrumentation simple. My sensibilities lean toward tight, simple pop songs."

"I didn't want too much fat," he adds, noting that there is less reliance this time on loops and electronic elements. "I wanted to make a more classic, straight-up record."

One thing remaining unchanged on *Day I Forgot*, which arrives April 15, is that—aside from contributions from co-producer R. Walt Vincent ("He's able to add stuff that I'm not able to do," Yorn says) and a guest turn from R.E.M. guitarist Peter Buck—most of the album is performed by Yorn.

"I'm creating a lot when I'm in the studio," he says. "I like to just capture it quickly without filtering it through a lot of other people."

A solid fan base eagerly awaits *Day I Forgot*; a core audience that Columbia expects to build upon. "He is the real deal," Columbia senior VP of marketing and media Larry Jenkins says. "[*Musicforthemorningafter*] wasn't about any one song blowing up. It was a steady, steady build. He did that by touring relentlessly and with repeated tracks getting on radio and video channels."

Jenkins points out that Yorn has "great fans in the press," which helped "build his fan base

one fan at a time."

*Day I Forgot* finds the artist exploring a greater range of musical dynamics. Listeners will find the expected bevy of pop-inflected hooks—beginning with the lead radio track, "Come Back Home."

The guitar-etched song has been building an audience at both triple-A and modern-rock radio since its arrival March 17. Nic Harcourt, music director for KCRW Santa Monica, Calif., led the charge on Yorn's debut with early support and hears a "definite maturity in the songs" that appear on *Day I Forgot*.

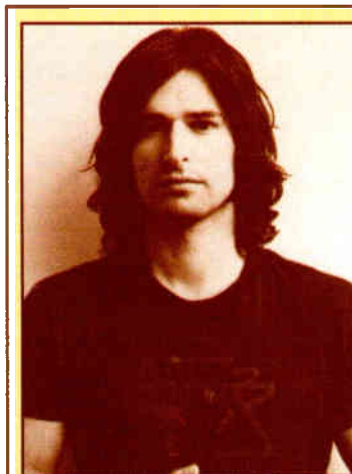
"The songs feel a little deeper," says Harcourt, who also hosts KCRW's popular *Morning Becomes Eclectic*.

Jenkins adds that Columbia recognizes that this project is artist-driven. "We don't have to come up with any contrived marketing to position him. It's a deep record like the last one, and that's a great problem to have."

Outlets will be serviced with a video made by an artistic collective called the AV Club, which consists of such notables as Johannes Gamble, Roman Coppola, and Spike Jonze. Also, Columbia realizes the importance of the Internet. "His fans are very Web-savvy, and they go there first," Columbia VP of marketing Nick Cucci says. "We're going to do a lot of Internet marketing."

Yorn, who is managed by the Firm and booked by Creative Artists Agency in Los Angeles, will embark on an ATT Wireless-supported tour upon the album's release, headlining clubs and theaters in major markets.

Along the way, Jenkins notes, there will be "surprises from Pete," as the label strives to provide Yorn with the widest and largest possible audience. "But," he asserts, "the music is always going to lead the way for us with him."



*'[I focused] on making the vocals as strong as I could and keeping the instrumentation simple. My sensibilities lean toward simple pop songs.'*


—PETE YORN




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# Melissa Errico Adds New Career Colors With 'Blue Like That'

BY CHUCK TAYLOR

Melissa Errico always made a point *not* to make a record.

For one thing, she simply did not have the time. At 18, while a freshman at Yale, the native New Yorker was cast in the national touring company of *Les Misérables*, followed by Broadway runs in *Anna Karenina*, *My Fair Lady*, and *High Society*.

Then came TV, first with a key role in CBS series *Central Park West*, then as a recurring character on NBC's *Ed*. Hollywood beckoned next, with a part in the Angelina Jolie vehicle *Life or Something Like It*, and several indie films.

"Making a CD was the one place I wasn't going to play the game," Errico says. "I'd been offered deals since

I was 21, and I'd always said no. There were just too many other things to explore."

However, in 1998, Bruce Lundvall—current Blue Note/Angel/Manhattan Records CEO—became interested in recording Errico for the cast album of *High Society*. Ultimately, he declined the project but approached the singer for a solo deal.

"He told me, 'You are happiest when you sing quiet,'" Errico says. "You're not going to have to be the big, loud Broadway diva. You don't have to be a vocal storm-trooper. We'll help you find your way.' You know, it finally seemed right."

Lundvall was integral in connecting the songbird with fitting material and like-minded collaborators, including pianist Alan Pasqua. "I hit it off with him right away; the nights I would hear him play, I couldn't sleep," Errico says. "He was such a strong presence and exactly what I was looking for."

The pair got to work recording demos in Los Angeles, one of which landed on the desk of industry legend Arif Mardin, who was working with Lundvall.

"It was a piano/voice version of 'Company' by Rickie Lee Jones, which Alan made into an art song, sexy and pained," Errico says. The über-producer was entranced and signed on to produce the full project.

## AN INTIMATE EXHALATION

Five years later, Errico, 33, has released *Blue Like That*, an intimate exhalation of jazz, modern-day standards, and heart-on-sleeve compositions written by the likes of Joni Mitchell, Randy Newman, Billy Joel, Shawn Colvin, and her old-soul brother, Mike Errico. She is one of a handful of artists signed to resuscitated upscale imprint Manhattan Records, joining operatic tenor Daniel Rodriguez and Art Garfunkel.

Mardin insisted that the set be gently recorded in a live setting—a decision echoed from his recent work on another debut—Norah Jones' *Come Away With Me*, for which he was awarded the 2003 Grammy as producer of the year.

"I would take Melissa's album with me to a desert island," says an enthused Mardin, who, with industry veteran Ian Ralfini, is VP of Manhattan. "Melissa is a singer's singer. She offers such heartfelt interpretations of originals and these incredible standards. She sees each song in a visual way, sets up a scene, and then sings as if she's telling the story she has created—in much the mode that Bette Midler operates. I really believe in her."

Errico explains, "A lot of what motivates me is visual. I see a character, but I also see a period and I plan a universe in my mind. Then I know what a song needs to sound like; for instance, in the song 'Hot in Here,' I knew that we needed a really lecherous sax player, and I needed to feel guilty, sexy, like I'm about to do something I shouldn't. The music comes, and then the voice. When you're not a writer, the music has to trigger something. Luckily, I'm

singers develop a strong relationship with their accompanists, you know."

Mardin notes that "it was so heartfelt [that] there was no need to do it twice. Her performance is like a whisper in the ear, or like a person thinking to herself while writing a letter."

## THE ROAR OF SILENCE

For all of her accomplishments, Errico learned early on to treasure every nuance of her success. In her early 20s, while performing in *My Fair Lady*, she was working in a sound studio where she was required to scream, à la a slasher movie. As a result, she hemorrhaged a vocal cord, requiring microscopic surgery, and was ordered to remain silent for six months. Her road back required intense vocal therapy and a long absence from the stage.

"I was so young and had to be so disciplined; I had no life and couldn't express myself—and remember, there was no e-mail then," Errico says. "It's made me come to this record project grateful and mature."

In fact, Errico says that she is just now again enjoying the full versatility of her vocal cords: "It's like I'm on the other side now."

Manhattan executives realize that their prize singer's road to success in the music business is also going to be a methodical journey.

"It's going to be a long haul; we accept that. We know that Melissa has to get out there and further build her base," Ralfini says. "She already has a following in New York, San Francisco, and Washington, so we'll start in those cities to expose her to the press and show them that we're serious about her."

Errico is also looking for an appropriate U.S. summer tour, while her team keeps a close eye on multimedia opportunities.

"It's important that she continue her own path with television and theater," Ralfini says. "She has a strong sense of self, so we believe in whatever she feels is right for her career. It will only add to the exposure that she needs."

Errico, who will appear in several episodes of Darren Star's upcoming NBC series *Mismatch*, starring Alicia Silverstone—possibly showcasing her music from *Blue*—is also eager to share the music with her budding fan base.

"I want to cast a spell over my live show," she says. "I see the evening as a kind of evolving watercolor, a wash of colors but still vibrant. I want guys to be playing with a subtle touch, with a smoky, sexy quality in the air. It's not just about catchy songs; it's about captivating all of your senses."



*'A lot of what motivates me is visual. I see a character, but I also see a period and I plan a universe in my mind. Then I know what a song needs to sound like.'*

—MELISSA ERRICO

tapped into my senses because I'm an actress. The songs become a cocktail of the writers' ideas and mine."

Mardin adds, "There are so many influences at work, and yet a stylistic thread links all of these songs."

Perhaps the most affecting track is Joel's "And So It Goes," sung oh-so-serenely with a lone piano, played by arranger Pasqua.

"I loved the line, 'In every heart, there is a room, a sanctuary safe and strong,'" Errico says. "There was a feeling with Alan—just the way we played it in his apartment the first time—of taking care of each other and being friends. Interpretive

## ADVERTISEMENT

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CENTRAL DISTRICT OF CALIFORNIA  
WESTERN DIVISION

FRED STEINER, *et al.*, on behalf of )  
themselves and all others similarly )  
situated, )  
Plaintiffs, )  
v. )  
ABC, INC., *et al.*, )  
Defendants. )

Case No. CV-00-5798-FMC (AIIx)  
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YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has been reached. The settlement is subject to approval by the Court.

A hearing will be held before the Honorable Florence-Marie Cooper at the United States District Court for the Central District of California, Western Division, 255 East Temple Street, Los Angeles, CA 90012, on June 20, 2003, at 2:30 p.m. The purpose of the hearing is to determine: (1) whether the proposed settlement of the claims in this class action litigation (the "Action") as contained in the Stipulation of Settlement on file with the Court ("Stipulation") should be approved as fair, just, reasonable and adequate; and (2) whether the Judgment dismissing the Action with prejudice should be entered.

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[HTTP://WWW.GILARDI.COM/STEINERSETTLEMENT](http://www.gilardi.com/steinersettlement)

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the settlement, objecting to the settlement, or opting out of the Classes.

PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

DATED: February 21, 2003 BY ORDER OF THE UNITED STATES DISTRICT COURT FOR THE CENTRAL DISTRICT OF CALIFORNIA, WESTERN DIVISION



# Woodward's Debut Jump-Started On Web

Label: 'Dumb Girls' Downloaded More Than 1.5 Million Times

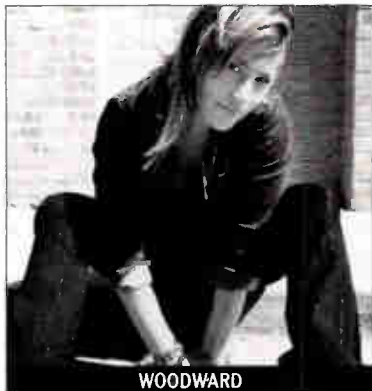
BY CATHERINE APPELFELD OLSON

With a high-profile online campaign powering early interest in her easily relatable lyrics and soulful voice, Atlantic artist Lucy Woodward already is somewhat of a household name as the label rolls out her debut album, *While You Can*.

Woodward's single "Dumb Girls" has been downloaded more than 1.5 million times since she became an AOL Music "Breaker" artist last fall, according to Atlantic. The AOL relationship has since snowballed to include a Sessions@AOL performance, a video premiere, and a listening party that was held the night before the album's April 1 street date, among other features.

Building on what Atlantic VP of product development Peter Galvin calls a "wide-reaching, grassroots promotional campaign," the label took the song to hot AC, adult top 40, and pop radio in January, and Woodward hit the road for a two-month radio tour. The campaign recently broadened to national TV with appearances on *The Early Show* and *The Tonight Show With Jay Leno*.

Woodward also is filming promos



and recording liners and the jingle for cable's Women's Entertainment Network and has taped several shows for MTV, including a "You Heard It First" interview segment. Also, she hit the malls with a *Seventeen* magazine tour. A full-blown club tour is slated to begin this summer.

"The process went quickly with her," Galvin says. "We wanted as many people as possible to hear her. We got things done efficiently."

Although the past six months have been a whirlwind, the 26-year-old singer/songwriter is no newcomer to

the music world. The daughter of two classically trained musicians, she refined her voice in the New York club scene, where she was singing backup and performing with various cover bands by the time she was 16.

"We were raised with a lot of music and art," Woodward says. "From the time I was 5 years old I was always playing an instrument. By the time I was 12, I knew I needed to make records and sing."

Woodward credits the new generation of such female rockers as Avril Lavigne, Michelle Branch, and Vanessa Carlton—all of whom were featured on AOL Music campaigns—for opening previously wedged doors. "These are girls with big electric guitars and great pop songs, and they have paved the way for people like me to come along."

Woodward made the album with producers Kevin Kadish and John Shanks. "I loved being in the studio; there was a great energy," she says. "We decided to decorate, hang fabric on the wall, and create a whole vibe. It was truly amazing having folks like [famed drummer] Kenny Aronoff come in and play. These guys are some serious cats."

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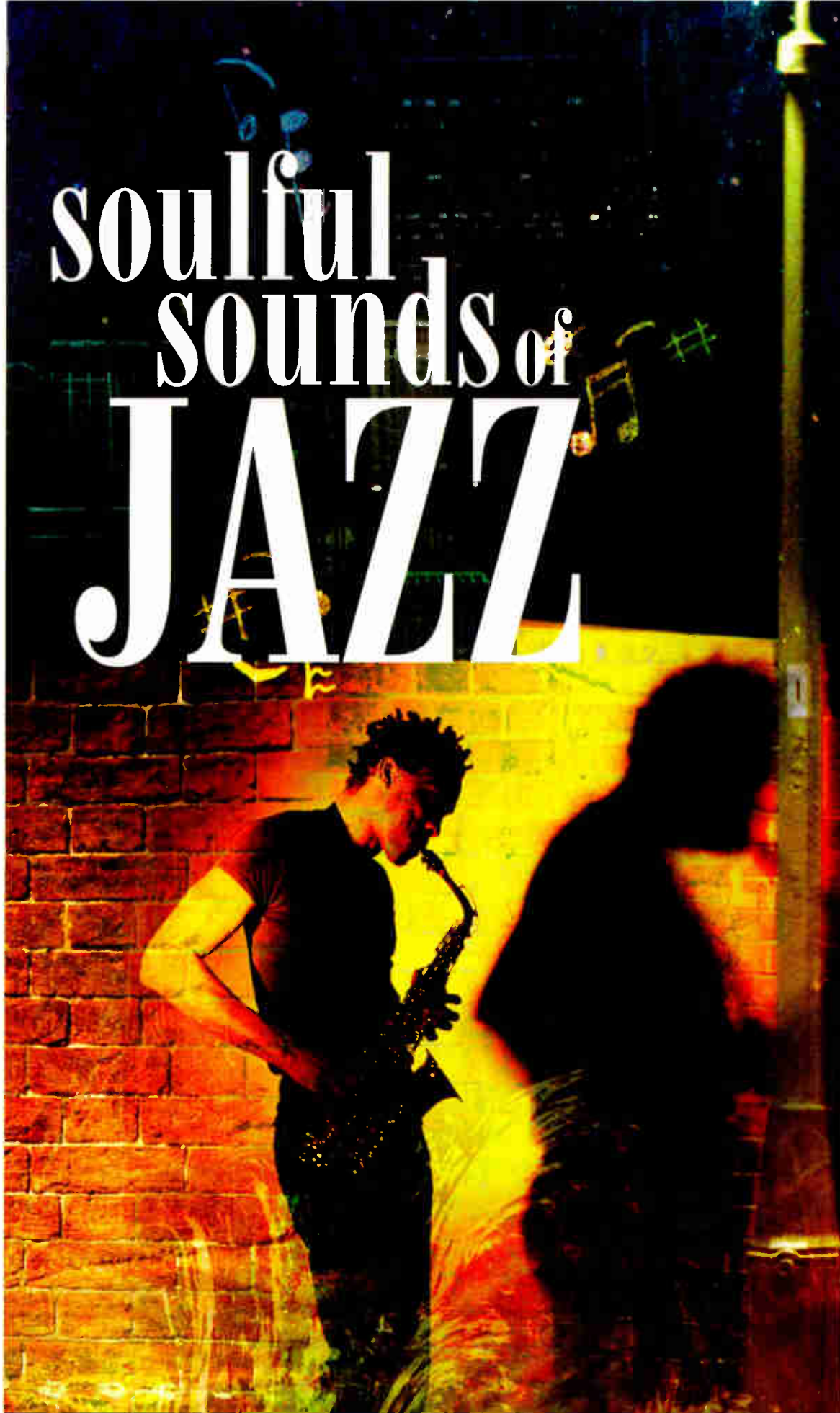
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## ARTISTS & MUSIC

### Piracy, Artist Development Debated At Gospel Music Week

BY DEBORAH EVANS PRICE

NASHVILLE—Piracy, profitability, and the proliferation of new acts were among the topics of interest as approximately 3,000 participants gathered for the Gospel Music Assn.'s (GMA) annual Gospel Music Week convention April 5-10 at the Renaissance Hotel and Nashville Convention Center (see related story, page 7).

The event attracts representatives from Christian radio, retail, record labels, and others who attend seminars, roundtables, and product presentations geared for participants attending different facets of the convention, including the National Christian Radio Seminar (NCRS), Christian Music and Video Retailers (CMVR) seminar and the Managers, Agents, and Promoters Seminar (MAPS). This year's theme was "Zeal With Knowledge."

Several of the industry's key players participated in the panel "Facts, Figures, and the Future of Christian Music," which addressed such industry concerns as piracy. Moderator/Next Agency president Scott Hughes shared statistics on piracy and cited a survey in which two-thirds of church youth-group leaders admitted that young people in their organizations download music, thus proving the Christian industry is not immune to such ills.

"Artist development is the ultimate answer to the piracy issue," EMI Christian Music Group president/CEO Bill Hearn said, noting that if artists create compelling music, consumers will purchase the album. Hearn, Warner Bros. Records Christian division president Barry Landis, and Reunion Records senior VP/GM Dean Diehl each stressed the importance of not only maintaining healthy bottom lines for their corporate parents but also nurturing the spiritual health and well-being of their acts. Hearn said, "A healthy artist is going to produce better art."

Despite the war and difficult economic climate, registration was up this year. Pre-registrants increased by 172 over last year to 1,193. GMA officials anticipated additional walk-ups, noting that about 150 people register on-site each year. In addition to paid registrants, GMA attendance is bolstered by artists, managers, and others.

"In uncertain times, economically and otherwise, we are certainly thrilled that our registration numbers have held up and even increased slightly over last year," GMA spokesperson Tricia Whitehead said. "Overall, we'll have more than 3,000 people gathered here in Nashville with a shared passion for Christian and gospel music."

Among the week's highlights was the annual "Monday Morning Live"

membership meeting, during which the GMA confers seven special awards and holds elections for the GMA board. The Impact award, presented to the non-artist individual or organization making the most significant contribution to the Christian music industry, went to Salem Communications' "Fish" radio stations. The first Fish outlet launched in 2000 in Los Angeles, and the stations are now in 13 markets including Chicago, San Francisco, and Honolulu.

The outstanding mainstream contribution to gospel music award is traditionally given to the person or entity outside of the Christian music business

that helps take the music to a wider audience. This year's honoree was Elektra Entertainment Group chairperson/CEO Sylvia Rhone, who has been involved in launching several artists, among them Yolanda Adams. Songwriter/worship leader/producer Brian Doerksen was this year's recipient of the international award, recognizing a member

of the Christian music community who has made an impact around the globe.

The lifetime achievement award is presented to an entity that has been involved in Christian music for more than 20 years. This year's honoree was 113-year-old music publisher the Lorenz Corp. The Grady Nutt humor award went to comedy duo Hicks & Cohagan. The Scott Campbell award for outstanding contributions in broadcasting went to Jon Rivers, K-LOVE music director and national morning show co-host. The Rob Gregory award recognizing major contributions in radio went to KSBH Houston GM Tim McDermott.

At the convention, Diamante-Butterfly Distribution announced that the company's name was changing to Butterfly International Distribution. Dan Huisinga, director of international sales and marketing at Provident Music Distribution, has been appointed to the newly created position of VP of major accounts, while Jim Clark—previously sales director at Diamante Media Group—will be VP of independent accounts. Five new hires have also been added to the sales team.

Among the most talked-about projects during GMA week was *Hero*, a rock opera written by Eddie DeGarmo and Bob Farrell that will be a major event rolled out in September.

DeTalk's Michael Tait, Audio Adrenaline's Mark Stuart, Rebecca St. James, T-Bone, and Skillet's John Cooper are among the artists lending their talents to the project, which will include a double CD, a comic book series, three novels, and a live tour.



HEARN



# Jazz Notes™



by Steven Graybow

**IN TANDEM:** The relationship between an artist and a record label is a partnership whereby the artist provides the label with music, and the label provides the artist with a means to distribute that music. The mutual goal is to assure the most visibility for the music and a certain level of sales success.

Such is the central tenet of Motema Music, which bowed in the first quarter with percussionist **Babatunde Lea's** *Soul Pools* (released Feb. 25) and the **Lynne Arriale Trio's** *Arise* (issued



ARRIALE

March 25). "Our artists are partners with us on a sales level," founder **Jana Herzen** says. "When they go out on the road, it is their job to promote their CD, and no one is a better salesperson for the music than the artist. If they perform well, people will purchase a CD. At the same time, they don't have the resources to create the physical product, which is where we come in."

Herzen says that several elements are necessary for a project to succeed at retail. "You need to have radio promotion, you need a distributor [Motema is distributed through City Hall], you need someone to do publicity, and you need a certain amount of print advertising. These things seem obvious, but a lot of artists put out CDs and do not get these things from their label."

The partnership extends to retail, as Herzen explains: "I've been warned not to spend more than \$500 on artwork for a CD because I won't get a return on my investment, but if a CD looks bad, it is less likely to sell. We contract attractive artwork for our releases, which in turn gives our distributor a better chance of getting our CDs good placement in stores and of giving stores a better chance to sell them."

Arriale, whose manager, **Suzi Reynolds**, is Motema's VP of artist development, says that the label's approach works well for her. On *Arise*, the pianist and her trio interpret the

familiar (**Bill Withers'** "Lean on Me") and the unexpected (**The Guess Who's** "American Woman") with a sophisticated approach that references pop, jazz, and classical music. "Our original material and choice of covers allow us the opportunity to reach a wide audience," Arriale says. "Music should give people a sense of hope and comfort, and when the tunes are already familiar with people, we can then take them on a little journey through our improvisations. Motema's insistence on presenting our music as best as possible allows us the greatest chance of reaching our audience and beyond."

**DOUBLE DIGITS:** In the mid-'70s, **Yasohachi "88" Itoh** produced more than 70 jazz releases for the Japanese East Wind label by such artists as **Art Farmer**, **Andrew Hill**, and **Hank Jones**. With the advent of his new Sony-distributed Eighty-Eight imprint, Itoh is again producing for a label of his own, which releases four new discs April 15—**Eddie Henderson's** *So What*, **Roy Haynes' Love Letters**, **Ravi Coltrane's Mad 6**, and **Clark Terry & Max Roach's Friendship**.

All four Eighty-Eight discs were recorded in one- or two-day sessions, to capture the musicians' urgency and spontaneity. "I use the most modern technology to capture the interest of the jazz fan and also the audiophile consumer," Itoh says. "I recorded jazz in the '70s, and now I want to put out music that reflects jazz in the 21st century." As for the new discs, Itoh says, "I enjoy drummers, because I have great memories of traditional jazz drumming from my childhood. Ravi Coltrane is the son of a jazz giant, so he is the new generation of jazz, and I wanted to record him."

**AND: John Stetch** follows up *Ukrainianism* (2001) with *Standards* (Justin Time, March 25), a second disc of solo piano pieces. Rather than simply improvise around such material as **Jerome Kern's** "All the Things You Are," Stetch rearranges each tune, paring down and altering the melodies, while adding rhythmic devices all his own. Stetch also tackles two songs associated with **Charlie Parker**, "Moose the Mooche" and "Segment."

**Soulive's** self-titled third release for Blue Note (April 8) finds **Eric Krasno**, **Neal Evans**, and **Alan Evans** returning to the trio format on nine tracks recorded live in late 2002. Highlights include a 13-minute reworking of "Turn It Out," the title track of the group's 2000 independent release, and a cover of the **Stevie Ray Vaughan** ballad "Lenny."

## Ashcroft Focuses On Warmth, Hope

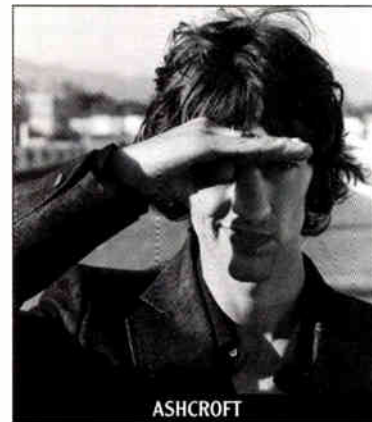
BY CHRIS MORRIS

Richard Ashcroft's second solo album, *Human Conditions*, is a spiritual work that the former frontman for the Verve says grew out of the fabric of his recent life.

Ashcroft explains, "The main ingredient would be the vulnerability of being a parent, and traveling the world with a first child, and touring the world, and being a solo artist, taking that kind of flack, and coming back and thinking, 'What is my role in my tribe?' If I'm the musicmaker, then I'm not going to throw any more empty nihilism in the world. I must try and construct some music that has a warmth in it, and a certain sense of hope somewhere within it."

*Human Conditions*—issued Feb. 25 in the U.S., following an international release last October—is a searching and heavily orchestrated set, and Ashcroft acknowledges the impact of such questing musical predecessors as Van Morrison. "[Morrison's] *Astral Weeks* and some of his records have been a huge influence on me," he says. "He wasn't afraid. He let himself go."

For *Human Conditions*, Ashcroft reunited with such past collaborators as arranger Wil Malone, keyboardist Chuck Leavell, and ex-Verve drummer Pete Salisbury. But the album



ASHCROFT

also features such guests as Beach Boy Brian Wilson and Mercury Music Prize winner Talvin Singh.

Ashcroft cites Beach Boys recordings and late Beach Boy Dennis Wilson's solo set *Pacific Ocean Blue* as key influences on his work.

He recalls, "I uttered the words to somebody: 'God, it would be great if Brian Wilson could sing on [the track "Nature Is the Law"].' A few days later, I met somebody who knew his manager at a photo shoot, and they were also putting on a concert for him at the Festival Hall in London. The wheels started turning, and it wasn't long before he was hearing 'Nature Is the Law' and agreeing to it."

Ashcroft knew Singh only casually,

but says, "We had a great couple of nights [in the studio], full-on. Someone like that injects a sense of urgency exactly at a time when you need it."

With such a gap between the album's international and domestic releases, Virgin strove to give stateside fans an incentive to wait for the U.S. album to come out, as opposed to buying the import, Virgin senior director of marketing Doneen Lombardi says. One such incentive was the inclusion of the bonus track "The Miracle" (published by EMI Music Publishing Ltd.) on the U.S. edition of *Human Conditions*.

Lombardi notes, "Setting up to this, we've done a lot of alternative marketing, lifestyle marketing, including all the right samplers." These include Landmark Theatres' special sampler prepared for the Sundance Film Festival and discs distributed at Diesel and Urban Outfitters stores.

Ashcroft, who is managed worldwide by Marc Marot at Terra Firma Management in London, has no immediate plans to tour the U.S. But the musician hopes to bring over a large-scale show that will approximate the expansive sound of *Human Conditions*. He says, "I want people to hear a sonic approximation of where I'm heading, rather than the solo troubadour thing."

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**ARTISTS & MUSIC**



by Deborah Evans Price

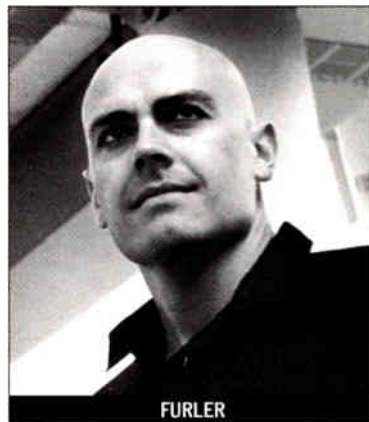
**Higher Ground™**

**A ROCKIN' GOOD START:** Gospel Music Week festivities kicked into high gear April 5 at AmSouth Amphitheater with WAYFEST 2003. Presented by Nashville's WAY-FM, the event featured performances by **Tait, Kutless, Plumb, ZOEgirl, MercyMe, Audio Adrenaline**, and the **Newsboys**. Highlights included MercyMe mesmerizing the audience with the multi-format hit "I Can Only Imagine" and Audio Adrenaline's high-octane set fueled by the limitless energy and charisma of frontman **Mark Stuart**.

Always impressive, the Newsboys delivered a great set that included such perennial favorites as "Shine," "Breakfast," and "Entertaining Angels," as well as music from their new Sparrow album, *Adoration*, a praise-and-worship project. "I was really skeptical about jumping on this band wagon," frontman **Peter Furler** admits, "but I realized that as believers it's what we should be doing, and it really changed my whole thinking on it. I'd like to do more in the future. I enjoyed it more than any other record."

Co-produced by Furler and **Steve Taylor**, *Adoration* includes covers of "In Christ Alone" and "Amazing Love," and the remainder are won-

derful new songs. Furler says, "I wanted it to be pretty much all original songs because I feel you have to keep putting songs into the system to keep new songs coming."



FURLER

**GLOBAL GROWTH:** Integrity Media has purchased Sarepta Music, a leading Christian-music distributor and record label in South Africa for an undisclosed sum. Since launching in 1984, Sarepta has become well known in South Africa for creating, marketing, and distributing Christian-music product. Among the company's key acts are **MIC, Case Ball & Shears, Andre de Villiers**, and **Eminent Child**.

"South Africa represents a vibrant and growing market for Christian music, and we are very pleased that Sarepta Music has chosen to join Integrity's expanding network of international operations," Integrity Media president/CEO **P. Michael Coleman** says, adding that with the acquisition of Sarepta, Integrity's music products and church resources are now available in "five key regions around the world. In addition to our U.S. headquarters in Mobile, Ala., which also houses the Latin American division, we have regional offices in Australia, Singapore, Europe, and now South Africa."

In addition to building its South African roster, Sarepta will continue to represent the Provident Music Group (U.S.), Furious Records (U.K.), GMI Music Partners (Holland) and Parachute Music (New Zealand).

**SIGNINGS:** **Fernando Ortega** has signed with Curb Records . . . Progressive folk-rock band **Silers Bald** has inked a deal with Essential Records . . . Australian worship leader **Darlene Zschech** has signed with INO Records. Her first studio album is due out this fall.



by Lisa Collins

**In The Spirit™**

**CECE PACTS WITH SONY:** An Epic Records press release announcing "the arrival of **CeCe Winans** to its roster" might have been a little premature—or at the very least—misworded. Indeed, the Grammy Award-winning gospel songstress has signed a deal with Epic, but it is hardly your standard artist/label pact.

Instead, the deal that links Winans to the New York-based recording giant concentrates on licensing and distribution of product tied to Winans' 3-year-old, Nashville-based record label, Wellspring Entertainment.

"CeCe didn't sign as an artist," Wellspring president **Demetrius Stewart** says of the deal, which had been in the works for more than a year. "This deal is about licensing and distribution. CeCe will maintain ownership of her masters. We [Wellspring] wanted the muscle of a major label like Epic to take CeCe's music beyond the church market. She's already marketed to the Christian marketplace by INO Records, a division of Integrity Music that is also part of Epic/Sony's distribution system."

While the terms of the pact were not disclosed, Wellspring will oversee all of the marketing and promotion with Sony handling main-

stream marketing and distribution.

The deal could not be more timely for Wellspring, which has three releases on tap this year. The first, a praise-and-worship CD from Winans titled *Throne Room*, is scheduled to arrive Aug. 12. Once completed, she is expected to immediately begin working on a more mainstream record for release in April 2004.



STEWART

The remaining two albums are due from the label this fall. The first will mark the debut of **Vicki Yohi**, while the second is the highly anticipated entry from Winans' church choir, **CeCe Winans Presents Born Again Choir**, featuring special guest vocals

from Winans, **Desmond Pringle**, and **Anointed's Steve & Dadra Crawford**.

**BEYOND PEWS AND PULPITS:** *Church: Songs of Soul & Inspiration*—the first in a new series of CDs that embraces the musical roots and the role of the church in the lives of some of today's top music divas—is being prepped for a May 6 release. The series is a joint venture between Universal Music's UTV Records, renowned opera singer **Denyce Graves'** Carmen Productions, and songwriter/producer **Tena Clark's** DMI Records. The disc features a collection of classic R&B, pop, classical, and gospel songs produced with gospel choir arrangements and performed by Graves, **Patti LaBelle, Jennifer Holiday, En Vogue, Dionne Warwick, Chaka Khan, Patti Austin, Stephanie Mills, Ann Nesby, and Shirley Caesar**. The twist is that while most of the material—with the exception of Caesar's "His Eye Is on the Sparrow" and Graves' "Ave Maria"—is inspirational, it is the arrangements that are distinctly gospel.

The two-disc set includes a CD-ROM with performance footage and artist interviews. Also featured is an original spoken-word composition by renowned poet **Maya Angelou**.



# Funk Brothers Finally Get Their Due Onstage

BY SUSANNE AULT

LOS ANGELES—The Funk Brothers have been playing together live for decades. But, ironically, this month will be the first time they are the star of their own tour.

Considered to be the musical brains behind 50-plus Motown hits, the Funk Brothers were instrumental in the careers of such singing legends as Marvin Gaye, Stevie Wonder, and the Supremes. It is often noted that the Funk Brothers have jammed on more hit songs—which include “What’s

Going On,” “I Heard It Through the Grapevine,” and “My Girl”—than the Beach Boys, the Rolling Stones, Elvis Presley, and the Beatles combined.

Still, their 10-date theater run, which begins April 9 at the Avalon Ballroom in Boston and wraps April 23 at the Wiltern Theater in Los Angeles, is the first chance the Funk Brothers will get to shine in front of an audience rather than stand behind a marquee performer. Granted, such artists as Joan Osborne, Maxi Priest, Bootsy Collins, and Motown-

era vocalist Darlene Love are on board to sing at various dates. But the tour is being sold wholly as a Funk Brothers vehicle.

“This is all new to us,” says percussionist Jack Ashford, one of 17 Funk Brothers who will hit the road in April. “We were not expecting this.”

Noting that some of the original Funk Brothers have died, including bassist James Jamerson in 1983 and drummer Richard Allen in 2002, Ashford says, “We lost some troops along the way, so it’s bittersweet.” But he adds that by finally getting the opportunity to headline a tour, “it isn’t as bitter as it could be.”

## PLENTY OF HITS TO CHOOSE FROM

Two one-hour sets, separated by an intermission, constitute each Funk Brothers show, tagged with an average ticket price of \$40. Songs will change each night so that the group can squeeze in as many hot tunes as possible during the tour. Clips from the recent documentary *Standing in the Shadows of Motown*—which chronicles the Funk Brothers’ story and fueled a 2003 Grammy Award win for best compilation soundtrack album for a motion picture, television, or other media—also figure heavily in the concerts.

Impressive ingredients constitute the Funk Brothers’ road trip: Besides critical buzz from *Shadows*, the Motown tour material will be familiar to a wide range of people. As Ashford puts it, “This is an unusual situation. How often can you work a gig and everybody in the place can sing your songs?”

But Steve Martin, the Funk Brothers’ booking agent at the Agency Group, admits that ticket sales have not been as strong as he had hoped for the tour. He says he is anticipating a \$100,000 haul from at least a few markets but identifies weak spots like Cleveland’s April 16 show at the Play-

house Square Center Palace Theater. Martin also reports slower-than-expected sales for the Hammerstein Ballroom in New York and the Opera House in Detroit for respective April 11 and 18 dates.



MARTIN

Yet in modestly routing the tour to 1,000- to 3,000-capacity buildings in major cities, Martin and such promoters as Clear Channel Entertainment (CCE) Northwest regional manager Rick Franks believe the tour formula will eventually catch fire with audiences.

Martin says that one major problem in advertising the concerts is that the release date for the *Shadows* DVD (*Billboard*, March 22) was pushed from early April to April 24. That falls after the initial leg of the tour is completed, missing an ideal DVD and tour cross-promotional window.

“This is an educational thing. If you didn’t see the film, you don’t have a clue who the Funk Brothers are,” says Franks, who is promoting the Detroit show. But on a positive side, he adds, “anyone who sees the film and doesn’t get excited shouldn’t be in this business. [The Funk Brothers] got no credit [for their Motown work], and they are really a part of the fabric of these songs. Now is the opportunity for them to get the accolades.”

Franks, Martin, and Bill Rogers (president of Jack Utsick Presents Northeast, who is promoting the April 12 Keswick Theater show in Philadelphia) all foresee the Funk Brothers’ tour growing into a successful venture similar to the 2002 Down From the Mountain concert series, which also showcased music from a film—in that case, bluegrass melodies from *O Brother, Where Art Thou?*

As with the winter-theater-to-summer-amphitheater launch of Down From the Mountain, the Funk Brothers are going to wind their way into sheds in late summer following the spring theater installment. In between, the tour will travel to Australia and the U.K. Additionally, a Broadway production modeled after the Funk Brothers’ tour is on deck for a fall 2004 bow, and Ashford says the band wants to get into the studio to produce a CD of new songs and fresh mixes of its Motown favorites.

## READY TO GO

Tour organizers are keeping an eye on production costs. Everything fits into one truck, “but we have 17 people traveling—backup singers, horn sections,” Martin says. “It’s a full show.”

Martin notes that because of the band members’ 60- to 70-year-old age range, there is some concern over potential exhaustion. “The concept of touring is exciting for them, but the reality is that they aren’t 23-year-old guys anymore.”

But Ashford points out that this tour is a long time coming. The Funk Brothers were primed to tour last November, when *Shadows* was released in the U.S.

“We knew that once people knew who we were, they would want to see us. This was the normal course of action,” Ashford says. “And why are we going to stop now? There’s good money to be made.”

# Dual Play Tour Returns

BY SUSANNE AULT

LOS ANGELES—After a trial run in 2002, PlayStation2 is rolling out a second edition of its DJ-centric dance tour this spring, primarily at House of Blues (HOB) nightclubs.

Dubbed PlayStation2 Dual Play 2003, the tour comprises two different legs. Ten shows will be steered by DJs Bad Boy Bill and Dieselboy from March 28 at the Riviera in Atlanta to April 13 at HOB in Las Vegas’ Mandalay Bay Hotel and Casi-

no, and 14 shows will be led by DJs Tiesto and Noel Sanger from May 14 at the Riviera to June 6 at Ten15 in San Francisco.

HOB is again producing and promoting the 2003 tour, with tickets costing \$25 apiece. Traditionally, special-effects expenses for electronica shows result in steeper charges, but PlayStation2’s sponsorship is apparently easing costs.

Executives at both the Sony-owned videogame company and HOB declined to discuss deal specifics. But Sony Computer Entertainment America senior manager Donna Armentor describes the arrangement as “our tour. It’s our concept”—suggesting a significant contribution from PlayStation2.

HOB senior VP of marketing Jack Gannon understands PlayStation2’s continued commitment to Dual Play, explaining that attendance levels for initial March dates were higher than figures for comparable shows during

the 2002 installment—which Armentor deemed “very successful.”

Both sides are already aiming to build Dual Play into an event that happens more than once a year. “I’m hoping that based on results to date, we have a lot of activity in the future,” says Gannon, adding that “if it continues to grow, we will re-examine things. We also have amphitheaters. Who knows where this will lead.”

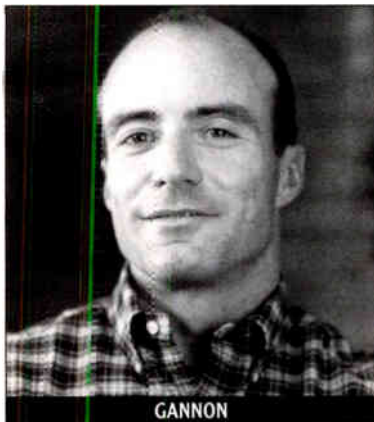
As a participating sponsor in such previous concert series as the Vans Warped tour and the Coachella Festival, PlayStation2 is largely game for tours in general. Armentor says Dual Play represents PlayStation2’s major foray into capturing the electronica audience. She explains, “Many music people are gamers. Just the fact that music is part of an everyday lifestyle, so are videogames. It seems like a natural element for us to be in.”

PlayStation2 and the DJ talent are drawn to the tight HOB club atmosphere on Dual Play. “We’re doing it in an intimate area, where there’ll be cooler, more subtle branding. It’s not so much in your face,” says Armentor, noting that the company is deliberately displaying only a few PlayStation2 banners and logos. “Youth culture is very sensitive to [advertising within entertainment].”

Compared with his big-event gigs, Bad Boy Bill believes mixing inside buildings averaging 1,000 people in capacity “is a good thing. It definitely brings a different dimension to it.”

He also appreciates that PlayStation2 is keeping its promotional presence in check and “not trying to make it cheesy. They are definitely good at marketing themselves.”

Gannon says it makes sense in today’s shaky financial environment for PlayStation2 to publicize its videogame product through HOB clubs. “We’re able to develop a strong following of people where they are coming to our venues for the small experience,” Gannon says. “There can be a lot of energy with that [even if] we’re not a big festival with thousands of people.”



GANNON

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**Bright Light in the Big City.** March 30 marked the 14th annual Electric Factory Charity Auction, held in Philadelphia. The auction, which benefits music programs in the Philadelphia school district, raised a record-breaking \$100,000 this year. According to Electric Factory, the company originated the music for schools program in the U.S. Pictured, from left, are Clear Channel Entertainment (CCE) director of promotions Michael Lessner, former Philadelphia 76ers president Pat Croce, *Antiques Roadshow* appraiser David Rago, WMMR (93.3) Philadelphia personality Pierre Robert, and CCE senior VP Larry Magid.



APRIL 19  
2003

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN & BILLY JOEL	MGM Grand Garden, Las Vegas March 28-29	\$4,462,200 \$300/\$150/\$75	27,418 two sellouts	House of Blues Concerts
ULTRA ELECTRONIC MUSIC FESTIVAL: UNDERWORLD, PAUL OAKENFOLD, PAUL VAN DYK, TIESTO, SASHA, JOHN DIGWEED	Bayfront Park, Miami March 22	\$1,393,935 \$200/\$72/\$55	23,105 30,000	Ultra For Life
TIM MCGRAW	Mellon Arena, Pittsburgh March 28	\$798,674 \$57/\$37.75	15,392 16,607	Clear Channel Entertainment
TIM MCGRAW	Gund Arena, Cleveland March 27	\$743,063 \$59.75/\$39.75	15,051 16,972	Clear Channel Entertainment
TIM MCGRAW	U.S. Bank Arena, Cincinnati March 24	\$518,414 \$59.75/\$39.75	9,860 16,124	Clear Channel Entertainment, Nederlander Organization, in-house
KENNY CHESNEY, KEITH URBAN, KELLIE COFFEY	Smirnoff Music Centre, Dallas April 4	\$483,324 \$49.50/\$25	13,943 19,921	House of Blues Concerts, The Messina Group
JOAN SEBASTIAN, RAMON AYALA, JOSE MANUEL FIGUEROA, NINEL CONDE	Arizona Veterans Memorial Coliseum, Phoenix March 23	\$375,638 \$70/\$45	6,472 11,563	CIE, Hauser-CIE Events
PEARL JAM, SLEATER-KINNEY	Ford Center, Oklahoma City April 3	\$345,655 \$35	10,432 11,800	Beaver Prods.
STRING CHEESE INCIDENT	The Fillmore, Denver, Colo. March 20-22	\$340,958 \$32.50	10,491 10,800 three shows two sellouts	Clear Channel Entertainment
BEN HARPER, JACK JOHNSON	Westpac Centre, Christchurch, New Zealand April 2	\$311,908 (\$562,726 New Zealand) \$43.07/\$37.52	8,140 8,511	Michael Coppel Prods.
DAVE MATTHEWS & TIM REYNOLDS	Elliott Hall of Music, West Lafayette, Ind. April 3	\$287,605 \$48.50	5,930 sellout	Jam Prods.
KENNY CHESNEY, KEITH URBAN, KELLIE COFFEY	Kansas Coliseum, Valley Center, Kan. April 5	\$278,704 \$44.50/\$34.50	6,793 9,798	Clear Channel Entertainment, The Messina Group
STEVE LAWRENCE & EYDIE GORME	Ruth Eckerd Hall, Clearwater, Fla. March 11-13	\$273,020 \$100/\$49	4,566 5,718 three shows	in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Frank Erwin Center, Austin, Texas April 2	\$258,742 \$42.50/\$29.50	7,761 10,904	Clear Channel Entertainment, The Messina Group
DEF LEPPARD, RICKY WARWICK	Gund Arena, Cleveland March 24	\$243,720 \$45/\$35	6,056 9,121	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Conseco Fieldhouse, Indianapolis March 22	\$230,845 \$45/\$35	5,722 8,583	Clear Channel Entertainment
STING MIAMI: BUJU BANTON, BEENIE MAN, BOUNTY KILLA, MERCILESS, BARRINGTON LEVY	Bayfront Park Amphitheater, Miami March 23	\$225,685 \$40/\$35	5,861 12,000	Supreme Promotions
GEORGE JONES, COWBOY BILL MARTIN	John Labatt Centre, London, Ontario April 7	\$215,455 (\$317,237 Canadian) \$40.41/\$35.66/\$30.56	6,090 sellout	Paul Mercs Concerts
STYX & REO SPEEDWAGON	Sovereign Center, Reading, Pa. March 20	\$196,509 \$39/\$34/\$29	5,266 6,493	Jack Utsick Presents N.E.
DEF LEPPARD, RICKY WARWICK	Resch Center, Green Bay, Wis. April 2	\$174,002 \$38	4,610 6,000	Jam Prods.
DISTURBED, CHEVELLE, UNLOCO	Tweeter Center at the Waterfront, Camden, N.J. March 28	\$172,274 \$34.50/\$32.50	5,510 sellout	Clear Channel Entertainment
ANNIE LENNOX	Shubert Theater, Chicago April 1	\$167,125 \$100/\$75/\$50	1,953 sellout	Jam Prods.
DISTURBED, TAPROOT, CHEVELLE, UNLOCO	Blue Cross Arena, Rochester, N.Y. March 24	\$153,213 \$34/\$32.50	5,059 5,500	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Fox Theatre, Detroit March 22	\$151,480 \$42.50/\$35	3,880 4,761	Clear Channel Entertainment
THE DOORS 21ST CENTURY	Dodge Theatre, Phoenix March 26	\$148,390 \$65/\$30	3,172 4,037	Clear Channel Entertainment, in-house
CHICAGO, MARK CORTEZ	Dodge Theatre, Phoenix March 21	\$144,302 \$45.25/\$35.25	3,686 4,558	Clear Channel Entertainment, in-house
70'S SOUL JAM: THE STYLISTICS, THE CHI- LITES, THE INTRUDERS, THE DRAMATICS, THE PERSUADERS, JIMMIE WALKER	Star Plaza Theatre, Merrillville, Ind. March 1	\$143,478 \$43/\$31	4,458 6,800 two shows	Star Prods.
COLDPLAY, THE MUSIC	Fox Theatre, Detroit March 3	\$141,585 \$35/\$30	4,787 sellout	Clear Channel Entertainment
THE DOORS 21ST CENTURY	NextStage, Grand Prairie, Texas March 29	\$141,534 \$110/\$65.50/\$39.50/\$29.50	2,670 3,254	AEG Live-Southwest
DARYL HALL & JOHN OATES	Beacon Theatre, New York March 1	\$139,679 \$73/\$33	3,087 sellout	Clear Channel Entertainment
DISTURBED, CHEVELLE, UNLOCO	First Union Arena, Wilkes-Barre, Pa. March 26	\$137,765 \$29.50	4,869 5,704	Clear Channel Entertainment
JULIO IGLESIAS	Westbury Music Fair, Westbury, N.Y. March 13-14	\$134,981 \$50/\$43.50	3,229 5,484 two shows	Clear Channel Entertainment
THE PRETENDERS, ALL MIGHTY SENATORS	Warfield Theatre, San Francisco March 1-2	\$133,366 \$32.50/\$29.50	4,376 4,500 two shows one sellout	Clear Channel Entertainment
DISTURBED, TAPROOT, CHEVELLE, UNLOCO	Central Maine Civic Center, Lewiston, Maine March 19	\$133,104 \$29.50	4,628 sellout	Clear Channel Entertainment
DISTURBED, TAPROOT, CHEVELLE, UNLOCO	Hara Arena, Dayton, Ohio March 14	\$132,272 \$32/\$29.50	4,781 4,800	Clear Channel Entertainment

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TOURING

Venue  
Views™

by Ray Waddell



**THE BIG GUY, PART II:** Clear Channel Entertainment (CCE) has unveiled its national amphitheater concert-branding concept, Smirnoff Summer of Live, a broad title sponsorship deal that encompasses more than 170 acts performing live in 40 markets nationwide.

Among the acts performing this summer at CCE sheds under the Summer of Live banner will be **Red Hot Chili Peppers, James Taylor, Pearl Jam, Norah Jones, Kenny Chesney, Alabama, the Allman Brothers Band, B.B. King, Dave Matthews Band, and Bon Jovi**, along with touring festivals Lollapalooza and Ozzfest.



BECKER

CCE CEO **Brian Becker** says, "This is part of a much larger effort that we'll be announcing step by step over the next few weeks and months, essentially an artists' services message on behalf of [CCE]. We know we have the best people and capabilities in the business, and we need to make a commitment to bring those to bear on our very close working relationships with artists."

From Becker's perspective, Summer of Live is about bringing energy and excitement to the outdoor concert market some 15 years after amphitheaters became mainstream venues. He says, "We're putting millions into advertising, sweepstakes, and promotions promoting the idea that, just as March Madness heralds the prime basketball season, Summer of Live heralds the prime summer concert season."

As part of the Summer of Live rollout, CCE announced it will work with numerous bands and artists to make \$10 tickets available for many concerts at CCE amphitheaters. The \$10 ticket will be available at venue box offices in a flexible situation that varies from market to market, artist to artist. So a major facet of this "artist relations" program is geared toward consumers, a fact not lost on Becker.

"There is no question in our minds that what is best for our industry is to make sure consumers and fans are getting tremendous value, particularly when they're voting with their feet and wallets to enter our universe," Becker says. "The \$10 ticket is not for every show in every market, and we will always secure artist approval when we do it; it's their call. In some cases we will finance the tickets ourselves to maintain the consistency of the program."

Becker says that most artists are reacting with enthusiasm. "They recognize the need to show their fans the same loyalty the fans show to them," he says, adding, "We're working with some of the classic brands in rock'n'roll."

Two factors worth noting in the Summer of Live promotion, described as a long-term commitment: First, it is not a direct, quantifiable revenue producer, and second, it includes corporate sponsorship in one of the toughest such markets in recent memory.

"We are equally committed to our relationships in the corporate community," says Becker, asserting that any potential conflicts between sponsors will be sidestepped. "We recognize that it is a very tough time. There is a sense of lethargy we are trying to address. So far, we've had a lot of success with corporate sponsorships."

Becker believes the summer touring season is off to a positive start. "We have cautious optimism," he says. "By all press accounts, the war won't be long and drawn out, though who can say what the [post-war] effects will be? We know we have a good schedule, and ticket sales are up."

**REUNITING FEELS SO GOOD:** Touring vet **Ian Noble** has again joined with **John Scher**, this time at the latter's Metropolitan Talent (in which Scher is partnered with **Al Cafaro**) as senior producer for Metropolitan's concert division. Noble's responsibilities will include coordinating and overseeing all of Metropolitan's concert promotion activities. Noble previously worked for Scher at his former company, Metropolitan Entertainment Group, as one of the senior executives in the touring division, and most recently worked with promoter **Jack Utsick**. Noble will be based at Metropolitan Talent's New York office and will continue to work with Utsick under an arrangement with Metropolitan.



## UMVD Strengthens Its Hold On R&B And Rap Market Share

As 2003 takes hold, Universal Music & Video Distribution (UMVD) strengthens its dominance as the top R&B album and rap album distributor, claiming 44.4% and 57.4% in the respective genres for the just-ended first quarter. (Rap album sales are included in the R&B albums totals, also.) Reflecting the runaway success of G-Unit/Shady/ Aftermath/Interscope artist 50 Cent's debut, *Get Rich or Die Tryin'*, UMVD's shares represent increases of 12 percentage points and nearly 19 percentage points, respectively, for the corresponding period last year, according to Nielsen SoundScan.

UMVD nearly triples its R&B lead over second-place-holder BMG with 16.1%, down two percentage points from a year ago. And although WEA doubles its 2002 first-quarter rap standing with 12.6% (jumping from sixth to

second place), UMVD commands a more than 4-to-1 lead over WEA.

The remaining R&B albums share lineup finds Sony in third place with 13.8% (an eight-percentage-point drop from 21.4%), WEA fourth with 12.7% (bumping up from 11.5%), independent distributors fifth with 7.4% (down from 8.3%), and EMI Music Distribution (EMD) sixth with 5.7%, a nearly three-percentage-point decline from 8%.

Indie labels lose almost three percentage points but slip into third place in rap albums with 10.3%. That group is followed by the restructuring Sony, which slid from 17.6% to 7.9%. Experiencing a similar drop, BMG falls from 16.3% to 6.8% for fifth place. Landing in sixth is EMD with 5%, a two-percentage-point loss from last year's 7.9%.

GAIL MITCHELL

## Murray Makes His Def Jam Debut

### Rapper Releases First Full-Length Since 1998's 'It's A Beautiful Thing'

BY RASHAUN HALL

Not many rap artists get a second chance at having a successful career. With fans' constant desire for new talent, yesterday's hot acts can easily fall by the wayside. That's not the case for Keith Murray. The rapper is making his long-awaited return with his Def Jam debut, *He's Keith Murray*.

Due April 29, the album is Murray's first in five years. Managed by James Ellis of New York-based Ellis Entertainment, the former Jive recording artist signed with Def Jam in 2001. The signing followed Murray's exoneration on assault charges stemming from a 1995 incident at a Connecticut nightclub. Sentenced to a five-year term in 1997 (suspended after three years), he served 30 months before an eyewitness came forward to say Murray had been wrongfully convicted (*Billboard*, June 23, 2001).

In 1994, Jive released Murray's debut hit single, "The Most Beautiful Thing in This World." A gold-certified album with the same title arrived the same year. In addition to subsequent solo albums—1996's *Enigma* and 1998's *It's a Beautiful Thing*—Murray and fellow rapper/Def Jam artist Redman were founding members of Def Squad, along with EPMD's Erick Sermon. The trio scored a top 25 R&B hit in 1997 with a loose cover of the Sugar Hill Gang's "Rapper's Delight."

"It was a learning process," Murray says of returning to the studio. "I had to get used to hearing myself on the mike again. Also, hearing and seeing what was out there now—I had to check out the competition."

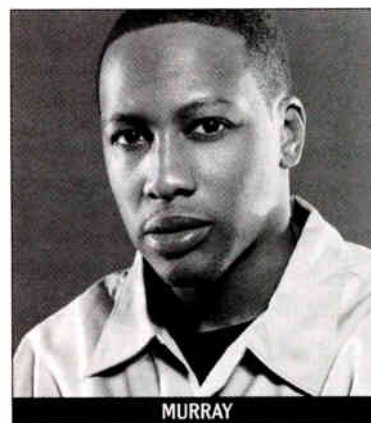
Murray enlisted such producers as Pete Rock, Jazze Pha, and Sermon to helm the boards for *He's Keith Murray*. Murray reunites with Sermon and Redman on lead single "Yeah Yeah You Know It." It peaked at No. 53 on Hot R&B/Hip-Hop Singles & Tracks.

"['Yeah Yeah You Know It'] is an old-school hip-hop song," says Murray, who publishes his songs through Illiotic Music (ASCAP). "That's a definite joint right there, and I knew it the first time I heard it. That's hip-hop in its purest form."

For Def Jam/Def Soul head of marketing Deidre Graham, the promotion plan's primary goals were two-fold. "We wanted to reintroduce Keith to the marketplace and establish him as a Def Jam artist," Graham says. "We began a tour in January to reintroduce him via radio, video, and local press. It was sort of a pre-promo tour."

Murray, who is booked by Erick Wilson of New York-based Evolution

Talent Agency, is scheduled to embark on another promo tour the week before the album is released. "He really wanted to go back into the market and talk to the kids about his life," Graham says. "He wants to show



MURRAY

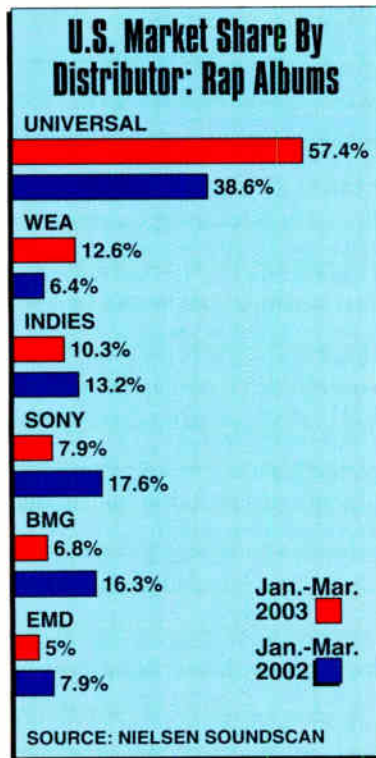
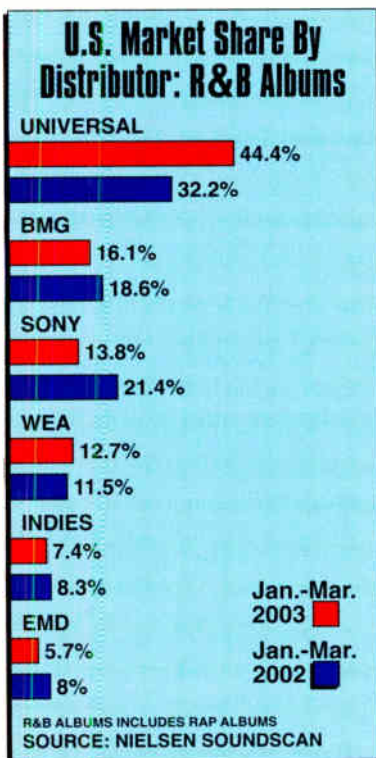
focus its attention on independent retailers. "During the promo tour we'll be doing in-stores with Keith as a cashier," Graham says. "He has such an animated personality. We thought it would be fun and a good way to give back to indie retailers."

Murray, who is also featured in Electronic Art's *Def Jam Vendetta* videogame (*Billboard* March 29), will take part in the Def Jam Vendetta tour that begins May 7. "It will serve as the second leg of his promotional tour," Graham notes. "There will be Vendetta Bowls—competitions where fans will play each other on *Def Jam Vendetta*—held across the country. The winners will get to play Keith and other Def Jam artists."

According to Murray, *He's Keith Murray* is more than just party tracks like "Yeah Yeah You Know It." "I have club joints, joints with real lyrical flow—there's no one particular type of theme on this album," he says. "That's why I decided to name it *He's Keith Murray*. Like my musical tastes, this album has a little bit of everything in it."

that even though he had his trials and tribulations as a young man, he persevered. He's an inspiration to these kids and wants to spread that positive message."

On the retail front, Def Jam will



**Back in the 'Limelite.'** It's been three years since her last album, *Unrestricted*. Now Da Brat returns with *Limelite, Luv & Niteclubz*. "In Love Wit Chu" is the current single from the So So Def/Arista album due in stores June 24. In the midst of wrapping up the project, Da Brat takes five with So So Def CEO/Arista senior VP Jermaine Dupri.

## TO OUR READERS

Gail Mitchell's Rhythm, Rap, and the Blues column will return next week.

APRIL 19 2003				Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist	
1	1	15	IN DA CLUB G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 Cent	11 Weeks At Number 1
2	2	8	GET BUSY VP/ATLANTIC	Sean Paul	
3	3	11	BEAUTIFUL ODGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	
4	4	10	EXCUSE ME MISS RDC-A-FELLA/DEF JAM/DJMG	Jay-Z	
5	6	5	21 QUESTIONS SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg	
6	5	7	I KNOW WHAT YOU WANT J/M/DNARC/RMG/DJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad	
7	8	7	CAN'T LET YOU GO DESERT STORM/ELEKTRA/VEEG	Fabulous Featuring Mike Shorey & Lil' Mo	
8	7	9	I CAN ILL WILL/COLUMBIA	Nas	
9	9	11	THE JUMP OFF QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks	
10	12	19	NO LETTING GO GREENSLEEVES/VP/ATLANTIC	Wayne Wonder	
11	10	17	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
12	11	26	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent	
13	14	18	SICK OF BEING LONELY MCA	Field Mob	
14	13	17	MESMERIZE MURDER INC./DEF JAM/DJMG	Ja Rule Featuring Ashanti	
15	20	3	PIMP JUICE FD/REEL/UNIVERSAL/UMRG	Nelly	
16	16	5	STILL BALLIN AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy	
17	17	5	X GON' GIVE IT TO YA BLOODLINE/DEF JAM/DJMG	DMX	
18	22	2	PUMP IT UP DEF JAM/DJMG	Joe Budden	
19	19	21	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE	2Pac	
20	15	13	WHAT HAPPENED TO THAT BOY CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse	
21	18	12	SUPERMAN WEB/AFTERMATH/INTERSCOPE	Eminem	
22	24	2	GET BY RAWKUS/MCA	Talib Kweli	
23	NEW		SING FOR THE MOMENT WEB/AFTERMATH/INTERSCOPE	Eminem	
24	25	2	NEVER SCARED BREAK EM OFF/50 DEF/ARISTA	Bone Crusher Featuring Killer Mike & T.I.	
25	23	8	NIGGAS G-UNIT	50 Cent Featuring The Notorious B.I.G.	

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 49 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. Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.



APRIL 19  
2003

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

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

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 137 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 Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

APRIL 19  
2003

# Billboard® HOT R&B/HIP-HOP 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	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	<b>Guess What (Guess Again)</b> SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	26	30	27	<b>This Is My Party</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)	51	44	14	<b>No Letting Go</b> WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
2	1	8	<b>Emotional Rollercoaster</b> VIVIAN GREEN (COLUMBIA)	27	10	7	<b>Pack Ya Bags</b> SARAI (ISWEAT/EPIC)	52	50	25	<b>Ignition</b> R KELLY (JIVE)
3	—	1	<b>If You Let Me</b> LIL MO (JIVE)	28	25	20	<b>Ma, I Don't Love Her</b> CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	53	—	3	<b>Golden Age</b> PLANET ASIA (THRESHOLD/FAT BEATS)
4	17	4	<b>I Know What You Want</b> BUSTA RHYMES & MARIAH CAREY (UMDNARC/RMG/DJMG)	29	33	5	<b>4 Ever</b> LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	54	62	4	<b>Stompdash*toutu (Vendetta)</b> CUNY FEAT. M.O.P. (DEF JAM/DJMG)
5	3	9	<b>No Means No</b> NEE-NEE GWYNNE (BIASE HIT)	30	32	10	<b>Yeah Yeah U Know It</b> KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/DJMG)	55	—	1	<b>Who Run This</b> ROY JONES, JR. (BODY HEAD)
6	7	8	<b>The Jump Off</b> LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	31	—	1	<b>Super B-Boy Pimpin'</b> THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRIDE)	56	64	2	<b>Ya Betta Believe It</b> THE BEATNUTS (LANDSPEED)
7	19	10	<b>Beautiful</b> SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	32	31	3	<b>I Need A Man</b> FOXY BROWN FEAT. THE LETTER M. (DEF JAM/DJMG)	57	—	21	<b>You Can Do It</b> ICE CUBE FEAT. MAXX 10 & MS TOI (BENCH MOB/BEST SIDE/PRIORITY)
8	11	10	<b>In Da Club</b> 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	33	—	1	<b>Code Red</b> WILDCHILD (STONE THROW/FAT BEATS)	58	—	1	<b>Beware Of The Boys (Mundian To Bach Ke)</b> PANJABI MC FEAT. JAY-Z (SEQUENCE)
9	5	7	<b>Starting With Me</b> BRANDY MOSS-SCOTT (HEAVENLY TUNES)	34	48	13	<b>X Gon' Give It To Ya</b> DMX (BLOODLINE/DEF JAM/DJMG)	59	60	2	<b>Feel Good</b> AZ (FULL CLIP)
10	13	10	<b>Excuse Me Miss</b> JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	35	28	10	<b>How I Feel</b> LEXX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)	60	46	5	<b>The Wreckoning</b> BODOMKAT (DREAMWORKS/INTERSCOPE)
11	2	9	<b>Cry Me A River</b> JUSTIN TIMBERLAKE (JIVE)	36	24	5	<b>Dipset Anthem</b> THE DIPLOMATS (ROC-A-FELLA/DEF JAM/DJMG)	61	56	25	<b>Make It Clap</b> BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)
12	16	14	<b>Just Like You</b> G-WIZ (COMPOUND/DRPHEUS)	37	—	1	<b>Pimp Juice</b> NELLY FO' REEL/UNIVERSAL/UMRG)	62	45	5	<b>Your Pops Don't Like Me (I Really Don't Like This Dude)</b> NICK CANNON (JIVE)
13	15	9	<b>Through The Rain</b> MARIAH CAREY (MDNARC/ISLAND/DJMG)	38	26	17	<b>Star</b> 702 FEAT. CLIPSE (MOTOWN/UMRG)	63	34	6	<b>When I Get You Alone</b> THICKE (NU AMERICA/INTERSCOPE)
14	14	10	<b>Get Busy</b> SEAN PAUL (VP/ATLANTIC)	39	23	27	<b>Throw Up</b> RACKET CITY (447/LANDSPEED)	64	—	1	<b>Nice Girl, Wrong Place</b> GANG STARR FEAT. BOY BIG (VIRGIN)
15	6	7	<b>Hell Is A Flame</b> B2K (SOUTHPAW/K.E.S.)	40	—	1	<b>Hell Yeah</b> GINUWINE FEAT. BABY (EPIC)	65	66	117	<b>Big Poppa/Warning</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
16	9	20	<b>Dance With Me</b> JAMIE LEE (JIVE)	41	35	6	<b>Blowin' Me Up (With Her Love)</b> JC CHASEZ (FOX/JIVE)	66	—	52	<b>Grindin'</b> CLIPSE (STAR TRAK/ARISTA)
17	37	24	<b>What We Do</b> FREEWAY (ROC-A-FELLA/DEF JAM/DJMG)	42	43	4	<b>Get By</b> TALIB KWELI (RAWKUS/MCA)	67	61	33	<b>When The Last Time</b> CLIPSE (STAR TRAK/ARISTA)
18	36	7	<b>Girlfriend</b> B2K (J.U.G./EPIC)	43	27	13	<b>Everybody</b> HAHZ THE RIPPA (BODY HEAD)	68	—	25	<b>Heartbreaker</b> MARIAH CAREY FEAT. JAY-Z (COLUMBIA)
19	22	6	<b>Y'all Don't Know</b> JOLLY GREEN (Z2E FOUNDED)	44	21	3	<b>Come Close Remix (Closer)</b> COMMON (MCA)	69	—	33	<b>Down Bottom/Spit These Bars</b> DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
20	—	1	<b>Get Low</b> LIL JON & THE EAST SIDE BOYZ (BME/TVT)	45	4	11	<b>Jah Is My Rock</b> CARIBBEAN PULSE (JIVE)	70	—	38	<b>U-Way (How We Do It)</b> YOUNGBLOODZ (GHE'DO-VISION/LAFACE/ARISTA)
21	49	7	<b>Choppa Style</b> CHOPPA FEAT. MASTER P. (TAKE F0/NEW NO LIMIT/UMRG)	46	73	13	<b>All I Need</b> FAT JOE (TERROR SQUAD/ATLANTIC)	71	—	29	<b>Left &amp; Right</b> D'ANGELO (CHEEBA SOUND/VIRGIN)
22	12	11	<b>Incomplete</b> C-LANAE (NIGHT ENTERPRISES)	47	40	25	<b>Virginity</b> T.I. (J.U.G./JAM/INTERSCOPE)	72	—	36	<b>Dancin'</b> GUY (MCA)
23	29	23	<b>Shady</b> BIG "C" (SOUTHPAW/K.E.S.)	48	8	11	<b>Up In Da Club 2Nite</b> REVENUE (STACK A GRIP)	73	—	10	<b>Focus</b> JOE BUDDEN (DEF JAM/DJMG)
24	20	14	<b>Gossip Folks</b> MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	49	42	21	<b>Gangsta Lovin'</b> EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	74	72	16	<b>Mesmerize</b> JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)
25	18	42	<b>The Star Spangled Banner</b> WHITNEY HOUSTON (ARISTA)	50	—	14	<b>Never Scared</b> BONE CRUSHER (BREAK 'EM OFF)	75	53	23	<b>Nothins Free/I Don't Give A @#&amp;%</b> ODDIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)

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

# R&B/HIP-HOP

## Words & Deeds™

by Rhonda Baraka

**I'LL TAKE PARIS:** On the heels of the release of her March 25 debut album, *Long Way Back* (Pickininy/Astralwerks), T-Love has been spending time in France performing and promoting the set, which serves up a blend of hip-hop, jazz, and soul (Reviews & Previews, *Billboard*, April 5).



T-LOVE

The Los Angeles native went to France in February and plans to stay until May. But this is not a totally new experience for her. "I moved to London to record my album in 1999," the 30-something-year-old artist says. "At that time I always had to travel to Paris to renew my work permit, and by doing that I met some really good people here."

Now many of those people are supporting her music as well as the music of other American hip-hop artists. T-Love says there is not much difference between American and French audiences. "In a lot of ways, they're the same," she observes. "It's interesting getting music to people who are as into hip-hop as you are but speak another language." She adds that French hip-hop fans are "really trying to uphold all the rap music styles that have come from America. They're trying to take it and apply it to their own hip-hop culture."

T-Love realizes that her France visit comes at a time when the country's relations with her native U.S. are strained. But she hasn't been affected by those issues. "I think the blessing for me is that I don't do world-stock-exchange-type things because the people that I deal with very intimately are artists, and artists as a whole usually are against war. So when I come here it's the same. All the people I'm vibin' with are artists, so that subject never comes up."

**BUJU DOES AMERICA:** Buju Banton, the voice of Jamaica, is making the rounds in the U.S. this summer with his *Friends for Life* tour. The 47-city junket kicked off March 13 in New York at the Hammerstein Ballroom and continues through May 9, where it will end at Rochester, N.Y.'s Water

Street Music Hall. Other cities on the itinerary include Philadelphia, Miami, Cleveland, Minneapolis, Salt Lake City, and San Francisco. *Friends for Life*, released March 11 on VP Records/Atlantic, is Banton's first album in three years (*Billboard*, Feb. 22).

**THEY'RE BAAAACK:** It's that time of the year when all minds in the ATL turn to thoughts of music festivals and conferences. Here's the latest on two of the hottest summer music events taking place in Atlanta.

Celebrating its 10th anniversary this year is Music Midtown. The city's huge three-day, multi-genre music festival will boast some of the industry's hottest hip-hop acts. Headliners include LL Cool J, Fat Joe, Bone Crusher, and Cam'ron along with R&B/pop acts Ashanti, Amerie, Donnie, Nivea, Vivian Green, the Isley Brothers, Shaggy, K-Ci & JoJo, and Morris Day & the Time.

Taking place May 2-4, Music Midtown traditionally draws some 300,000 music lovers from around the world to enjoy the sounds of more than 120 international, national, and local acts. This year, the festival will feature 11 stages in the heart of downtown Atlanta. The newest of these performance stages is Audio Underground, which will showcase artists in dancehall, hip-hop, and electro hip-hop. For more information, call 404-249-6400 or visit musicmidtown.com.

The Atlantis Music Conference is gearing up for another round of panels, showcases, and parties as it hosts its third Urban Symposium. The conference, slated for July 30-Aug. 2, features a keynote address by producer Rodney Jerkins, as well as six panels, six showcases, and parties.

Panels will cover a range of topics including independent labels, marketing and promotions, songwriting, A&R, gospel music, publicity, and women in music. Also featured will be a demo derby with two urban music A&R reps.

The conference takes place at the Sheraton Hotel in downtown Atlanta. Showcases will be held at various venues throughout the city. For more information, call 770-499-8600 or log on to atlantismusic.com.

**COMING SOON:** Rapster/BBE will release a new artist album by hip-hop veteran Freddie Foxx, aka Bumpy Knuckles, this summer. *Konexion*, which will bow June 3, is the follow-up to 2000's *Industry Shakedown*. Foxx says he hopes the album will make other rappers think about their own lyrical content.

Rhonda Baraka may be reached at rbaraka@comcast.net.



APRIL 19  
2003

# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART									
1	2	1	1	1	1	<b>50 CENT</b> ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	<b>NUMBER 1</b> 7 Weeks At Number 1 <b>Get Rich Or Die Tryin'</b>	1	50	45	36	<b>CHOPPA</b> TAKE FO*/NEW NO LIMIT 075007/UMRG (12.98/18.98)	<b>Straight From The N.D.</b>	17
2	5	2	1	1	1	<b>R. KELLY</b> JIVE 41812/ZOMBA (18.98 CD)	<b>Chocolate Factory</b>	1	52	48	39	<b>JENNIFER LOPEZ</b> ▲ EPIC 86231 (18.98 EQ CD)	<b>This Is Me...Then</b>	5
3	1	—	1	1	1	<b>CAM'RON PRESENTS THE DIPLOMATS</b> ROC-A-FELLA/DEF JAM 063211*/JDMJM (12.98 CD)	<b>Diplomatic Immunity</b>	1	53	46	37	<b>MAGIC</b> NEW NO LIMIT/UNIVERSAL 860993/UMRG (12.98/18.98)	<b>White Eyes</b>	37
4	8	5	1	1	1	<b>SEAN PAUL</b> ▲ VP/ATLANTIC 83620*/AG (9.98/13.98)	<b>Dutty Rock</b>	4	54	51	42	<b>BABY</b> ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	<b>Birdman</b>	4
5	7	3	1	1	1	<b>FABOLOUS</b> DESERT STORM/ELEKTRA 82791*/EEG (12.98/18.98)	<b>Street Dreams</b>	3	55	54	47	<b>INDIA.ARIE</b> ● MOTOWN 064755/UMRG (12.98/18.98)	<b>Voyage To India</b>	1
6	9	4	1	1	1	<b>LIL' KIM</b> ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	<b>La Bella Mafia</b>	4	56	61	54	<b>DRU HILL</b> DEF SOUL 063377*/JDMJM (12.98/18.98)	<b>Dru World Order</b>	2
7	3	—	1	1	1	<b>HOT BOYS</b> CASH MONEY/UNIVERSAL 860996/UMRG (12.98/18.98)	<b>Let 'Em Burn</b>	3	57	53	53	<b>SOLANGE</b> MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ CD)	<b>Solo Star</b>	23
8	4	—	1	1	1	<b>BRIAN MCKNIGHT</b> MOTOWN 067315/UMRG (12.98/18.98)	<b>U Turn</b>	4	58	67	58	<b>LIL' WYTE</b> HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	<b>Hypnotize Minds Presents: Doubt Me Now</b>	44
9	13	10	1	1	1	<b>JAHEIM</b> ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	<b>Still Ghetto</b>	3	59	56	52	<b>WHITNEY HOUSTON</b> ▲ ARISTA 14747 (12.98/18.98)	<b>Just Whitney...</b>	3
10	6	46	1	1	1	<b>B2K</b> ▲ T.J.G. 86995*/EPIC (12.98 EQ/18.98)	<b>Pandemonium!</b>	3	60	68	59	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	<b>Thug World Order</b>	3
11	10	—	1	1	1	<b>VARIOUS ARTISTS</b> EMU/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	<b>Now 12</b>	10	61	57	49	<b>DIRTY</b> INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	<b>Keep It Pimp &amp; Gangsta</b>	13
12	12	7	1	1	1	<b>FREEWAY</b> ROC-A-FELLA/DEF JAM 586920*/JDMJM (12.98/18.98)	<b>Philadelphia Freeway</b>	3	62	58	51	<b>THE ROOTS</b> MCA 112996* (18.98 CD)	<b>Phrenology</b>	11
13	17	18	1	1	1	<b>FLOETRY</b> DREAMWORKS 450313/INTERSCOPE (17.98 CD)	<b>Floetic</b>	4	63	65	48	<b>MARIAH CAREY</b> ▲ MONARC/ISLAND 063467*/JDMJM (12.98/18.98)	<b>Charmbracelet</b>	2
14	11	—	1	1	1	<b>VARIOUS ARTISTS</b> SHADYVILLE 6101 (18.98 CD)	<b>Rewind: The Hip-Hop DVD Magazine Issue 1</b>	11	64	59	70	<b>FATHER M.C.</b> EMPIRE MUSIC/WEA 39048 (17.98 CD)	<b>My</b>	59
15	24	20	1	1	1	<b>BUSTA RHYMES</b> ● J 20043*/RMG (12.98/18.98)	<b>It Ain't Safe No More...</b>	12	65	66	68	<b>TLC</b> ▲ ARISTA 14780 (12.98/18.98)	<b>3D</b>	4
16	16	12	1	1	1	<b>TYRESE</b> ● J 20041*/RMG (12.98/18.98)	<b>I Wanna Go There</b>	2	66	62	55	<b>SMILEZ &amp; SOUTHWEST</b> ARTIST/DIRECT 01030 (11.98/17.98) [M]	<b>Crash The Party</b>	24
17	15	6	1	1	1	<b>KILLER MIKE</b> AQUEMIN/COLUMBIA 86862*/CRG (5.98 EQ/9.98)	<b>Monster</b>	4	67	72	64	<b>M.O.P.</b> LOUD/COLUMBIA 89095*/CRG (18.98 EQ CD)	<b>10 Years And Gunnin'</b>	67
18	19	13	1	1	1	<b>EMINEM</b> ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	<b>The Eminem Show</b>	1	68	70	57	<b>SOUNDTRACK</b> ROC-A-FELLA/DEF JAM 063201*/JDMJM (12.98/18.98)	<b>Paid In Full</b>	10
19	14	9	1	1	1	<b>B.G.</b> CHOPPA CITY/IN THE PAINT 8455/KOCH (18.98 CD)	<b>Livin' Legend</b>	4	69	70	67	<b>GERALD LEVERT</b> ELEKTRA 82795/EEG (12.98/18.98)	<b>The G Spot</b>	2
20	20	14	1	1	1	<b>SNOOP DOGG</b> ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	<b>Paid Tha Cost To Be Da Bo\$S</b>	3	70	71	67	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	<b>The Rebirth Of Kirk Franklin</b>	1
21	25	21	1	1	1	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2370*/TVT (13.98/17.98)	<b>Kings Of Crunk</b>	2	71	73	86	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10279 (8.98/13.98)	<b>Churchin' With Dottie</b>	68
22	23	—	1	1	1	<b>LES NUBIANS</b> HIGHER OCTAVE 82569/VIRGIN (18.98 CD)	<b>One Step Forward</b>	22	72	82	72	<b>ASHANTI</b> ▲ MURDER INC./JAM 586830*/JDMJM (12.98/18.98)	<b>Ashanti</b>	1
23	18	8	1	1	1	<b>SOUNDTRACK</b> BLOODLINE/DEF JAM 063615*/JDMJM (12.98/18.98)	<b>Cradle 2 The Grave</b>	3	73	—	—	<b>THE CRUSADERS</b> PRA/VERVE 060077/MG (18.98 CD)	<b>Rural Renewal</b>	73
24	21	15	1	1	1	<b>VIVIAN GREEN</b> COLUMBIA 86357/CRG (7.98 EQ/11.98)	<b>Love Story</b>	14	74	64	44	<b>VARIOUS ARTISTS</b> MOTOWN 067314/UMRG (18.98 CD)	<b>Conception: An Interpretation Of Stevie Wonder's Songs</b>	44
25	30	17	1	1	1	<b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 82813*/EEG (12.98/18.98)	<b>Under Construction</b>	2	75	63	61	<b>CLIPSE</b> ● STAR TRAK 14735*/ARISTA (12.98/18.98)	<b>Lord Willin'</b>	1
26	32	30	1	1	1	<b>HEATHER HEADLEY</b> RCA 69376/RMG (9.98/13.98)	<b>This Is Who I Am</b>	14	76	95	85	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERTY 4319/ZOMBA (11.98/17.98) [M]	<b>Family Affair II: Live At Radio City Music Hall</b>	37
27	27	24	1	1	1	<b>NAS</b> ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	<b>God's Son</b>	1	77	60	62	<b>SOUNDTRACK</b> HOLLYWOOD 162369 (18.98 CD)	<b>Deliver Us From Eva</b>	19
28	28	23	1	1	1	<b>WAYNE WONDER</b> VP/ATLANTIC 83628*/AG (9.98/14.98)	<b>No Holding Back</b>	10	78	80	76	<b>VARIOUS ARTISTS</b> SPG 1513 (13.98 CD)	<b>Slow Jams Volume 1 &amp; 2</b>	67
29	36	31	1	1	1	<b>JUSTIN TIMBERLAKE</b> ▲ JIVE 41823*/ZOMBA (12.98/18.98)	<b>Justified</b>	2	79	83	—	<b>CHICO DEBARGE</b> ALOVE 8620/KOCH (18.98 CD)	<b>Free</b>	79
30	29	16	1	1	1	<b>SOUNDTRACK</b> ▲ SHADY 493508*/INTERSCOPE (12.98/19.98)	<b>8 Mile</b>	1	80	74	56	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	<b>Diamond Princess</b>	5
31	31	28	1	1	1	<b>SOUNDTRACK</b> HOLLYWOOD 162386 (18.98 CD)	<b>Bringing Down The House</b>	23	81	—	—	<b>LUTHER VANDROSS</b> ▲ J 20007*/RMG (12.98/18.98)	<b>Luther Vandross</b>	2
32	40	41	1	1	1	<b>TALIB KWELI</b> RAWKUS 113048*/MCA (18.98 CD)	<b>Quality</b>	6	82	79	66	<b>DJ ENVY</b> DESERT STORM 86737*/EPIC (18.98 EQ CD)	<b>The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1</b>	8
33	34	19	1	1	1	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 063380*/JDMJM (15.98/19.98)	<b>The Blueprint 2: The Gift And The Curse</b>	1	83	92	97	<b>K-CI &amp; JOJO</b> MCA 113069* (18.98 CD)	<b>Emotional</b>	18
34	37	32	1	1	1	<b>NELLY</b> ▲ FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	<b>Nellyville</b>	1	84	76	69	<b>LIONEL RICHIE</b> MOTOWN/UTY 068140/UME (18.98 CD)	<b>The Definitive Collection</b>	31
35	—	—	1	1	1	<b>VARIOUS ARTISTS</b> SUCKA FREE/LOUD 88226/CRG (19.98 EQ CD)	<b>Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed</b>	35	85	86	60	<b>FAT JOE</b> TEARDOR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	<b>Loyalty</b>	11
36	39	27	1	1	1	<b>FIELD MOB</b> MCA 113051* (18.98 CD)	<b>From Tha Roota To Tha Toota</b>	4	86	—	—	<b>VARIOUS ARTISTS</b> HIDDEN BEACH 87124*/EPIC (18.98 EQ CD)	<b>Hidden Beach Recordings Presents: Unwrapped Vol. 2</b>	30
37	35	34	1	1	1	<b>SYLEENA JOHNSON</b> JIVE 41815/ZOMBA (11.98/17.98) [M]	<b>Chapter 2: The Voice</b>	19	87	90	79	<b>DJ WHOOKID</b> FULL CLIP 2005* (13.98 CD) [M]	<b>Hood Radio V.1</b>	63
38	38	26	1	1	1	<b>DONNIE MCCLURKIN</b> VERITY 43199/ZOMBA (12.98/18.98)	<b>Donnie McClurkin... Again</b>	12	88	75	71	<b>LIL' FLIP</b> ▲ SUCKA FREE/LOUD 86521*/CRG (7.98 EQ/12.98)	<b>Underground Legend</b>	4
39	42	—	1	1	1	<b>KINDRED THE FAMILY SOUL</b> HIDDEN BEACH 86491*/EPIC (13.98 EQ CD) [M]	<b>Surrender To Love</b>	39	89	81	82	<b>CARIBBEAN PULSE</b> IRIE 1002 (15.98 CD)	<b>Stand Up</b>	81
40	26	22	1	1	1	<b>KENNY LATTIMORE &amp; CHANTE MOORE</b> ARISTA 14751 (12.98/18.98)	<b>Things That Lovers Do</b>	3	90	69	63	<b>BUJU BANTON</b> VP/ATLANTIC 83634*/AG (16.98 CD) [M]	<b>Friends For Life</b>	44
41	22	—	1	1	1	<b>702</b> MOTOWN 066130/UMRG (12.98/18.98)	<b>Star</b>	22	91	85	73	<b>VARIOUS ARTISTS</b> DREAMWORKS 45026*/INTERSCOPE (12.98/18.98)	<b>Swizz Beatz Presents G.H.E.T.T.O. Stories</b>	10
42	33	11	1	1	1	<b>BLACKSTREET</b> DREAMWORKS 450392/INTERSCOPE (18.98 CD)	<b>Level II</b>	8	92	—	—	<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10.98/16.98) [M]	<b>Love Machine</b>	28
43	55	50	1	1	1	<b>AMANDA PEREZ</b> POWERSHOWSE 82131/VIRGIN (18.98 CD) [M]	<b>Angel</b>	43	93	—	—	<b>DA HEADBUSSAZ</b> FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	<b>Dat's How It Happen To'm</b>	15
44	44	29	1	1	1	<b>AALIYAH</b> ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	<b>I Care 4 U</b>	1	94	89	80	<b>NEXT</b> J 20016/RMG (12.98/18.98)	<b>The Next Episode</b>	27
45	47	33	1	1	1	<b>2PAC</b> ▲ AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	<b>Better Dayz</b>	1	95	93	—	<b>SCARFACE</b> RAP-A-LOT/NOO TRYBE 12646*/VIRGIN (12.98/18.98)	<b>Greatest Hits</b>	10
46	49	40	1	1	1	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 063487*/JDMJM (12.98/18.98)	<b>The Last Temptation</b>	2	96	97	81	<b>BIG REN</b> CORRUPT INMATE 2111 (18.98 CD)	<b>Tha Streets Won't Let Me Go</b>	81
47	41	25	1	1	1	<b>MR. CHEEKS</b> UNIVERSAL 067614/UMRG (12.98/18.98)	<b>Back Again!</b>	25	97	87	92	<b>504 BOYZ</b> NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	<b>Ballers</b>	13
48	43	38	1	1	1	<b>KEM</b> MOTOWN 067516/UMRG (8.98/12.98) [M]	<b>Kemistry</b>	29	98	—	—	<b>SOUNDTRACK</b> SHADY 450979*/INTERSCOPE (18.98 CD)	<b>More Music From 8 Mile</b>	64
49	50	45	1	1	1	<b>NIVEA</b> JIVE 41746/ZOMBA (11.98/17.98) [M]	<b>Nivea</b>	35	99	78	65	<b>COMMON</b> MCA 113114* (18.98 CD)	<b>Electric Circus</b>	9
									100	77	84	<b>TONI BRAXTON</b> ● ARISTA 14749 (12.98/18.98)	<b>More Than A Woman</b>	5

APRIL 19  
2003

# Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART						WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART			
1	2	1	1	1	<b>EMINEM</b> ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	<b>1 Week At Number 1</b> <b>The Slim Shady LP</b>	158	13	—	—	—	<b>OUTKAST</b> ▲ LAFACE 26972*/ARISTA (12.98/18.98)	<b>Stankonia</b>	49	
2	5	1	1	1	<b>EMINEM</b> ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	<b>The Marshall Mathers LP</b>	111	14	9	—	—	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	<b>Greatest Hits</b>	420	
3	1	—	1	1	<b>BOB MARLEY AND THE WAILERS</b> ◆ TUFF GONG/ISLAND 548904/JDMJM (12.98/18.98)	<b>Legend</b>	335	15	13	—	—	<b>MARY J. BLIGE</b> ▲ UPTOWN 110681/MCA (6.98/11.98)	<b>What's The 411?</b>	158	
4	4	—	1	1	<b>2PAC</b> ▲ DEATH ROW 63002*/KOCH (19.98/25.98)	<b>All Eyez On Me</b>	365	16	—	—	—	<b>DONNIE MCCLURKIN</b> ▲ VERITY 43158/ZOMBA (11.98/17.98) [M]	<b>Live In London And More...</b>	129	
5	3	—	1	1	<b>JAHEIM</b> ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	<b>[Ghetto Love]</b>	107	17	—	—	—	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/JDMJM (6.98/11.98)	<b>Licensed To Ill</b>	200	
6	6	—	1	1	<b>2PAC</b> ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	<b>Greatest Hits</b>	224	18	15	—	—	<b>DR. DRE</b> ▲ DEATH ROW 63000*/KOCH (11.98/17.98)	<b>The Chronic</b>	306	
7	8	—	1	1	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	<b>E. 1999 Eternal</b>	265	19	—	—	—	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 546822*/JDMJM (12.98/18.98)	<b>Vol. 3... Life And Times Of S. Carter</b>	91	
8	10	—	1	1	<b>2PAC</b> ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	<b>Me Against The World</b>	343	20	24	—	—	<b>TWISTA</b> ● CREATOR'S WAY/ATLANTIC 92757*/AG (11.98/17.98) [M]	<b>Adrenaline Rush</b>	129	
9	—	—	1	1	<b>DMX</b> ▲ RUFF										







## UMVD Takes Distributor Lead In '03



by Leila Cobo

### Latin Notas

**AWARDS PREVIEW:** With the May 5-8 Billboard Latin Music Conference & Awards a mere three weeks away, we would like to offer a brief recap of what is in store for those attending our 14th annual gathering in Miami, by far the most extensive since its inception.

In addition to mainstay conference highlights—the exclusive Q&A with a major superstar (this year, it's **Alejandro Sanz**) and the ASCAP songwriter's showcase, featuring artists as panelists—more on that later—the 2003 gathering offers an extended four-day schedule of events that includes 11 panels (with translators available for all), an ASCAP acoustic showcase and three label showcases (Sony, BMG U.S. Latin, and Balboa), and of course, the Billboard Bash.



SANZ

The bash, taking place May 7 at BillboardLive, is a "pre-awards" show and salute to the finalists of the 2003 Billboard Latin Music Awards. Long a mainstay at the Billboard Awards show in Las Vegas, the bash has emerged in response to the sheer growth in the number of finalists for the Billboard Latin Music Awards. This year, finalists are represented in 41 categories, up from last year's 30 (see Homefront, page 61).

The bash leads up to the May 8 Billboard Latin Music Awards. They are being held at the Miami Arena, which is also in direct response to their growth.

The kickoff to the Billboard Latin Music Conference is the 10th annual BMI Latin Music Awards, which take place the evening of May 5.

Immediately following BMI's honoring its top songwriters, BMG U.S. Latin will host a pre-conference showcase featuring rapper **Tego Calderón**, newcomer **Litzy**, **Manolín**, and actress **Roselyn Sánchez**, whose debut album will be released on BMG this summer. Calderón, who was picked up by **Robi Rosa's** Phantom

Vox label, will be distributed by BMG. He is also signed with **Ricardo Cordero's** Samcord for management.

On May 7 at noon, Balboa Records will showcase **Axé Bahía**, the Chilean-based Brazilian group that has caused a stir in South America and whose music Balboa is exporting to the U.S. and Mexico. Sony will host the evening's opening-night showcase featuring still-to-be-confirmed acts.

On May 7, the limelight is for superstar **Luis Fonsi**, singer/songwriter **Donato Poveda**, and songwriters **Cheín Garcia** and **Claudia Brandt**, who will perform at ASCAP's Acoustic Showcase at Yuca Lounge, prior to the Billboard Bash.

Performers will also be the norm at the conference panels. Among them, **Franco de Vita** will be sitting on the ASCAP songwriter's panel, where new writers will have the opportunity to present their music directly to artists. **Rosa** and **Magic Juan** will sit on the rap/reggétón panel, a first for *Billboard*.

Another first is the Christian music panel, which will also feature an artists' showcase immediately following the discussion. This year, the inaugural award is being presented for the Latin Christian/gospel album of the year.

Other panel discussions include distribution, piracy, strategic marketing, touring, and radio.

The now-traditional president's panel will be preceded by a presentation from Nielsen Broadcast Data Systems (BDS), where Nielsen BDS will introduce its certified Spin Awards to the Latin community. Nielsen BDS recognizes titles that have reached a minimum of 50,000 spins in accumulated airplay.

For more information on the conference and a full list of panelists, log on to [billboardevents.com](http://billboardevents.com). Special registration rates are available for SESAC, ASCAP, and BMI members.

**ON THE CHARTS:** **Pepe Aguilar's** Univision debut goes to No. 1 on the *Billboard* Top Latin Albums chart with *Y Tenerte Otra Vez* (And Having You Again), aided by major distribution from Universal Music & Video Distribution. Aside from Aguilar, compilations rule this issue's chart. An astounding 13 titles (including **Thalía's** *Hits Remixed*) out of the top 20 are compilations or greatest hits. And we're not even counting the *Frida* soundtrack in the mix. The rankings reflect a dismal state of affairs for new music releases.

Buoyed by its new distribution deal with the leading Latin indie in the country, Fonovisa, Universal Music & Video Distribution (UMVD) has, as expected, taken a comfortable lead as the top distributor of Latin music in first-quarter 2003, edging out long-time leader Sony.

In first-quarter 2002, UMVD was in third place among the distributors of Latin music in the U.S.—with an 18.8% share of the market—falling below indie labels (which at that point included Fonovisa), with a 24.5% share, and market leader Sony, with a 25.3% share.

But as of March 30 this year, UMVD's total market share by distributor was 32.5%, almost double the figure it had in the same time frame one year before. In turn, Sony Distribution fell to second place with a 21.7% share of the marketplace. Indie labels came in third with a 15% share, while EMI Music Distribution landed in fourth place, its market share up from 9.3% to 11.5% because of a series of distribution deals signed this year with var-

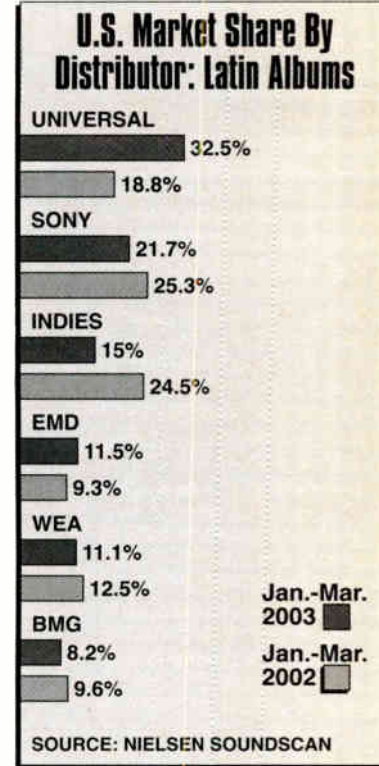
ious independent labels.

UMVD VP of Latin sales and marketing Gustavo López says, "UMVD's jump to No. 1 was fueled by our distribution pact with Fonovisa Records. We are thrilled to be working with the many labels at Univision Music Group, and over the next few months we plan to continue marketing the catalog aggressively, as well as focus on artist development."

UMVD's share has grown steadily during the past year. By the end of third-quarter 2002, UMVD—although still in third place—had seen its share rise to 22.8% from the 13% it had for the corresponding time period one year earlier. At that point, UMVD's rise was largely attributed to its distribution of Univision Music Group, including Disa Records releases.

During the fourth quarter, the company also signed a distribution deal with Puerto Rican indie label VI Music; its three albums released on Universal to date have made the *Billboard* Top Latin Albums chart.

LEILA COBO



## Joint Venture Broadens Christian 'World'

BY LEILA COBO

MIAMI—Christian music distributor Word Distribution has joined Bible publisher Broadman & Holman and book publisher Editorial Unilit in a broad-based marketing and promotional campaign designed to spur awareness and sales of Latin Christian product nationwide.

The Su Mundo Latino (Your Latin World) initiative seeks to introduce or expand the presence of Spanish-language music, books, and Bibles in Christian bookstores throughout the U.S. by providing retailers with the know-how and the product to reach the Hispanic buyer.

"The purpose of the campaign is to facilitate the bookseller [in setting] up a Spanish section to sell Bibles, books, and music," Word Distribution director of Latin America/Caribbean sales Luis Fernández says. "These are stores that might be stocking product at the moment or [that have] stocked it in the past but didn't know what to carry or simply have never stocked it, and we're challenging them to do so."

The goal, Fernández says, is to reach 500 bookstores in a 12-month period, beginning in July. "In our industry, for many years we've been saying that Hispanics will become the largest minority. Now, we are the largest minority," Fernández says. "The question is not, 'Should I market to this group?' but, 'How should I market to this group?'"

Su Mundo Latino aims to answer that question by providing booksellers with a merchandising kit that includes banners, shelf talkers, and window cling-ons. In addition, a mini-

mum starter package that includes a sampling of books, Bibles, and music will be sold for approximately \$750. Although the package will probably include best-selling names, Fernández also sees it as an opportunity to present new acts and faces.

Su Mundo Latino will be introduced to retailers at the upcoming Expolite fair—the annual Latin Christian book

and music trade show taking place in Miami in early May—but it will officially launch in July, during the Christian Booksellers International Convention in Orlando, Fla.

Following the 12-month time line set up for the program, Fernández hopes to expand the initiative: "We're [also] looking at the potential market for growth."

## Winners Unveiled At Tejano Awards

BY RAMIRO BURR

SAN ANTONIO—Jimmy Gonzalez y Mazz and Jennifer Peña grabbed top honors during the 23rd Tejano Music Awards (TMA) April 5 at the Freeman Coliseum, with three and two awards, respectively. Gonzalez y Mazz won the best crossover song award for "Ahora Que Hago Sin Ti" (Now What Do I Do Without You) from their latest CD, *Si Me Faltas Tu* (If You're Not Here); that set won best album by a group, and the band also won best song honors for the hit "Yo Te Voy a Amar" (I'm Going to Love You).

Peña took best female vocalist and best female entertainer awards. The Kumbia Kings were named best show band, and the group's leader, A.B. Quintanilla III, was named best male entertainer.

The award for most promising band went to an underdog: the Chris Perez Band, fronted by the widower of the late Selena. He has returned to *cumbia* after several years of recording and performing Latin rock.

There was disappointment about the number of winners—including Pérez,

Quintanilla, Intocable, and Peña—who did not attend to accept their awards.

One of the few bands that did show up to accept an award was David Lee Garza y Los Musicales; the act grabbed *conjunto progressive* honors for its CD *Estamos Unidos* (We're United). Garza said, "It had been a long time since we last won a Tejano music award, and it really felt good to get one."

Held at the coliseum for the first time after nine years at the Alamodome, the event recognizes the most popular acts in Tejano music. Awards were presented in 14 categories, based on voting by "registered Tejanos"—music fans who contacted the TMA to receive a ballot.

As part of the TMA weekend, a three-day Fan Fair featured more than 100 bands on various stages at Market Square. And on April 3, TMA officials held the TMA Gibson Industry Awards at Graham Central Station nightclub, where Gonzalez y Mazz was named best guitarist and Garza won best accordionist honors.

For a complete list of TMA winners, log on to [billboard.com](http://billboard.com).



Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	—	7	<b>PEPE AGUILAR</b> UNIVISION 310119/UG (16.98 CD) [M]	<b>Y Tenete Otra Vez</b>	1	49	32	—	7	<b>CONTROL</b> EMI LATIN 81596	<b>Controlandote</b>	32
2	—	—	1	<b>LOS BUKIS/LOS TEMERARIOS</b> FONOVISA 350832/UG (14.98 CD)	<b>20 Inolvidables</b>	2	51	73	66	1	<b>VARIOUS ARTISTS</b> UNIVISION 310109/UG (15.98 CD)	<b>30 Inolvidables Con Banda</b>	31
3	11	—	7	<b>BRONCO</b> FONOVISA 350787/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	3	53	50	46	2	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 64953 (15.98 EQ CD) [M]	<b>Bellas Artes En Vivo: Un Canto De Mexico</b>	6
4	3	1	6	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 40514 (16.98 CD)		4	55	60	62	1	<b>VARIOUS ARTISTS</b> UNIVISION 310590/UG (11.98/15.98)	<b>Arcoiris Musical Mexicano Vol. 2</b>	6
5	8	—	7	<b>CONJUNTO PRIMAVERA</b> FONOVISA 350786/UG (14.98 CD) [M]	<b>Nuestra Historia</b>	5	56	48	50	2	<b>ANTONIO AGUILAR</b> MUSART 12700/BALBOA (5.98/12.98)	<b>Con Tambora</b>	49
6	5	3	8	<b>INTOCABLE</b> EMI LATIN 80818 (14.98 CD)	<b>La Historia</b>	3	57	71	56	3	<b>LUIS MIGUEL</b> WARNER LATINA 49277 (19.98 CD)	<b>Mis Boleros Favoritos</b>	3
7	6	5	8	<b>JUANES</b> SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	<b>Un Dia Normal</b>	2	58	56	45	4	<b>VARIOUS ARTISTS</b> J&N 87552/SONY DISCOS (13.98 EQ CD)	<b>Bachatahits 2003</b>	25
8	9	6	7	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/ONESUCH 79650/AG (18.98 CD) [M]	<b>Buenos Hermanos</b>	6	59	53	44	5	<b>LAS KETCHUP</b> SHAKETOWN/COLUMBIA 86590/SONY DISCOS (15.98 EQ CD) [M]	<b>Las Ketchup</b>	1
9	4	—	7	<b>SOUNDTRACK</b> DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	<b>Frida</b>	4	60	57	49	6	<b>GILBERTO SANTA ROSA</b> SONY DISCOS 70371 (15.98 EQ CD)	<b>Solo Bolero</b>	40
10	7	4	10	<b>RY CODDER MANUEL GALBAN</b> PERRO VERDE/ONESUCH 75691/AG (18.98 CD)	<b>Mambo Sinuendo</b>	1	61	57	49	7	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b> RCA 50809/BMG LATIN (12.98 CD)	<b>Que Me Siga La Tambora</b>	60
11	1	2	8	<b>INTOCABLE</b> EMI LATIN 80819 (21.98 CD/DVD)	<b>La Historia</b>	1	62	66	55	8	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN 42389 (12.98 CD)	<b>20 Rancheras</b>	38
12	10	7	22	<b>SHAKIRA</b> SONY DISCOS 87611 (15.98 EQ CD)	<b>Grandes Exitos</b>	1	63	51	42	9	<b>LOS TEMERARIOS</b> AFG SIGMA/FONOVISA 080529/UG (10.98/18.98)	<b>Una Lagrima No Basta</b>	1
13	—	—	1	<b>VARIOUS ARTISTS</b> UNIVISION 310110/UG (16.98 CD)	<b>Arcoiris Musical Mexicano Vol. 3</b>	13	64	64	53	10	<b>PALOMO</b> DISA 727032/UG (8.98/13.98) [M]	<b>Situaciones</b>	15
14	13	9	10	<b>VARIOUS ARTISTS</b> UNIVISION 310099/UG (13.98 CD)	<b>30 Gruperas De Coleccion</b>	6	65	65	53	11	<b>JOAN SEBASTIAN</b> MUSART 2880/BALBOA (8.98/13.98) [M]	<b>Afortunado</b>	14
15	15	11	8	<b>THALIA</b> EMI LATIN 81595 (14.98 CD) [M]	<b>Thalia's Hits Remixed</b>	7	66	61	48	12	<b>GRACIELA BELTRAN</b> UNIVISION 310083/UG (10.98 CD)	<b>No Me Arrepiento De Nada</b>	65
16	28	—	7	<b>RIGO TOVAR</b> FONOVISA 350788/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	16	67	55	47	13	<b>ANA GABRIEL</b> SONY DISCOS 87471 (9.98 EQ CD)	<b>Personalidad: 20 Exitos</b>	40
17	16	10	11	<b>LOS BUKIS</b> FONOVISA 050691/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	1	68	49	39	14	<b>JAGUARES</b> RCA 96656/BMG LATIN (14.98 CD)	<b>El Primer Instinto</b>	2
18	20	20	7	<b>SELENA</b> EMI LATIN 42096 (16.98 CD)	<b>Dnes</b>	4	69	70	75	15	<b>VARIOUS ARTISTS</b> UNIVISION 310102/UG (9.98/13.98)	<b>Sonideros USA: 15 Exitos Bailables</b>	37
19	14	12	8	<b>LOS REHENES</b> DISA 727034/UG (14.98 CD) [M]	<b>Historia Musical: 30 Pegaditas</b>	10	70	70	75	16	<b>VICENTE FERNANDEZ</b> SONY DISCOS 87589 (17.98 EQ CD)	<b>35 Aniversario...Lo Mejor De Lara</b>	7
20	12	—	7	<b>ALEXANDRE PIRES</b> RCA 50632/BMG LATIN (16.98 CD) [M]	<b>Estrella Guia</b>	12	71	71	75	17	<b>JENNI RIVERA</b> FONOVISA 350779/UG (14.98 CD)	<b>Homenaje A Las Grandes</b>	70
21	18	24	3	<b>MANA</b> WARNER LATINA 48566 (10.98/18.98)	<b>Revolucion De Amor</b>	1	72	72	75	18	<b>EL TRI</b> WEA ROCK 49843/WARNER LATINA (19.98 CD)	<b>Los Numero Uno 1968-2003</b>	67
22	22	15	11	<b>RICARDO ARJONA</b> SONY DISCOS 84564 (17.98 EQ CD) [M]	<b>Santo Pecado</b>	3	73	58	51	19	<b>COSTUMBRE</b> WEA/MEX 49960/WARNER LATINA (13.98 CD)	<b>Se Repite La Historia</b>	72
23	—	—	1	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 350794/UG (14.98 CD)	<b>En Vivo</b>	23	74	72	—	20	<b>POLO URIAS</b> FONOVISA 350773/UG (13.98 CD)	<b>Para Mi Raza</b>	51
24	33	31	3	<b>PANCHO BARRAZA</b> MUSART 2719/BALBOA (5.98 CD)	<b>Las Romanticas De Pancho Barraza</b>	24	75	72	—	21	<b>DAVID BISBAL</b> VALE 09690/UNIVERSAL LATINO (13.98 CD)	<b>Corazon Latino</b>	64
25	17	13	11	<b>INTOCABLE</b> EMI LATIN 37745 (9.98/15.98) [M]	<b>Suenos</b>	1	76	63	71	22	<b>SOUNDTRACK</b> AROLA 92558/BMG LATIN (19.98 CD)	<b>Mariana: Complices Al Rescate</b>	5
26	24	16	11	<b>INDIA</b> SONY DISCOS 87454 (16.98 EQ CD) [M]	<b>Latin Songbird: Mi Alma Y Corazon</b>	7	77	63	71	23			
27	26	27	9	<b>ENRIQUE IGLESIAS</b> UNIVERSAL LATINO 064385 (11.98/18.98)	<b>Quizas</b>	1	78	63	71	24			
28	23	14	11	<b>LIMITE</b> UNIVERSAL LATINO 066373 (8.98/13.98) [M]	<b>Soy Asi</b>	8	79	63	71	25			
29	25	18	8	<b>LOS HURACANES DEL NORTE</b> UNIVISION 310103/UG (15.98 CD) [M]	<b>28 Huracanazos</b>	10	80	63	71	26			
30	37	29	7	<b>PABLO MONTERO</b> RCA 98649/BMG LATIN (13.98 CD)	<b>Gracias: Homenaje A Javier Solis</b>	26	81	63	71	27			
31	—	—	1	<b>LOS ACOSTA</b> FONOVISA 350793/UG (13.98 CD)	<b>Nostalgias</b>	31	82	63	71	28			
32	52	—	2	<b>PALOMO</b> DISA 724070/UG (13.98 CD)	<b>Homenaje A Los Relampagos Del Norte</b>	32	83	63	71	29			
33	27	25	11	<b>THALIA</b> EMI LATIN 39753 (10.98/17.98) [M]	<b>Thalia</b>	1	84	63	71	30			
34	38	38	11	<b>LOS TIGRES DEL NORTE</b> FONOVISA 050666/UG (14.98 CD)	<b>La Reina Del Sur</b>	1	85	63	71	31			
35	30	26	11	<b>LIBERACION</b> DISA 727029/UG (8.98/13.98) [M]	<b>Historia Musical</b>	7	86	63	71	32			
36	29	37	14	<b>SOUNDTRACK</b> MILAN 38895 (17.98 CD)	<b>Talk To Her</b>	24	87	63	71	33			
37	—	—	1	<b>VARIOUS ARTISTS</b> FONOVISA 350791/UG (13.98 CD)	<b>Los 30 Corridos Mas Prohibidos</b>	37	88	63	71	34			
38	21	19	11	<b>JOSE JOSE</b> AROLA 98530/BMG LATIN (14.98 CD) [M]	<b>El Principe Con Trio Vol. 1</b>	7	89	63	71	35			
39	39	30	11	<b>INDUSTRIA DEL AMOR</b> UNIVISION 310099/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	5	90	63	71	36			
40	44	33	11	<b>VARIOUS ARTISTS</b> UNIVISION 310073/UG (11.98/15.98)	<b>Arcoiris Musical Mexicano</b>	2	91	63	71	37			
41	34	21	11	<b>VARIOUS ARTISTS</b> DISA 727039/UG (13.98 CD)	<b>Historia Musical Gruperas</b>	18	92	63	71	38			
42	40	22	11	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 70363 (16.98 EQ CD)	<b>Nina Amada Mia</b>	22	93	63	71	39			
43	47	41	11	<b>CELIA CRUZ</b> SONY DISCOS 87607 (14.98 EQ CD)	<b>Hits Mix</b>	31	94	63	71	40			
44	36	23	11	<b>VARIOUS ARTISTS</b> FONOVISA 350772/UG (15.98 CD)	<b>Premio Lo Nuestro: 15 Anos De Exitos</b>	16	95	63	71	41			
45	41	35	11	<b>KUMBIA KINGS</b> EMI LATIN 42526 (17.98/11.98)	<b>All Mixed Up: Los Remixes</b>	3	96	63	71	42			
46	45	40	11	<b>LOS BUKIS</b> FONOVISA 006166/UG (8.98/12.98)	<b>Greatest Hits</b>	30	97	63	71	43			
47	42	32	11	<b>SIN BANDERA</b> SONY DISCOS 84806 (16.98 EQ CD) [M]	<b>Sin Bandera</b>	12	98	63	71	44			
48	35	28	11	<b>MOLOTOV</b> SURCO 056661/UNIVERSAL LATINO (14.98 CD)	<b>Dance &amp; Dense Denso</b>	19	99	63	71	45			

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	1 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/ONESUCH/AG)	1 PEPE AGUILAR Y TENETE OTRA VEZ (UNIVISION/UG)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	2 LOS BUKIS/LOS TEMERARIOS 20 INOLVIDABLES (FONOVISA/UG)
3 RY CODDER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/ONESUCH/AG)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 BRONCO 30 INOLVIDABLES (FONOVISA/UG)
4 SHAKIRA GRANDES EXITOS (SONY DISCOS)	4 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	4 CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
5 THALIA THALIA'S HITS REMIXED (EMI LATIN)	5 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	5 INTOCABLE LA HISTORIA (EMI LATIN)
6 SELENA ONES (EMI LATIN)	6 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	6 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
7 ALEXANDRE PIRES ESTRELLA GUIA (RCA/BMG LATIN)	7 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	7 INTOCABLE LA HISTORIA (EMI LATIN)
8 MANA REVOLUCION DE AMOR (WARNER LATINA)	8 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	8 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 3 (UNIVISION/UG)
9 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	9 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	9 VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)
10 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	10 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	10 RIGO TOVAR 30 INOLVIDABLES (FONOVISA/UG)
11 THALIA THALIA (EMI LATIN)	11 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	11 LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)
12 SOUNDTRACK TALK TO HER (MILAN)	12 VARIOUS ARTISTS SALSASAHITS 2003 (J&N/SONY DISCOS)	12 LOS REHENES HISTORIA MUSICAL 30 PEGADITAS (DISA/UG)
13 JOSE JOSE EL PRINCIPE CON TRIO VOL. 1 (AROLA/BMG LATIN)	13 VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)	13 LOS RIELEROS DEL NORTE EN VIVO (FONOVISA/UG)
14 KUMBIA KINGS ALL MIXED UP LOS REMIXES (EMI LATIN)	14 JERRY RIVERA VUELA MUY ALTO (AROLA/BMG LATIN)	14 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
15 SIN BANDERA SIN BANDERA (SONY DISCOS)	15 THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOR/AG)	15 INTOCABLE SUENOS (EMI LATIN)
16 MOLOTOV DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO)	16 CARLOS VIVES DE JAME ENTRAR (EMI LATIN)	16 LIMITE SOY ASI (UNIVERSAL LATINO)
17 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	17 FRANKIE NEGROM INESPERADO (WEACARIBE/WARNER LATINA)	17 LOS HURACANES DEL NORTE 28 HURACANAZOS (UNIVISION/UG)
18 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	18 RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (VI)	18 PABLO MONTERO GRACIAS HOMENAJE A JAVIER SOLIS (RCA/BMG LATIN)
19 GILBERTO SANTA ROSA SOLO BOLERO (SONY DISCOS)	19 VARIOUS ARTISTS ME MEVE EN LA CALLE OCHO 2003 (PROTEL/UNIVERSAL LATINO)	19 LOS ACOSTA NOSTALGIAS (FONOVISA/UG)
20 ANA GABRIEL PERSONALIDAD 20 EXITOS (SONY DISCOS)	20 TITO ROJAS PERSEVERANCIA (M.P.)	20 PALOMO HOMENAJE A LOS RELAMPAGOS DEL NORTE (DISA/UG)

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



APRIL 19  
2003

# Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	7	<b>TAL VEZ</b> T. TORRES (F. DE VITA)	Ricky Martin SONY DISCOS	1
2	3	2	5	<b>AMAME</b> E. RUFFINENGO (C. NILSON, D. MOSCATELLI)	Alexandre Pires RCA/BMG LATIN	2
3	2	1	7	<b>UNA VEZ MAS</b> J. GUILLEN (J. GABRIEL)	Conjunto Primavera FONOVISA	1
4	7	8	6	<b>ALUCINADO</b> M. CANOVA, A. SALERNO, M. MAJONCHI (T. FERRO, J. BALLESTEROS)	Tiziano Ferro EMI LATIN	4
5	4	5	9	<b>MI SOLDADO</b> LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISA	4
6	5	6	11	<b>NO TENGO DINERO</b> A. B. QUINTANILLA III, E. F. TORRES, SERRANT (J. GABRIEL)	A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	5
7	6	4	19	<b>DE UNO Y DE TODOS LOS MODOS</b> PALOMO (T. VINEGRA)	Palomo DISA	4
8	15	14	9	<b>DAME</b> R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	8
9	8	3	11	<b>EN CUERPO Y ALMA</b> R. PEREZ, BOTIJA (R. PEREZ, BOTIJA)	Millie ARIOLA/BMG LATIN	3
10	13	9	21	<b>QUE ME QUEDES TU</b> S. MEBARAK, R. L. FOCHDA (S. MEBARAK, R. L. FOCHDA)	Shakira SONY DISCOS	1
11	9	10	13	<b>Y COMO QUIERES QUE TE QUIERA</b> R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez SONY DISCOS	7
12	17	12	10	<b>A QUIEN LE IMPORTA?</b> ESTEFANO (G. BERLANGA, I. CANUTI)	Thalia EMI LATIN	11
13	10	13	20	<b>ASI ES LA VIDA</b> H. GATICA, K. D. BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	Olga Tanon WARNER LATINA	1
14	18	20	9	<b>ENTRE EL DELIRIO Y LA LOCURA</b> K. SANTANDER, J. GAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION	13
15	16	24	6	<b>CLAVAME TU AMOR</b> J. GAVIRIA, J. L. ARROYAVE (D. SANCHEZ)	Noelia FONOVISA	15
16	14	11	22	<b>AY! PAPACITO (UY! DADDY)</b> A. B. QUINTANILLA III, C. C. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATINO	6
17	11	15	27	<b>SUENA</b> R. MUNOZ, R. MARTINEZ (I. PAOILLA)	Intocable EMI LATIN	2
18	12	7	20	<b>SEDUCEME</b> INDIA, I. INFANTE, K. C. PORTER (INDIA, R. CONTRERAS, J. GRECO, S. MARTE)	India SONY DISCOS	1
19	21	25	7	<b>TE VAS AMOR</b> EL COYTE Y SU BANDA TIERRA SANTA (A. VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	19
20	19	26	5	<b>MUY A TU MANERA</b> R. MUNOZ, R. MARTINEZ (R. MUNOZ, J. E. CONTRERAS)	Intocable EMI LATIN	19
21	27	18	9	<b>DIGALE</b> K. SANTANDER, B. OSSA (G. SANTANDER, C. LEUZZI)	David Bisbal VALE/UNIVERSAL LATINO	18
22	30	—	3	<b>ENTREGA TOTAL</b> M. CAZARES (A. PULIDO)	Pablo Montero RCA/BMG LATIN	22
23	23	23	14	<b>KILOMETROS</b> A. BAQUEIRO (I. GARCIA, N. SCHAJRI)	Sin Bandera SONY DISCOS	16
24	22	16	23	<b>EL PROBLEMA</b> R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	1
25	28	27	24	<b>CORAZON CHIQUITO</b> A. URIAS (I. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	19
26	32	39	3	<b>MARIPOSA TRACIONERA</b> F. HERRERA, GONZALEZ (F. HERRERA)	Mana WARNER LATINA	26
27	29	31	4	<b>PARA QUE LA VIDA</b> E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	27
28	24	17	6	<b>NINA AMADA MIA</b> G. A. SANTIAGO (J. MASSIAS)	Alejandro Fernandez SONY DISCOS	17
29	26	21	12	<b>MALA GENTE</b> G. SANTAOLALLA, J. JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	12
30	45	—	2	<b>SI TE DIJERON</b> J. M. LUGO (V. MANUELLE)	Gilberto Santa Rosa SONY DISCOS	30
31	25	22	11	<b>HERIDA MORTAL</b> J. REYES (ESTEFANO, J. REYES)	Jerry Rivera ARIOLA/BMG LATIN	7
32	33	34	16	<b>MI PRIMER MILLON</b> S. GEORGE (J. VILLAMIZAR, S. GEORGE)	Bacilos WARNER LATINA	18
33	36	38	5	<b>QUEDATE CALLADA</b> P. CABRERA (G. FLORES)	Jorge Luis Cabrera DISA	33
34	38	30	10	<b>EL TONTO QUE NO TE OLVIDO</b> J. M. LUGO (V. M. RUIZ)	Victor Manuelle SONY DISCOS	22
35	43	35	25	<b>DONDE ESTARA MI PRIMAVERA</b> M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	22
36	37	37	5	<b>CHAPARRITA DE MI VIDA</b> M. MORALES (J. RIVERA)	Los Rieleros Del Norte FONOVISA	36
37	40	36	17	<b>AFORTUNADO</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	21
38	49	—	2	<b>ME FALTA VALOR</b> P. AGUILAR (T. BELLO)	Pepe Aguilar UNIVISION	38
39	34	29	6	<b>SERENATA HUASTECA</b> A. A. DE LUNA (J. A. JIMENEZ)	Adan Chalino Sanchez COSTAROLA/SONY DISCOS	29
40	31	28	21	<b>QUIZAS</b> E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	1
41	NEW	1	1	<b>MI EX</b> M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	41
42	47	49	4	<b>NO SE VIVIR SIN TI</b> A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	42
43	NEW	1	1	<b>MARGARITA, MARGARITA</b> C. CORRAL (C. GUERRERO)	Candido Y Su Huella Nortena PLATINO/FONOVISA	43
44	42	45	3	<b>POR AMOR</b> E. ESTEFAN JR., J. A. MOLINA (R. SOLANDI)	Jon Secada With Gloria Estefan CRESCENT MOON/SONY DISCOS	42
45	46	—	2	<b>SERAN SUS OJOS</b> A. URIAS (T. VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	45
46	41	40	5	<b>QUE LEVANTE LA MANO</b> J. QUEROL, B. RODRIGUEZ, J. FONSECA (A. VEZZANI)	Joseph Fonseca KAREN/UNIVERSAL LATINO	40
47	39	33	11	<b>SIN FORTUNA</b> PRIVERA (A. GONZALEZ)	Lupillo Rivera SONY DISCOS	23
48	NEW	1	1	<b>MICAELA</b> E. RODRIGUEZ (I. C. MEYER)	Dueto Voces Del Rancho CINTAS ACUARIO/SONY DISCOS	28
49	NEW	1	1	<b>LOS DEMAS</b> L. FOCHDA, P. MASITTI (E. TORRES, J. IGLESIAS JR.)	Julio WARNER LATINA	49
50	NEW	1	1	<b>NO VOY A LLORAR</b> A. MACIAS (G. PLATA)	Cuisillos De Arturo Macias MUSART/BALBOA	50

**NUMBER 1**

**GREATEST GAINER**

**HOT SHOT DEBUT**

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 95 stations (38 Latin Pop, 15 Tropical/Salsa, 42 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 regains an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	TAL VEZ SONY DISCOS	RICKY MARTIN	21	29	ENTREGA TOTAL RCA/BMG LATIN	PABLO MONTERO
2	AMAME RCA/BMG LATIN	ALEXANDRE PIRES	14	14	SEDUCEME SONY DISCOS	INDIA
3	ALUCINADO EMI LATIN	TIZIANO FERRO	23	22	MI PRIMER MILLON WARNER LATINA	BACILOS
4	DAME SONY DISCOS	RICARDO ARJONA	21	25	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
5	QUE ME QUEDES TU SONY DISCOS	SHAKIRA	2	20	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS
6	EN CUERPO Y ALMA ARIOLA/BMG LATIN	MILLIE	2	27	AYUDAME LATIN WORLD	LOUROS ROBLES
7	A QUIEN LE IMPORTA? EMI LATIN	THALIA	11	32	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
8	CLAVAME TU AMOR FONOVISA	NOELIA	15	26	POR AMOR CRESCENT MOON/SONY DISCOS	JON SECADA WITH GLORIA ESTEFAN
9	KILOMETROS SONY DISCOS	SIN BANDERA	16	—	LOS DEMAS WARNER LATINA	JULIO
10	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	1	23	SI NO ESTAS RPE UNIVISION	AREA 305
11	DIGALE VALE/UNIVERSAL LATINO	DAVID BISBAL	18	28	HERIDA MORTAL ARIOLA/BMG LATIN	JERRY RIVERA
12	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	4	30	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE
13	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	12	35	DIMELD SONY DISCOS	ALEJANDRO MONTANER
14	MARIPOSA TRACIONERA WARNER LATINA	MANA	26	40	ALL THE THINGS SHE SAID INTERSCOPE	T.A.T.U.
15	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA	3	33	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO
16	ASI ES LA VIDA WARNER LATINA	OLGA TANON	1	39	BARRIO VIEJO MUSART/BALBOA	JOAN SEBASTIAN
17	MALA GENTE SURCO/UNIVERSAL LATINO	JUANES	12	—	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO
18	ES POR TI SURCO/UNIVERSAL LATINO	JUANES	12	—	TE AMD SONY DISCOS	MARISELA
19	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ	17	—	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
20	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	16	36	SIRENA SONY DISCOS	SIN BANDERA

# TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	13	13	EN CUERPO Y ALMA ARIOLA/BMG LATIN	MILLIE
2	AMAME RCA/BMG LATIN	ALEXANDRE PIRES	14	20	MALA MALA M.P.	PELLO JESUS
3	TAL VEZ SONY DISCOS	RICKY MARTIN	21	24	MALA GENTE SURCO/UNIVERSAL LATINO	JUANES
4	SEDUCEME SONY DISCOS	INDIA	14	37	YA ME LIBERE LIGERES	YAIRE
5	ALUCINADO EMI LATIN	TIZIANO FERRO	23	29	ACETONA CRESCENT MOON/SONY DISCOS	RABANES
6	QUE LEVANTE LA MANO KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	28	28	DIGALE VALE/UNIVERSAL LATINO	DAVID BISBAL
7	ASI ES LA VIDA WARNER LATINA	OLGA TANON	1	18	CLAVAME TU AMOR FONOVISA	NOELIA
8	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	26	—	X-FLOSION PRESTIGE/SONY DISCOS	DOMINIC
9	HERIDA MORTAL ARIOLA/BMG LATIN	JERRY RIVERA	36	36	A ESOS HOMBRES MOCK & ROLL/SONY DISCOS	EL GRINGO DE LA BACHATA
10	TAN BUENA UNIVISION	SON DE CALI	39	32	EL IDIOTA J&N/SONY DISCOS	EDDY HERRERA
11	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	31	39	EL PRINCIPE CON TRID MEDLEY ARIOLA/BMG LATIN	JOSE JOSE
12	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	23	23	MI MULATA WEACARIBE/WARNER LATINA	FRANKIE NEGRON
13	A QUIEN LE IMPORTA? EMI LATIN	THALIA	11	—	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO
14	MI PRIMER MILLON WARNER LATINA	BACILOS	31	31	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS
15	NO TENGO SUERTE EN EL AMOR J&N/SONY DISCOS	YOSKAR SARANTE	26	—	HAY DE MI, HAY DE TI PLATINO/UNIVERSAL LATINO	ANTONY SANTOS
16	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	25	25	ALL I HAVE EPIC	JENNIFER LOPEZ FEATURING LL COOL J
17	QUE BOMBON M.P.	ANTHONY CRUZ	37	—	LOS DEMAS WARNER LATINA	JULIO
18	ALL THE THINGS SHE SAID INTERSCOPE	T.A.T.U.	40	—	MENITO ARIOLA/BMG LATIN	ROSARIO
19	NOCHES DE FANTASIA KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	35	35	DESPUES DE DIOS, LAS MUJERES M.P.	TITO ROJAS
20	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	12	27	NINA UNIVERSAL LATINO	GRUPO MANIA

# REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	29	21	NO VOY A LLORAR MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
2	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	9	17	FRID DE AUSENCIA VIVA/UNIVERSAL LATINO	BANDA PELILOS
3	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	19	19	NO VALGO NADA WEACARIBE/WARNER LATINA	PESADO
4	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	11	31	EL PARRANDERO FONOVISA	POLO URIAS
5	SUENA EMI LATIN	INTOCABLE	2	—	ME FALTA VALOR UNIVISION	PEPE AGUILAR
6	TE VAS AMOR EMI LATIN	EL COYTE Y SU BANDA TIERRA SANTA	19	23	QUIERO QUE SEAMOS NOVVIDS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
7	MUY A TU MANERA INTOCABLE	INTOCABLE	19	38	HABLAME CLARO MUSART/BALBOA	PANCHO BARRAZA
8	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	6	30	ENTREGA TOTAL RCA/BMG LATIN	PABLO MONTERO
9	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	31	36	PALOMITA DE ALAS BLANCAS DISA	BETO Y SUS CANARIOS
10	CORAZON CHIQUITO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	19	25	COMER A BESOS FONOVISA	LOS TEMERARIOS
11	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	5	35	NECESITO UN AMOR COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
12	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	29	29	MI QUE TUVIERAS TANTA SUERTE EMI LATIN	LOS INVASORES DE NUEVO LEON
13	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE	36	22	MI AMANTE UNIVERSAL LATINO	VALENTIN ELIZALDE
14	AFORTUNADO MUSART/BALBOA	JOAN SEBASTIAN	21	39	NO SE VIVIR SIN TI FONOVISA	LOS TEMERARIOS
15	SERENATA HUASTECA COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ	29	34	EL FRIJOLITO SONY DISCOS	EL HALCON DE LA SIERRA
16	MI EX UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	41	37	LAS MIELES DEL OLVIDO FREDDIE	RAMON AYALA Y SUS BANDA DEL NORTE
17	MARGARITA, MARGARITA PLATINO/FONOVISA	CANDIDO Y SU HUELLA NORTEÑA	43	—	EL GENERAL MUSART/BALBOA	JOAN SEBASTIAN
18	SERAN SUS OJOS PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	45	—	MI POR MI PUMAOS DE ORO RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PADICHO
19	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA	23	27	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
20	MICAELA CINTAS ACUARIO/SONY DISCOS	DUETO VOCES DEL RANCHO	28	—	ACA ENTRE NOS FONOVISA	BANDA EL RECOUDO



## Open Ears And Musical Diversity Keep Positiva Vital

BY MICHAEL PAOLETTA

Labels that specialize in dance/electronic music have a tendency to concentrate on one style of music, whether it be soulful house, trance, 2-step, techno, drum'n'bass, progressive house, or left-field.

For 10 years, London-based Positiva Records—founded by Nick Halkes and Dave Lambert, both of whom are no longer with the label—has successfully bucked this trend. By embracing all sounds and keeping its ears to the ground, the label remains as vital as ever.

"We sign and release a diverse range of dance music," Positiva director Jason Ellis says. "We're not into being specialists or solely focusing on the flavor of the day. We like to keep it broad and reflect what's going on in all genres of dance music."

Comprising original signings and licensed tracks, the EMI-owned label's discography—which includes recordings by Judy Cheeks ("So in Love"), Reel 2 Real Featuring the Mad Stuntman ("I Like to Move It"), Barbara Tucker



ELLIS

("Beautiful People"), Diddy ("Give Me Love"), the Ones ("Flawless"), Adam F. ("Circles"), Aurora ("Ordinary World"), and Fragma ("Toca's Miracle")—features numerous dance/pop hits, many of which have cracked the top 10 in the U.K.

For some, the label's musical diversity is a major cause of concern. "You never know what you're getting with a Positiva release," one U.S. club DJ says. "The label is great at releasing cheesy Euro-pop one week and the most incredible underground track the next. For a DJ, it's always a gamble."

Conversely, other DJs welcome such risks. "It always amazes me how Positiva can take underground records like 'Groovejet (If This Ain't Love)' [by Spiller Featuring Sophie Ellis Bextor] and cross them over to the mainstream while also releasing straight-ahead commercial records like Lasgo ["Something"] and Alice DeeJay ["Better Off Alone"]—all without losing any credibility," Nashville-based DJ/VJ Ron Slomowicz says. "Whether you love or hate a particular release, you can't deny Positiva's high level of quality—the label's backbone."

Ellis offers, "DJs have grown to accept the fact that they may not like every Positiva record. At the same time, we won't push a commercial trance song on a house DJ. We target each record to those we believe will play it."

But Ellis quickly points out that some commercial-sounding tracks, like Venga Boys' "Up and Down," were embraced by cutting-edge DJs prior to mainstream acceptance. "That track went very pop and very commercial very quickly," he notes. "Some of the taste-making DJs then stopped playing it out of embarrassment. That song started in the clubs, which is always our aim. We like to take

something so specialist and broaden its appeal."

This vision helps to explain Positiva's success, according to many industry observers. "They know the market inside and out and how best to navigate it," says Gary Salzman, founder of Big Management in New York. "Positiva is like the Motown of dance music. During its formative years, Motown released various styles of R&B music, and Positiva does the same thing with dance music. Also like Motown, Positiva is great at marketing and reaching as many ears as possible."

Indeed. The label's newest single, "Make Luv" by Room 5 Featuring Oliver Cheatham—which streeted March 24—debuted at No. 1 on the Official U.K. Charts Co.'s singles chart. Music from the track, which references Cheatham's early-'80s club hit "Get Down Saturday Night," is featured in a TV ad for Lynx deodorant.

"We're enjoying a similar kind of success with this track in the U.K. that Capitol enjoyed with Dirty Vegas' 'Days Go By' in the U.S.," Ellis notes. "TV is a very powerful tool in breaking and introducing new music to the masses."

A forthcoming track on the label, "Husan" by Bhangra Knights Vs. Husan (due May 5), also has a TV connection: It was created from a snippet of music featured in a recent Peugeot car commercial.

Both "Make Luv" and "Husan" are included on *Positiva Presents... A Decade of Dance*. Due mid-May, this compilation is a "celebration of the label's 10th birthday," Ellis says. "We've been successful at keeping our fingers on the pulse of what's happening. We're able to ebb and flow with the dance scene as it's progressed over the last 10 years."

Later this month, the label will issue the Scumfrog's *Extended Engagement* (Beat Box, *Billboard*, April 12). In addition to original Scumfrog productions like "Music Revolution," the beat-mixed collection spotlights the Scumfrog's remix work for Kylie Minogue and Dirty Vegas, among others.

"Look at the label's past and recent releases," Salzman says. "Unlike most labels, Positiva is a label with a distinct point of view. Positiva doesn't just sign songs that every other label is bidding on. The label signs what it actually likes and believes in—a novel concept in today's industry. Other labels could learn a lot from studying such a game plan."



by Michael Paoletta

**HER LIFE:** Regardless of what you think about the original version, keep the mind open when listening to the remixes of Madonna's autobiographical "American Life." Creating very diverse landscapes are Paul Oakenfold, Felix da Housecat, Peter Rauhofer, and Missy "Misdemeanor" Elliott.

Immediate accolades must go to Felix and Elliott, who inject the track with, respectively, Erasure-hued synth patterns and Strafe-inflected percussion. Both deftly take the track on a decidedly different trip (from the song's original producers, Madonna and Mirwais Ahmadzai). Elliott, in signature fashion, makes the track her own with some salacious ad-libs, as well as a guest turn from Tweet.

As for Oakenfold, he leads the song down a rocky road, replete with (downtempo) big beats, cinematic flourishes, and alt-leaning nuances. Rauhofer, conversely, takes "American Life" into progressive house territory. In all, there's something for most everyone.

On April 29, Maverick/Warner Bros. will issue "American Life" in 12-inch vinyl and CD-maxi formats. This follows the seven-inch vinyl and CD-single releases April 8.

**STILL WALKING:** Remixes of Yoko Ono's indefatigable club classic "Walking on Thin Ice" streeted



ONO

March 25 (Beat Box, *Billboard*, Feb. 22). In the previous issue of *Billboard*, the Mind Train/Twisted/the Right Stuff single debuted at No. 5 and No. 25, respectively, on the Hot Dance Music/Dance Singles Sales and Hot 100 Singles Sales charts; in the same issue, the track climbed five spots to No. 10 on the Hot

Dance Music/Club Play chart. This issue, "Walking on Thin Ice" is No. 6 on Hot Dance Music/Club Play.

"Wow!" Ono exclaims. "I still can't believe this track is on three *Billboard* charts. It's rather difficult to express what I'm feeling at this very moment—but it's a wonderful feeling."

On this snowy April day, Ono is returning from London, where she performed "Walking on Thin Ice" at the weekly Nag Nag Nag party, held at the Ghetto club in the city's Soho neighborhood. "It's funny," she says, "I performed the song the other night, and I return to New York and there is snow."

Pausing for a moment, she adds, "Right now, with everything going on in the world, we are all walking on thin ice. We're sharing a feeling."

**NEED A FIX:** *Radio JXL—A Broadcast From the Computer Hell Cabin* is the new studio album by Dutch DJ/remixer Junkie XL (aka Tom Holkenberg). Scheduled to arrive June 2 internationally via Roadrunner, the two-disc set will be "dayparted" into 3 p.m. and 3 a.m. shifts, with the former focusing on pop dance and the latter on late-night club fare.

Contributing vocalists include Safron ("Beauty Never Fades"), Solomon Burke (lead single "Catch Up to My Step"), Public Enemy's Chuck D. ("Access to the Excess"), Gary Numan ("Angels"), Sasha ("Breezer"), and the late Peter Tosh ("Sleepy Policeman"). At press time, a North American label had yet to be announced.

**END OF THE ROAD:** Citing a bad economy resulting in decreased ad revenue, monthly consumer dance/electronic magazine *DMA* (short for *Dance Music Authority*) has ceased publishing. This marks the second U.S. dance publication to fold this year. (*Mixer* was the first.)

In their wake, new lifestyle/music magazine *BigShot* launches this month, with nü-electro act Fischer-spoooner on the cover. While the debut issue of *BigShot* shows promise, we can't help but notice that its design owes quite a bit to magazines like *Urb*, as well as the defunct *DMA* and *Mixer*.

We hope that with each passing issue, the publication will begin to hone its own look and personality—integral ingredients of the dance/electronic lifestyle. We are confident that *BigShot* publisher/editor Darren Ressler, formerly of *Mixer*, is up for the challenge.



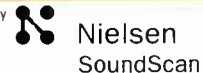
**And the Award Goes To.** During the recently held Winter Music Conference in Miami, globally revered DJ/producer David Morales was presented with the Heineken Ampt/ASCAP Recognition Award. The presentation coincided with the launch of the Heineken Adventure to Stardom tour, which will send top DJs touring throughout the country. Elsewhere at the conference, Morales' musical collaboration with DJ Pierre, "Make It Hot," was embraced by DJs and enthusiasts alike. Pictured at the Crobar club, from left, are Morales and ASCAP director of creative affairs Courtney Hard.



APRIL 19  
2003

# Billboard HOT DANCE MUSIC

Dance Singles Sales and Sales Breakouts data compiled by



## Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				<b>NUMBER 1</b>		
1	3	8	1	BEAUTIFUL (P. RAUHOFFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES)	RCA 51192/RMG	Christina Aguilera
2	2	7	1	I DROVE ALL NIGHT (REMIXES)	EPIC PROMO	Celine Dion
3	6	11	1	ON A HIGH (DANCE MIXES)	ATLANTIC PROMO	Duncan Sheik
4	4	9	1	HONEY	NERVOUS 20528	Billie Ray Martin
5	8	16	1	GOSSIP FOLKS (FATBOY SLIM MIXES)	THE GOLD M/NO/ELECTRA PROMO/EGG	Missy "Misdemeanor" Elliott Featuring Ludacris
6	10	15	1	WALKING ON THIN ICE (REMIXES)	MINOTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Ono
7	1	2	1	TRY IT ON MY OWN (REMIXES)	ARISTA 50538	Whitney Houston
8	13	19	1	SHAKE IT	TOMMY BOY SILVER LABEL 2384/TOMMY BOY	Marascia
9	17	26	1	I'LL BE THERE	MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
10	12	17	1	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	CURB PROMO	LeAnn Rimes
11	5	1	1	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS. 42498	Cher
12	15	22	1	WITHOUT YOU	CURB 77101	Mary Griffin
13	11	5	1	I BELIEVE	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
14	24	30	1	LOVE IS A CRIME	DAYLIGHT PROMO/EPIC	Anastacia
15	9	3	1	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
16	18	21	1	WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick
17	7	6	1	DINOSAUR ADVENTURE 3D	JBO 27778/V2	Underworld
18	14	4	1	CRY ME A RIVER (REMIXES)	JIVE 40073	Justin Timberlake
19	21	27	1	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)	FLORA 060094/HIP-O	Seiko
20	19	10	1	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
				<b>POWER PICK</b>		
21	28	34	1	MONTANA	MCA PROMO	Venus Hum
22	20	12	1	IN YOUR LIFE	LOGIC 98814	La Bouche
23	25	28	1	JANEIRO	RAOIKAL 98163	Solid Sessions Feat. Pronti & Kalmani
24	27	32	1	SEXY NORTHERNER	SANCTUARY PROMO	Pet Shop Boys
25	30	38	1	SEDUCE ME NOW (SEDUCEME)	SONY DISCOS 8655/JELLYBEAN	India
26	29	33	1	BOTTLES & CANS (GUIDO OSORIO MIXES)	J PROMO/RMG	Angie Stone
27	31	37	1	RAINY DAY	ROBBINS 72084	Renee Stacey
28	23	18	1	NO WAY NO HOW	JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez
29	32	36	1	GUIDE ME GOD	TOMMY BOY SILVER LABEL 2386/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
30	36	42	1	I AM READY	STAR 69 12521	Size Queen
31	16	14	1	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
32	38	—	1	IF THAT'S LOVE (REMIXES)	ATLANTIC PROMO	Laura Pausini
33	41	—	1	PEOPLE ARE PEOPLE	TOPAZ IMPORT	30 Dirty Junkies
34	40	—	1	HEAVENLY LIGHT	SLAAG 002	Dawn Tallman
35	44	—	1	DUST.WAV	RAOIKAL 99159	Perpetuous Dreamer
36	45	—	1	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)	ISLAND 000243/UMG	Daniel Bedingfield
37	22	20	1	FREE YOUR MIND	TWISTED 77856/THE RIGHT STUFF	Sapphirecut
				<b>HOT SHOT DEBUT</b>		
38			1	ROCK YOUR BODY (REMIXES)	JIVE PROMO	Justin Timberlake
39	35	31	1	S'CREAM	NERVOUS 20529	Barry Harris
40	26	13	1	THE HUM MELODY	JUICY IMPORT	Robbie Rivera
41	33	24	1	LET IT GO	NERVOUS 20523	Dawn Tallman
42	34	23	1	RISE UP	STAR 69 1255	Funky Green Dogs
43	42	45	1	E	ULTRA 1153	Drunkenmunky
44			1	SERIOUS	JVM 014	Vernessa Mitchell
45			1	BIG ROOM DRAMA	JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel
46			1	DAVID	MOONSHINE PROMO	GusGus
47	37	29	1	EMERGE	CAPITOL 77886	Fischerspooner
48	39	25	1	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
49	43	35	1	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green
50	47	44	1	AT THE END	MINISTRY OF SOUND IMPORT/INRAE	iiio

## Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

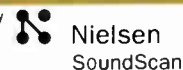
THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				<b>NUMBER 1</b>		
1	1	—	2	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/UMG	Daniel Bedingfield
2	3	2	1	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCI/ISLAND 05793/UMG	Mariah Carey
3	2	1	1	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
4	4	3	1	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
5	6	4	1	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
6	5	—	1	WALKING ON THIN ICE (REMIXES)	MINOTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono
7	12	20	1	AGAIN	TV/PYRAMID 91010/ORPHEUS	Fantasy
8	7	5	1	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42498	Cher
9	11	8	1	NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
10	17	10	1	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES)	MUSIC WORLD/COLUMBIA 79851/CRG	Solange
11	8	6	1	SOLSBURY HILL	MUTE 9200	Erasme
12			1	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011/ULTRA	Panjabi MC
13	10	7	1	FOR ALL TIME (REMIXES)	DREAMWORKS 450636	Soluna
14	13	15	1	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
15	20	23	1	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
16	25	12	1	DANGER! HIGH VOLTAGE	XL 41157/BEGGARS GROUP	Electric Six
17	16	—	1	DREAMS	ZONE 1015/SYSTEM	DJ Icey
18	14	11	1	IN YOUR LIFE	LOGIC 98814	La Bouche
19	9	13	1	GUIDE ME GOD	TOMMY BOY SILVER LABEL 2386/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
20			1	DUST.WAV	RAOIKAL 99159	Perpetuous Dreamer
21			1	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
22	19	14	1	HONEY	NERVOUS 20528	Billie Ray Martin
23			1	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiio
24	22	17	1	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
25	24	16	1	SOMETHING	ROBBINS 72056	Lasgo

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

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# Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK	LAST WEEK		ARTIST	Title
			<b>NUMBER 1</b>	
1	2	1	JOHNNY VICIOUS	Ultra. Dance 03
2	1	1	MASSIVE ATTACK	100th Window
3	4	1	THE STREETS	Original Pirate Material
4	3	1	APHEX TWIN	26 Mixes For Cash
5		1	THALIA	Thalia's Hits Remixed
6	11	1	EVERYTHING BUT THE GIRL	Like The Deserts Miss The Rain
7	8	1	DAVID VISAN	Buddha-Bar V
8	15	1	THE HAPPY BOYS	Techno Party (Volume 1)
9	7	1	BAD BOY JOE	The Best Of Freestyle Megamix Volume 3
10	6	1	LOUIE DEVITO	N.Y.C. Underground Party 5
11	5	1	THE SICILIANS FEATURING ANGELO VENUTO	Un Amore (One Love)
12	17	1	DJ SAMMY	Heaven
13	12	1	THIEVERY CORPORATION	The Richest Man In Babylon
14	14	1	VARIOUS ARTISTS	Best Of Trance Volume Three
15	9	1	JOHN DIGWEED	Stark Raving Mad
16	16	1	TOSCA	Deht19
17	23	1	FISCHERSPOONER	#1
18	19	1	KUMBIA KINGS	All Mixed Up: Los Remixes
19		1	THE FAINT	Danse Macabre Remixes
20	20	1	DJ ICEY	Different Day
21	13	1	VARIOUS ARTISTS	Pure Trance
22	18	1	VARIOUS ARTISTS	The Power
23	10	1	PAUL VAN DYK	Global
24		1	THE HAPPY BOYS	Dance Party (Like It's 2003)
25		1	DIRTY VEGAS	Dirty Vegas

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiples shipments by the number of 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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# Billboard HOT DANCE BREAKOUTS

## Club Play

## Dance Singles Sales

1	NEVER (PAST TENSE) The Roc Project Featuring Tina Arena TOMMY BOY SILVER LABEL/TOMMY BOY	1	I AM READY Size Queen STAR 69
2	NOT GONNA GET US t.A.T.U. INTERSCOPE	2	ON THE RUN Tillman Uhrmacher RAOIKAL
3	AMERICAN LIFE (REMIXES) Madonna MAVERICK/WARNER BROS.	3	I'LL BE YOUR ANGEL Kira NU LIFE/LOGIC
4	I'LL BE YOUR ANGEL Kira NU LIFE/LOGIC	4	THE LOVE Shmuel & Choopie YOSHITOSHI
5	RELIGHT MY FIRE Martin Featuring Loleatta Holloway SONY IMPORT	5	HIDDEN AGENDA Craig David WILDSTAR/ATLANTIC/AG

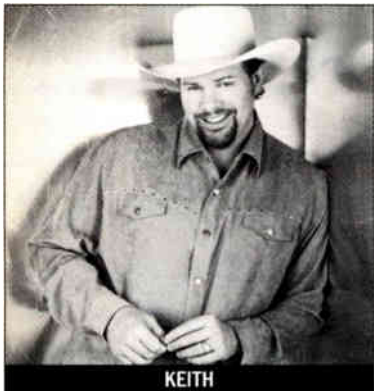
Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



## Toby Keith's Patriotic Hit Wins Three Flameworthy Awards

BY PHYLLIS STARK

NASHVILLE—Toby Keith topped the CMT Flameworthy 2003 Video Music Awards, held here April 7. His "Courtesy of the Red, White and Blue (The Angry American)" won



KEITH

honors for video of the year, as well as male video and cocky video of the year. The latter category recognizes a video with the most attitude. Keith demonstrated plenty of his famous attitude as he hosted the show with actress Pamela Anderson and performed a show-closing medley of "Courtesy of the Red, White and Blue" and Merle Haggard's "The Fightin' Side of Me."

Tim McGraw's "She's My Kind of Rain" earned honors for hottest male video of the year—awarded to a video that fan voters deem the sexiest—and fashion plate video of the year, which recognizes the best-dressed or -styled artist in a video. McGraw opened the show with "Real Good Man." He was one of five of the event's nine performers who sang either album cuts or upcoming singles, rather than recent or current hits.

The clip for Martina McBride's "Concrete Angel" was also twice honored at the Flameworthy Awards. It won her the award for female video of the year and also earned the directing team of Robert Deaton and George Flanigen a best director trophy. The directing category recognizes the video "that best captures the mood, tempo, and intensity of the song," according to CMT.

Rascal Flatts won the group/duo video of the year award for "These Days." Faith Hill won the hottest female video honor for "When the Lights Go Down."

The breakthrough video award went to newcomer Joe Nichols for the clip to his second single, "Brokenheartsville." That award recognizes an act for a video from its major-label debut album.

Shania Twain's high-tech "I'm Gonna Getcha Good!" won the concept video of the year category, which recognizes the video with the

"most creative concept that broadens the scope of the song's story," according to CMT. Twain, who generally performs splashy production numbers during awards shows, surprised the crowd by pairing with Alison Krauss + Union Station for an acoustic performance of "Forever and for Always."

Vince Gill introduced a disjointed video tribute to Johnny Cash and presented a Special Achievement Award to his wife, June Carter Cash, who accepted it on her husband's behalf. The video tribute purported to include Cash tributes from Bono, Dixie Chicks, and Rosanne Cash, although only their voices could be heard, making it unclear who was paying tribute to the legendary singer.

The name of the awards show appeared to confuse some of the presenters, including comedian Brett Butler, who referred to it as the "Flamethrower" awards. Butler, who did a brief standup routine, got her biggest laugh when she sug-

gested that the South is a "place of forgiveness" and said, "Maybe in a few weeks we'll all try to forgive the Dixie Chicks," a reference to the recent backlash over an anti-President Bush statement made by singer Natalie Maines. Dixie Chicks were not present at the show.



In addition to Keith, McGraw, and Twain, the show included performances from Hill, Kenny Chesney, Kid Rock and Sheryl Crow, Rascal Flatts, Alan Jackson, and Darryl Worley.

The winners were determined by more than 3 million votes cast by fans online at cmt.com.

## UMVD No. 1 Country Distributor

Universal Music & Video Distribution (UMVD) continues to dominate the country market, finishing first-quarter 2003 as the No. 1 distributor of country albums with a 29.8% total share, according to Nielsen SoundScan. UMVD's share is up from 28.7% in the same three-month period last year, boosted this quarter by a new George Strait live set, a new Vince Gill album, and some older projects that continue to sell strongly.

Sony Music Distribution (SMD) lands in second place for the quarter with a 21.3% share, a significant improvement over its fourth-place, 11.4% share in the same period in 2002. SMD was also in fourth place overall for 2002, so a two-position, upward bump for the quarter gets the distributor off to a fast start this year. Sony's fortunes have been lifted by sales of Dixie Chicks' *Home*, which has sold 5.2 million copies since its release last August, according to Nielsen SoundScan. The Chicks' previous two Sony albums also continued to sell well through the quarter.

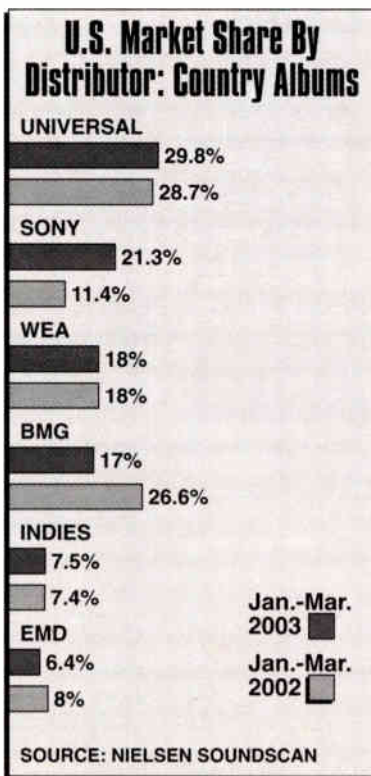
WEA remains in third place with an 18% share, the exact same country share and ranking it notched in first-quarter 2002.

BMG Distribution slips to fourth place for the quarter with a 17% country share. It had a 26.6% share in the same quarter last year, good for second place, and had also fin-

ished 2002 in second place overall with a full-year tally of 24.3%.

The country independents collectively scored a 7.5% share to take fifth place, up from sixth place in first-quarter 2002. EMI Music Distribution finishes in sixth place for the quarter with a 6.4% share, down from a fifth-place finish and an 8% share in the same period in 2002.

PHYLLIS STARK

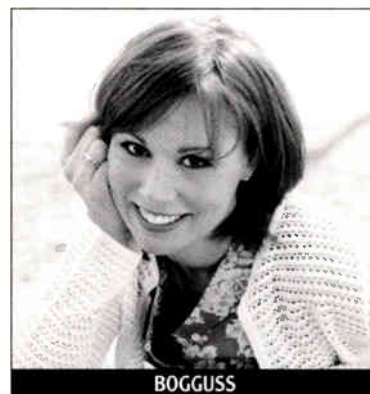


## Nashville Scene™

by Phyllis Stark



**SIGNINGS:** Suzy Bogguss has signed with Compadre Records, which will release her new Western swing and jazz album, *Swing*, June 17. The album, Bogguss' first non-holiday project in three years, was co-produced by Bogguss and Asleep at the Wheel's Ray Benson at Benson's Bismieux Studio in Austin. It contains new songs, including five written by Nashville singer/songwriter April Barrows, along with standards previously recorded by Duke Ellington, Nat "King" Cole, and Billie Holiday. Bogguss previously recorded for Nashville labels Capitol, Liberty, and Platinum and has scored four gold albums and six top 10 country singles. Compadre is distributed by RED.



BOGGUSS

Athens, Ga.-based group Drive-By Truckers will release the album *Decoration Day* June 17 on their new label home, New West Records. The band had briefly been signed to Lost Highway Records and previously released several CDs independently.

The first artists on the roster of the new Curb/Asylum imprint are Wynonna, Carolina Rain, Hank Williams Jr., and the previously announced LeAnn Rimes. Wynonna, Williams, and Rimes move over from sister label Curb Records. Rain is a new signing.

Look for an announcement shortly that Nashville-based Compendia Music Group has signed Terence Trent D'Arby to its artist roster. Also, T. Graham Brown has resigned his deal with Intersound Records, now part of Compendia Music Group. His new album, *The Next Right Thing*, is due May 20. It includes guest appearances from George Jones, Michael McDonald, and Bonnie Bramlett.

Audium/Koch Records has signed family group the Larkins to its artist roster. The Larkins are fixtures at Dollywood and regulars at fairs and festivals across the country. The group comprises 19-year-old Kristina

on lead vocals and mandolin, 20-year-old Shaunna on fiddle and harmony vocals, mother Barbara on banjo and piano, and father Lowell sings baritone and plays guitar.

Bluewater Music Services has signed a deal with Americana artist Sonny Landreth for worldwide administration of his publishing company, Levee Lines Music. Bluewater has also signed writer/artist Randy Sharp and his publishing company, With Any Luck Music, for a similar administration deal.

**ARTIST NEWS:** Salem Communications syndicated talk host Mike Gallagher has landed the Marshall Tucker Band as the headliner for his planned May 1 concert in Greenville, S.C., scheduled to compete with the opening date of the Dixie Chicks tour in that market as a protest against singer Natalie Maines' recent anti-President Bush comment (*Billboard*, April 5). The show, to be held at the Spartanburg Memorial Auditorium, will benefit families of U.S. troops and will also feature 15-year-old singer Ty Nelson.

Brooks & Dunn, Kenny Chesney, Toby Keith, Martina McBride, and Willie Nelson are the first performers announced for the 38th annual Academy of Country Music Awards, set for May 21 in Las Vegas. Chesney will open the show with "Big Star." Keith and Nelson will perform their duet, "Beer for My Horses." The awards show will be hosted by Reba McEntire and televised live on CBS.

John Berry, David Lee Murphy, and Lee Roy Parnell have teamed for a U.S. and Canadian tour with dates scheduled from May through September.

Rutledge Hill Press will release a book based on Trace Adkins' current single, "Then They Do," on June 2. It will feature stories about the relationships between parents and children. The song was written by Jim Collins and Sunny Russ, who each contribute chapters to the book, as does Adkins. The book will be packaged with a CD containing an acoustic version of the song.

**ON THE ROW:** Patrick Ibsey joins Nashville-based Americana Entertainment as director of the company's new visual production division. He will be responsible for overseeing video, TV, and DVD projects. Ibsey has varied experience as a documentary filmmaker and videographer of music videos, electronic press kits, music instruction videos, and TV projects.



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# Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
				<b>NUMBER 1 / HOT SHOT DEBUT</b> 1 Week At Number 1											
1						<b>CHRIS CAGLE</b> CAPITOL 40516 (11.98/18.98)	1	38	36	32	33		<b>PHIL VASSAR</b> ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4
2	1	1	32			<b>DIXIE CHICKS</b> ▲ MONUMENT/COLUMBIA 86840/CRG (12.98 EQ/18.98)	1	39	40	34	100		<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1
3	2	3	37			<b>TOBY KEITH</b> ▲ DREAMWORKS 450234/INTERSCOPE (11.98/18.98)	1	40	34	33	34		<b>TOBY KEITH</b> ▲ DREAMWORKS 450234/INTERSCOPE (12.98/18.98)	Pull My Chain	1
4	3	5	19			<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)	2	41	42	44	38		<b>DARRYL WORLEY</b> DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
5	5	4	22			<b>JOHNNY CASH</b> AMERICAN/LOST HIGHWAY 063339/JME (18.98 CD)	4	42	31	26	11		<b>BERING STRAIT</b> UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17
6	4	2	49			<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (11.98 CD)	1	43	43	38	88		<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610495 (11.98/17.98)	New Favorite	3
7	7	9	51			<b>MARTINA MCBRIDE</b> ▲ RCA 67111 (12.98/18.98)	1	44	32	—	3		<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b> SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD) [M]	Live At The Charleston Music Hall	32
8	8	8	40			<b>KENNY CHESNEY</b> ▲ BNA 67111 (12.98/18.98)	1	45	46	39	74		<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170223/UMGN (11.98/18.98)	The Road Less Traveled	1
9	6	7	1			<b>GEORGE STRAIT</b> MCA NASHVILLE 170319/UMGN (12.98/18.98)	2	46	49	46	77		<b>LONESTAR</b> ▲ BNA 67111 (12.98/18.98)	I'm Already There	1
10	9	10	17			<b>JOE NICHOLS</b> UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	9	47	45	41	27		<b>LEANN RIMES</b> ● CURB 78747 (12.98/18.98)	Twisted Angel	3
11	11	11	13			<b>ELVIS PRESLEY</b> ▲ RCA 68079 (12.98/19.98)	1	48	47	42	77		<b>BRAD PAISLEY</b> ▲ ARISTA NASHVILLE 67111/RLG (11.98/17.98)	Part II	3
12	12	12	22			<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	1	49	50	40	24		<b>ANNE MURRAY</b> STRAIGHTWAY 3979 (11.98/19.98)	Country Croonin'	13
13	14	15	13			<b>DIAMOND RIO</b> ARISTA NASHVILLE 67046/RLG (11.98/17.98)	3	50	39	—	7		<b>SAMMY KERSHAW</b> AUDIUM 8167/KOCH (18.98 CD)	I Want My Money Back	39
14	21	19	26			<b>KEITH URBAN</b> ● CAPITOL 32536 (10.98/18.98)	3	51	48	37	7		<b>JENNIFER HANSON</b> CAPITOL 35247 (18.98 CD) [M]	Jennifer Hanson	20
15	15	18	44			<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	16	52	44	—	—		<b>THE DERAILERS</b> LUCKY DOG 86873/SONY (18.98 EQ CD)	Genuine	44
16	18	—	3			<b>ROSANNE CASH</b> CAPITOL 37757 (18.98 CD)	1	53	57	49	18		<b>BLAKE SHELTON</b> ● WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
17	13	14	25			<b>FAITH HILL</b> ▲ WARNER BROS. 48001/WRN (12.98/18.98)	1	54	53	45	8		<b>WILLIE NELSON</b> SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions	32
18	20	20	23			<b>RANDY TRAVIS</b> WORD-CURB 86236/WARNER BROS. (11.98/18.98)	18	55	60	51	74		<b>TRAVIS TRITT</b> COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4
19	17	16	22			<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610515 (19.98 CD)	9	56	52	47	48		<b>KELLIE COFFEY</b> BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
20	16	13	9			<b>BLAKE SHELTON</b> WARNER BROS. 48237/WRN (12.98/18.98)	2	57	59	53	100		<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
21	10	6	3			<b>DEANA CARTER</b> ARISTA NASHVILLE 67054/RLG (11.98/18.98)	6	58	62	62	16		<b>AARON TIPPIN</b> LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10
22	19	17	3			<b>VINCE GILL</b> MCA NASHVILLE 170286/UMGN (12.98/18.98)	4	59	51	43	19		<b>AARON LINES</b> RCA 67057/RLG (11.98/17.98)	Living Out Loud	9
23	23	23	39			<b>MONTGOMERY GENTRY</b> COLUMBIA 86520/SONY (11.98 EQ/17.98)	3	60	61	55	50		<b>VARIOUS ARTISTS</b> ● WALT DISNEY 860083 (18.98 CD)	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	60
24	24	—	1			<b>WILLIE NELSON</b> LEGACY/COLUMBIA 86740/SONY (25.98 EQ CD)	24	61	55	50	44		<b>EMERSON DRIVE</b> DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
25	25	—	1			<b>GEORGE JONES</b> BANDIT/BNA 67063/RLG (11.98/18.98)	25	62	56	48	6		<b>VARIOUS ARTISTS</b> UTV 064091/JME (18.98 CD)	Pure Country Classics: The #1 Hits	37
26	22	21	79			<b>GARY ALLAN</b> ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	4	63	54	35	25		<b>THE CHIEFTAINS</b> RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
				<b>\$\$\$ GREATEST GAINER \$\$\$</b>				64	58	52	22		<b>WILLIE NELSON &amp; FRIENDS</b> LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
27	37	36	4			<b>CRAIG MORGAN</b> BROKEN BOW 77567 (13.98 CD) [M]	27	64	58	52	22		<b>VARIOUS ARTISTS</b> ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
28	26	24	71			<b>TRACE ADKINS</b> ● CAPITOL 30618 (10.98/17.98)	4	65	61	54	51		<b>GLEN CAMPBELL</b> CAPITOL 41816 (18.98 CD)	All The Best	12
29	27	25	11			<b>ALABAMA</b> RCA 67052/RLG (18.98 CD)	4	66	64	55	10		<b>TRICK PONY</b> WARNER BROS. 48236/WRN (12.98/18.98)	On A Mission	13
30	25	—	2			<b>SOUNDTRACK</b> COLUMBIA 87169/SONY (12.98 EQ CD)	25	67	67	59	10		<b>CLINT BLACK</b> RCA 67075/RLG (19.98 CD)	Super Hits	53
31	24	22	8			<b>RODNEY CARRINGTON</b> CAPITOL 36579 (18.98 CD)	14	68	66	60	18		<b>LINDA RONSTADT</b> ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
32	29	—	2			<b>SOUNDTRACK</b> WARNER BROS. 48424/WRN (18.98 CD)	29	69	69	58	9		<b>THE COUNTDOWN SINGERS</b> MADACY 6816 (9.98 CD)	Today's Country	58
33	28	27	13			<b>TERRI CLARK</b> MERCURY 170325/UMGN (11.98/18.98)	5	70	69	58	9		<b>PACESETTER</b>		
34	38	30	44			<b>GEORGE STRAIT</b> MCA NASHVILLE 170280/UMGN (11.98 CD)	8	71	71	70	49		<b>JOHNNY CASH</b> LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
35	30	28	23			<b>MARK WILLS</b> MERCURY 170313/UMGN (11.98/18.98)	16	72	73	68	57		<b>DELBERT MCCLINTON</b> NEW WEST 6042 (17.98 CD)	Room To Breathe	12
36	33	29	23			<b>VARIOUS ARTISTS</b> ● EPIC/A&E/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	5	73	68	57	27		<b>THE NITTY GRITTY DIRT BAND</b> CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18
37	35	31	34			<b>NICKEL CREEK</b> SUGAR HILL 3941 (18.98 CD)	2	74	74	66	38		<b>WAYLON JENNINGS</b> BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
								75	70	61	44		<b>BILL ENGVALL</b> WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37

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

APRIL 19  
2003

# Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL						ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
			<b>NUMBER 1</b>		2 Weeks At Number 1								
1	3	3			<b>TIM MCGRAW</b> ▲ CURB 77978 (12.98/18.98)	124	13	13	13		<b>TOBY KEITH</b> ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	227
2	1	1			<b>SOUNDTRACK</b> ▲ LOST HIGHWAY/MERCURY 170069/UMGN (12.98/18.98)	132	14	14	14		<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	389
3	6	6			<b>KENNY CHESNEY</b> ▲ BNA 67757/RLG (12.98/18.98)	122	15	15	15		<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18952/RLG (12.98/18.98)	The Greatest Hits Collection	290
4	2	2			<b>DIXIE CHICKS</b> ◆ MONUMENT 81195/SONY (10.98 EQ/17.98) [M]	271	16	16	16		<b>TIM MCGRAW</b> ▲ CURB 77978 (12.98/18.98)	Everywhere	244
5	5	5			<b>SHANIA TWAIN</b> ◆ MERCURY 532003/UMGN (12.98/18.98)	283	17	17	17		<b>JOHN DENVER</b> MADACY 4750 (15.98/9.98)	The Best Of John Denver	242
6	7	7			<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	148	18	18	18		<b>FAITH HILL</b> ▲ WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	178
7	4	4			<b>DIXIE CHICKS</b> ◆ MONUMENT 69678/SONY (12.98 EQ/18.98)	188	19	19	19		<b>PATSY CLINE</b> ▲ MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	775
8	8	8			<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	209	20	20	20		<b>GEORGE JONES</b> ● LEGACY/PIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	119
9	9	9			<b>LEE GREENWOOD</b> ▲ CAPITOL 98568 (11.98 CD)	39	21	21	21		<b>THE JUDDS</b> ● CURB 77965 (12.98/18.98)	Number One Hits	137
10	10	10			<b>HANK WILLIAMS JR.</b> ▲ CURB 77638 (5.98/9.98)	453	22	22	22		<b>NICKEL CREEK</b> ● SUGAR HILL 3909 (17.98 CD) [M]	Nickel Creek	120
11	12	12			<b>SOUNDTRACK</b> ▲ CURB 78703 (11.98/17.98)	140	23	23	23		<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	56
12	11	11			<b>WILLIE NELSON</b> ▲ LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	239	24	24	24		<b>GARTH BROOKS</b> ▲ CAPITOL 97424 (19.98/26.98)	Double Live	196
							25	25	25		<b>TIM MCGRAW</b> ▲ CURB 77659 (5.98/9.98)	Not A Moment Too Soon	371

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



APRIL 19  
2003

# Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				PLAYS	PERCENT								PLAYS	PERCENT			
						<b>NUMBER 1</b>	3 Weeks At Number 1										
1	1	1	7			<b>HAVE YOU FORGOTTEN?</b> FROGERS, J. STROUD (D. WORLEY, W. VARBLE)	Darryl Worley DREAMWORKS 000063	1	31	35	34	8		<b>BACKSEAT OF A GREYHOUND BUS</b> S. EVANS, P. WORLEY (C. LINDSEY, M. LINDSEY, A. MAYO, T. VERGES)	Sara Evans RCA ALBUM CUT	31	
2	4	4	18			<b>THAT'D BE ALRIGHT</b> K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	2	32	27	17	14		<b>ROCK YOU BABY</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 450785	13	
3	3	3	14			<b>BIG STAR</b> N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney BNA ALBUM CUT	3	33	41	40	5		<b>CELEBRITY</b> FROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	33	
4	2	2	25			<b>BROKENHEARTSVILLE</b> B. ROWAN (R. BOUDREAU, C. DANIELS, O. KEES, B. MEVIS)	Joe Nichols UNIVERSAL SOUTH 172241	1	34	39	38	6		<b>THEN THEY DO</b> S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	Trace Adkins CAPITOL ALBUM CUT	34	
5	5	5	14			<b>SHE'S MY KIND OF RAIN</b> B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)	Tim McGraw CURB ALBUM CUT	5	35	34	33	13		<b>I WANT MY MONEY BACK</b> R. LANDIS (D. BERG, S. TATE, A. TATE)	Sammy Kershaw AUDIUM ALBUM CUT	33	
6	6	6	21			<b>CONCRETE ANGEL</b> M. MCBRIDE, P. WORLEY (B. BENTLEY, R. CROSSBY)	Martina McBride RCA 69173	6	36	48	—	7		<b>TELL ME SOMETHING BAD ABOUT TULSA</b> T. BROWN, G. STRAIT (R. LANE)	George Strait MCA NASHVILLE ALBUM CUT	36	
7	7	9	31			<b>RAINING ON SUNDAY</b> D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban CAPITOL ALBUM CUT	7	37	44	44	8		<b>ONE LAST TIME</b> B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)	Dusty Drake WARNER BROS. ALBUM CUT/WRN	37	
8	8	10	22			<b>I BELIEVE</b> M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	8	38	37	35	11		<b>LOVE LIKE THERE'S NO TOMORROW</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN)	Aaron Tippin Featuring Thea Tippin LYRIC STREET ALBUM CUT	35	
9	11	11	33			<b>WHAT A BEAUTIFUL DAY</b> R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL ALBUM CUT	9	39	43	41	7		<b>LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)</b> L. MILLER (A. DALLEY, L. T. MILLER, B. BAKER)	Amy Dalley CURB ALBUM CUT	39	
10	12	16	30			<b>THREE WOODEN CROSSES</b> K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	10	40	40	37	11		<b>ROCK-A-BYE HEART</b> G. HUNTING, G. LEACH, S. HOLY (D. MATKOSKY, A. ROMAN)	Steve Holy CURB ALBUM CUT	37	
11	9	8	39			<b>19 SOMETHIN'</b> C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills MERCURY 172267	1	41	42	39	10		<b>AFTER ALL</b> D. HUFF, B. JAMES (B. JAMES, C. K. DAVIS)	Brett James ARISTA NASHVILLE ALBUM CUT	39	
12	13	12	11			<b>LOVE YOU OUT LOUD</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	12	42	46	43	4		<b>I RAQ AND ROLL</b> C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black CLINTBLACK.COM DOWNLOAD TRACK	42	
13	10	7	39			<b>MAN TO MAN</b> T. BROWN, M. WRIGHT (J. O. HARA)	Gary Allan MCA NASHVILLE 172256	1	43	44	47	5		<b>LOVE WON'T LET ME</b> B. J. WALKER, JR. (J. DEERE, F. GOLOE, K. LIVINGSTON)	Tammy Cochran EPIC 79865/SONY	31	
14	15	20	16			<b>THE LOVE SONG</b> K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	14	44	45	45	11		<b>WHEN YOU THINK OF ME</b> C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)	Mark Wills MERCURY 172267	41	
15	22	27	6			<b>MY FRONT PORCH LOOKING IN</b>	Lonestar BNA ALBUM CUT	15	45	45	42	11		<b>HALF A MAN</b> B. TERRY (A. SMITH)	Anthony Smith MERCURY 000124	40	
16	14	14	36			<b>THERE'S NO LIMIT</b> D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	14	46	49	48	3		<b>THREE MISSISSIPPI</b> B. GALLIMORE (H. LINDSEY, T. VERGES, ANGELO)	Terri Clark MERCURY 172262	46	
17	17	19	15			<b>THIS IS GOD</b> D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	17	47	50	49	8		<b>WHATEVER IT TAKES</b> D. HUFF (K. COFFEY, G. O'BRIAN)	Kellie Coffey BNA ALBUM CUT	44	
18	24	25	11			<b>STAY GONE</b> C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne DREAMWORKS 450789	18	48	51	55	4		<b>SOMEDAY</b> V. GILL (V. GILL, R. MARK)	Vince Gill MCA NASHVILLE 000123	48	
19	16	13	34			<b>I JUST WANNA BE MAD</b> B. GALLIMORE (K. LUVELACE, L. T. MILLER)	Terri Clark MERCURY 172262	2	49	60	—	2		<b>FOREVER AND FOR ALWAYS</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	49	
20	20	21	17			<b>SPEED</b> B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA 79864	20	50	52	51	5		<b>SUDDENLY</b> D. CHILLO, P. AMATO, G. PAGANI (D. CHILLO, A. CARLSSON)	LeAnn Rimes CURB-ASYLUM ALBUM & SOUNDTRACK CUT	50	
21	21	22	20			<b>THERE'S MORE TO ME THAN YOU</b> B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews DREAMWORKS 450798	21	51	54	56	7		<b>ONLY GOD (COULD STOP ME LOVING YOU)</b> J. KING, J. STROUD, R. MARX (R. J. LANGE)	Emerson Drive DREAMWORKS 450788	51	
22	23	23	24			<b>ALMOST HOME</b> C. MORGAN, P. O'NEILL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	22	52	53	52	11		<b>THE LUCKY ONE</b> A. KRAUSS + UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station ROUNDER ALBUM CUT	46	
23	25	26	14			<b>WAS THAT MY LIFE</b> B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina CURB ALBUM & SOUNDTRACK CUT	23	53	58	58	2		<b>ONE OF THOSE DAYS</b> B. CANNON, B. CHANCEY (C. WISEMAN, T. JAMES)	Brad Martin EPIC ALBUM CUT/EMN	53	
24	26	24	38			<b>PICTURE</b> KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Dr Allison Moorer LAVA/ATLANTIC ALBUM CUT/WRN OR UNIVERSAL SOUTH 172274	24	54	56	54	7		<b>A BOY LIKE YOU</b> C. HOWARD (H. NEWFIELD, T. SHAPIRO, R. RUTHERFORD)	Trick Pony WARNER BROS. ALBUM CUT/WRN	54	
25	30	32	6			<b>THE TRUTH ABOUT MEN</b> B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERTREET)	Tracy Byrd RCA ALBUM CUT	25	55	56	54	7		<b>OLD WEAKNESS (COMING ON STRONG)</b> B. BECKETT, J. LASETER (G. NICHOLSON, B. DIPIERO)	Tanya Tucker TUCKERTIME ALBUM CUT	49	
26	28	30	7			<b>WHY AIN'T I RUNNING</b> A. REYNOLDS (K. BLAZY, T. ARATA, G. BROOKS)	Garth Brooks CAPITOL ALBUM CUT	26	56	57	57	1		<b>LOVE CHANGES EVERYTHING</b> C. FARREN (A. LINES, C. FARREN)	Aaron Lines RCA ALBUM CUT	56	
27	31	46	14			<b>BEER FOR MY HORSES</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson DREAMWORKS 450785	27	57	58	58	1		<b>RED DIRT ROAD</b> K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	57	
28	29	29	11			<b>COUNTRY AIN'T COUNTRY</b> B. J. WALKER, JR. (T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	28	58	59	59	1		<b>IT DOESN'T MEAN I DON'T LOVE YOU</b> B. ROWAN (B. PINSON, T. WILLIAMS, J. SPILLMAN)	McHayes UNIVERSAL SOUTH ALBUM CUT	58	
29	38	47	7			<b>HEY, MR. PRESIDENT</b> B. GALLIMORE, T. MCGRAW (T. OUGLAS)	The Warren Brothers BNA ALBUM CUT	29	59	60	55	10		<b>THIS FAR GONE</b> J. HANSON, G. DROMAN (M. NESLER, T. MARTIN)	Jennifer Hanson CAPITOL ALBUM CUT	59	
30	36	36	7			<b>99.9% SURE (I'VE NEVER BEEN HERE BEFORE)</b> L. REYNOLDS (B. AUSTIN, G. BARNHILL)	Brian McComas LYRIC STREET ALBUM CUT	30						<b>I'M IN LOVE WITH A MARRIED WOMAN</b> B. J. WALKER, JR. (T. JOHNSON, M. BEESON)	Mark Chesnut COLUMBIA ALBUM CUT	48	

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. Video availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

APRIL 19 2003		Billboard®		TOP BLUEGRASS ALBUMS™		
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		WEEKS ON CHART	WEEKS AGO			
1	1	22	1	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610515	Live
2	3	34	1	<b>NICKEL CREEK</b>	SUGAR HILL 3941	This Side
3	4	11	1	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610495	New Favorite
4	2	11	1	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b>	SKAGGS FAMILY/LYRIC STREET 90104/HOLLYWOOD [M]	Live At The Charleston Music Hall
5	5	27	1	<b>VARIOUS ARTISTS</b>	WALT DISNEY HOME ENT. 0 Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	
6	7	41	1	<b>THE NITTY GRITTY DIRT BAND</b>	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
7	6	38	1	<b>VARIOUS ARTISTS</b>	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
8	8	38	1	<b>DOLLY PARTON</b>	BLUE EYE 2946/SUGAR HILL	Halos & Horns
9	9	33	1	<b>VARIOUS ARTISTS</b>	TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
10	10	41	1	<b>PATTY LOVELESS</b>	EPIC 85551/SONY	Mountain Soul
11	13	47	1	<b>VARIOUS ARTISTS</b>	KING 318	Legends Of The Fiddle: 20 Bluegrass Classics
12	10	7	1	<b>HAYSEED DIXIE</b>	DUALTONE 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
13	12	41	1	<b>THE GIBSON BROTHERS</b>	SUGAR HILL 3965	Bona Fide
14	11	41	1	<b>SOUNDTRACK</b>	LOST HIGHWAY 170221/UMGN	Down From The Mountain
15	12	41	1	<b>VARIOUS ARTISTS</b>	AUDIUM 8179/KOCH	The Legend Lives On: A Tribute To Bill Monroe

APRIL 19 2003		Billboard®		TOP COUNTRY SINGLES SALES™		
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
		WEEKS ON CHART	WEEKS AGO			
1	1	21	1	<b>PICTURE</b>	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	8	1	<b>LANDSLIDE</b>	MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
3	3	8	1	<b>SPEED</b>	COLUMBIA 79864/SONY	Montgomery Gentry
4	4	24	1	<b>GOD BLESS THE USA</b>	CURB 73128	Lee Greenwood
5	10	3	1	<b>LOVE WON'T LET ME</b>	EPIC 79865/SONY	Tammy Cochran
6	6	138	1	<b>CAN'T FIGHT THE MOONLIGHT</b>	CURB 73116	LeAnn Rimes
7	5	24	1	<b>BEAUTIFUL GOODBYE</b>	CAPITOL 77816	Jennifer Hanson
8	8	24	1	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b>	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
9	9	302	1	<b>HOW DO I LIVE</b>	▲ CURB 73022	LeAnn Rimes
10	7	47	1	<b>THE IMPOSSIBLE</b>	UNIVERSAL SOUTH 172241	Joe Nichols

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



ALBUMS

Edited by Michael Paoletta

POP

VARIOUS ARTISTS

Music From the NBC Television Series *Crossing Jordan*

PRODUCERS: various  
DMZ/Columbia/Sony Music Soundtrax  
CK 87089

RELEASE DATE: April 1

Helmed by T-Bone Burnett and Craig Street, the soundtrack to the music-intensive TV crime drama series gets ultra-hip artists to cover songs not necessarily associated with them—all with eerie musical backgrounds that match the program's tone. Unfortunately, the intriguing concept fares better on the small screen than on the big speaker, as artists like Richard Thompson, Lucinda Williams, and Joe Henry, among others, get lost in a uniformly listless production. Exceptions are Wendy Melvoin & Lisa Coleman's original instrumental "Crossing Jordan Themes," the Holmes Brothers' take on Blind Willie Johnson's "You're Gonna Need Somebody on Your Bond," and Alison Krauss' tackling of Blind Faith's "Can't Find My Way Home." Series star Jill Hennessy debuts with Tom Waits' "You're Innocent When You Dream" and Bob Dylan's "It's all Over Now, Baby Blue" and acquits herself well enough.—*JB*

PETE YORN

Day I Forgot  
PRODUCERS: various  
Columbia CK 086922

RELEASE DATE: April 15

Fans of Pete Yorn's rightly celebrated 2001 debut, *musicforthemorningafter*, might be happy to learn that not much has changed on his follow-up. Yorn again delivers a wonderfully unique brand of power pop marked by simple, usually understated hooks. That approach worked beautifully on his debut and on such new songs as "Turn of the Century" and "All at Once." Too often, though, the hooks here are mildly engaging at best, leaving many songs feeling thin and dull. *Day I Forgot*, therefore, feels a good three songs too long and is marked by lower valleys and peaks that are at best on par with their *musicforthemorningafter* counterparts. The set starts off strong, though, with a nicely lo-fi intro featuring Yorn on vocal and acoustic guitar that spills into its best cut, lead single "Come Back Home." Next cut "Crystal Village," an acoustic-inflected rocker hung on the affecting line, "It was good in the beginning," is another highlight.—*WO*

YO LA TENGO

Summer Sun  
Matador 548  
PRODUCER: Roger Moutenot  
RELEASE DATE: April 8

Never an easy band to pigeonhole, Yo La Tengo (YLT) has been quietly evolving from a lo-fi skronk rock outfit to an experimental indie pop ensemble during the course of recent years. However, the New Jersey trio's embrace of quiet, more

SPOTLIGHTS



FLEETWOOD MAC

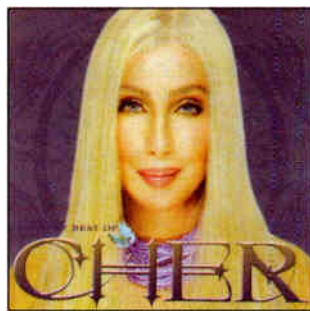
Say You Will  
PRODUCERS: Lindsey Buckingham, Rob Cavallo, John Shanks  
Reprise/Warner Bros. 48394  
RELEASE DATE: April 15

On *Say You Will*, Lindsey Buckingham and Stevie Nicks work together on their first Fleetwood Mac studio album since *Tango in the Night* (1987). Drummer Mick Fleetwood and bassist John McVie are, of course, both on board as well. However, longtime Mac member/songwriter Christine McVie is regrettably absent from the lengthy (but only occasionally plodding) 18-song set. Though McVie does provide background vocals on one track, her optimistic, poppy songs are missed. Luckily, Nicks penned the set's sunny title track, which is catchy and destined to be a radio hit. Buckingham's meaty, bass-heavy stomper "Murring Turning Over in His Grave" is another highlight, while the driving rocker "Running Through the Garden" showcase's Nicks' passionate vocals. The bulk of Buckingham's contributions to this set were originally intended for an aborted solo album. Now, these songs have finally found a home.—*KC*

CHER

The Very Best of Cher  
PRODUCERS: various  
Warner Bros./Geffen/MCA 73852  
RELEASE DATE: April 1

A collection of baubles from Cher's oeuvre may not initially seem like a reason for celebration. After all, her long and colorful career has already been documented on numerous compilations. What makes this 21-song set special—and well worth owning—is that it combines material from several labels and key periods of the artist's musical life. While there are several omissions that will spark complaints



from diehards (like the 1971 classic "The Way of Love," for example), the highlights are undeniably plentiful. Perhaps most fascinating here, though, is not merely Cher's formidable string of hits but how remarkably effective she has always been at keeping in step with trends—while never shedding or compromising her own unique qualities. In the end, that's what separates the rare true icons and legends from the momentarily successful who eventually fade to black. Believe.—*LF*



LISA MARIE PRESLEY

To Whom It May Concern  
PRODUCER: Eric Rosse  
Capitol 17702

RELEASE DATE: April 8

In what amounts to one of the most intriguing debuts in recent memory, Lisa Marie Presley finally bows on Capitol in a release that's sure to gain some attention via a high curiosity factor. But there is some searing depth to rock-'n'-roll's most famous princess, and she has some estimable chops both as singer and songwriter. Musically, this is sultry, surly mainstream rock with a cutting, contemporary edge. The touching biograph "Lights Out" is a real powerhouse, and "Gone" owns biting intelligence, while rock harmonies season the heartbreaking tribute to her father, "Nobody Noticed It," and the well-written "Sinking In." As a singer, Presley is alternately snarling, exposed, and defiant, and surprisingly effective, if somewhat buried in the mix at times. Lyrically, she's even better—raw, wounded, and often pissed off, though one wonders why, given a life of privilege. Even so, this project stands on its own and is far better than many might expect.—*RW*

textured atmospherics over complex guitar squall doesn't mean the group has gone easy listening. Beneath the sweet, sunny veneer of *Summer Sun*, YLT delves deeper into an exploration of jazz and beat-driven influences established on the 2000 set *And Then Nothing Turned Itself Inside Out*. Some of the most striking tracks—"Don't Have to Be So Sad," with its warm whispering rhythm, and "How to Make a Baby Elephant Float," which is buoyed by a lilting flute solo—feature members of improvisational jazz bands Other Dimensions in Music and Test. While the sequencing, at times, makes for a demanding listen, those willing to invest in close listening and repeated spins will discover a rich album that is artful, at times beautiful, and anything but obvious.—*BG*

LISA GERMANO

Lullaby for Liquid Pig  
PRODUCERS: Lisa Germano, Joey Waronker, Jamie Candiloro  
Ineffable/iMUSIC 01117  
RELEASE DATE: April 8

Singer/songwriter/musician Lisa Germano is one of the most gifted, distinctive, and underrated artists of our time. After releasing a handful of stark full-lengths on U.K. indie 4AD, the reclusive

siren quietly disappeared. Now, Germano returns with the hauntingly exquisite and semi-autobiographical *Lullaby for Liquid Pig* (her first for Ineffable/iMusic). Easily her most candid collection, the album is a vivid chronicle of a damaged person battling inner demons and despair. Despite these melancholic overtones, Germano emerges valiant, seducing listeners with each disturbing tale through enticing hesitant vocal whispers and intimate lyrical lullabies. Collaborating with such guest musicians as Wendy Melvoin, Neil Finn, and Johnny Marr, the tunesmith constructs a murky musical backdrop that punctuates the set's blurred balance between reality and hallucination. Selections like "Liquid Pig," "From a Shell," "All the Pretty Lies," and the title track resonate with a piercing intensity more commanding than her previous works. *Lullaby for Liquid Pig* is a bold endeavor; beautifully heartbreaking, defiantly courageous, and resoundingly optimistic.—*CR*

RUSSELL CROWE & 30 ODD FOOT OF GRUNTS

Other Ways of Speaking  
PRODUCER: Paul Lani  
Artemis 751159  
RELEASE DATE: April 8

As a rock star, Russell Crowe makes a great actor. This album of so-so blues-

rock and ballad material has received way more hype than it warrants—which isn't any fault of Crowe's, but still... The "gladiator" does dig in with the songwriting, but he's no Springsteen—or even Springsteen's second cousin. At the same time, his voice is noticeably weak and dry and not even distinctively unique, like Dylan's. Chrissie Hynde brings the goods on the duet "Never Be Alone Again," but the best track by far is the live cover of Johnny Cash's "Folsom Prison Blues," on which both singer and band actually cut loose a bit. And that goes to show what you can do with good material. A decent pub band, for sure, but this gig will never pay Crowe's bills.—*AZ*

R&B/HIP-HOP

GINUWINE

The Senior  
PRODUCERS: various  
Epic 6960

RELEASE DATE: April 8

Geniune returns to his bump'n'grind roots with *The Senior*. The artist's fourth studio set, the album marks a return to the sexually-driven party anthems that put him on the map. For immediate proof, look no further than

the lead single, the R. Kelly-produced, guitar driven "Hell Yeah" (featuring Baby). Kelly and Clipse join Ginuwine and Baby on the single's all-star remix. With a recent string of successful mid-tempo and ballads—most notably "Differences" and "Stingy"—under his belt, it's interesting that Ginuwine feels the need to step up the pace on *The Senior*. The result is a decidedly party atmosphere—one that rarely slows down. But when the tempo does drop, Ginuwine deftly soars as a singer. "Love You More" and "Our First Born" wonderfully reflect Ginuwine's softer side. *The Senior*, like a senior in high school, shows both maturity and the potential for further growth.—*RH*

DANCE/ELECTRONIC

GOTAN PROJECT

La Revancha del Tango  
PRODUCERS: Philippe Cohen Solal, Christoph H. Müller, Eduardo Makaroff  
XL Recordings/Beggars Group 148  
RELEASE DATE: April 8

There is Latin house, soulful house, tribal house, progressive house, deep house, and numerous other house-based genres. Paris-based trio Gotan Project makes house and electronic music steeped in the tango rhythms of Argentina ("Gotan," by the way, translates to "tango" in Buenos Aires Verlan slang). Three years ago, the act scored an underground club hit with the jazzy "Triptico," which is included here. Originally issued nearly two years ago in the U.K., *La Revancha del Tango* is home to Gotan masterminds Philippe Cohen Solal, Christoph H. Müller, and Eduardo Makaroff, who create exotic and seductive soundscapes that are melodically rich. Highlights include "Santa Maria (Del Buen Ayre)," and covers of Frank Zappa's "Chunga's Revenge" and the Gato Barbieri-penned "Last Tango in Paris" (the theme from the film of the same name). This is one affair to remember.—*MP*

COUNTRY

ROSANNE CASH

Rules of Travel  
PRODUCER: John Leventhal  
Capitol 82581

RELEASE DATE: April 8

The intelligence and grace of Rosanne Cash has been largely absent of late on the country landscape, and for that reason alone, new material from her is welcome. Mature and impeccably produced by Cash's husband, John Leventhal, *Rules of Travel* revels in inspired musicianship and melodic, well-written songs. The gently swaying "Beautiful Pain" (featuring Sheryl Crow) is spare and deceptively gorgeous, and "Forty Four Stories" is insistent and omniscient, while the piercing title cut is propelled by haunting keyboards and slide guitars. Steve Earle guests on the reverb-drenched, vaguely tropical "I'll Change for You," and Cash's legendary father appears in touching fashion on a classic-sounding "September When It Comes," which, with "Will You Remember Me?" and "Western Wall" own a timeless quality. Subdued guitars feature on a passionate "Hope

(Continued on next page)

**CONTRIBUTORS:** Jim Bessman, Keith Caulfield, John DiIberto, Larry Flick, Brian Garrity, Rashaun Hall, Wayne Hoffman, Martin Johnson, Chris Morris, Michael Paoletta, Wes Orshoski, Craig Roseberry, Chuck Taylor, 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, New York, N.Y. 10003) or to the writers in the appropriate bureau.



(Continued from page 29)

Against Hope." The feel of the stylish "Closer Than I Appear" evokes past Cash swagger, and "Last Stop Before Home" is resolute and bittersweet. A complete success.—**RW**

## WORLD

### ★ COCO MBASSI

**Sepia**  
**PRODUCER:** Serge Ngando-Mpondo  
**Tinder 861102**  
**RELEASE DATE:** April 8  
 Coco Mbassi is a vocalist from the West African nation of Cameroon who now makes her home in Paris. Winner of Radio France International's Prix Découverte for the single "Muengue mwa Ndolo" (1996), Mbassi is mainly known in France. *Sepia* will surely increase her fan base significantly. She possesses a lovely, musical voice, and she's a songwriter who will never have to look beyond her own material for viable tracks. She sings in her native tongue—Duala—and her lyrics are translated in the liner notes. Take in the fine clarity of Mbassi's voice on the opening tune, the a cappella "Mbaki," and note the gentle, compassionate message to troubled women in "Muto." *Sepia* will be remembered as the debut of an important world-music artist. Racked by Allegro.—**PVV**

## JAZZ

### ★ SOULIVE

**Soulive**  
**PRODUCERS:** Soulive  
**Blue Note 7243 5 42805 0 4**  
**RELEASE DATE:** April 8  
 Several jazz artists—most notably Charlie Hunter, Steve Bernstein, John Scofield, and the trio of Medeski, Martin & Wood—have crossed over from the jazz world into the jam-band circuit. With its latest self-titled live recording, *Soulive*, the organ-drums-guitar trio completes the reverse journey. Since the late-'90s, the group of drummer Alan Evans, his brother Neal on organ, and guitarist Eric Krasno has scorched the jam-band precincts with music that harks back to early-'70s soul and jazz-funk. Along the way—having recorded or played live with Scofield, Me'Shell Ndegeocello, and Fred Wesley, among others—Soulive has won the respect of jazzers and pop musicians alike. Here, sans guests, the members of Soulive stretch out in exuberant improvisations. While they can't quite escape comparisons to Medeski, Martin & Wood, tracks like "Dig It" and "Lenny" find the band establishing a distinctive voice.—**MJ**

### PATRICIA KAAS

**Piano Bar**  
**PRODUCER:** Robin Millar  
**Sony Music International/Columbia 506169-7**  
**RELEASE DATE:** March 25  
 Acclaimed French chanteuse Patricia Kaas makes her English-language debut, inspired by the upcoming film *And Now... Ladies and Gentlemen*, in which she appears as a cabaret singer. Kaas brings her extraordinary vocals—sultry and smoky, supple and welcoming—to this collection, heavy on French songs from the likes of Jacques Brel and Charles Aznavour. Most are translated into English, which she performs with a faint accent and just a shade less emotion than her French numbers. Highlights include ethereal English

opener "My Man," languid, bilingual "Autumn Leaves," and dreamily retro "Un Homme et une Femme" in the original French. Robin Millar, best-known for producing Sade, brings a similar feel here: moody yet elegant, more evocative of a jazz lounge than a piano bar. Arrangements are occasionally dull, but Kaas' voice proves irresistible in any language.—**WH**

## GOSPEL

### ► VARIOUS ARTISTS

**Gotta Serve Somebody—The Gospel Songs of Bob Dylan**  
**PRODUCER:** Joel Moss  
**Columbia CK 89015**  
**RELEASE DATE:** March 25  
 Bob Dylan's 1979 album turn to born-again Christianity, *Slow Train Coming*, and its 1980 follow-up, *Saved*, may have been shocking then, but the songs from those discs seem like gospel standards now, especially when performed by the genre greats who grace this set. The indomitable Shirley Caesar sets the bar high with her ministry on the title track opener, but the other participants rise to the challenge on a musically varied disc. Dottie Peoples' measured reading of "I Believe in You," Sounds of Blackness' edifying "Solid Rock," and Chicago Mass Choir's uplifting "Pressing On" are equally strong. Dylan himself closes the collection, hamming it up with Mavis Staples, on "Gonna Change My Way of Thinking."—**JB**

## NEW AGE

### LISA LYNNE

**Hopes & Dreams**  
**PRODUCERS:** Lisa Lynne, Gilbert "Gil" Morales  
**New Earth NE-2303**  
**RELEASE DATE:** April 8  
 Lisa Lynne wears her heart on her harp strings with music full of romance and a yearning for a simpler, more innocent time. A former heavy metal bass player, including a stint with Vixen, this Celtic harpist essays a much gentler sound these days. Lynne doesn't dazzle with dynamic playing and her rhythms often plod in a desultory march, but she sneaks up behind you with melodies so serene that they sometimes disappear. After recording with the Persian Lian Ensemble on her last album, *Maiden's Prayer*, Lynne returns to her chamber folk sound with arrangements that have a Renaissance air, employing cello, guitar, and the bamboo flutes, whistles and recorders of her longtime partner, George Tortorelli. Lynne has been conducting harp workshops at City of Hope, a cancer research and treatment center near Los Angeles, and her work there has shaped the gently caressing tone of *Hopes & Dreams*.—**JD**

## VITAL REISSUES

### MÖTLEY CRÜE

**Dr. Feelgood**  
**PRODUCER:** Bob Rock  
**Motley/Hip-O 76322**  
**RELEASE DATE:** April 8  
 Nearly 14 years after its original release, Mötley Crüe's monster hit, *Dr. Feelgood*, is being rereleased as part of Hip-O's reissue series on the band. A No. 1 album on The Billboard 200 in 1989, *Feelgood* is the group's most commercially successful release, at six-times platinum. And it's riddled with hits. The set spawned five Hot 100 singles, including the title track, which reached No. 6.

This album was previously remastered and reissued in 1999 on Beyond, and it included four bonus tracks. Those tracks are repeated here, with the new addition of the demo for the album's "Time for Change" and a music video for the blistering "Kickstart My Heart."—**KC**

### DUKE ELLINGTON

**Never No Lament: The Blanton-Webster Band**  
**COMPILATION PRODUCER:** Ben Young  
**Bluebird 82876-50857**  
**RELEASE DATE:** April 1  
 This three-disc compilation of Duke Ellington classics supersedes a similarly titled, sometimes harsh-sounding collection released in the early CD era and adds several fine alternate takes to the bounty. Simply put, these are among jazz's timeless recordings, and they've never sounded better. The pianist/composer's 1940-'42 big band was charged by two brilliant musicians—tenorist Ben Webster and bassist Jimmy Blanton—whose spirited contributions meshed with those of such masterful soloists as Johnny Hodges, Cootie Williams, Rex Stewart, and Barney Bigard. The group harvested a bumper crop of masterworks, including "Take the A Train," "Jack the Bear," "Ko-Ko," "Cotton Tail," and "In a Melotone," to name but a few. The 75 tracks here comprise one of the foundations of 20th-century American music; hats off to Bluebird for a superior restoration job.—**CM**

### UNCLE TUPELO

**March 16-20, 1992**  
**REISSUE PRODUCERS:** Darren Salmieri, Bob Irwin  
**ORIGINAL PRODUCER:** Peter Buck  
**Columbia/Legacy TK**  
**RELEASE DATE:** April 15  
 Nine years after Uncle Tupelo split—fracturing into Wilco and Son Volt—the alt-country heroes' four albums (*No Depression*, *Still Feel Gone*, *March 16-20, 1992*, and *Anodyne*) have all resurfaced in the past two months, remastered, repackaged, and augmented with a few live tracks, demos, or the spare unreleased original. (The first three were revamped by Legacy; *Anodyne* by Rhino). If not the best, third album *March 16-20, 1992* is the most unique of the batch and certainly the band's most rural-sounding. An all-acoustic affair steeped in Appalachian imagery and musical influence, *March 16-20* is dusted with harmonica, banjo, steel guitar, and mandolin and includes percussion on only a couple of tracks. The album offers vintage Jay Farrar: The eventual Son Volt frontman grimly sings of Depression-era life on high-lights "Coalminers" and "Moonshiner," both traditionals. Future Wilco leader Jeff Tweedy, meanwhile, is heard blossoming on such songs as "Black Eye," flashing the songwriting promise he would realize over the next decade. Instrumental or not, the cinematic string-bender "Sandusky" is one of the band's best tracks.—**WO**

## Billboard.com

Also reviewed online this week:

- . . . And You Will Know Us by the Trail of Dead, *The Secret of Elena's Tomb* (Interscope)
- Autechre, *Draft 7.30* (Warp)
- Early Day Miners, *Jefferson at Rest* (Secretly Canadian)

# IN CONCERT

### THE ROOTS, March 14 Roseland, New York

Often referred to as hip-hop's equivalent to groups like Phish and the Grateful Dead, the Roots are known for their constant touring and amazingly varied live shows. The Philadelphia-based septet—keyboardist Kamal, vocal percussionist Scratch, guitarist Ben Kenney, drummer and bandleader Questlove, percussionist Frank Knuckles, bassist Leonard Hubbard, and MC Black Thought—has long been lauded as the quintessential hip-hop band. Its combination of live instrumentation, vocal percussion (read: beatboxing), and MCing has made it a critical giant but also a commercial underdog.



That said, this sold-out show at New York's Roseland, part of its recently wrapped Phrenology tour, was everything Roots fans expect from the band—good, bad, and otherwise.

The group opened with tracks from *Phrenology*, its latest MCA set, often mixing in snippets of songs from 50 Cent ("In Da Club"), Clipse ("Grindin'"), Eminem ("Lose Yourself"), and Nas ("Made You Look"). Throughout the evening, the band also paid homage to the genre's predecessors. Nice & Smooth, Brand Nubian, and Special Ed all made guest appearances and, backed by the band, performed some of their classics. While Nice & Smooth's Greg Nice was as animated as ever during "Hip-Hop Junkies," it was also good to see that a maturing Brand Nubian could captivate a crowd with its one-two punch of "Slow Down" and "Punks Jump Up to Get Beatdown."

Not to be outdone, the Roots were as tight as ever, as they performed crowd favorites like "Proceed," "What You Want," and "Swept Away," among others. The group also received a little help from Musiq and Cody Chesnutt when performing the *Phrenology* singles "Break You Off" and "The Seed (2.0)," respectively. Because they are an actual band, the Roots have always prided themselves on letting each member of the group express himself through a solo. While they remained true to form in that respect, rather than doing back-to-back solos, each musician was given his chance to shine throughout the set. This helped the show to move along at a brisk pace.

But like any act with five studio albums under its belt, the Roots were forced to leave out a few choice gems, most noticeably "Mellow My Man" and "Concerto of the Desperado." Still, the variety and the band's collective abilities again proved why the Roots are indeed the baddest hip-hop combo in the land.—**RH**

### LINA KOUTRAKOS, March 29 Bottom Line, New York

Somebody needs to tell Lina Koutrakos that when she sings, "I might be lightning in a bottle," the cork has been sprung. This tornado of a talent ignites a musical maelstrom with every fervent note she delivers, and somehow, she just keeps getting better at it. An established fixture on New York's blues-rock scene, Koutrakos has been headlining quarterly at downtown live music sanctuary the Bottom Line for a couple of years now, gradually relinquishing her persona as cradling earth mama for an authoritative turn as razor-sharp, rafter-raising rock virtuoso, down to her Heart-inspired leather and lace rig.

Show-opener "Here I Am" is quite the call to arms, with equally fiery "I Don't Wanna Be a Fool" baring the raw soul of someone who's been there and can't wait to tell you what she's learned.

And yet even as she and her eight-piece, all-guy band knocked about with the intensity of a wrecking crew at her two March 29 shows, Koutrakos upheld an allegiance to the often-neglected fundamental elements of her craft: Without fail, her anthemic, sing-along choruses are wrapped around resolute melodies with honest depth, fronting such universal adult motifs as to have and have not, the inner strength of women, and the regales of mutually consenting seduction.



Despite the gleeful squall of electric guitars (Jean Pierre Perreux) and kaleidoscopic keyboards (Tony Lauria), the finest moments in Koutrakos' 90-minute set rise from those interludes that are less fervent. The aching ballad "For Now," written and sung with gifted pianist Johnny Rodgers, is old-school country, clawing for Faith Hill and Tim McGraw to bring it to the masses. "Bury Me Deep," a steeple-spun spiritual that Koutrakos wrote along a Carolina roadside—and a signature of her show for many years—remains a calling card for her appreciable versatility.

And the exotic and undulating "Matia Mou," written with drummer Dan Gross and acclaimed Turkish composer Ayhan Sahin, oozes with luxurious sensuality, extending a restrained elegance that seldom works so well in a show that's primarily branded by its plugged-in gear.

Clearly, Lina Koutrakos is at liberty to choose whether her musical muse sweats or swoons, and she is a master at uniting two distinct styles under one hell of a resonant roof. Fire and ice have never been better bed partners.—**CT**



SINGLES

Edited by Chuck Taylor

POP

★ **DANA GLOVER** *Rain* (3:50)  
**PRODUCER:** Matthew Wilder  
**WRITER:** D. Glover  
**PUBLISHERS:** Dana Glover Music, ASCAP  
**DreamWorks 14109** (CD promo)  
 Dana's Glover's debut, "Think It Over," was one of the great top 40 casualties of 2002, a bold, beautiful should-be hit that radio deserves a horsewhipping for neglecting. Programmers are given the chance to prove that there is still color in corporate radio with follow-up "Rain," a song that opens with a bold beat, grabs you by the mane, and holds on for the ride. Glover sings and writes with womanly innuendo, friskily adding the occasional growl, alongside the ever-resourceful Matthew Wilder's driving tempo and fervent instrumentation. There's a storm brewing in "Rain," a pitch-perfect pop song with enough grit to make the grade at mainstream and adult top 40. Glover deserves to be a star.—**CT**

**THE DEUCE PROJECT** *Stone Cold* (3:58)  
**PRODUCERS:** the Berman Brothers  
**WRITERS:** J. Van Dyke, M. Van Dyke  
**PUBLISHERS:** Michel Van Der Klugt/EMI Germany/Ed. Lachender Horst/Universal Music/GMBH, Gema  
**Maverick 101032** (CD promo)  
 The Deuce Project has concocted the first single of 2003 that invites you to hop in the car, roll down the windows, and take a solitary cruise through the night. This bittersweet ode to lost love blasts with an urgent, danceable beat and rumbling string arrangements that belie its forlorn message, as duo Josh McMillan and Noah Pearce meld the angst and vocal tone of the Verve to wall-of-sound production. "Stone Cold" kicks off with jangly guitars and a '60s-pop refrain of "whoohoo" that carries along the irresistible melody. The lyric puts the soul through the emotional wringer, as McMillan sings, "Your heart's stone cold and you can't feel nothin'/I wish what I got was enough to be lovin'." Many a beer will be downed and cigarette inhaled as listeners wallow in this tale of moving on from a love that one never really had. Few songs make your heart soar and sink at the same time; this writer hopes the pair's current album, *Stone Cold*, yields as much when it streets April 22.—**CLT**

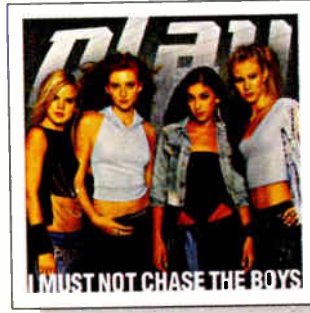
R&B

**JURASSIC 5 FEATURING MYA**  
*Thin Line* (4:19)  
**PRODUCER:** Cut Chemist  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**Interscope 10916** (CD promo)  
 Jurassic 5 takes a look at the risks taken when crossing the line between friendship and romance with "Thin Line." Serving as the second single from current set *Power in Numbers*, the single is another infectious, beat-driven affair akin to the album's lead single, "What's Golden." The group's labelmate/Coke pitch woman Mya turns up for the song's R&B-flavored hook. For a more trip-hop feel, check out the album version, which features Nelly Furtado. Mainstream R&B radio has yet to fully

SPOTLIGHTS



**JEWEL** *Intuition* (3:48)  
**PRODUCERS:** Jewel Kilcher, Lester Mendez  
**WRITERS:** J. Kilcher, L. Mendez  
**PUBLISHERS:** Wiggly Tooth, ASCAP; Apollinaire/EMI-Blackwood, BMI  
**Atlantic 301089** (CD promo)  
 While previous album *This Way* didn't score a massive mainstream hit for Jewel, it did swing open new doors when a dance remix of "Serve the Ego" topped the *Billboard* Club Play chart. Apparently, the singer/songwriter enjoyed the change of pace, as she employs Lester Mendez (of Shakira, Santana, and Enrique Iglesias acclaim) for her upcoming fifth Atlantic album. And what a difference her new friend has made. First single "Intuition" is a bold step away from Jewel's folk-intellectual persona, steeped in mirthful beats, production straight from a gleeful gypsy wedding, and a loose but handsomely robust vocal that makes this Jewel shine like never before. While the change of direction may seem calculated, the song demonstrates a newfound versatility and a fresh sound for an artist who deserves her shot. Here's to the first summer song of 2003.—**CT**



**PLAY** *I Must Not Chase the Boys* (3:13)  
**PRODUCERS:** Bill Padley, Jem Godfrey, Pam Sheyne  
**WRITERS:** B. Padley, J. Godfrey, P. Sheyne  
**PUBLISHERS:** Wise Buddah London/Universal/Plum Tree/Warner-Tamerlane, BMI; Fintage, PRS  
**Columbia 59567** (CD promo)  
 While "pop" has become a dirty word at U.S. mainstream top 40, prompting record labels to mine one Avril copycat after another, the rest of the world continues to explore and respect the many sides of the musical spectrum. God bless Columbia for importing Swedish girl quartet Play, whose effervescent melodies, hypnotic choruses, and silken harmonies are like chocolate fudge in a vanilla radio world. "I Will Not Chase the Boys" is unabashedly youthful, more singable than a soft-drink jingle, and the guilty pleasure that pop aficionados have been starving for—which of course means that Columbia has a tough, uphill promotional battle ahead. Sad, because this instantly engaging song would've been an unquestionable smash two years ago. Whether radio bites or not, the magic can still fill your ears: Look for the full album, *Replay*, April 29.—**CT**

embrace this Los Angeles sextet. This radio-friendly ditty may just do the trick.—**RH**

COUNTRY

► **BROOKS & DUNN** *Red Dirt Road* (3:55)  
**PRODUCERS:** Kix Brooks, Ronnie Dunn, Mark Wright  
**WRITERS:** K. Brooks, R. Dunn  
**PUBLISHERS:** Sony/ATV Songs, Buffalo Prairie Songs, Showbilly Music, BMI  
**Arista 82876-51556** (CD promo)  
 The title track/first single from Brooks & Dunn's next album (due in August) is a poignant slice of rural philosophy with a radio-ready tempo and great lyric that finds the duo observing, "There's life at both ends of that red dirt road." The driving lead guitar immediately pulls the listener into the song, and Ronnie Dunn's personality-packed vocal paints a scenic picture of small-town life. The lyric is filled with strong visual images, such as wrecked cars, pretty girls picking blackberries, neighbor's fences, and moonlight romance. But it's more than a trip down memory lane; the song talks about lessons learned and the importance of valuing what matters most in life. Musically and lyrically, it's an upbeat tune rife with nostalgia and a pervasive sense of hope—both welcome commodities nowadays.—**DEP**

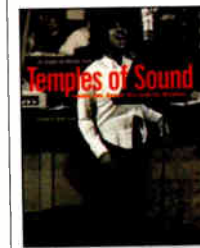
NEW & NOTEWORTHY

★ **NOVEL** *Peach* (3:41)  
**PRODUCER:** Corron Cole  
**WRITERS:** A. Stevenson, C. Cole, A. Bray, R. Thicke  
**PUBLISHERS:** not listed  
**Rawkus/MCA 25952** (CD promo)  
 When music runs in your blood, as it does for newcomer Novel, it can't be denied. The 22-year-old Los Angeles native, whose grandfather is soul music legend Solomon Burke and whose father is producer/former Motown A&R honcho Mickey Stevenson, makes his major-label debut with "Peach." The neo-soul leaning track, produced by Corron Cole, is an organ-drenched affair that is both soulful and sinful. Using fruit as a metaphor, the song's tongue-in-cheek lyric is sensual without being overbearing or raunchy. While Novel will undoubtedly draw comparisons to fellow neo-soulsters D'Angelo and Bilal, his scratchy tenor has a sound all its own. Having opened for the Roots on their recently wrapped Phrenology tour, Novel is already growing a consistent fan base. As Rawkus' first R&B act, it will be interesting to see how mainstream R&B radio responds to Novel. Either way, this will be one to watch.—**RH**

IN PRINT

**TEMPLES OF SOUND: INSIDE THE GREAT RECORDING STUDIOS**  
**Written by Jim Cogan and William Clark**  
**Chronicle Books**  
 224 pages; \$24.95  
**PUBLICATION DATE:** March 1

It seems incredible today. Make-shift studios, improvised equipment and techniques, and teenage engineers, inexperienced but obsessed with the exotic new sounds they were hearing. These pio-



neers—along with an equal share of experienced and brilliant technicians and musicians—bear full responsibility for a revolution in sound, sounds truly

heard around the world. America's legendary recording studios were established under unique circumstances, usually in cities but wherever new sounds were being forged.

The influence of these magical environments—through the shaping and chronicling of our own history or the export of American culture to the world—is impossible to overstate. In an age of homogeneity in modern recording—a domain increasingly reliant on computers and software-based manipulation—the studios in which the golden age of popular music was created are the stuff of legend. With *Temples of Sound: Inside the Great Recording Studios*, authors Jim Cogan and William Clark document 15 of these studios through interviews with the pioneers of an industry.

Where else but New York would Turkish-born Ahmet Ertegun and Jewish New Yorker Jerry Wexler produce sessions resulting in some of the most enduring recordings of all time by such African-American artists as Ray Charles and Aretha Franklin? That example—Atlantic Studios—is duplicated over and over, from the West Coast cool of Capitol Studios, United Western, and Sunset Sound in Los Angeles, where Sinatra, the Beach Boys, and the Doors, respectively, created timeless pop; to Stax and Sun Studios in Memphis, home of seminal recordings of Elvis Presley, Johnny Cash, Jerry Lee Lewis, Otis Redding, Booker T. & the MGs, Rufus & Carla Thomas, and the list goes on.

Also profiled are RCA B in Nashville; Sigma Sound in Philadelphia; Columbia in New York; J&M in New Orleans; Motown in Detroit; Chess and Universal in Chicago; Rudy Van Gelder's living-room studios on the Jersey side of the Hudson River, where jazz giants put their improvisational brilliance to tape; and Criteria in Miami, where Mack Emerman and the late Jeep Harned simultaneously developed the modern recording

studio and the professional audio equipment industry. In a comprehensive study of these 15 temples of sound, a history of innovation, passion, and art is drawn. An era unlikely to be repeated.—**CW**

**THE BEATLES ON APPLE RECORDS**  
**Written by Bruce Spizer**  
**498 Productions**  
 310 pages; \$50.00  
**PUBLICATION DATE:** March 28

"We decided to play businessmen for a bit," John Lennon explained during his and Paul McCartney's 1968 appearance on NBC's *The Tonight Show*. The two Beatles had made a special trip to the Colonies to announce an ambitious new venture, Apple Corps, a utopian-themed umbrella company comprising record, film, electronics, publishing, and even retail divisions. Born of the Fab Four's desire to beat the taxman, the Beatles' new company would allow artists to realize their creative dreams without any nasty interference from the suits-and-ties.

As Lennon defiantly put it, Apple would welcome artists so that they would not have to "go on their knees in an office, begging for a break." Though the company's other divisions would not fare as well, the record division was—as one might expect—the jewel in Apple's crown.



In his handsome book, *The Beatles on Apple Records*, author Bruce Spizer details the label's origins and the Beatles' subsequent releases on Apple Records, including the group's landmark label-launching single "Hey Jude"/"Revolution"; the trio of *Anthology* compilations; and the more recent chart-topping album *1*.

Everything you ever wanted to know about how the Beatles' Apple singles and album cuts were written and recorded, pressed, and released (including a wealth of illustrated label variations) is included. As he points out in the introduction, Spizer focuses on the records and the music and not on the sometimes bitter, behind-the-scenes legal squabbling that ultimately sowed the seeds of the band's demise (in his next book, Spizer turns his attention to John, Paul, George, and Ringo's solo releases on Apple).

Like his previous tomes (*The Beatles Records on Vee-Jay* and the two-volume *The Beatles' Story on Capitol Records*), Spizer has created a comprehensive, lavishly illustrated reference book, reproducing original ads, counter displays, and artwork. With a foreword by original Apple U.S. label manager Ken Mansfield, *The Beatles on Apple Records* deserves a place on any Beatles fan's bookshelf.—**MA**

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



## Burgie Back On Brink Of Fame

Legendary Songwriter Is Busy With Flood Of Music, Literary Projects

BY JIM BESSMAN

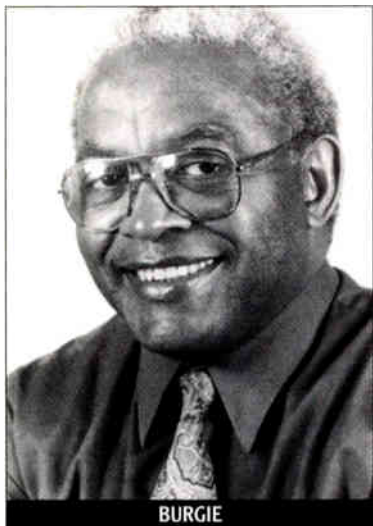
NEW YORK—Attendees at last month's installment of Greenwich Village nitery the Bottom Line's A Bunch of Songwriters Sittin' Around Singing series got a special treat when the legendary Irving Burgie sat alongside Suzanne Vega, Joseph Arthur, and Citizen Cope and performed such classic 1950s hits as "Day-O" and "Jamaica Farewell."

"The last time I performed was at the Rainbow Room in 1996," the now-78-year-old Burgie says. He performed under the name Lord Burgess (his name is pronounced "Bur-jee") when he debuted at the Village Vanguard in 1954 at the height of the Village's folk music revival. But after Harry Belafonte scored with "Day-O," "Jamaica Farewell," and "Island in the Sun" (three of 34 Burgie songs he would eventually record), and the Kingston Trio followed suit by recording his "The Seine," "El Matador," and "The Wanderer," Burgie essentially quit the concert scene.

"I was competing against myself," he explains. "These guys were selling records by the millions and making piles of money, so I stopped performing except for a few spots singing here and there."

Instead, the Cherry Lane Music (ASCAP) songwriter traveled around the world, studying Italian, Spanish, German, and French in particular. Now residing in the Hollis neighborhood of Queens, N.Y., he thinks that "with a little luck, I could have a bigger career than anything that's come before."

That's because Burgie suddenly finds himself with "all these things popping": an autobiography that has



BURGIE

been in the making for the past 15 years that is one month from completion; the May 20 release via Valley Entertainment of *The Father of Modern Calypso*, the first full-length album to contain his world standards as well as new songs recorded by him, including "I'm a Candy" and "Love Will Come By"; and another forthcoming set of "international cabaret-type songs of the 20th century" recorded by Burgie in four languages and including "La Mer," "Guantanamo," "Volare," "Tzena Tzena," and his own "Day-O" and "Jamaica Farewell."

Additionally, a lesson/activity music book, *Share the Caribbean Music—The Songs of Irving Burgie* is now available at public schools as part of the McGraw-Hill Education Share the Music series of music education products with Hal Leonard; also included are production notes for school presentations of *Island in the Sun*, an original musical based on Burgie's songs. Burgie is also at

work on a *Day-O* musical, which he plans to bring to Broadway.

Until now, Burgie has never had a manager or an agent, "because I just get paid through the mail," he says. "But with all these things popping, my attorney is checking out different agencies and management."

"In this business, it's either flood or famine," he continues. "You're either raising hell or not doing anything. You're either on your way up or on the way down. But I've never pushed myself as a performer, because I've averaged at least half a million a year in royalties for the last 45 years—so what the hell? I'd rather take a trip to the Soviet Union—which I did—or France, or all over the world."

Although his fame and fortune emanate from the Caribbean, Burgie, incredibly, is from Brooklyn.

"At the time I wrote 'Day-O,' I'd never been there, but my mother was from Barbados in the West Indies and I grew up in a West Indian neighborhood in South Brooklyn, so I knew the cultures," says Burgie, who graduated from the University of Southern California in 1949 after attending the University of Arizona and studying music for five years at the Juilliard School in New York. "I majored in music, but I did a lot of research on my own into folk music and took songwriting from the Caribbean for granted."

In 1966, though, Burgie began putting something back. That year, he composed the Barbados national anthem, and in 1973 he devised the Caribbean Day Assembly Program for New York-area public schools, which focuses on his book *The West Indian Song Book*.

In 1980, Burgie established the Irving Burgie Award for Excellence in Literary and Creative Arts for high-school seniors in Barbados and Jamaica; in 1984, the Jamaica National Dance Theatre choreographed an album of his songs performed by the Royal Philharmonic of London, and in 1987 he received the Silver Crown of Merit from the Barbados government. Two years later, he was awarded an Honorary Doctor of Letters Degree from the University of the West Indies.

But Burgie's current writing endeavors are relegated mainly to rewrites of the *Day-O* musical, which concerns life in a Jamaican village and features many of his relevant hit songs.

"It's meticulous work," he says, expressing little desire to write new songs. "Just writing a song per se doesn't blow my mind at this point. You've got to be really hungry to write songs every day for nothing. But if I have an assignment, or I'm doing something for a particular cause, then I can do it."



by Jim Bessman

**PEER MASTERS HERMIT:** Peermusic has enlisted the services of Movie-maker Music—which rerecords hit songs by the original artists for affordable usage in visual media—to recut three classic **Herman's Hermits** songs with that original British Invasion group's frontman, **Peter Noone**. The songs, "There's a Kind of Hush," "Can't You Hear My Heartbeat," and "My Sentimental Friend," are all owned by Peermusic, which shares ownership of the new masters with Noone.

"We handle the licensing and administration and work the masters with Moviemaker for synch use in film and TV," Peermusic USA president/COO **Kathy Spanberger** says, noting that the new recordings are also available for CD compilations. "It's not a new idea but one that can be better exploited by publishing companies in the future, because if they own the master as well as the song, they can do one-stop licensing instead of the client having to pay fees to both the publisher and the record company. So it helps us to promote our copyrights for new usages by having masters that we own as well."



SPANBERGER

As licensing costs of original hit masters can be prohibitive, Spanberger adds that less expensive rerecords are often more appealing to filmmakers and ad agencies. But she notes that "depending on the usage," potentially "enormous similarities" between old and new versions can make it difficult to tell the difference. Peermusic writer Noone agrees.

"It's amazing," he says of the new recordings. "They're like the originals, only in stereo. I didn't think you could even approach the sound of the originals because of the nature of the way they were made, but they captured the vibe."

Spanberger says Peermusic will now circulate Noone's new versions to its offices worldwide—as well as via its

mailing list of film, TV, and record company execs. "We're looking through the catalog for other songs because they turned out so well," she says. "It's nice to share the master with the artist, which is very motivating for a lot of artists to do the rerecords."

Moviemaker has also rerecorded hits with the likes of **Irene Cara**, **Rick Derringer**, **Jay & the Techniques**, and **Frank Stallone**.

**DESTON SIGNS LYNCH:** Deston Songs has signed an exclusive worldwide songwriting deal with **Liam Lynch**.

An alumnus of **Paul McCartney's** Liverpool Institute for Performing Arts, Lynch is currently represented on the Modern Rock Tracks chart with "United States of Whatever." His debut album, *Fake Songs*, has just been released by S-Curve Records, and **Ringo Starr** and **Mark Hudson**, who brought him to the attention of S-Curve, have signed him to a production deal with their label Pumpkinhead Records.

**GUILTY PLEASURE:** Yes, I read Page Six in *The New York Post*, even though the gossip column's war-mongering slant not infrequently gets in the way of fairness and the facts.

Two cases in point: A blurb on **Elvis Costello's** performance of "(What's So Funny 'Bout) Peace, Love and Understanding" at the Independent Spirit Awards noted correctly the little-known truth that the **Nick Lowe** classic was originally conceived as a parody of peace anthems, but then it mockingly observed that "the irony was lost on the grim peaceniks" in the audience. To be fair, the page should have added that the irony was also lost on Costello, who has never performed the piece as a parody—nor has Lowe, ever since Costello first released his dead-serious definitive version back in 1979.

In another war-related item ("Enemy's Pal"), "pampered rock star" **Lenny Kravitz** was excoriated for teaming with apolitical Iraqi pop star **Kazem Al-Sahir** and recording a new original, "We Want Peace." So what that the *Post* misspelled Kazem ("Kadim")—why show even minimal respect to someone who's not American?—but it claimed that the singers "whine that **Saddam Hussein's** dictatorship should be left intact" when the strictly peace-promoting lyrics say nothing remotely of the sort. Then again, they don't say it shouldn't be left intact either, and as we all know by now, if you're not for us, then you're against us.



**Distinguishing Drake.** Ervin Drake, whose songwriting credits include "It Was a Very Good Year," was recently presented a Certificate of Merit by the Society of Singers at ASCAP's New York headquarters in recognition of his illustrious and distinguished career as one of America's great songwriters—and for his immense help and friendship to singers. Pictured, from left, are Mercedes Ellington, the daughter of Duke Ellington's son, Mercer; Drake and his wife, Edith; and Society of Singers East Coast chapter president Sy Kravitz.



# MERCHANTS & MARKETING

## UMVD Leads In Current, Total Album Share For Q1 2003

Continued from page 1

the first three months of the year, vs. 26.7% in the same time period last year. In current album share, UMVD garnered 30.9%, up from its 27.4% tally in the previous time frame. But both its first-quarter totals were down a touch from the industry-leading totals that the company had for 2001, when it tallied 28.9% for total album share and 31.3% for current.

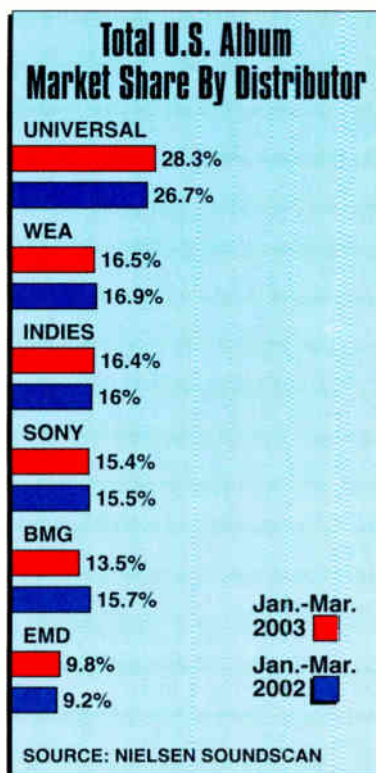
White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information, which it collects for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; based on this data, Nielsen SoundScan estimates totals for the full market.

Universal Music Group chairman Doug Morris says that long term the company's market share dominance is a result of having the right team of people "who work together and have pride in the company." But currently, he adds, "the 50 Cent album is the engine that is rocketing us to this level."

That album, *Get Rich or Die Tryin'*, is the top seller of the year so far, having moved 3.7 million units as of March 30. The company also has the No. 10 album in the *8 Mile* soundtrack (729,000 sold this year).

Those two albums have helped drive the current market share of Interscope Geffen A&M to 10.8%, a nearly three-percentage-point gain over last year's first-quarter tally. Interscope is the hottest label group in current market share.

In addition to leading the industry in total and current album share, UMVD scored the top spots in R&B, Latin, and country albums



(see stories on pages 17, 21, and 26, respectively). It also ranked No. 1 in the alternative rock and classical genres, as well as for soundtracks and in the catalog and deep catalog categories.

UMVD's market-share strength has been aided by its growing domination of R&B and rap music, with market share increasing to 44.4% this year from 32.2% for the former and to 57.4% from 38.6% for the latter.

Morris explains, "That goes back to when Edgar [Bronfman, who engineered the merger of PolyGram and Universal], allowed us to invest a lot of money in that music because we understand the power of black music and culture."

Similarly, the company has been making investments in Latin music, including a new distribution deal with leading Latin independent Fonovisa Records, which helped it

become the top distributor in that genre this year.

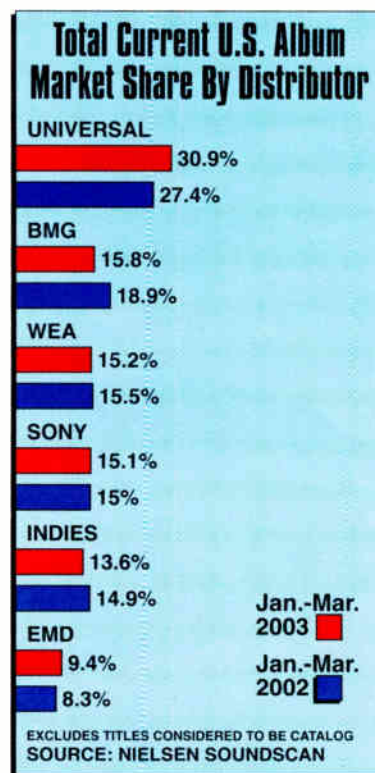
Morris says he also expects the company's investment in Universal South, the Nashville-based label started by Tony Brown and Tim DuBois, to start paying dividends.

UMVD's U.S. leading tally in total album market share was more than 10 percentage points better than the 16.5% turned in by WEA, which ranked second, a distinction it had in first-quarter 2002 when its market share was 16.9%. WEA was helped in placing second by its No. 1 showing in the hard-rock genre and its No. 2 rankings in the alternative rock and rap genres and the deep catalog category.

The independent sector collectively ranked third with a 16.4% share, up from the 16% it had in the same time frame last year. Indie distributors displayed strength in placing albums on the *Billboard* Heatseekers chart and in the new-age genre, where they ranked first in both categories. Collectively, indies ranked second in classical and gospel, as well as in catalog.

Sony Music Distribution (SMD) stood in fourth place at the end of the first quarter with a 15.4% share, down a tick from the 15.5% it had last year in the corresponding period. SMD ranked second in the country and Latin genres, as well as for soundtracks.

In placing fifth, BMG slipped more than two percentage points to 13.5%, compared with the 15.7% it had in first-quarter 2002, when it ranked fourth in total album market share. BMG Distribution's market share is off because of a number of reasons, including the RCA Label Group being off its pace from the first quarter last year, as are V2 and Wind-up. Also, Arista is not as hot this year in the first quarter. Most of BMG's big releases are being planned for the spring on through the remainder of the year.



BMG's market share was boosted by its strength in gospel, where it was the No. 1 distributor in the first quarter, and by the No. 2 ranking it achieved for the R&B genre.

EMI Music Marketing (EMM), meanwhile, improved with 9.8%, vs. the 9.2% it had last year when it was called EMI Music Distribution, thanks largely to Norah Jones' *Come Away With Me*, which after a long build-up has turned into a blockbuster hit and so far is the second-best-selling album of the year, with 2.46 million units. But despite the growth, the company still placed sixth in the rankings for total album market share. EMM distinguished itself in jazz, where it obtained the No. 1 ranking, and in new age, where it ranked second.

Current album market share tracks sales occurring within the first 18 months of an album's release (12

months for classical and jazz), except for those titles that remain in the top half of The *Billboard* 200.

BMG, the No. 2 current album distributor, earned 15.8%, down about three percentage points from the 18.9% it had in the first quarter last year. The company placed two albums in the top 10 best sellers this year as of March 30. R. Kelly's *Chocolate Factory* has moved 1.26 million units, making it the fourth-largest seller at the end of the quarter, while right behind it was Avril Lavigne's *Let Go*, the five-times-platinum album that has scanned 1.06 million units of its total in the first quarter.

WEA managed to hold on to third place in the rankings, even though its current market share dropped a few ticks to 15.2% from the 15.5% it had in the first three months of last year. The company had two albums in the top 10 this year for the first quarter: Kid Rock's *Cocky* (No. 6 at 1.04 million) and Linkin Park's *Meteora* (No. 9 after selling 811,000 units in the final week of the quarter).

Sony's current market share was up only one tick to 15.1% in the first quarter from the 15% it had in last year's first three months, enabling it to hold on to No. 4 in the rankings. The company had three albums in the top 10: Dixie Chicks' *Home*, which has scanned 1.46 million units to rank third so far this year, and the *Chicago* soundtrack and Jennifer Lopez's *This Is Me... Then*, which, respectively, were No. 7 (1.01 million) and No. 8 (854,000) in scans as of the end of the first quarter.

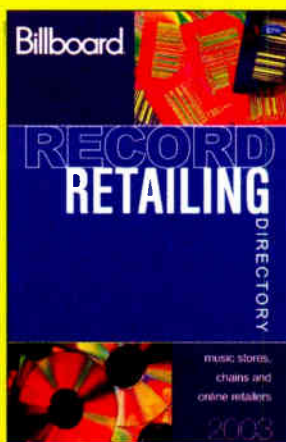
The independent sector ranked fifth with 13.6% in current market share, down from the 14.9% it collectively had last year in the first quarter, while EMM ranked sixth with 9.4%, up from the 8.3% it had last year, with Angel/Blue Note, which issued the Jones album, gaining the most market share.

## THE ULTIMATE MUSIC RETAIL GUIDE

The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

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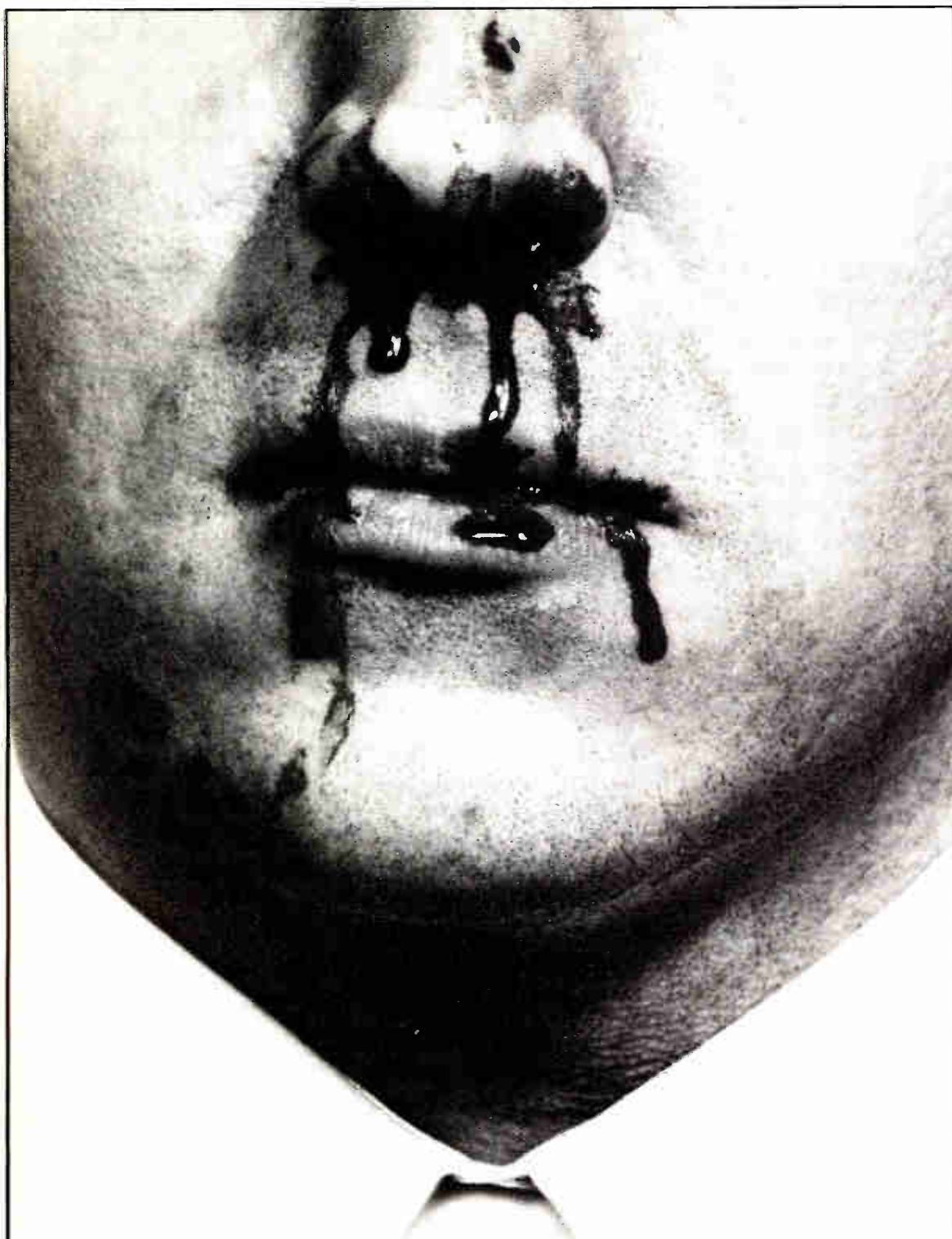
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## MERCHANTS & MARKETING



### Declarations Of Independents™

by Chris Morris

**MAJORS AND MINORS:** A couple of somewhat unnerving statements were tucked away in our colleague **Melinda Newman's** front-page story a few weeks back about the current state of major-label A&R (*Billboard*, March 29).

Noting the extreme caution being taken with regard to signings these days, the story quoted several A&R execs' points of view. Epic Records senior VP of A&R **Pete Ganbarg** said, "Everyone has a shorter shelf life to prove themselves now. Maybe you get two albums to do it instead of four." And Warner Bros. senior VP of A&R **Perry Watts-Russell** stated, "I never sign an act unless I believe they can be a gold act relatively quickly."

Those comments, and some others like them, had us asking a question others have posited lately: Whatever happened to artist development? With major labels seeking significant out-of-the-box sales by their new acts and with acts being granted less and less time to prove themselves, who is doing the heavy artist-development lifting?

Why, the indies, of course.

It is worth pointing out that some recent major-label successes by debutante groups have been hand-somely set up through the years by the indie labels that originally signed and developed those acts.

Northern California punk act **AFI** made a top five bow on The *Billboard* 200 in March with its DreamWorks debut, *Sing the Sorrow*. That record didn't come out of nowhere: AFI racked up strong sales for indie Nitro Records with its previous albums *Black Sails in the Sunset* (1999, with 118,000 units sold, according to Nielsen SoundScan) and *The Art of Drowning* (2000, 163,000 sold).

**The Donnas'** 2002 Atlantic debut, *Spend the Night*, rose as high as No. 15 on The *Billboard* 200. But it was prefaced by four Lookout! Records albums by the all-girl foursome: the two most recent, *Get Skintight* (1999) and *Turn 21* (2001), have sold 49,000 units apiece, according to Nielsen SoundScan.

**The White Stripes'** April 1 release, *Elephant*—the Detroit duo's first full-fledged album on Third Man/V2—racked up 126,000 units in its first week. Those numbers were good for a No. 6 debut on The *Billboard* 200. The band's 2001 set, *White Blood Cells*, was originally issued by Long Beach, Calif.-based indie Sympathy for the Record Industry and picked up by V2.

But the sales tallies on the Stripes'

indie-only sets are not insubstantial: Their self-titled 1999 debut has sold 108,000 on Sympathy, while *De Stijl* (2000) has sold 132,000.

While the majors' marketing clout definitely helped put these bands over, the scaffolding for their breakthroughs, and those of many who came before them, was built at what some still see as "the min-



THE WHITE STRIPES

ors"—the independent label sector. Presumably the A&R community is paying attention...

**PERFECTO:** Superfecta Recordings, a new Los Angeles-based reissue imprint, has landed a deal with Ryko-distributed MRI Associated Labels. The label, operated by World Domination Records veteran **Jason Fiber**, will focus on '80s alternative music titles.

Superfecta's first releases under the deal, due June 3, will be a best-of package by **Cabaret Voltaire** and **Del Amitri's** self-titled 1985 debut. Forthcoming later in the year will be titles from **Flesh for Lulu** and the **Colourfield** and the original soundtrack for the early **Tom Hanks** vehicle *Bachelor Party*, featuring tracks by **R.E.M.** and **Oingo Boingo**.

**TRULY INTERNATIONAL:** Another MRI/Ryko-distributed label, Memphis International, has sealed its first distribution deals outside the U.S. The company was founded last year by veteran publicist **Bob Merlis** and former Blues Foundation executive director **David Less** (*Billboard*, April 13, 2002). The label's catalog and future releases will now be handled by Fusion III in Canada, Cargo Distribution in the U.K., IRD in Italy, Socadisc Distribution in France, and NEO Distribution in Germany, Switzerland, and Austria.

Albums by soul vocalist **Earl Thomas**, former **Mother Earth** lead vocalist **Tracy Nelson**, and Swedish pop-blues singer **Louise Hoffsten** are coming soon from Memphis International.



Retail  
Track™



by Ed Christman

**TOWER RESTRUCTURING:** With the departure of Tower Records interim CEO Betsy Burton, the first phase of the company's restructuring, which began in 2001, is coming to its finish at the end of this month.

When Burton was hired, Tower made it clear that she had been brought in to oversee the company's restructuring but would not be staying on board in a permanent capacity. In her place, the company is negotiating with Allen Rodriguez, former executive VP at Univision Communications, who would assume the title of chief restructuring officer for the chain.

With the departure of Burton, chairman/president Michael Solomon assumes responsibilities for the day-to-day operation of the chain. While the 2001 plan is nearing completion, Tower adopted a new restructuring plan last December. The new plan calls for closing 13 underperforming stores (of which five have already been shuttered), centralizing purchasing, and spurring other cash-flow improvement initiatives, according to the company's 10-Q filing. The new phase is expected to be completed by the end of January 2004.

Tower spokeswoman Louise Solomon says that while the restructuring plan makes provisions for closing the other eight underperforming stores, the company is working to improve them to avoid closures.

Other data from the 10-Q shows that without its foreign operations, which the company unwound during the past six months, the U.S. division posted revenue of \$284.1 million in the first six months of its fiscal year, ending Jan. 31. During that period, the company terminated 114 employees in the U.S., the filing said. It also disclosed that Tower received \$2.5 million for selling the leases and fixtures of two of its U.K. stores to the Virgin Entertainment Group.

**UMVD NOMINATED:** Hot on the heels of winning the National Assn. of Recording Merchandisers (NARM) award as large music distributor of the year, Universal Music & Video Distribution (UMVD) has been named a finalist for the best sales organization category, which is being held by the American Business Awards. The other finalists, according to a UMVD press release, are Nextel Communications, Marriott Vacation Ownership, Microchip Technology, John Laing Homes, and Lionbridge Technologies. The winners will be announced at a show April 30 at the Sheraton New York Hotel & Towers.

In a statement, UMVD president Jim Urie said, "We are thrilled to be recognized by the American Business Awards. This nomination speaks to the tremendous team of innovative sales and marketing professionals at UMVD, as well as the labels and studios we are proud to represent."

This year's NARM award marks the third in a row for UMVD, which has also won the supplier performance award by retail category from the International Mass Retail Assn.

**SOME MORE NIELSEN SOUNDSCAN:** A story on page 1 looks at the U.S. industry by distribution market share for the first quarter ending March 30. That story focuses on market share by distributor. Here are what the market shares would look like for the major music companies that own two distributors. While the Universal Music Group (UMG), with a 28.3% share, and Warner Music Group (WGM) remained No. 1 and No. 2, respectively, WGM's market share improves to 17.8% when Alternative Distribution Alliance's (ADA) share is added to WEA's share.

And Sony Music Entertainment moves up to No. 3 when RED's market share is added to SMD's share for a total of 16.4%. BMG, at 13.5%, moves up to fourth in the rankings, thanks to the independent market share dropping to 13.2% when ADA, RED, and Caroline's market shares are subtracted from its total. While it remains in last place, EMI Recorded Music has a total market share of 10.8% when Caroline's base is added in.

**MORE NUMBERS:** Looking at album sales by location, during the first quarter, chains experienced a 10% decline to 74.9 million units, keeping pace with the U.S. industry, while independents doubled the industry drop, experiencing a 19.9% decline to 16.7 million units. Mass merchants were not down as much as the industry, with a 6.7% decrease in album sales to 47.7 million units. But nontraditional outlets, including mail-order operations, concert sales, and online merchants, were down only 1.4% in album sales, having moved a total of 5.5 million units in the first quarter.

By configuration, CD album sales were down 7.9% to 139.2 million, comprising 96.6% of all album sales in the first quarter. The cassette dropped 34.3% to 4.9 million units from the 9 million units it had in first-quarter 2002.

Megastores Stock Ben Sherman Fashions

Previous Marketing Partnerships Help Establish Companies' Latest Collaboration

BY MATTHEW S. ROBINSON

With music retailers generating larger amounts of revenue from non-music lifestyle goods, some merchants are stepping up their experimentation with selling clothing to help boost the bottom line.

In the latest expansion of their retail scope, Virgin Entertainment Group's Virgin Megastores will now offer selections from the popular Ben Sherman clothing line.

Though selling items like T-shirts at specialty music retail is nothing new, such stores have not traditionally attempted to prominently merchandise higher-end fashion.

RELEVANT TO THE LIFESTYLE

Virgin senior VP of product and marketing Dave Alder says, "We feel that we have an opportunity to provide something a little different and unusual than what you might usually see in a music store. The opportunity for Virgin is to bring together music and relevant fashion brands."

Alder notes that through the years, the chain has successfully retailed products and brands other than music that are relevant to the lifestyle of music consumers. He says, "This Ben Sherman partnership represents the next stage in that strategy."

As the chain moves deeper into the world of non-music retail, Alder is looking to offer products and services that are more daring. "At the moment, there is a tendency in the music retail sector to go out and source other products," he observes. "That is expected in these times. But a thing like Ben Sherman is not something that would suit every retailer. However, we have enough in common to make it work."

COMPLEMENTARY RELATIONSHIP

Alder notes that the two companies have worked together previously and that such past collaborations helped blaze the trail for the current arrangement.

"We've undertaken a number of marketing partnerships with Ben Sherman [in] the past," Alder adds.



BUCKLEY

"Both parties felt that the brands were a perfect complement and that carrying the clothing would be an extension of the partnerships we had already undertaken."

According to Ben Sherman CEO Michael Buckley, the partnership began when he approached Virgin with the idea of a co-branding deal.

A variety of men's dress shirts, jeans, and T-shirts are now on display at Virgin's Times Square and Union Square locations in New York, as well as at its San Francisco and Sunset Boulevard

locations in California.

"We chose the locations based on a combination of factors," Alder explains. "All of those four stores have a high tourist customer base so there was a knowledge of what Ben Sherman is about. And they are all in upscale urban locations that we felt were appropriate for the potential customers."

As Virgin had already been offering clothing in those stores, the new partnership represented an expansion rather than a revolution.

"We had a history and could better predict potential sales," Alder says. According to Buckley, Ben Sherman plans to open boutiques in three more Virgin stores later this year and to include women's clothing by May. "When we bring in the women's clothing," he says, "we hope to expand our space as well."

Alder calls the partnership part of a long-term plan. "We want to make sure that the customer understands why we are doing this," he says. "We are looking at a long-term strategy that can enhance our retail offerings while bringing new opportunities to our customers."



**Fashion-Conscious.** Virgin Entertainment Group is expanding its reach into lifestyle products by offering selections from the Ben Sherman clothing line in a handful of its Virgin Megastores. While it is no stranger to selling T-shirts, higher-end fashion is new territory for specialty music retail.

Sony's Custom Mix Offers Dylan Tracks First Break Profiles Unsigned Artists

BY BRIAN GARRITY

NEW YORK—Sony Music Entertainment is offering content from Bob Dylan via its new custom compilation business, custommixcd.com.

Dylan is the second act to be featured through the service. The major label started offering tracks from Columbia band Train in February (*Billboard Bulletin*, Feb. 14).

Consumers can create a personalized CD of 12 songs from a catalog of more than 60 tracks, including live cuts, rarities, and previously unreleased Dylan material.

Sony is promoting the offer through the official Dylan Web site, bobydylan.com, as well as through Microsoft's MSN.

Custom Mix albums are priced at \$15, plus shipping and handling.

BY BRIAN GARRITY

NEW YORK—AOL Music and online musicians' network Tonos Entertainment are sponsoring an *American Idol*-style best unsigned artist promotion called First Break.

During May and June, AOL Music will post original songs from 10 unsigned artists—five artists will be spotlighted per month—and AOL users will vote for their favorite each month. The winner receives a demo deal from Atlantic Records, an appearance on the popular Sessions@AOL program, and a one-year membership to Tonos.

In addition to links to each song under consideration, AOL Music will showcase photos of the artists and a short biography of each entry. Visitors to the First Break area on AOL will also be able to access message boards focusing on competing artists, news, and updates on developments in the contest.

Contest entries for May are due April 15. The entry period for June runs April 16-May 15.



# Global Music Video Shipments Up 33%

BY JILL KIPNIS

Growing sales of music videos on the DVD format led to a 33% rise for music videos worldwide in 2002, according to the first worldwide music video statistics report released by the International Federation of the Phonographic Industry (IFPI) (see related story, page 1). Total music video shipments worldwide surged from 57 million units in 2001 to 75.9 million in 2002, up 33%. In one of the music industry's most positive trends, DVD music video shipments increased 81% in 2002, compared with VHS' 41% decline.

Growth in DVD music video shipments occurred in all of the regions surveyed by the IFPI, with Australasia (Australia/New Zealand) reporting a 184% increase over 2001 DVD shipments. Europe experienced a 96% rise in DVD shipments in 2002, while Latin America had an 89% increase and North American shipments rose 39%.

A total of 62.8 million DVD music videos were shipped worldwide last year, compared with 34.7 million in 2001. The greatest number of DVD music videos were shipped in Asia last year. A

total of 30.2 million units were shipped in the region, with top countries including Thailand (15.2 million, on the video compact disc [VCD] format only), Japan (11 million), and China (8.2 million, including both the DVD and VCD formats). Asia also accounted for the largest DVD music video shipments in 2001, with 16 million units.

Europe accounted for the second-highest DVD total of 2002 with 14.3 million units shipped. The U.K. accounted for 3.6 million of that total, while in Germany and France, 3.3 million and 3.1 million DVD units were shipped, respectively. In 2001, 7.3 million DVD music units were shipped in Europe.

The IFPI says that North America's DVD music video totals last year were 12.3 million. In the U.S., 10.7 million units from the category were shipped. Canada shipped 1.6 million DVD music videos. In 2001, 8.8 million in the category were shipped in North America.

The same three regions also had the strongest VHS music shipments in 2002. North America shipped 4.7 million VHS music units, Europe shipped

3.8 million, and Asia shipped 3.1 million. These numbers are significantly lower than 2001 figures, which show that 11 million VHS music units were shipped in North America, 5.8 million were shipped in Europe, and 4.7 million were shipped in Asia. A total of 13.1 million VHS music videos were shipped worldwide last year, compared with 22.3 million in 2001.

IFPI chairman/CEO Jay Berman says that "DVD was a real bright spot" in 2002. He expects that the category will continue to grow this year.

On a value basis, music video accounted for 3.7% of retail music shipments worldwide in 2002, compared with 3.1% in 2001. The biggest music DVD titles worldwide last year were Paul McCartney's *Back in the U.S. Live 2002* (Capitol), Sade's *Lovers Live* (Epic/Sony), U2's *The Best of 1990-2000* (Interscope/Universal), Robbie Williams' *Live at the Albert* (EMI), Eminem's *All Access Europe* (Interscope/Universal), Red Hot Chili Peppers' *Off the Map* (Warner Bros.), and Westlife's *Unbreakable—The Greatest Hits* (Arista).

# Popular BBC Series Find U.S. Video Audience

BY CATHERINE APPLEFELD OLSON

With its strongest slate yet of upcoming releases and a burgeoning deal with the Discovery Channel, BBC Video is poised to capture U.S. entertainment collectors with its own version of the British invasion.

Burton Cromer, VP of home video and BBC Direct for BBC Worldwide, says, "The profile of British entertainment has never been higher. I don't want to sound pretentious, but to my mind, BBC Video is to British entertainment what Disney is to animated programming."

Indeed, it is the quality of such BBC programs as *Absolutely Fabulous*, *Keeping Up Appearances*, and *Red Dwarf* that is drawing a growing audience in the States (*Billboard*, June 8, 2002). The penetration of cable station BBC America, which became available as a digital channel in 1997, is now approaching 50 million homes, according to Cromer.

"The cable channel has been able to eliminate a historic problem for the BBC: the gatekeeper problem," Cromer says. "A lot of our cutting-edge comedies and dramas might not previously have found homes on American television."

In general, BBC Video releases 80-100 titles per year in the U.S. with a con-

centration on programs that have received broad TV exposure and/or could benefit from a movie, event, or star tie-in. For example, on April 15, the company will release a three-disc, DVD collector's set of the mini-series *The Singing Detective* (\$59.98), timed to hit retail a few months before the wide release of the Paramount feature film adaptation starring Robert Downey Jr. and Mel Gibson. The series, which originally aired in 1986 and starred Michael Gambon and Patrick Malahide, is about a bedridden mystery writer who reworks his first book in his head.

Other classic BBC programs are also coming to the fore. On May 20, a four-disc set comprising all three seasons of *Yes, Minister*—which features Paul Eddington and Nigel Hawthorne in a story about the foibles of the British minister for administrative affairs—hits the street on DVD for a suggested price of \$79.98.

Also just out is the complete DVD collection of the family epic *The Forsyte Saga* (\$59.95). Actor Michael York, whose recurring *Forsyte Saga* role helped launch his then-nascent career, says, "When the show was first made, the BBC wasn't as much into the commercial exploitation of its products as it is today, so it is good to see it being resurrected."

Also propelling BBC Video to greater prominence is its global relationship with Discovery Channel.

Outside the U.S., Discovery and the BBC co-own cable channels that air programming from both entities. In the U.S., Discovery handles advertising and sales for BBC America and co-

produces all major BBC documentaries, including the popular *Walking With... series* and *Blue Planet*, which Cromer says was the company's biggest seller of 2002. The BBC declined to give sales figures.

"The great thing about the BBC/Discovery co-productions is that they strive for the highest goal," says Richard Dale, executive producer/director of the Emmy Award-winning TV special *Walking With Cavemen*, which will bow June 17 on DVD/VHS with a \$19.98/\$14.95 suggested retail price. "I remember one of the executives at the BBC saying he wanted the program to be done so that no one would even try to touch the subject for 10 years."

Given its scope of subject matter, Cromer says BBC programming finds audiences in a variety of retail environments, including "higher-end" combo stores, electronics merchants, and online retailers. The Discovery Store chain also peddles its share of BBC/Discovery titles.

Nate Jarpe, video buyer for the Eden Prairie, Minn.-based Best Buy chain, adds, "We bring in just about everything they put out. The TV series with the highest profiles tend to do the best for us, but since the explosion of DVD, many [other series] are doing very well."

Looking ahead, Cromer anticipates a greater BBC Video presence in the children's market, and he also says that BBC Video is aggressively going after out-of-house programming. The company also has high expectations for the U.S. fall release of *The Office*, a comedy series that has sold more than 1 million units in the U.K., according to BBC Video.



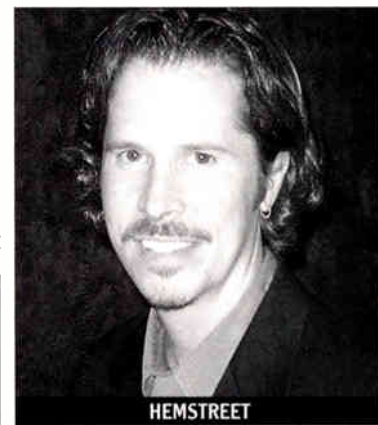
by Jill Kipnis

**'POTTER' PROSPECTS:** Although Warner Home Video (WHV) reports that *Harry Potter and the Chamber of Secrets* generated about \$60 million less at the box office than *Harry Potter and the Sorcerer's Stone* (\$260 million vs. \$320 million), the company expects sales of the second Harry Potter film on VHS (\$24.99) and DVD (\$29.95) to either meet or exceed the revenue its predecessor generated on home video.

WHV has reported *Harry Potter and the Sorcerer's Stone* sold 9.8 million copies in North America in its first week and also broke first-day sales records in the U.K. with 1.25 million copies purchased (*Billboard*, Aug. 17, 2002).

*Harry Potter and the Chamber of Secrets*, released April 11 worldwide, may interest more consumers because it offers special features and has an extensive marketing campaign. "We tracked the reviews on the film and found that people preferred the second one," says Jim Wuthrich, WHV VP of marketing, new releases. "We're expecting a high purchase intent for this title on home video."

WHV VP of DVD special features Paul Hemstreet says purchase intent will largely be driven by the inclusion of 19 additional or extended scenes on the



HEMSTREET

two-disc DVD. He adds that the self-guided tour feature that enables viewers to take a closer look at the Chamber of Secrets, Professor Dumbledore's office, and Diagon Alley should be appealing, as will a joint interview with J.K. Rowling and the film's screenwriter, Steve Kloves. "There is so much more content on this DVD than on *Sorcerer's Stone*," Hemstreet says.

On the marketing side, WHV launched an online sweepstakes March 28, which will award the grand-prize winner a walk-on role in the next Harry Potter film, *Harry Potter and the Prisoner of Azkaban*. The contest ends April 21. Further, the harrypotter.com Web site includes a movie-scene trading-card competition, where fans can

collect and trade images from the film to win virtual rewards on the site. WHV is also launching a campaign involving broadcast, print, online, radio, in-theater, and outdoor advertising.

Many retailers are hosting midnight video release events, including the Amarillo, Texas-based Hastings chain. Hastings video buyer Danny Smith predicts that the title "will be huge."

**STRIKE UP THE DEALS:** The first week of April was marked by two new video distribution deals. Koch Entertainment Distribution (KED) signed an exclusive, multi-year deal with Passport Video to distribute all of Passport's catalog and future releases in the U.S. and Canada. Passport is known for such music DVD sets as *The Beatles—A Long and Winding Road* (\$49.99) and *The Rolling Stones—Just for the Record* (\$49.99).

"Given our history coming from the music side, this is a perfect fit for us," KED president Michael Rosenberg says. "Our biggest successes so far have not been in music video or music-related product because we haven't had a lot of it to sell."

Showtime Entertainment has also signed a deal with Screen Media Films to distribute up to eight of Screen Media's theatrical, cable, or direct-to-video projects per year in the U.S.

Showtime senior VP of program enterprises and distribution Sallie Fraenkel says, "This really augments the product that we already have. It works well with our Sundance line and Showtime original pictures and series. This is, for us, the next step in the evolution of a division that is about 3½ years old." The first release under the deal is the independent film *Interview With the Assassin*, in stores June 17.

**MOVIELINK NEWS:** Online movie service Movielink has made its first content deal outside of its founding studios, which include MGM, Paramount, Sony, Universal, and Warner Bros. The service will now offer films from Artisan Entertainment.

In two other deals, Movielink will also be adding film shorts and foreign titles to its site. Hypnotic, which is partly owned by Vivendi Universal, will supply shorts each month in a variety of film genres. Additionally, films from India, Korea, China, and Hong Kong will be provided by such companies as Cinema Service, Eros Multimedia, Meiah, and Raintree.

A separate online service, CinemaNow, has also signed a licensing deal with Twentieth Century Fox Film, the first such deal for the film company.



APRIL 19  
2003

# Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b>		1 Week At Number 1	
1	NEW	<b>MAID IN MANHATTAN (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
2	NEW	<b>FRIDAY AFTER NEXT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R	27.95
3	NEW	<b>JACKASS: THE MOVIE (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
4	NEW	<b>JACKASS: THE MOVIE (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
5	NEW	<b>WHO FRAMED ROGER RABBIT?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24398	Bob Hoskins Christopher Lloyd	PG	29.99
6	1	<b>8 MILE (WIDESCREEN UNCENSORED)</b> UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R	26.95
7	2	<b>8 MILE (PAN &amp; SCAN UNCENSORED)</b> UNIVERSAL STUDIOS HOME VIDEO 22739	Eminem	R	26.95
8	NEW	<b>GHOST SHIP (WIDESCREEN)</b> WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R	27.95
9	37	<b>THE WEDDING PLANNER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95
10	NEW	<b>GHOST SHIP (PAN &amp; SCAN)</b> WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R	27.95
11	3	<b>EMPIRE</b> UNIVERSAL STUDIOS HOME VIDEO 23053	John Leguizamo Denise Richards	R	26.95
12	NEW	<b>FEMME FATALE</b> WARNER HOME VIDEO 24461	Antonio Banderas Rebecca Romijn-Stamos	R	27.95
13	NEW	<b>8 MILE (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 23305	Eminem	R	26.95
14	8	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
15	4	<b>INSPECTOR GADGET 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28554	French Stewart	G	29.95
16	NEW	<b>FUTURAMA SEASON 1</b> FOXVIDEO 2006944	Animated	NR	39.98
17	6	<b>THE RING (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13	26.95
18	5	<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13	27.95
19	7	<b>THE RING (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 90402	Naomi Watts	PG-13	26.95
20	NEW	<b>8 MILE (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 23305	Eminem	R	26.95
21	NEW	<b>CSI: THE COMPLETE FIRST SEASON</b> PARAMOUNT HOME ENTERTAINMENT 871854	William Peterson Marg Helgenberger	NR	89.95
22	12	<b>GOING OVERBOARD</b> TRIMARK HOME VIDEO 7017	Adam Sandler	R	14.95
23	10	<b>THE OSBOURNES: THE FIRST SEASON (UNCENSORED)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30020	The Osbournes	NR	29.99
24	17	<b>FRANK AND JESSE</b> TRIMARK HOME VIDEO 8917	Rob Lowe Bill Paxton	R	9.95
25	20	<b>A BRONX TALE</b> HBO HOME VIDEO/WARNER HOME VIDEO 90954	Robert De Niro Chazz Palminteri	R	14.95
26	19	<b>HANGMEN</b> PLATINUM DISC CORP 102	Rick Washburn Sandra Bullock	R	4.98
27	15	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
28	16	<b>CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 058874	Animated	NR	19.99
29	9	<b>SWIMFAN</b> FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13	27.95
30	13	<b>SPY KIDS 2: THE ISLAND OF LOST DREAMS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	PG	29.95
31	11	<b>POKEMON 4EVER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29174	Pokemon	NR	29.95
32	23	<b>THE LONG WALK HOME</b> PLATINUM DISC CORP 90910	Sissy Spacek	PG	9.95
33	14	<b>HALF PAST DEAD</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6008784	Steven Seagal	PG-13	26.95
34	24	<b>ROAD TO PERDITION (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 88979	Tom Hanks Paul Newman	R	26.95
35	NEW	<b>CKY4</b> VENTURA DISTRIBUTION 1419	Bam Margera	NR	19.95
36	25	<b>ACROSS THE LINE</b> PLATINUM DISC CORP 7609	Brad Johnson Sigal Erez	NR	9.95
37	21	<b>JONAH-A VEGGIETALES MOVIE</b> ARTISAN HOME ENTERTAINMENT 34025	Animated	G	24.95
38	26	<b>BABY NEPTUNE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30169	Baby Einstein	NR	19.95
39	36	<b>LILLO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
40	31	<b>THE BOURNE IDENTITY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95

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# Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b>		3 Weeks At Number 1		
1	1	<b>INSPECTOR GADGET 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
2	2	<b>CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
3	3	<b>JACKASS: THE MOVIE</b> PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	2002	R	22.95
4	4	<b>FRIDAY AFTER NEXT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6272	Ice Cube Mike Epps	2002	R	22.95
5	4	<b>SPY KIDS 2: THE ISLAND OF LOST DREAMS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
6	7	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
7	3	<b>POKEMON 4EVER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
8	NEW	<b>WHO FRAMED ROGER RABBIT?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25702	Bob Hoskins Christopher Lloyd	1988	PG	19.99
9	5	<b>JONAH-A VEGGIETALES MOVIE</b> ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
10	6	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
11	8	<b>BABY NEPTUNE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	Baby Einstein	2003	NR	14.95
12	10	<b>BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT</b> HIT ENTERTAINMENT 24106	Bob The Builder	2003	NR	14.99
13	NEW	<b>GHOST SHIP</b> WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	2002	R	22.95
14	9	<b>SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	Scoby-Doo	2003	NR	19.95
15	11	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
16	12	<b>MEET STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2006934	Strawberry Shortcake	2003	NR	12.98
17	19	<b>LILLO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
18	14	<b>SPRING FOR STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
19	13	<b>TUCK EVERLASTING</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62058	Alexis Bledel Sissy Spacek	2002	PG	22.99
20	16	<b>101 DALMATIANS II: PATCH'S LONDON ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
21	20	<b>SPONGEBOB: THE SPONGE WHO COULD FLY</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	Spongebob Squarepants	2003	NR	12.95
22	17	<b>BELLE'S MAGICAL WORLD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	Animated	1997	G	22.99
23	18	<b>WHITE OLEANDER</b> WARNER HOME VIDEO 23297	Alison Lohman Robin Wright Penn	2002	PG-13	22.95
24	15	<b>DRAGONBALL Z-KID BUU: A NEW BEGINNING (EDITED)</b> FUNIMATION 372	Animated	2003	NR	14.95
25	22	<b>SESAME STREET: ZOE'S DANCE MOVES</b> SONY MUSIC ENTERTAINMENT 50203	Sesame Street Muppets	2003	NR	12.95

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

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# Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b>		1 Week At Number 1
1	NEW	<b>MAID IN MANHATTAN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
2	1	<b>8 MILE</b> UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R
3	NEW	<b>JACKASS: THE MOVIE</b> PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R
4	2	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
5	NEW	<b>FRIDAY AFTER NEXT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R
6	3	<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
7	NEW	<b>GHOST SHIP</b> WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R
8	5	<b>ROAD TO PERDITION</b> DREAMWORKS HOME ENTERTAINMENT	Tom Hanks Paul Newman	R
9	4	<b>SWIMFAN</b> FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13
10	6	<b>ONE HOUR PHOTO</b> FOXVIDEO 2006216	Robin Williams	R

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# Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b>		1 Week At Number 1
1	NEW	<b>MAID IN MANHATTAN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
2	1	<b>8 MILE</b> UNIVERSAL STUDIOS HOME VIDEO 61360	Eminem	R
3	NEW	<b>JACKASS: THE MOVIE</b> PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	R
4	NEW	<b>FRIDAY AFTER NEXT</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6272	Ice Cube Mike Epps	R
5	2	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
6	NEW	<b>GHOST SHIP</b> WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R
7	3	<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
8	5	<b>ROAD TO PERDITION</b> DREAMWORKS HOME ENTERTAINMENT 90147	Tom Hanks Paul Newman	R
9	4	<b>SWIMFAN</b> FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13
10	6	<b>ONE HOUR PHOTO</b> FOXVIDEO 2006216	Robin Williams	R

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



## New Italian Facility Champions DAWs

### Conventional Mixing Consoles Absent From Walters-Storyk's MACH II

BY CHRISTOPHER WALSH

While the music business—and by extension, the recording business—continues to struggle, film mixing, sound design, and audio post-production are thriving. Where music recording studios can (and often) purposely exist with vintage equipment, those facilities that focus on sound design and audio post-production are chiefly cutting-edge studios featuring the latest in digital audio workstation (DAW) technology.

Recently, the Walters-Storyk Design Group (WSDG) completed the architectural and acoustic design of another such facility, MACH II, in Milan, Italy. The MACH II project illustrates not just the vigor and resilience of the film mixing/post-production industry, but also the present and future of such facilities.

Built into an old Milanese factory building, MACH II features two main control rooms, both Digidesign Pro Tools HD- and Genelec 5.1 surround monitor-equipped. A third mixing suite also features a Pro Tools HD DAW; no mixing consoles are present at the facility. "I think that's interesting," John Storyk says of the absence of consoles in a three-room facility. "No control surfaces, which makes it very

cool-looking, and also a sign of the future—or the present.

"Workstations are here," Storyk adds. "It's easy, it's quick, it's cheap. It doesn't take up a lot of space, and everybody knows and understands it. Clients are comfortable with it. No one has a problem with it. It's perfect for advertising work, because the clients never really cared about the equipment any-

ital, clearly workstation, and surround. Even though a minority of their business is in surround, they built the whole thing to be surround. We see this over and over and over again. People are not sure about the marketplace, but they do not want to miss the boat when it finally comes in."

As the equipment in both audio post-production and recording studios continues to evolve to smaller, cheaper, and DAW-based, a successful film/TV/advertising facility—where the nature of sessions allows more clients in one day than a recording studio might host in a week—can spend more on amenities, hence the ultra-modern look and feel of such studios. Such facilities, like the private and personal studios that increasingly typify WSDG's music recording clients, define the modern audio production industry.

"They're not afraid to spend money," Storyk says, "they just spend it differently. Instead of spending \$400,000 on a large-format console, they're not held hostage to that kind of technology anymore. They're spending it on lots of different things . . . They still have to have the rooms quiet, and they still have to sound accurate."



**A Sign of the Times.** Built into an old Milanese factory building, the MACH II facility features two main control rooms, both Digidesign Pro Tools HD- and Genelec 5.1 surround monitor-equipped.

way, to tell you the truth. In the case of music, I think you still need to have that in conjunction with the other stuff, and that's what you see, but certainly for advertising, that's standard."

MACH II is also cutting-edge in that, while multichannel audio work still accounts for a lesser part of projects, the rooms are not just surround-ready, they are capable and equipped, Storyk states. "The trends here are clearly dig-

## Studio Monitor

by Christopher Walsh



**GOING TO CAROLINA:** Not surprisingly, surround sound was a buzz word at the National Assn. of Broadcasters (NAB) Convention, held April 7-10 in Las Vegas.

Clearly, digital technology is coming on strong in broadcast, as in audio post-production and, to a lesser degree, music recording. In the latter field, surround sound, as conveyed on DVD-audio (DVD-A) and Super Audio CD (SACD), goes hand in hand with advanced-resolution audio, and professional audio equipment manufacturers are supplying users with gear that delivers both surround-sound and high-resolution capabilities.

Console manufacturer Solid State Logic (SSL) debuted the C200, a large-format digital console designed for surround TV and DVD-A applications, at the 114th Audio Engineering Society Convention in Amsterdam, Holland (*Billboard*, Studio Monitor, April 5). Along with display of the new C100 small-format digital console, designed for on-air applications, the Oxford, England-based manufacturer announced at NAB the first U.S. sale of a C200 console, to Western Carolina University in Cullowhee, N.C. (A C200 has also been designated for Office Terra in Tokyo.)

The C200 is destined for a ground-up facility at Western Carolina. "It will be the new teaching facility for both audio and video," SSL's VP of music for the eastern region Don Wershba said from the NAB convention. "They've been working on it for quite a while. This will be a real control room, designed for teaching applications, so it's rather large. There will be TV displays of what's going on—closed-circuit cameras to show what's going on at the console—and a significant tracking space."

Bruce Frazier, endowed chair of commercial music at the school's department of music, attended the

NAB convention for an operational demo of the C200, Wershba says, and made the decision to add the console to the university's facility. That decision, Wershba adds, was based on the need for the most appropriate teaching tool for modern production.

"They had visited with us last year at NAB," Wershba says, "and at that time, they looked at what we had, which was the MT-Plus [digital console]. He had to have a digital console, as a mandate. He's very much a music person, and understands that they have to train the students for what consoles are all about. So he loved the fact that we built a console that really looked like a console, and it happened to be digital, which was a requirement for their program, for this new facility."

The MT-Plus, however, is a fixed 48kHz system, while 96kHz capability has rapidly become standard in professional audio equipment. "We got to the sampling rate issue and it ground to a bit of a halt," Wershba admits. "If MT-Plus had just run 96k, I think we would have been fine." More recently, he contacted the university with news of the C200. "I called them and said, 'We've got 96k, and by the way it's attached to a new console and new processor, and there's a tremendous number of new benefits there.'"

The C200 incorporates automation aspects of the MT-Plus, adding features such as integrated digital-audio workstation control. The proprietary Centuri processing platform is optimized for DVD-A production, and, beyond 48 and 96kHz, is 192kHz-enabled.

More to the point, it is the latest large-format digital offering from a company that has enjoyed unprecedented success with analog consoles. "The migration to digital has been very slow," Wershba says, "but it is moving forward. We're moving forward to that, because that's where we have to go."



**School House Rock.** Pictured at the NAB Convention are, from left, Solid State Logic's Don Wershba, and Don Connelly and Bruce Frazier of Western Carolina University.

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## Billboard PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (APRIL 12, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
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)	HAVE YOU FORGOTTEN? Darryl Worley/ F. Rogers, J. Stroud (DreamWorks)	SOMEWHERE I BELONG Linkin Park D. Gilmore, Linkin Park (Warner Bros.)	SOMEWHERE I BELONG Linkin Park D. Gilmore, Linkin Park (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWRK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWRK (Long Island, NY) Sha Money XL	OCEAN WAY (Nashville, TN) Julian King	NRG (North Hollywood, CA) Don Gilmore, John Ewing, Jr.	NRG (North Hollywood, CA) Don Gilmore, John Ewing, Jr.
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	Custom Ocean Way Neve 8078	Vintage Neve 8068	Vintage Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools HD
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	EMERALD (Nashville, TN) Justin Niebank	SOUNDTRACK (New York) Andy Wallace	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	SSL 9080 J	SSL G Series/Pro Tools HD	SSL G Series/Pro Tools HD
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HD	Studer A820	Studer A820
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools HD	EMTEC SM900	EMTEC SM900
MASTERING (Location) Engineer	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	WEA	WEA

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# INTERNATIONAL

## Warner Accentuates The Positive On Closure Of Distributor RSB

This story was prepared by Marc Maes in Antwerp, Belgium, and Tom Ferguson in London.

The growing trend among major music industry players toward centralizing their distribution operations in Europe will see the closure of major distribution center Record Service Benelux (RSB) Aug. 31.

Breda, Netherlands-based RSB was launched 25 years ago. A joint venture between local affiliates of Warner Music, Universal Music, and BMG, it has 93 permanent employees and 10 freelance staffers. All will be laid off. Physical distribution activities by RSB will cease completely June 30, with the period until Aug. 31 being allocated to winding up its accounts. In all, RSB serviced some 1,250 retail accounts in the Benelux countries.

BMG product stopped being handled through RSB March 31. On that date, the majority of Warner's 500 Benelux accounts also stopped using RSB; Universal will continue to use the company until June 30.

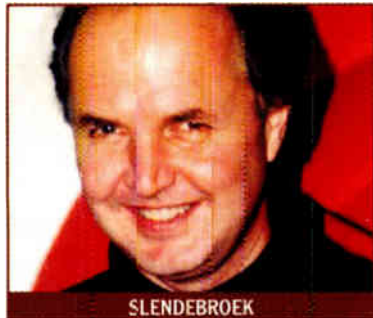
Universal Music Belgium managing director Dirk de Clippeleir says the company will switch its distribution for the Benelux countries to its European distribution and manufacturing plant in Hanover, Germany. "We have been very happy with the way RSB has been operating," he says, "but the decision was taken on an international level to centralize our operations."

BMG Belgium financial director Guy Goedgezelschap says Benelux retailers are now being serviced from the BMG European warehouse in Atton, France, although all billing and invoicing for Benelux accounts is handled from Venlo, the Netherlands. Goedgezelschap stresses that the change involves no extra costs for BMG's clients; he says they "will benefit from the European construction."

Warner Music Benelux managing director Albert Slendebroek notes that "BMG decided to pull out of RSB at the end of 2002, because the Benelux organization opted to go to Atton. That put a lot of pressure on Universal and Warner; you don't want to be owning more of distribution at this particular time. It caused a big problem for us."

Slendebroek says Warner Music is now adopting a two-tier approach to distribution. Effective May 5, its 43 key Belgian and Dutch accounts—including the FNAC and Free Record Shop chains, plus rackjobber Sonica—will be supplied directly from the company's distribution center/pressing plant in Alsdorf, Germany.

Smaller retailers have been directed by Warner toward independent wholesalers in the region, primarily



SLENDEBROEK



de CLIPPELEIR

long-established distributor Bertus, based outside Rotterdam in the Netherlands. The majority of retailers already had a working relationship with Bertus, which guaranteed continuity of service to Warner's clients and unchanged delivery conditions. But retailers were free to go elsewhere.

"The idea was to try to find a solution which was a specifically 'Benelux' one," Slendebroek says, "and Bertus already covered about 98% of the retailers we are not visiting any more. We discussed it with Bertus as the most immediate and logical solution, but I knew that there were other wholesalers who would be keen to jump into this gap."

Slendebroek explains that retailers who use Belgium's pan-industry electronic ordering system Entersys currently have their Warner orders redirected from RSB to the wholesaler they chose to do business with. He adds, "We are also working very hard

at getting our own business-to-business Web site going. When retailers log on to that system, they can be better informed than ever before, with soundbites/videobites, and so on." He says the site should be fully operational in June.

Olivier de Quadpont, director of the CD department at FNAC Belgium, says he sees the fact that his chain will now be supplied directly from the BMG, Warner, and Universal European warehouses as a bonus. "We will have access to a bigger catalog than before, as we will have the complete European repertoire available; the choice with RSB was somewhat restricted. RSB was a huge machine, but I think that leaving out one intermediary in the [distribution] process is not a drama."

But there are more mixed feelings among the independent retail sector. Steve Lommers, shopkeeper at Black & White in Antwerp—part of a seven-shop individual buyers' collective in Belgium—says, "We have been quite happy with the service rendered by RSB until now." But Lommers insists he is not happy with the new situation. "I particularly dislike the fact that the Belgian industry discouraged us [in the past] from buying from neighboring countries like Germany and France, but now Warner leaves us free to go where we want. What a contradiction."

Nonetheless, Slendebroek says that "hardly any retailers have complained" about the Warner changes. "Retailers will now get serviced much more effectively than we've been able to do through RSB," he insists. "We save money, we have more time to concentrate on key retailers—and the people who are specialized in servicing smaller retailers are much better at that than we are. This is the first time in the Benelux that the wholesalers will really start to have to 'wholesale.'"

## Spanish Society SGAE Reports Small Growth In Revenue For 2002

BY HOWELL LLEWELLYN

MADRID—Spanish authors and publishers society SGAE reported its smallest percentage rise in revenue for a decade during 2002, with collected royalties increasing by a mere 2% over the 2001 figure.

SGAE collected a total of 255.4 million euros (\$273.3 million) in 2002; SGAE executive president Teddy Bautista blames "the international crisis—especially in Argentina and the rest of Latin America—piracy, and an advertising recession" for the slowdown. Revenue from international rights fell by 15.2% in 2002 to 23.8 million euros (\$25.4 million). But Bautista points out that the average increase in rights collection during the past five years is still 12%.

More encouraging for the society was an increase of 5,260 in SGAE membership to 72,000. Nearly 3,700 of those new members work in the music industry. In total, 24,376 SGAE members had revenue from music royalties distributed to them in 2002, based on the performance of 561,436 musical works.

SGAE says that recorded-music shipments were down 11% in 2002 at 71

## IFPI Campaign Targets Educational Institutions

BY GORDON MASSON

LONDON—Thousands of academic institutions worldwide are being targeted by the International Federation of the Phonographic Industry (IFPI) in a bid to clamp down on students using faculty computer systems to illegally download music.

The IFPI has sent copies of its "Copyright Use and Security Guide" to companies worldwide in an effort to have them advise employees against copyright misuse, in particular copying and uploading copyrighted material to the Internet without permission from the rights owner. Similarly, the new guide advises academic institutions of the legal and technical risks they run when copyrighted material is copied and transmitted over computer networks without permission.

IFPI general counsel/executive director Allen Dixon reports, "The reception has been very good. When we've approached colleges and universities, it's very much been like pushing on an open door, as they are already

tackling the issue of people hogging their bandwidth, so we're just reminding them not to forget about music."

The new document has been produced in eight languages and is the second phase of an information initiative by the recording industry aimed at the management and administration of companies, government, and academic institutions.

In February, phase one marked the corporate awareness stage,

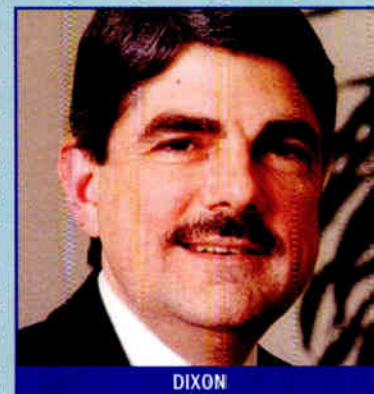
when the IFPI sent thousands of copies of its "Copyright Use and Security Guide" to companies worldwide in an effort to have them advise employees against copyright misuse, in particular copying and uploading copyrighted material to the Internet without permission from the rights owner. Similarly, the new guide advises academic

institutions of the legal and technical risks they run when copyrighted material is copied and transmitted over computer networks without permission.

Dixon says, "We're addressing the brochure to people at the chancellor and [administration] levels, as well as the IT management levels."

The brochure outlines the security and practical concerns when copyright-

ed material is copied and transmitted indiscriminately on the systems of academic institutions. Many academic institutions worldwide have already acknowledged the problem and its association with copyright theft. Cambridge University in the U.K. is one of several schools that have adopted computer use policies that prohibit students from downloading or distributing copyrighted material without permission.



DIXON



million units, compared with 79 million in 2001. Figures from local International Federation of the Phonographic Industry affiliate AFYVE published earlier this year (*Billboard*, March 8) showed shipments down 18% in unit terms to 60.2 million, from 73.6 million in 2001. SGAE points out that AFYVE's figures are based only on AFYVE's 40 members, while SGAE's take into account shipments from every label in Spain.

Bautista also points out "as a consolation" that Spain's 15 top-shipping albums in 2002 were Spanish-language titles. They were led by David Bisbal's *Corazón Latino* (Latin Heart) on Vale Music, Alex Ubago's *Qué Pides Tú?* (What Are You Asking For?) on DRO/Warner, and David Bustamante's self-titled debut album, also on Vale Music.

Bautista says that another positive point was that authors' royalties collected from live concerts in Spain increased by 25.5% to 13.1 million euros (\$14 million). And for the first time, SGAE published its revenue generated from Internet downloads and ring tones: the two

areas generated a total of 1.18 million euros (\$1.26 million), up 62% on the previously unpublished amount in 2001.





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
(DE/MPA PUBLICATIONS INC.) 04/09/03		(OFFICIAL UK CHARTS CO.) 04/07/03		(MEDIA CONTROL) 04/03/03		(SNEP/IFOP/TITE-LIVE) 04/08/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	2	1	1	1	NEW	1	2
2	1	2	2	2	1	2	1
3	NEW	3	5	3	10	3	3
4	22	4	NEW	4	6	4	4
5	4	5	8	5	3	5	6
6	15	6	4	6	2	6	5
7	14	7	NEW	7	7	7	7
8	3	8	7	8	4	8	8
9	8	9	3	9	NEW	9	9
10	9	10	11	10	5	10	12
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
15	18	18	NEW	15	NEW	11	14
20	26	20	NEW	20	20	12	26
24	28	24	NEW	20	26	13	17
25	NEW	25	NEW	23	NEW	14	NEW
26	NEW	26	NEW	24	NEW	17	NEW
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	9	1	NEW	1	1	1	1
2	2	2	3	2	NEW	2	4
3	4	3	1	3	3	3	2
4	5	4	2	4	4	4	3
5	6	5	7	5	NEW	5	9
6	8	6	NEW	6	5	6	8
7	1	7	5	7	NEW	7	12
8	7	8	10	8	NEW	8	5
9	NEW	9	9	9	NEW	9	6
10	NEW	10	13	10	2	10	7

CANADA		SPAIN		AUSTRALIA		ITALY	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
(SOUNDSCAN) 04/19/03		(APYVE) 04/09/03		(ARIA) 04/07/03		(FIMI) 04/07/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	4	1	1
2	RE	2	2	2	1	2	2
3	2	3	3	3	2	3	3
4	3	4	5	4	3	4	4
5	4	5	6	5	5	5	NEW
6	5	6	4	6	6	6	5
7	6	7	8	7	8	7	9
8	10	8	7	8	11	8	6
9	7	9	9	9	7	9	11
10	8	10	10	10	9	10	8
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
14	28	11	NEW	11	NEW	17	20
24	27	20	NEW	12	19	18	35
26	29			21	NEW	19	23
28	RE			22	25	27	36
30	RE			24	NEW	28	31
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	2	1	1	1	1
2	1	2	NEW	2	3	2	2
3	2	3	1	3	2	3	3
4	3	4	5	4	NEW	4	NEW
5	NEW	5	3	5	4	5	5
6	4	6	4	6	6	6	7
7	NEW	7	56	7	NEW	7	4
8	5	8	9	8	22	8	6
9	6	9	7	9	7	9	9
10	7	10	8	10	9	10	10

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 04/09/03
<b>SINGLES</b>		
1	4	IN DA CLUB 50 CENT INTERSCOPE
2	1	LOSE YOURSELF EMINEM INTERSCOPE
3	10	ENTRE NOUS CHIMENE BADI AZ RECORDS
4	6	MAKE LUV ROOM 5 FEATURING OLIVER CHEATHAM POSITIVA
5	8	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
6	21	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
7	5	CASSEE NOLWENN LEROY MERCURY
8	2	KA-CHING SHANIA TWAIN MERCURY
9	NEW	YOU DRIVE ME CRAZY DANIEL KUBLBOCK ARIOLA
10	9	LE FRUNKP ALPHONSE BROWN UP MUSIC
<b>HOT MOVER SINGLES</b>		
16	23	MOVE YOUR FEET JUNIOR SENIOR MERCURY
17	49	I'M WITH YOU AVRIL LAVIGNE ARISTA
18	72	SING FOR THE MOMENT EMINEM INTERSCOPE
20	NEW	LOVE DOESN'T HAVE TO HURT ATOMIC KITTEN INNOCENT/VIRGIN
24	27	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
<b>ALBUMS</b>		
1	1	LINKIN PARK METEORA WARNER BROS.
2	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	2	CELINE DION ONE HEART COLUMBIA
4	5	SIMPLY RED HOME SIMPLYRED.COM
5	4	PLACEBO SLEEPING WITH GHOSTS HUT/VIRGIN
6	NEW	THE WHITE STRIPES ELEPHANT XL RECORDINGS
7	6	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
8	8	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE
9	7	AVRIL LAVIGNE LET GO ARISTA
10	9	EMINEM THE EMINEM SHOW INTERSCOPE

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 04/07/03
<b>SINGLES</b>		
1	1	STEP RIGHT UP JAMAI BMG
2	2	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
3	3	YOU AND I WILL YOUNG RCA
4	5	IN DA CLUB 50 CENT INTERSCOPE
5	4	HAPPY?? INTWINE STRENGTHOLT
<b>ALBUMS</b>		
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	4	SIMPLY RED HOME V2
3	3	CELINE DION ONE HEART COLUMBIA
4	2	LINKIN PARK METEORA WARNER BROS.
5	5	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 04/09/03
<b>SINGLES</b>		
1	1	GIVE ME YOUR LOVE FAME M&L
2	3	A PERFECT MATCH A*TEENS STOCKHOLM
3	2	TEMPLE OF LOVE SHEBANG BONNIER
4	6	NOT A SINNER NOR A SAINT ALCAZAR RCA
5	5	CARNAVAL MENDEZ STOCKHOLM
<b>ALBUMS</b>		
1	NEW	THE CARDIGANS LONG GONE BEFORE DAYLIGHT STOCKHOLM
2	NEW	LINKIN PARK METEORA WARNER BROS.
3	2	VARIOUS ARTISTS FAME FACTORY 4 MARIANN
4	3	LARS WINNERBUCK OCH HOVET SUNDERMARKEN SONET
5	NEW	CELINE DION ONE HEART COLUMBIA

SWITZERLAND		
THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 04/08/03
<b>SINGLES</b>		
1	1	TAKE ME TONIGHT ALEXANDER HANSA
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	8	IN DA CLUB 50 CENT INTERSCOPE
4	3	LE FRUNKP ALPHONSE BROWN UP MUSIC
5	5	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
<b>ALBUMS</b>		
1	2	CELINE DION ONE HEART COLUMBIA
2	1	LINKIN PARK METEORA WARNER BROS.
3	3	PLACEBO SLEEPING WITH GHOSTS VIRGIN
4	6	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	4	ERA THE MASS MERCURY

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 04/04/03
<b>SINGLES</b>		
1	NEW	A BETTER PLAN SIMON CASEY UNIVERSAL
2	1	TONIGHT WESTLIFE RCA
3	3	IN DA CLUB 50 CENT INTERSCOPE
4	2	SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA
5	5	MAKE LUV ROOM 5 FEATURING OLIVER CHEATHAM POSITIVA
<b>ALBUMS</b>		
1	2	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	1	LINKIN PARK METEORA WARNER BROS.
3	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	10	DANIEL O'DONNELL DANIEL IN BLUE JEANS DMG TV
5	6	AVRIL LAVIGNE LET GO ARISTA

AUSTRIA		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 04/07/03
<b>SINGLES</b>		
1	1	ICH LEBE CHRISTINA (OEU) UNIVERSAL
2	2	TEARS OF HAPPINESS MICHAEL TSCHUGGNALL UNIVERSAL
3	3	TAKE ME TONIGHT ALEXANDER HANSA
4	NEW	YOU DRIVE ME CRAZY DANIEL KUBLBOCK ARIOLA
5	4	KA-CHING SHANIA TWAIN MERCURY
<b>ALBUMS</b>		
1	2	STARMANIA BEST OF DUETS UNIVERSAL
2	NEW	STARMANIA NEW SONGS UNIVERSAL
3	1	LINKIN PARK METEORA WARNER BROS.
4	4	STARMANIA BEST OF FINALS UNIVERSAL
5	3	NORAH JONES COME AWAY WITH ME EMI

BELGIUM/WALLONIA		
THIS WEEK	LAST WEEK	(PROMUVI) 04/09/03
<b>SINGLES</b>		
1	1	SPRING SPRING STUDIO 100
2	2	IN DA CLUB 50 CENT INTERSCOPE
3	4	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
4	3	I DROVE ALL NIGHT CELINE DION EPIC
5	5	DE 3 BIGGET JES K 3 STUDIO 100
<b>ALBUMS</b>		
1	1	CELINE DION ONE HEART COLUMBIA
2	3	LINKIN PARK METEORA WARNER BROS.
3	2	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	9	PAUL MCCARTNEY BACK IN THE WORLD EMI
5	4	PLACEBO SLEEPING WITH GHOSTS VIRGIN

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 03/26/03
<b>ALBUMS</b>		
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	2	MANA REVOLUCION DE AMOR WEA LATINA
3	3	PINON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
4	4	ALEX UBAGO QUE PIDES TU? WARNER BROS.
5	5	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
6	6	VARIOUS ARTISTS TANGOS UNIVERSAL
7	7	RICARDO ARJONA SANTO PECADO COLUMBIA
8	18	KATRASK/LA BANDA CANTANINO KATRASKLA BANDA DE CANTANINO WEA
9	9	KEVIN JOHANSEN SUR O NO SUR LOS ANOS LUZ DISCOS
10	10	MANA MTV UNPLUGGED WEA

# Global Music Pulse

Edited by Nigel Williamson



**MOUNTAIN CLIMBERS:** After the success of the U.K. duo's 500,000-selling debut album, *Felt Mountain* (Mute), Goldfrapp (the songwriting/production team of Will Gregory and Alison Goldfrapp) has performed a stylistic volte-face with sophomore set *Black Cherry*. Where *Felt Mountain* was

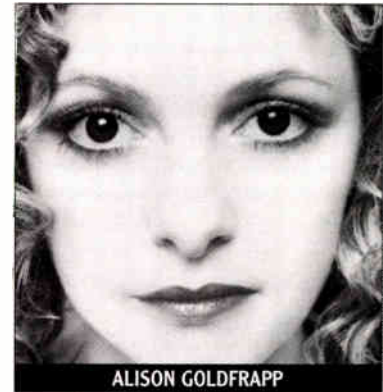


PHOTO: POLLY BORLAND

torch with a touch of goth, *Black Cherry* (scheduled for global release April 28), is loud and proud glam rock. "I've always been drawn to the theatricality and fantasy element in glam rock," singer Goldfrapp says. "And to be honest, we wanted the album to be different. The way we look at it is we made the rules, so we can break the rules." Media reaction to the new, more playful Goldfrapp sound has been surprised but positive. Lead single "Train" was released April 14, and Goldfrapp begins a European tour May 5 in Brussels. The duo then plays Germany, France, and the U.K.; U.S., Australian, and Japanese dates will follow.

GARY SMITH

**RUSSIAN BID:** This year's Eurovision Song Contest, organized by the European Broadcasting Union and scheduled for May 24 in the Latvian capital of Riga, will see controversial teenage girl duo T.a.t.u. representing Russia. The first act from Russia to reach No. 1 on global album and singles charts, T.a.t.u. hopes to bring the contest to Moscow next year by emerging as the winner of the contest. Selected from several thousand entries, T.a.t.u.'s new Russian-language song "Ne Ver, Ne Boysya" ("Don't Trust, Don't Be Afraid") was recorded this winter for the group's second Russian album. "The song sits outside of any format categories, with the aggressive sound of today," says Ivan Shapovalov, the mastermind behind T.a.t.u.'s striking marketing and production concepts and the man who wrote the song. The duo comprises Julie and Lena. "We are happy that the whole world is talking about Russia and our music," Julie says. Russia's highest Eurovision position so far is second place, achieved in 2000 by T.a.t.u. Universal Russia labelmate *Alsou*.

ALEKSEY KRUZIN

**REAL DEAL:** One of the world's most successful songwriters, Diane Warren,

has endorsed the first themed compilation album of her songs to be made outside the U.S. *Real Songs* is by an English easy-listening veteran whose last hit was 32 years ago. Vince Hill, best-remembered for his 1967 smash "Edelweiss" and last in the British singles chart with "Look Around" in 1971, has signed to budget specialist Pickwick and recorded the 14-track collection of some of Warren's best-known hits and two previously uncovered songs. In a conference call with *Billboard* and Warren, Hill said *Real Songs* represented "a very different me from singing the old standards." The album includes versions of "Because You Loved Me," "How Do I Live," and "I Don't Want to Miss a Thing." "Well, these are the new standards," Warren joked. "It's a lovely choice of songs; I have to commend you on that." Hill has previously recorded albums dedicated to Rodgers & Hammerstein and Neil Sedaka. Warren notes, "I'm in good company."

PAUL SEXTON

**CLASSIC ROCK:** It's been a classical gas for Tim Freedman of Warner Australian rock act the Whitlams. A national tour last month by the Australian Chamber Orchestra (ACO) saw Freedman performing on the second half of the show. ACO director Richard Tognetti and classical composers Peter Sculthorpe and Brett Dean rearranged songs by the Whitlams, such as "The Ease of the Midnight Visit," "Buy Now, Pay Later (Charlie No. 2)," and "No Aphrodisiac," for an 18-piece orchestra, cello, and electronic drums. "I've been to seven or eight of the ACO's concerts in the last three years, and I find them pretty funky," Freedman says. "Their modern repertoire is challenging and exciting. I was never trained classically, but I like to extend my ears."

CHRISTIE ELIEZER

**THE RAP CONTINUES:** Looptroop is one of a few Scandinavian acts to have gained success with English-language rap. The group's sophomore album, *The Struggle Continues*, was released last fall on the band's own David Vs. Goliath imprint through Burning Heart Records in Sweden and through Epitaph in the rest of Europe. The album peaked at No. 19 on the Swedish sales chart. Independent marketing company Skiva Sverige promotes the band. Skiva founder and managing director Linda Kumberg says, "They prefer to spend time on the road rather than doing media, so that's how we have planned and scheduled our work with them. We concentrate on reviews, live shows, and great videos." After an intensive tour of Sweden, the band is currently on the road in Europe. Kumberg says, "They are heroes of the new generation, because they stand up for something, both politically and emotionally."

JEFFREY DE HART

## COMMON CURRENCY

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

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION One Heart (S)	4				1	2	5	7	6	3
50 CENT Get Rich or Die Tryin' (U)	2						6	6		8
NORAH JONES Come Away With Me (E)	5		2	3	7	4		2	10	1
LINKIN PARK MetEora (W)	1	5	3	1	4	3	3	3	1	4
PLACEBO Sleeping With Ghosts (E)				10	3				8	
SIMPLY RED Home (I)			4	6					3	2
THE WHITE STRIPES Elephant (I)	6		1			5		4		



# Wild Weather Doesn't Stop Juno Awards

## Unseasonable Snow And Ice Prevented Some Winners From Attending Event

BY LARRY LeBLANC

OTTAWA—Canada's music industry will long remember the 2003 Juno Awards—not so much for its winners but for the unseasonable winter weather that almost sidelined the two-day affair (see story, page 7).

This year's main Juno event took



MORISSETTE

place April 6 at the Corel Centre in Ottawa and was televised in Canada live on CTV. The bulk of the Juno statuettes, however, were handed out during a non-televised gala the previous night at the Lac Leamy Casino; only 11 of the 37 awards were distributed during the two-hour TV show.

The extreme weather meant that all air flights out of Toronto—the center of the music business in Canada—were canceled April 4 and 5. As a result, many made the four-hour car drive from Toronto to Ottawa through snow and ice. Then a new snowfall record for that time of year (6 inches) was set in Ottawa April 5, followed by light rain throughout the day.

Other Toronto music industry executives took advantage of a special Junos train shuttle April 4 to reach Ottawa. During that journey, various artists were shepherded by their publicists to and from the media car

where the journalists were quarantined. Heritage Minister Sheila Copps, who had lobbied to get the Junos to Ottawa, was on hand to meet the Junos travellers at the Ottawa station.

For most of its history, the Junos ceremony has been held either in Toronto or in nearby Hamilton, Ontario. But after being so successful in St. John's, Newfoundland & Labrador, in 2002, its organizers figured the event would travel well to the nation's capital.

The Junos show is, in fact, well on its way to becoming a permanent road show; other Canadian cities are now lobbying for the awards to come to their town and have been lining up provincial government backing in support of their bids. Additionally, it has become almost cost-prohibitive to hold the event in Toronto because, unlike in other regions, local and provincial government there will not subsidize the event.

The next stop for the Junos is Edmonton, Alberta, in 2004, followed perhaps by Winnipeg, Manitoba, which threw its own event at an Ottawa club during the Junos weekend in support of its bid. That shindig featured a rousing solo acoustic performance by Randy Bachman singing "Taking Care of Business," as popularized in 1974 by his former band, Bachman Turner Overdrive.

The weather ensured that there were numerous no-show winners and empty seats at the Lac Leamy Casino for the first set of Juno presentations April 5. The show, hosted by veteran Toronto jazz singer Molly Johnson and newcomer Montreal rapper Spek, was thought by many attendees to be a low point of the weekend.

But those absent from the event and subsequent dinner missed the acceptance of Nettwerk Music Group CEO Terry McBride into the Canadian Music

Hall of Fame; the Barenaked Ladies' pre-taped tribute to McBride also provided one of the lighter moments of the evening. McBride, who oversees management from Vancouver of Barenaked Ladies, Avril Lavigne, Dido, Coldplay, and Sarah McLachlan, gave an eloquent account of his career, concluding



KROEGER

with the only reference to the war in Iraq made over the weekend. "We are a country," he told the crowd. "We are a nation. War is being waged. The thing I want most is peace."

Richard Underhill was also on hand that night to accept an award for top contemporary jazz album for his *Tales From the Blue Lounge* (Stubby Records). Saxophone player Underhill is also a member of WEA/Warner act Blue Rodeo's touring lineup; he left the Junos to drive to a Blue Rodeo performance about three hours away in Oshawa, Ontario, afterwards and then returned to Ottawa to play on the televised portion of the Junos the following night with Blue Rodeo. Blue Rodeo co-leader Jim Cuddy quipped onstage, "That should go down in Canadian rock lore. We made a big deal of it when he arrived."

Other highlights of the televised Saturday-night show included opener Shania Twain performing "Up!" and jumping down to the floor seats to shake hands with fans. At one point, the Mercury artist sat chatting with rappers Swollen Members. "Excuse my butt," she told one audience member. "I would take a seat, but I wouldn't dare sit on a swollen member."

Ottawa native Alanis Morissette was clearly happy both about being home and winning the top producer category during the televised show. She moved around with ease backstage, talking to old friends, including a camera crew filming a documentary on the Junos. She told *Billboard*, "I'm really happy with this time of my life."

While Nickelback frontman Chad Kroeger won the top songwriter category along with his band, he was also delighted that the first act he had signed to his Universal-distributed 604 Records label, Theory of a Deadman, was chosen as top new act. "I don't know if I feel like a proud father, but I certainly am proud of the band," Kroeger told *Billboard*. "Now, like all young bands, they need to spread their wings and fly from the nest."

# NEWSLINE...

**French finance minister Francis Mer** is expected to put the European music industry's case for a lower value-added tax (VAT, or sales tax) rate on recorded music on the agenda of a meeting of the European Union finance ministers June 3 in Brussels. The International Federation of the Phonographic Industry has frequently pushed for the VAT on music—currently set at between 15% and 25% across the EU—to be brought closer to the 5% minimum rate carried by other cultural products. The French government has been particularly aggressive in the push to reduce the VAT on music. François Léotard, the French government's envoy to the EU, has held a series of meetings recently aimed at convincing other member states to endorse the initiative. French Minister of Culture and Communications Jean-Jacques Aillagon says finance ministers from Spain, Greece, Italy, Luxembourg, and Belgium have assured Léotard of their support.

EMMANUEL LEGRAND

## Two fixtures on the European album sales charts

underline their immense popularity with new Platinum Europe Awards for March from the International Federation of the Phonographic Industry. Eminem's *The Eminem Show* (Interscope) advances to 4 million shipments, adding the latest 1 million in only three months. Norah Jones' *Come Away With Me* (Blue Note/Parlophone) is progressing even more swiftly, rising to 3 million shipments only a month after hitting 2 million. Queen's *The Platinum Collection*, comprising its three greatest-hits volumes (previously individually released in 1981, 1991, and 1999), crests the 2 million European total. Virgin act Manu Chao, who became the first French artist ever to top the *Music & Media* European Top 100 Albums list in June 2001 with *Proxima Estacion: Esperanza* (Next Station: Hope), sees the set reach European shipments of 2 million.

PAUL SEXTON



**Singapore-based digital-music service provider Soundbuzz** is to create and maintain a new Web site for Warner Music Asia at warnermusic.com. The site, which will be customized for individual countries or markets within Asia, will initially be launched in May in Japan and South Korea. Singapore, Malaysia, Indonesia, Hong Kong, the Philippines, Thailand, and China will follow by the end of the year. The site will offer audio samples of new releases, music downloads for sale, reviews, and updates of the label's artists. Warner Music Asia Pacific confirms Soundbuzz was the only bidder for the contract. Under the undisclosed terms of the investment and services contract, Warner Music International now becomes a minority shareholder in Soundbuzz. Soundbuzz also provides digital-music services to Nokia, the Times of India Group, and Channel V in Asia-Pacific.

STEVEN PATRICK



MAZZA

**Italy has become the third European Union nation**, after Greece and Denmark, to adopt the EU Copyright Directive into domestic law, effective March 28. The Italian cabinet has rubber-stamped legislation, prior to it becoming law within the next few weeks, which incorporates key parts of the directive. The new legislation introduces limitations on private copying and outlaws peer-to-peer file sharing. FIMI director general Enzo Mazza says, "We are extremely satisfied, not only with the fact that the Italian government has approved the EU Directive, but also with the way it has introduced legislation that closely adheres to it." The measure in the new legislation that has attracted the most attention, however, is an increase in the copyright levy on blank CD-Rs. Despite stiff resistance from hardware manufacturers and telecommunications companies, the levy on a 60-minute CD-R will be raised from the existing 0.005 euros (\$0.0054) to 0.29 euros (\$0.31).

**Industry veteran Beh Suat Pheng** retired from the Malaysian music industry March 31. She was managing director of EMI Malaysia from 1981 to 1998 before serving as chairman of EMI Malaysia and senior VP of EMI Music Asia for four years until 2002; after that she served as a consultant to EMI in Malaysia, Singapore, and the Philippines. Confirming her retirement, Beh comments that "the challenges that are [currently] facing the music industry are unprecedented. Besides the piracy problem, there are so many alternative forms of entertainment. The industry will have to reinvent itself."

STEVEN PATRICK

**Tommy Boy** has signed a marketing, licensing, and distribution agreement for the U.K. and Ireland with London-based Gut Recordings. The functions were previously handled via a now-defunct Tommy Boy U.K. affiliate. Gut is distributed in the U.K. and Ireland by Pinnacle. New York-headquartered Tommy Boy's centralized European manufacturing is handled by Optimal, based in the town of Röbel/Müritzt, Germany. The label is expected to announce new marketing and distribution pacts in other European markets soon.

LARS BRANDLE



**Looking for Clouseau.** Flemish band Clouseau recently collected a Diamond DVD Award from its label, EMI Belgium, marking shipments of more than 25,000 units in Belgium of its in-concert DVD, *Live in het Sportpaleis*. The DVD was recorded during the band's sold-out nine-date run at Antwerp, Belgium's 12,500-capacity Sportpaleis between Dec. 3 and Dec. 22, 2002, when it set the venue's all-time record for ticket sales of 112,500. Shipments for the DVD, released Feb. 7, currently stand at 30,000 units. Pictured, from left, are EMI Music Belgium managing director Erwin Goegebeur, band members Koen Wauters and Kris Wauters, and Jan van Esbroeck, managing director of Belgian promoter PSE, which organized the Antwerp concerts.



# Korean Industry Boosted By Government Stance Toward Online Music Distribution

BY MARK RUSSELL

SEOUL, South Korea—New guidelines handed down by the government's Ministry of Culture and Tourism have buoyed the South Korean music industry's attempts to police the digital distribution of music online.

After much industry lobbying, the ministry issued official guidelines for online music royalties, effective April 1. Sites offering

streamed music are to pay labels a minimum of 500 won (\$0.40) per month per member, or 20% of advertising revenue, whichever is greater. For downloads, sites are to pay 150 won (\$0.12) for individual tracks for up to three months from their release date and 80 won (\$0.06) after that.

In a country that by some measures has the world's highest broadband penetration rate (57% of all households, according to France-based Internet market researcher NetValue), the ministry expects online royalties to total some 86 billion won (\$70 million) in the first year. Trade body the Korea Assn. of Phonogram Producers (KAPP) will collect royalties for rights-holders; a KAPP spokesman says the organization hopes to begin collecting royalties by the end of 2003.

According to the Recording Industry Assn. of Korea (RIAK), music shipments in South Korea declined by more than 20% in 2002, to 28 million units, and the body suggests most of this decline is the result of illegal online activity. The introduction of the guidelines came on the heels of a number of other recent developments concerning the digital delivery of music in South Korea.

On Feb. 17, the RIAK won its latest battle against local file-sharing service Soribada, when the Seongnam District Court rejected an appeal against a court order closing it down. In 2002, the RIAK successfully sued Soribada to shut down the network. The company has since returned with a more decentralized system, Soribada 2, which was not affected by the legal action. A RIAK spokesman says the body was "pleased to hear the decision made by the [Seongnam District] court."

Prior to that, on Feb. 6, the RIAK announced that it had convinced four of the nation's major Internet portals to agree to a set of guidelines about dealing with online music. The portals—Daum, Naver, Freechal, and Lycos Korea—agreed to delete or block access to illegal music files once record companies or artists report them. In addition, the portals

will identify chronic offenders—primarily companies that run music sites, not consumers—and end service to those violators.

But Soribada co-founder Sean Yang is skeptical about the immediate prospects for online music,



한국음반산업협회

Recording industry association of Korea.

despite the portals' agreement with the RIAK. "That's something that I just don't buy," he says. "At this time, no company can launch a paid music service without a legal problem. I am hoping that it will happen some time this year, but clearing copyrights to a marketable magnitude is simply not possible at this time.

"The Korean music industry," he adds, "is far different from that of the States, where the majority of the copyrights are held by five major record companies. In Korea, copyrights are scattered across a couple of hundred tiny production companies. The major record companies only have distribution rights for the majority of the music [they sell]."

The RIAK also has lawsuits (filed in

February) pending against three Internet music "café" sites over non-payment of fees: Bugsmusic (bugsmusic.co.kr), Nine4u (asianmusicnet.com), and Puckii (puckii.com). The RIAK says negotiations with the sites broke down regarding the level of fees they would pay for music usage.

Before the ministry announced its guidelines, the three music sites had reached an agreement with authors body the Korean Music Copyright Assn. to pay 0.96% of all advertising income in royalties. But the government guidelines include higher royalty rates for recordings, which the nascent online companies say they cannot afford.

"We respect the rights of the record companies," says Yu Seung-woo, head of Bugsmusic's judicial affairs team. "However, the amount of money that record companies are demanding is too much." At the moment, Yu says, Bugsmusic generates only \$800,000 in advertising revenue monthly. But according to the government guidelines, it would have to pay out \$5.6 million per month in royalties.

# Universal Music Sweden Restructured

## Changes Are Made To Ensure Company Remains 'A Dominant Force'

BY JEFFREY DE HART

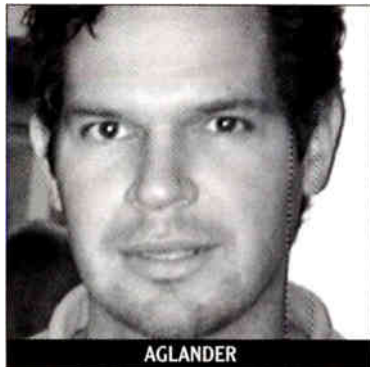
STOCKHOLM—A major restructuring of Universal Music International's (UMI) affiliate in Sweden is intended to ensure the company remains "a dominant force" on the domestic scene.

The changes, effective immediately, see frontline GM Märten Aglander promoted to GM of Stockholm-based Universal Music Sweden, responsible for all the company's day-to-day activities in that country. He reports to interim managing director Theo Roos, who is Universal's senior VP of Belgium and Nordic countries. Aglander joined the company in September 2002, following an 11-year stint at Warner Music Sweden, most recently as marketing director.

The Universal Music Sweden restructuring sees consolidation of its four frontline operations—the international repertoire labels Mercury and Polydor and the local repertoire labels Sonet and Polar—into two divisions, one for international and one for local repertoire.

Roos says, "Within the changing Swedish market, we felt we had to restructure our company into two focused marketing departments, one for our Anglo-American repertoire and one for a more select number of domestic artists."

The new domestic and interna-



AGLANDER

tional divisions report to Aglander. "We've gone through tough times in recent months," he says, "and it's extremely challenging for me to take on this role to get things moving in the right direction, especially to give a boost to our local repertoire. We've been working hard to streamline our domestic operations."

Aglander says the four labels remain as imprints, "but they don't have separate teams anymore; they're sharing product management and marketing." He adds that the changes have seen 10 staffers leave, mainly from the local repertoire and administration areas.

"We still have separate A&R [for Sonet and Polar] on the local level," Aglander says, "but that may change so that they work for both labels to be as efficient as possible for every artist and

# In-Store CD Burning Could Aid Italian Industry

BY MARK WORDEN

MILAN—The south of Italy has long been a problem area in terms of music sales and distribution; traditional record dealers are virtually nonexistent there. Now, an ambitious Turin-based company is to launch a new hi-tech retail service that it claims could offer the record industry 3,000 new music outlets in the small towns of Italy, particularly in southern areas, and assist in its fight against piracy.

The new service, My Emotion, is the creation of Internet services company Caliel Global Entertainment. It aims to have the project up and running in June, although the company says that some details still have to be finalized. My Emotion aims to eventually have a national network of 3,000 CD-burning kiosks that Caliel calls "CD stations," concentrated in areas away from bigger towns and cities. It hopes to have 300 operational by the end of 2003.

The company intends to offer a cat-

alog of 500,000 digitized tracks for compiling personalized albums. Caliel will digitize all the tracks available on its Web site, accessible at the kiosk. Consumers will also be able to access the site and browse it to make track selections from home, but the final CD

copy will have to be collected from the kiosk. If the project works in Italy, the plan is to expand internationally, initially into France and Spain.

In the wake of negative publicity generated by the recent merger of another Turin-based firm, Vitaminic, with mobile service provider Buongiorno, Caliel's managers are eager to point

out that My Emotion is not another new economy venture that could suffer from being "ahead of its time."

Managing director Giustiniano La Vecchia says, "We see our model as being more 'old economy.' This is a business-to-business operation that will provide the record industry with an extra 3,000 points of sale." As yet, the company is not publishing pricing details of the operation either for consumers or for the outlets where the kiosks are installed. The retail price for each individual title, La Vecchia adds, "is something that the record labels themselves will establish."

Caliel marketing director Alessio Fiaschi adds, "The location of the CD stations will be selected by 120 [agents known as] 'relationship managers' who will pick out the meeting points in their particular area that attract the most potential customers: It could be the local gym, a disco, or bar. Our target group is not kids who download music from home but people in the 25-35 age group who, on average, might at the moment buy half a dozen pirate CDs a year."

Caliel plans to have 200,000 titles available for the launch. It has reached an agreement regarding authors' rights with collecting society SIAE, while negotiations with individual record labels are at assorted stages. Of the independent labels, NuN Entertainment and Edel Italy have already agreed to provide catalog for My Emotion, while several of the majors have signed letters of intent.

The most enthusiastic major so far has been Universal Music Italy, which has already made catalog available. Company president/CEO Piero La Falce says, "My Emotion has the aim of increasing the consumption of music, while respecting the needs of consumers and the rights and interests of musicians and record companies. We wish it all the best."



FIASCHI (LEFT) AND La VECCHIA

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# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**EVERYBODY LET'S ROCK:** Critics' darlings the **White Stripes** crack the top 10 of The Billboard 200 and raise the bar for a much-awaited rock-'n-roll revival. Earning the Hot Shot Debut at No. 6 with 126,000, the opening-week volley is six times larger than their earlier album's best Nielsen SoundScan frame (20,500 during Christmas week last year). In fact, the new Stripes total is 2,000 units larger



than the combined best weeks of the other three bands that have lifted rock enthusiasts' spirits in the past couple of years: the **Hives**, with *Veni Vidi Vicious* (20,000 last June); the **Vines**, with *Highly Evolved* (64,000 in July); and the **Strokes**, with *Is This It* (41,000 in January 2002).

With all the hubbub that brings the pair's new album to the market, its *White Blood Cells* re-enters at No. 196. That album peaked at No. 61 and has sold 673,000 units to date. Of rock's other three great hopes, the Strokes' first album is the only one to sell more than the White Stripes' prior set, having moved more than 870,000 thus far.

**DO YOU BELIEVE?** While the **White Stripes** fan rock's flame, the seemingly ageless **Cher** throws a log on the fire for the 50-plus crowd. Her new comprehensive best-of set rolls in at No. 7 with 122,000, her biggest weekly total since Nielsen SoundScan began counting sales in 1991. That's more than the 113,000 that her 1998 comeback album, *Believe*—which peaked at No. 4—sold in its biggest week. *Believe* is the only set in her solo career to reach a higher rank than this new compilation.

TV action in the album's second week could help keep *The Very Best of Cher* afloat next week. An NBC special from her farewell tour aired April 8. Cher's last hits collection, *If I Could Turn Back Time—Cher's Greatest Hits*, bowed at No. 67 in 1999 with 23,500, that title's biggest sales week.

**TOP HAT:** With approximately 42,000 units, **Chris Cagle** arrives at No. 1 on Top Country Albums and No. 15 on The Billboard 200 with his self-titled sophomore set. Cagle's lofty arrival on the country list bests his No. 19 peak on that chart with *Play It Loud* in the April 6, 2002, issue. Cagle's newest is lifted by his fastest-rising single, "What a Beautiful Day," which moves 11-9 on Hot Country Singles & Tracks. Opening-week numbers

are also fed by a series of in-store performances at Wal-Mart stores, primarily in Cagle's native Texas.

**YEAH, YEAH, YEAH:** The DVD debut of the **Beatles' Anthology**, which aired on ABC in 1995, gives the Fab Four the No. 1 slot on Top Music Videos and stirs up its album sales, too. Its *1* jumps 4-1 on Top Pop Catalog (up 21%), its first time leading that chart in 12 weeks. *Abbey Road* bounds 34-16 (up 35%), while *Sgt. Pepper's Lonely Heart's Club Band* and *Rubber Soul* re-enters at Nos. 37 and 41.

Meanwhile, a British Invasion that has taken longer to get on track gains some traction, as **Robbie Williams' new Escapology** enters The Billboard 200 at No. 43 with 21,000 units. It is his third-largest sales week—1999's *The Ego Has Landed* had two larger sums, posting 23,500 in its largest week—but the new one marks his highest U.S. chart rank, as *Ego* peaked at No. 63. Williams paved the road for his new one with an April 4 appearance on *Good Morning America*. Also figure that sales were boosted by Virgin's introductory list price of \$9.98—which dived even lower at some retailers.

**LIGHT IN THE FOREST:** With album sales continuing to trail the pace of prior-year volume (see Market Watch, page 6), we look for bright spots where we can find them. So, consider that there have already been three weeks in this still-young year that an album has surpassed 800,000 units: the first two weeks that **50 Cent's** major-label bow was on sale and the arrival last week of the new **Linkin Park**. Last year, no album was able to top the 800,000 mark until **Eminem's The Eminem Show** rang 1.3 million during the Memorial Day frame, its first complete sales week after it was rush-released the prior weekend.

**Linkin Park's Meteora** continues to lead the pack this week, despite a second-week drop of 67%. At 265,000, the band stands 93,000 units ahead of 50 Cent. Next week, expect top 10 debuts from **Godsmack**,  **Ginuwine**, and **Lisa Marie Presley**. Godsmack is poised to top the chart with a figure around 280,000. Ginuwine could shift near 130,000, and Presley's debut may move between 100,000 and 120,000.

Additional reporting by Wade Jessen in Nashville and Keith Caulfield in Los Angeles.

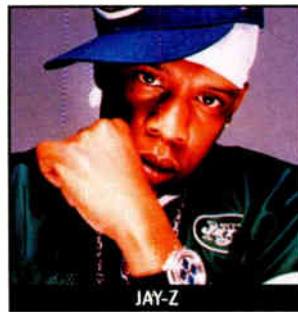


## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**MISS LEADS:** Jay-Z earns only his second No. 1 as a lead artist (and fourth overall) on the Hot R&B/Hip-Hop Singles & Tracks chart with



"Excuse Me Miss." With **50 Cent's** "In Da Club" losing steam for the past five weeks of its nine-week run at No. 1, timing made the difference for "Miss," which posts a gain of 2.3 million listeners (to the 3 million loss of "Club").

Further down Singles & Tracks, Jay-Z appears at No. 65 with "Excuse Me Miss Again," a very liberal remix of the No. 1 track. Since both lyrics and music differ from the original version, "Again" was not combined with "Miss" for charting purposes. This continues a recent slate of "remixes," or shall we say "rerecordings," of charting titles.

Other titles that have experienced wholesale changes in another version and were treated as separate entities include "That Girl" by **Marques Houston** (No. 48) and "Guess What" by **Syleena Johnson**, which takes a dip from 29-32 on Singles & Tracks as its remix, "Guess What (Guess Again)" featuring **R. Kelly** debuts at No. 76. Although there was never a retail release of the original "Guess," Jive did issue a maxi-CD of "Guess Again," which debuts at No. 1 on Hot R&B/Hip-Hop Singles Sales, the first single to do so this year. The last time a single bowed at No. 1 on the Singles Sales chart was "Ignition," by R. Kelly, last November.

**THREES ARE WILD:** Only three artists have achieved three different top 20 hits on The Billboard Hot 100 during the current chart year (which began last December). All three are currently in the top 20 this issue with their latest tracks, which are the three largest airplay gainers on the chart. **Eminem's** "Sing for the Moment" is the Greatest Gainer/Airplay recipient, with a gain of 15.5 million listener impressions. "Sing" climbs 33-20 and follows "Lose Yourself" and "Superman" into the top 20 in 2003. It is Eminem's fifth consecutive top 20 track.

**50 Cent** is a perfect three for three, as "21 Questions," featuring **Nate Dogg**, climbs 15-10 on an audience spike of 14.9 million listeners. His "In Da Club" holds at No. 1 for a seventh consecutive week, while "Wanksta" moves to the recurrent chart this issue after previously peaking at No. 13.

**Justin Timberlake** also has a perfect top 20 solo record on the Hot 100, as "Rock Your

Body" moves 21-13 with an audience gain of 14.6 million. Timberlake's "Like I Love You" peaked at No. 11 last October and was still hanging around in the top 20 the first week of the chart year. "That" was followed by "Cry Me a River," which peaked at No. 3 in February.

**GOD & COUNTRY:** Although religious songs have been a subset of country music throughout its history, inspirational fare has rarely found its way onto our country radio chart in modern times. The terrorist attacks of September 11, 2001, and the current Iraq conflict are responsible for an unusual number of such titles that currently dot this chart, including **Randy Travis' "Three Wooden Crosses,"** which rises 12-10 (see Chart Beat, page 62). "Crosses" is the lead single from Travis' second religious set, *Rise and Shine*.

Elsewhere on the chart, **Phil Vassar** achieves Airpower status with "This Is God," a contemporary morality lesson delivered in first person, which bullets at No. 17. Vassar's single should benefit next issue from a live version of the song featuring a salute to military personnel, which was serviced to stations April 8. Newcomer ensemble **Emerson Drive** touches the spiritual realm with "Only God (Could Stop Me Loving You)," which rises 54-51, and **Clay Walker** is expected to bow next issue with the musical prayer "A Few Questions."



**BEAUTIFUL ONE:** **Christina Aguilera's** "Beautiful" rises to No. 1 on the Adult Contemporary chart, bumping "The Game of Love" by **Santana Featuring Michelle Branch** from the top after a two-week stay. "Beautiful" gains 114 plays and is now seven spins shy of 1,900 detections. This is Aguilera's first No. 1 on the AC chart. She came close twice before, peaking at No. 5 with "I Turn to You" in August 2000 and on her duet with **Ricky Martin**, "Nobody Wants to Be Lonely," which peaked at No. 3 in April 2001.

**WHAT'S IN A NAME:** New duo **McHayes** enters Hot Country Singles & Tracks at No. 58 with "It Doesn't Mean I Don't Love You," which bows with spins detected at 29 monitored stations. The duo consists of **Wade Hayes**, who previously scored six top 10 singles as a solo artist (including "Old Enough to Know Better," which topped the chart in February 1995), and former **Alan Jackson** sideman **Mark McClurg**.



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THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1</b>		2 Weeks At Number 1							
1	1	—	2	LINKIN PARK WARNER BROS. 48186* (119 98 CD)	Meteora	1	50	53	55	11	TRAPT WARNER BROS. 48296 (12 98 CD) [M]	Trapt	50
2	4	1	9	50 CENT ▲ <sup>4</sup> SHADY/AFTERMATH 493544*/INTERSCOPE (12 98/18 98)	Get Rich Or Die Tryin'	1	51	52	46	18	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/UME (18 98 CD)	American IV: The Man Comes Around	45
3	3	—	2	VARIOUS ARTISTS EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12 98/18 98)	Now 12	3	52	50	45	17	NAS ▲ ILL WILL/COLUMBIA 86930*/CRG (12 98 EQ/18 98)	God's Son	12
4	2	—	2	CELINE DION EPIC 87185 (12 98 EQ/18 98)	One Heart	2	53	NEW	1	1	SOUNDTRACK Geffen 493634/INTERSCOPE (18 98 CD)	House Of 1000 Corpses	53
5	5	2	5	NORAH JONES ▲ <sup>5</sup> BLUE NOTE 32088 (17 98 CD) [M]	Come Away With Me	1	54	44	35	9	SOUNDTRACK ● WIND-UP 13079 (18 98 CD)	Daredevil: The Album	9
6	NEW	1	1	<b>HOT SHOT DEBUT</b>		6	55	51	43	24	ROD STEWART ▲ J 20039/RMG (12 98/18 98)	It Had To Be You ... The Great American Songbook	4
7	NEW	1	1	THE WHITE STRIPES THIRD MAN 27148*/V2 (18 98 CD)	Elephant	6	56	58	61	20	MATCHBOX TWENTY ▲ MELISMAT/LANTIC 83512/AG (12 98/18 98)	More Than You Think You Are	6
8	6	4	12	CHER Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18 98 CD)	The Very Best Of Cher	7	57	47	39	10	SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1
9	9	5	8	SOUNDTRACK ▲ EPIC 87018 (18 98 EQ CD)	Chicago	2	58	56	44	3	VARIOUS ARTISTS EMI/CMG/VIRGIN/DEF JAM/VIDENT 80198/ZOMBA (11 98/22 98)	WOW Worship (Yellow)	44
10	10	3	7	EVANESCENCE ● WIND-UP 13063 (18 98 CD)	Fallen	5	59	84	85	11	<b>PACESETTER</b>		
11	11	6	7	R. KELLY JIVE 41812/ZOMBA (18 98 CD)	Chocolate Factory	1	60	54	56	24	BUSTA RHYMES ● J 20043*/RMG (12 98/18 98)	It Ain't Safe No More...	43
12	12	9	21	KID ROCK ▲ <sup>3</sup> LAVA 83482*/AG (12 98/18 98)	Cocky	3	61	49	34	8	CHEVELLE ● EPIC 86157 (11 98 EQ CD)	Wonder What's Next	14
13	8	—	2	SEAN PAUL ▲ VPI/LANTIC 87670*/AG (19 98/13 98)	Dutty Rock	9	62	43	22	4	FREEWAY ROC-A-FELLA/DEF JAM 866920*/DJMG (12 98/18 98)	Philadelphia Freeway	5
14	15	8	5	CAM'RON PRESENTS THE DIPLOMATS ROC-A-FELLA/DEF JAM 063211*/DJMG (12 98 CD)	Diplomatic Immunity	8	63	175	—	2	KILLER MIKE AQUEMINI/COLUMBIA 86862*/CRG (5 98 EQ/9 98)	Monster	10
15	NEW	1	1	FABOLOUS DESERT STONE/ELEKTRA 62791*/EEG (12 98/18 98)	Street Dreams	3	63	175	—	2	<b>GREATEST GAINER</b>		
16	20	14	12	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11 98/18 98)	Chris Cagle	15	64	60	41	4	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20378/EMI GOSPEL (11 98/17 98)	A Wing And A Prayer	63
17	16	7	12	COLDPLAY ▲ CAPITOL 40504* (12 98/18 98)	A Rush Of Blood To The Head	5	64	60	41	4	BEN HARPER VIRGIN 80840 (18 98 CD)	Diamonds On The Inside	19
18	17	11	5	DIXIE CHICKS ▲ <sup>6</sup> MONUMENT/COLUMBIA 86840*/CRG (12 98 EQ/18 98)	Home	1	65	70	71	24	SANTANA ▲ <sup>2</sup> ARISTA 14737 (12 98/18 98)	Shaman	1
19	21	15	20	LIL' KIM ● QUEEN BEE/ATLANTIC 83672*/AG (12 98/18 98)	La Bella Mafia	5	66	57	54	8	JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (19 98 EQ CD)	Any Given Thursday	17
20	22	13	4	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18 98 EQ CD)	Audioslave	7	67	67	48	5	THIRD DAY ESSENTIAL 10706/ZOMBA (18 98 CD)	Offerings II: All I Have To Give	18
21	7	—	2	AVRIL LAVIGNE ▲ <sup>5</sup> ARISTA 14740 (17 98 CD)	Let Go	2	68	66	52	17	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12 98/18 98)	I Care 4 U	3
22	18	12	4	BRIAN MCKNIGHT MOTOWN 067315/UMRG (12 98/18 98)	U Turn	7	69	61	60	5	THE ATARIS COLUMBIA 86184*/CRG (9 98 EQ CD)	So Long, Astoria	24
23	25	21	7	EMINEM ▲ <sup>8</sup> WEB/AFTERMATH 493290*/INTERSCOPE (12 98/18 98)	The Eminem Show	1	70	68	72	4	FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	19
24	24	19	17	JUSTIN TIMBERLAKE ▲ <sup>2</sup> JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2	71	64	67	3	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18 98 CD)	By The Way	2
25	23	17	5	GOOD CHARLOTTE ▲ DAYLIGHT 86458/EPIC (12 98 EQ CD)	The Young And The Hopeless	7	72	77	74	14	SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12 98 CD)	Lizzie McGuire	61
26	19	10	23	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11 98/17 98)	Kidz Bop 3	17	73	62	62	14	VIVIAN GREEN COLUMBIA 86357/CRG (17 98 EQ/11 98)	Love Story	51
27	13	84	7	SOUNDTRACK ▲ <sup>4</sup> SHADY 493508*/INTERSCOPE (12 98/19 98)	8 Mile	1	74	74	81	6	MARTINA MCBRIDE ▲ <sup>2</sup> RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5
28	26	16	6	B2K ▲ T.U.G. 86995*/EPIC (12 98 EQ/18 98)	Pandemonium!	10	75	85	73	6	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18 98 CD) [M]	Angel	73
29	28	18	4	JOHN MAYER ▲ <sup>2</sup> AWARE/COLUMBIA 85293*/CRG (7 98 EQ/18 98) [M]	Room For Squares	8	76	65	50	21	JAY-Z ▲ <sup>3</sup> ROC-A-FELLA/DEF JAM 063380*/DJMG (15 98/19 98)	The Blueprint 2: The Gift And The Curse	1
30	27	28	21	AFI NITRO/DREAMWORKS 450380/INTERSCOPE (9 98 CD)	Sing The Sorrow	5	77	59	—	2	STACIE ORRICO FOREFRONT 32589/VIRGIN (12 98/18 98) [M]	Stacie Orrico	59
31	14	—	2	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12 98/18 98)	Away From The Sun	8	78	69	70	21	ELTON JOHN ▲ <sup>2</sup> ROCKET UT*/062478/UME (24 98 CD)	Greatest Hits 1970-2002	12
32	35	30	41	HOT BOYS CASH MONEY/UNIVERSAL 860966/UMRG (12 98/18 98)	Let 'Em Burn	14	79	80	78	5	KENNY CHESNEY ▲ <sup>2</sup> BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1
33	32	29	23	NELLY ▲ <sup>5</sup> FO REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1	80	90	93	23	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	15
34	30	23	4	CHRISTINA AGUILERA ▲ <sup>2</sup> RCA 68037*/RMG (12 98/18 98)	Stripped	2	81	71	63	8	GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12 98/18 98)	For The Last Time: Live From The Astrodome	7
35	29	42	27	MISSY ELLIOTT ▲ THE GOLD MINE/ELEKTRA 62813*/EEG (12 98/18 98)	Under Construction	3	82	73	66	20	JA RULE ▲ MURDER INC./DEF JAM 063487*/DJMG (12 98/18 98)	The Last Temptation	4
36	33	27	9	TOBY KEITH ▲ <sup>2</sup> DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1	83	75	59	5	WAYNE WONDER VPI/LANTIC 83628*/AG (9 98/14 98)	No Holding Back	29
37	37	31	19	THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (9 98 CD) [M]	The All-American Rejects	25	84	100	100	34	HEATHER HEADLEY RCA 65376/RMG (9 98/13 98)	This Is Who I Am	38
38	36	26	14	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Bo\$\$	12	85	82	87	24	FOO FIGHTERS ● RD/SWELURCA 88008/RMG (18 98 CD)	One By One	3
39	31	24	19	T.A.T.U. INTERSCOPE 064107 (12 98 CD) [M]	200 KM/H In The Wrong Lane	13	86	76	65	9	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12 98/18 98)	Donnie McClurkin... Again	31
40	38	36	14	JENNIFER LOPEZ ▲ <sup>2</sup> EPIC 86231 (18 98 EQ CD)	This Is Me...Then	2	87	79	—	2	LES NUBIANS HIGHER OCTAVE 82569/VIRGIN (18 98 CD)	One Step Forward	79
41	42	38	18	TYRESE ● J 20041/RMG (12 98/18 98)	I Wanna Go There	16	88	83	68	6	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18 98 CD)	Livin' Legend	21
42	48	47	22	SIMPLE PLAN ● LAVA 87949/AG (7 98/11 98) [M]	No Pads, No Helmets...Just Balls	36	89	86	79	22	PINK ▲ <sup>4</sup> ARISTA 14718 (12 98/18 98)	M!ssundaztood	6
43	NEW	1	1	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD)	Still Ghetto	8	90	94	76	9	LIONEL RICHIE MOTOWN/UTV 068140/UME (18 98 CD)	The Definitive Collection	19
44	63	53	11	ROBBIE WILLIAMS CHRYSALIS 81777/VIRGIN (9 98 CD)	Escapology	43	91	93	77	29	VARIOUS ARTISTS ● WALT DISNEY 860785 (18 98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	52
45	34	—	2	VARIOUS ARTISTS TIME LIFE 18774 (19 98 CD)	Worship Together: I Could Sing Of Your Love Forever	39	92	98	98	6	YANNI VIRGIN 81516 (18 98 CD)	Ethnicity	27
46	40	32	69	VARIOUS ARTISTS SHADYVILLE 6101 (18 98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	34	93	55	—	2	JACI VELASQUEZ WORD-CURR 86223/WARNER BROS. (18 98 CD)	[Unspoken]	55
47	39	25	9	JOSH GROBAN ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. (18 98 CD) [M]	Josh Groban	8	94	95	89	22	JOE NICHOLS UNIVERSAL SOUTH 170285 (11 98/17 98) [M]	Man With A Memory	72
48	46	49	19	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING (18 98 CD)	Grammy Nominees 2003	6	95	89	57	23	LL COOL J DEF JAM 077021*/DJMG (12 98/18 98)	10	2
49	41	20	19	TIM MCGRAW ▲ <sup>2</sup> CURR 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2	96	97	80	9	VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18 98/21 98)	WOW Gospel 2003	29
				SOUNDTRACK BLOODLINE/BLT 444 005615*/DJMG (12 98/18 98)	Cradle 2 The Grave	6	97	72	37	3	THE ALLMAN BROTHERS BAND PEACH 84599/SANCTUARY (18 98 CD)	Hitin' The Note	37
							98	96	95	27	THE ROLLING STONES ▲ <sup>4</sup> ABKCO 13378/VIRGIN (29 98 CD)	Forty Licks	2



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							LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
99	105	101	11	ELVIS PRESLEY ▲ <sup>3</sup>	Elvis: 30 #1 Hits	1	150	NEW	1	LOS BUKIS/LOS TEMERARIOS	20 Inolvidables	150
100	114	118	25	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12	151	147	130	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60
101	103	96	14	NO DOUBT ▲ <sup>2</sup>	Rock Steady	9	152	167	143	MUDVAYNE	The End Of All Things To Come	17
102	107	91	19	2PAC ▲ <sup>2</sup>	Better Dayz	5	153	138	114	BRUCE SPRINGSTEEN ▲ <sup>2</sup>	The Rising	1
103	81	51	3	VARIOUS ARTISTS	Atticus: Dragging The Lake II	51	154	134	110	HOOTIE & THE BLOWFISH	Hootie & The Blowfish	46
104	106	104	32	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	155	153	122	ASHANTI ▲ <sup>3</sup>	Ashanti	1
105	92	64	4	ANI DIFRANCO	Evolve	30	156	184	155	VARIOUS ARTISTS	Dave Hits 2003	155
106	102	92	24	DISTURBED ▲	Believe	1	157	157	139	SYLEENA JOHNSON	Chapter 2: The Voice	104
107	109	83	8	FIELD MOB	From Tha Roota To Tha Toota	33	158	116	90	EVERCLEAR	Slow Motion Daydream	33
108	88	69	4	VARIOUS ARTISTS ▲ <sup>2</sup>	Now 11	2	159	NEW	1	BRONCO	30 Inolvidables	159
109	115	111	2	THE USED	The Used	63	160	168	170	JASON MRAZ	Waiting For My Rocket To Come	160
110	108	102	4	RASCAL FLATTS ▲	Melt	5	161	152	116	MARIAH CAREY ▲	Charmbracelet	3
111	78	33	3	(HED)PLANET EARTH	Blackout	33	162	160	158	KIDZ BOP KIDS ●	Kidz Bop 2	37
112	121	106	7	FINCH	What It Is To Burn	106	163	104	58	DEANA CARTER	I'm Just A Girl	58
113	112	—	2	AVALON	The Very Best Of Avalon: Testify To Love	112	164	150	115	VANESSA CARLTON ▲	Be Not Nobody	5
114	128	136	15	TALIB KWELI	Quality	21	165	156	132	BABY ●	Birdman	24
115	141	153	13	DANIEL BEDINGFIELD	Gotta Get Thru This	41	166	146	126	VINCE GILL	Next Big Thing	14
116	99	88	6	MICHAEL BUBLE	Michael Buble	88	167	NEW	1	VARIOUS ARTISTS	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	167
117	101	82	8	KENNY LATTIMORE & CHANTE MOORE	Things That Lovers Do	31	168	N W	1	SOUNDTRACK	What A Girl Wants	168
118	155	—	2	PEPE AGUILAR	Y Tenere Otra Vez	118	169	166	146	MICHAEL W. SMITH ●	Worship Again	14
119	111	86	4	RELIENT K	Two Lefts Don't Make A Right... But Three Do	38	170	183	178	BONE THUGS-N-HARMONY	Thug World Order	12
120	124	123	4	DIAMOND RIO	Completely	23	171	158	135	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	4	86
121	151	142	26	KEITH URBAN ●	Golden Road	11	172	193	162	DRU HILL	Dru World Order	21
122	87	99	54	CELINE DION ▲ <sup>3</sup>	A New Day Has Come	1	173	177	182	DIANA KRALL ●	Live In Paris	18
123	123	105	4	BEE GEES ▲	Their Greatest Hits—The Record	49	174	163	140	ZWAN	Mary Star Of The Sea	3
124	91	40	4	BLACKSTREET	Level II	14	175	NEW	1	CONJUNTO PRIMAVERA	Nuestra Historia	175
125	118	117	1	SHERYL CROW ▲	C'mon, C'mon	2	176	178	180	MONTGOMERY GENTRY	My Town	26
126	137	131	4	SALIVA ●	Back Into Your System	19	177	171	149	NIRVANA ▲	Nirvana	3
127	126	129	4	ALAN JACKSON ▲ <sup>3</sup>	Drive	1	178	186	—	COUNTING CROWS ●	Hard Candy	5
128	119	94	4	THE DONNAS	Spend The Night	62	179	165	168	CREED ▲ <sup>5</sup>	Weathered	1
129	130	141	6	BOWLING FOR SOUP	Drunk Enough To Dance	129	180	185	175	INTOCABLE	La Historia	161
130	143	—	2	ROSANNE CASH	Rules Of Travel	130	181	161	160	BON JOVI ●	Bounce	2
131	117	109	21	FAITH HILL ▲ <sup>2</sup>	Cry	1	182	174	159	SOUNDTRACK ●	Disney's Lilo & Stitch	11
132	110	75	7	MR. CHEEKS	Back Again!	75	183	NEW	1	WILLIE NELSON	The Essential Willie Nelson	183
133	148	145	6	RANDY TRAVIS	Rise And Shine	127	184	181	—	KIDZ BOP KIDS ●	Kidz Bop	76
134	135	124	22	ALISON KRAUSS + UNION STATION ●	Live	36	185	173	167	DAVID GRAY ●	A New Day At Midnight	17
135	45	—	2	702	Star	45	186	113	—	RINGO STARR	Ringo Rama	113
136	136	103	5	CHOPPA	Straight From The N.O.	54	187	142	148	LINKIN PARK ▲	[Reanimation]	2
137	144	143	1	SUM 41 ●	Does This Look Infected?	32	188	RE-ENTRY	24	BECK	Sea Change	8
138	129	112	21	INDIA.ARIE ●	Voyage To India	6	189	182	157	WHITNEY HOUSTON ▲	Just Whitney...	9
139	133	—	7	DARYL HALL JOHN OATES	Do It For Love	77	190	170	164	VARIOUS ARTISTS ▲	WOW Hits 2003	34
140	127	107	7	BLAKE SHELTON	The Dreamer	8	191	195	156	STEVEN CURTIS CHAPMAN	All About Love	12
141	NEW	—	1	BOYSETSFIRE	Tomorrow Come Today	141	192	172	154	SYSTEM OF A DOWN ▲ <sup>3</sup>	Toxicity	1
142	125	120	19	SYSTEM OF A DOWN ●	Steal This Album!	15	193	176	188	SEETHER	Disclaimer	92
143	132	119	19	THE ROOTS	Phrenology	28	194	159	—	KINDRED THE FAMILY SOUL	Surrender To Love	159
144	122	108	7	NIVEA	Nivea	80	195	RE-ENTRY	12	UNCLE KRACKER	No Stranger To Shame	43
145	139	125	14	PUDDLE OF MUDD ▲ <sup>3</sup>	Come Clean	9	196	RE-ENTRY	4	THE WHITE STRIPES ●	White Blood Cells	61
146	NEW	—	1	STEREOMUD	Every Given Moment	146	197	NEW	1	GEORGE JONES	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	197
147	120	121	4	SOUNDTRACK	Sweet Home Alabama	46	198	169	151	GARY ALLAN ●	Alright Guy	39
148	NEW	—	1	LUCY WOODWARD	White You Can	148	199	RE-ENTRY	5	SWITCHFOOT	The Beautiful Letdown	85
149	131	127	5	SOUNDTRACK	Bringing Down The House	111	200	196	—	DAVE MATTHEWS BAND ▲ <sup>2</sup>	Busted Stuff	1

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> 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 E3, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



# APRIL 19 2003 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	27	<b>DIANA KRALL</b> ●	VERVE 065109/VG	<b>NUMBER 1</b> 13 Weeks At Number 1 <b>Live In Paris</b>
2	2	4	<b>PETER CINCOTTI</b>	CINCOTTI 2159 [M]	<b>Peter Cincotti</b>
3	3	22	<b>TONY BENNETT &amp; K.D. LANG</b> ●	RPM/COLUMBIA 86734/CRG	<b>A Wonderful World</b>
4	4	12	<b>DIANA KRALL</b> ▲	VERVE 549846/VG	<b>The Look Of Love</b>
5	7	5	<b>GLENN MILLER</b>	RCA VICTOR 64014	<b>Platinum Glenn Miller</b>
6	5	2	<b>VARIOUS ARTISTS</b>	CAPITOL 00738	<b>Lady Sings The Blues</b>
7	6	2	<b>WAYNE SHORTER</b>	VERVE 065293/VG	<b>Alegria</b>
8	8	27	<b>NATALIE COLE</b>	VERVE 065774/VG	<b>Ask A Woman Who Knows</b>
9	10	8	<b>THE BAD PLUS</b>	COLUMBIA 67049/CRG	<b>These Are The Vistas</b>
10	11	12	<b>MARK O'CONNOR'S HOT SWING TRIO</b>	ODYSSEY 87880/CRG	<b>In Full Swing</b>
11	13	4	<b>THE MARSALIS FAMILY</b>	MARSALIS 813302/ROUNDER	<b>A Jazz Celebration</b>
12	14	4	<b>KENNY GARRETT</b>	WARNER BROS. 48404	<b>Standard Of Language</b>
13	12	8	<b>NAT KING COLE</b>	CAFITRA 01513	<b>Love Songs</b>
14	9	3	<b>THE DETROIT EXPERIMENT</b>	ROPEADOPE 93138/ATLANTIC	<b>The Detroit Experiment</b>
15	16	10	<b>VARIOUS ARTISTS</b>	VERVE 065293/VG	<b>Bossa Nova For Lovers</b>
16	18	7	<b>THE DAVE BRUBECK QUARTET</b>	TELARC 83970	<b>Park Avenue South: Live At Starbucks</b>
17	15	27	<b>JANE MONHEIT</b>	N-CODED 4234/ANARLOCK [M]	<b>In The Sun</b>
18	17	23	<b>JOHN COLTRANE</b>	IMPULSE/VERVE 80045/VG	<b>A Love Supreme (Deluxe Edition)</b>
19	20	4	<b>CHRISTIAN MCBRIDE BAND</b>	WARNER BROS. 49270	<b>Vertical Vision</b>
20	19	27	<b>STEVE TYRELL</b>	COLUMBIA 67049/CRG [M]	<b>Standard Time</b>
21	21	10	<b>SCOLOHOFO</b>	BLUE NOTE 42081	<b>Oh!</b>
22	22	28	<b>TONY BENNETT</b>	RPM/COLUMBIA 85833/CRG	<b>Playin' With My Friends: Bennett Sings The Blues</b>
23	23	10	<b>FLORA PURIM</b>	NARADA JAZZ 43537/NARADA	<b>Speak No Evil</b>
24	NEW	1	<b>VARIOUS ARTISTS</b>	TELARC 83970	<b>Classic Jazz For Lovers</b>
25	NEW	1	<b>VARIOUS ARTISTS</b>	ST. CLAIR 5944	<b>Forever Gold - Great Jazz Masters</b>

# APRIL 19 2003 Billboard TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	28	<b>NORAH JONES</b> ▲	BLUE NOTE 37088 [M]	<b>NUMBER 1</b> 58 Weeks At Number 1 <b>Come Away With Me</b>
2	2	8	<b>THE CRUSADERS</b>	PRA/VERVE 066077/VG	<b>Rural Renewal</b>
3	3	27	<b>KENNY G</b> ●	ARISTA 14738	<b>Paradise</b>
4	4	8	<b>MINDI ABAIR</b>	GRP 05229/VG	<b>It Just Happens That Way</b>
5	8	4	<b>JEFF LORBER</b>	NARADA JAZZ 80330/NARADA	<b>Philly Style</b>
6	9	17	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH 87174* EPIC	<b>Hidden Beach Recordings Presents: Unwrapped Vol. 2</b>
7	6	2	<b>STEVE COLE</b>	WARNER BROS. 48301	<b>NY LA</b>
8	5	2	<b>WALTER BEASLEY</b>	N-CODED 4239/ANARLOCK [M]	<b>Go With The Flow</b>
9	10	6	<b>SPYRO GYRA</b>	HEADS UP 3074	<b>Original Cinema</b>
10	19	3	<b>KIM WATERS</b>	SHANACHIE 5094 [M]	<b>Someone To Love You</b>
11	7	2	<b>CHARLIE HUNTER QUINTET</b>	ROPL/IMPACT 13137/ATLANTIC	<b>Right Now Move</b>
12	12	24	<b>BWB</b>	WINDHAM HILL 18106/BMG HERITAGE	<b>Groovin'</b>
13	18	13	<b>BOBBY LYLE</b>	THREE KEYS 54001/THREE KEYS	<b>Joyful</b>
14	11	27	<b>BONEY JAMES</b>	WARNER BROS. 48304	<b>Ride</b>
15	13	31	<b>FOURPLAY</b>	BLUEBIRD 63916/RCA VICTOR	<b>Heartfelt</b>
16	14	3	<b>AL JARREAU</b>	GRP 589777/VG	<b>All I Got</b>
17	15	40	<b>NORMAN BROWN</b>	WARNER BROS. 47995 [M]	<b>Just Chillin'</b>
18	20	3	<b>VARIOUS ARTISTS</b>	WATER 00310	<b>Jazz Lounge</b>
19	NEW	1	<b>GEORGE DUKE</b>	BEARRIE PLANET 5101/BPM	<b>Face The Music</b>
20	16	11	<b>WALTER BEASLEY</b>	MIDNIGHT LOVE - THE ULTIMATE COLLECTION OF WALTER'S ROMANTIC CLASSICS! SHANACHIE 5097	<b>Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!</b>
21	21	40	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH 85653* EPIC	<b>Hidden Beach Recordings Presents: Unwrapped Vol. 1</b>
22	17	25	<b>PIECES OF A DREAM</b>	HEADS UP 3071	<b>Love's Silhouette</b>
23	NEW	1	<b>MARCUS JOHNSON</b>	THREE KEYS 54002/LIGHTYEAR	<b>In Person: Live At Blues Alley</b>
24	NEW	1	<b>PETER WHITE</b>	COLUMBIA 65212/CRG [M]	<b>Glow</b>
25	22	17	<b>KIRK WHALUM</b>	SQUINT-CURB WORD 06233/WARNER BROS.	<b>The Gospel According to Jazz - Chapter II</b>

# APRIL 19 2003 Billboard TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	14	<b>JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b>	SONY CLASSICAL 87739	<b>NUMBER 1</b> 2 Weeks At Number 1 <b>The Pianist (Soundtrack)</b>
2	2	22	<b>ANDREA BOCELLI</b> ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	<b>Sentimento</b>
3	4	8	<b>YO-YO MA</b>	SONY CLASSICAL 89667	<b>Classic Yo-Yo</b>
4	5	4	<b>VARIOUS ARTISTS</b>	CIRCLE/VIRGIN 66967	<b>The Most Relaxing Classical Album...Ever! II</b>
5	6	35	<b>GLENN GOULD</b>	SONY CLASSICAL 87703	<b>State Of Wonder</b>
6	7	3	<b>CHANTICLEER</b>	TELDEC 49702/AG	<b>A Portrait</b>
7	9	3	<b>SOUNDTRACK</b>	EMI CLASSICS 57389/ANGEL	<b>Callas Forever</b>
8	11	22	<b>RENEE FLEMING</b>	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	<b>Bel Canto</b>
9	8	41	<b>CARRERAS-DOMINGO-PAVAROTTI</b>	DECCA 466999/UNIVERSAL CLASSICS GROUP	<b>The Best Of The 3 Tenors</b>
10	NEW	1	<b>ANDREW MANZE/RICHARD EGARR</b>	HARMONIA MUNDI 107298	<b>Corelli: Violin Sonatas Op 5</b>
11	NEW	1	<b>RICHARD JOO</b>	COLUMBIA 67049/CRG	<b>Billy Joel: Fantasies &amp; Delusions</b>
12	3	7	<b>SAN FRANCISCO SYMPHONY (TILSON THOMAS)</b>	SAN FRANCISCO SYMPHONY MUSIC 0003	<b>Mahler: Symphony No. 3</b>
13	NEW	1	<b>PLACIDO DOMINGO</b>	DG 471575/UNIVERSAL CLASSICS GROUP	<b>Sacred Songs</b>
14	NEW	1	<b>GIDON KREMER</b>	NONESUCH 79657/AG	<b>Happy Birthday</b>
15	14	6	<b>FABIO BIONDI/EUROPE GALLANTE</b>	VERITAS/VIRGIN 45527	<b>Vivaldi: Mandolin Concert; Concerti Con Multi Instrumenti</b>

# APRIL 19 2003 Billboard TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	18	<b>JOSH GROBAN</b> ▲	143/REPRISE 48154/WARNER BROS. [M]	<b>NUMBER 1</b> 18 Weeks At Number 1 <b>Josh Groban</b>
2	2	18	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	<b>Josh Groban In Concert</b>
3	3	19	<b>CHARLOTTE CHURCH</b>	COLUMBIA 67049/CRG	<b>Prelude: The Best Of Charlotte Church</b>
4	4	12	<b>OPERA BABES</b>	SONY CLASSICAL 87803 [M]	<b>Beyond Imagination</b>
5	5	27	<b>BOND</b>	MBQ/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	<b>Shine</b>
6	6	3	<b>THE AMERICAN TENORS</b>	SONY CLASSICAL 87893	<b>The American Tenors</b>
7	7	28	<b>MARIO FRANGOULIS</b>	SONY CLASSICAL 89805 [M]	<b>Sometimes I Dream</b>
8	8	27	<b>RUSSELL WATSON</b>	DECCA 473160/UNIVERSAL CLASSICS GROUP	<b>Encore</b>
9	10	27	<b>ANDREA BOCELLI</b> ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	<b>Cieli Di Toscana</b>
10	9	2	<b>RENEE FLEMING/BRYN TERFEL</b>	DECCA/UNIVERSAL CLASSICS GROUP	<b>Under The Stars</b>
11	11	22	<b>SARAH BRIGHTMAN</b> ●	NEMO STUDIOS 31209/ANGEL	<b>Classics</b>
12	13	27	<b>CHARLOTTE CHURCH</b> ●	COLUMBIA 89710/CRG	<b>Enchantment</b>
13	12	8	<b>DANIEL RODRIGUEZ</b>	MANHATTAN 43085/ANGEL [M]	<b>From My Heart</b>
14	14	44	<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b>	SONY CLASSICAL 89782	<b>Silk Road Journeys: When Strangers Meet</b>
15	NEW	1	<b>DANIEL RODRIGUEZ</b>	MANHATTAN 37564 [M]	<b>The Spirit Of America</b>

# APRIL 19 2003 Billboard TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	<b>YANNI</b>	VIRGIN 81516	<b>NUMBER 1</b> 8 Weeks At Number 1 <b>Ethnicity</b>
2	2	11	<b>YANNI</b>	WINDHAM HILL 18106/BMG HERITAGE	<b>Ultimate Yanni</b>
3	4	26	<b>GEORGE WINSTON</b>	WINDHAM HILL 11649/RCA VICTOR	<b>Night Divides The Day: The Music Of The Doors</b>
4	3	11	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMAPHONE 214	<b>Romantic Melodies</b>
5	5	25	<b>JIM BRICKMAN</b>	WINDHAM HILL 11647/RCA VICTOR	<b>Love Songs &amp; Lullabies</b>
6	NEW	1	<b>GEORGE WINSTON</b>	WINDHAM HILL 35001/RCA VICTOR	<b>Velveteen Rabbit: Anniversary Edition</b>
7	6	27	<b>VARIOUS ARTISTS</b>	VIRGIN 12082	<b>Pure Moods IV</b>
8	NEW	1	<b>CUSCO</b>	HIGHER OCTAVE 82259/VIRGIN	<b>Inner Journeys</b>
9	7	8	<b>AMETHYSTIUM</b>	NEURODISC 80835/CAPITOL	<b>Aphelion</b>
10	9	13	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 11676/RCA VICTOR	<b>Windham Hill Chill</b>
11	8	7	<b>JOHANNES LINSTEAD</b>	REAL MUSIC 3763	<b>Zabuca</b>
12	10	4	<b>OTTMAR LIEBERT + LUNA NEGRA</b>	HIGHER OCTAVE 80251/VIRGIN	<b>Santa Fe Sessions</b>
13	12	40	<b>JIM BRICKMAN</b>	WINDHAM HILL 11649/RCA VICTOR	<b>Simple Things</b>
14	13	23	<b>ENYA</b>	REPRISE 49211/WARNER BROS.	<b>Only Time-The Collection</b>
15	11	27	<b>2002</b>	REAL MUSIC 8812	<b>Sacred Well</b>

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

# APRIL 19 2003 Billboard TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS
3	FOR A QUIET EVENING	VARIOUS ARTISTS
4	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
5	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
6	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
7	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
8	BABY'S FIRST CLASSICS	VARIOUS ARTISTS
9	FIFTY CLASSICAL ROMANTIC PIANO	VARIOUS ARTISTS
10	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
11	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
12	FIFTY CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
14	FIFTY CLASSICAL ESSENTIAL CLASSICS	VARIOUS ARTISTS
15	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS

# APRIL 19 2003 Billboard TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
3	VIVALDI'S GREATEST HITS	VARIOUS ARTISTS
4	MICHAEL AMANTE	MICHAEL AMANTE
5	BABY NEPTUNE	VARIOUS ARTISTS
6	THE ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS
7	THE #1 OPERA ALBUM	VARIOUS ARTISTS
8	PACHELBEL CANON & OTHER BAROQUE HITS	VARIOUS ARTISTS
9	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC; BERNSTEIN; SONY CLASSICAL
10	ART OF SEGOVIA	DG/UNIVERSAL CLASSICS GROUP
11	50 GREATEST CLASSICS	VARIOUS ARTISTS
12	NO. 1 PIANO ALBUM	DECCA/UNIVERSAL CLASSICS GROUP
13	GUITAR FOR RELAXATION	JULIAN BREAM
14	BABY BACH	VARIOUS ARTISTS
15	BARBER'S ADAGIO	VARIOUS ARTISTS

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.

# APRIL 19 2003 Billboard TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 3
2	VARIOUS ARTISTS	DISNEY/MANIA SUPERSTAR ARTISTS SING DISNEY... THEIR WAY!
3	KIDZ BOP KIDS	KIDZ BOP 2
4	KIDZ BOP KIDS	KIDZ BOP
5	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
6	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
7	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
8	THE WIGGLES	YUMMY YUMMY
9	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
10	VARIOUS ARTISTS	TODDLER FAVORITES
11	VARIOUS ARTISTS	PLAYHOUSE DISNEY 2
12	SING ALONG	SING ALONG WITH DISNEY'S PRINCESSES
13	VEGGIE TUNES	ON THE ROAD WITH BOB & LARRY
14	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
15	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
16	VEGGIE TUNES	BIG IDEA'S VEGGIE TALES SING ALONGS: BOB & LARRY'S BACKYARD PARTY
17	VEGGIE TUNES	O VEGGIE, WHERE ART THOU?
18	VARIOUS ARTISTS	PRINCESS FAVORITES
19	VARIOUS ARTISTS	KID'S DANCE PARTY
20	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
21	CEDARMONT KIDS CLASSICS	ACTION BIBLE SONGS
22	VARIOUS ARTISTS	O MICKEY, WHERE ART THOU?
23	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
24	VARIOUS ARTISTS	PLAYHOUSE DISNEY
25	BUCK HOWDY	SKIDADDLE!

Children's recordings: original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). \*Asterisk 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.



APRIL 19 2003  
**Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			ARTIST		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Title		
			NUMBER 1 / GREATEST GAINER 2 Weeks At Number 1		
1	4	2	THE BEATLES	APPLE 25325/CAPITOL (12.98/18.98)	1
2	1	1	PINK FLOYD	CAPITOL 82136* (18.98 CD)	Dark Side Of The Moon (SACD)
3	3	3	LINKIN PARK	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
4	2	5	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
5	5	1	EMINEM	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
6	6	4	COLDPLAY	NETWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
7	14	13	JAMES TAYLOR	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
8	10	10	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
9	13	11	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 549804/UMJG (12.98/18.98)	Legend
10	9	7	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
11	8	1	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales
12	15	12	TIM MCGRAW	CURB 77978 (12.98/18.98)	Greatest Hits
13	11	9	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/OJMG (12.98/19.98)	O Brother, Where Art Thou?
14	21	24	KENNY CHESNEY	BNA 67378/RGL (12.98/18.98)	Greatest Hits
15	17	16	METALLICA	ELEKTRA 61113*/EEG (11.38/17.98)	Metallica
16	34	36	THE BEATLES	APPLE 4644*/CAPITOL (12.98/18.98)	Abbey Road
17	23	15	VARIOUS ARTISTS	INTEGRITY 51001/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord
18	18	14	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
19	12	6	DIXIE CHICKS	MONUMENT 68195/SONY (11.98 EQ/17.98) [M]	Wide Open Spaces
20	20	18	SHANIA TWAIN	MERCURY 536003/UMMG (12.98/18.98)	Come On Over
21	26	26	ORIGINAL BROADWAY CAST RECORDING	DECCA BROADWAY 54315 (18.98 CD)	Mamma Mia!
22	24	27	DEF LEPPARD	MERCURY 528718/OJMG (11.38/18.98)	Vault - Greatest Hits 1980-1995
23	27	20	KID ROCK	TOP DDD/LAVA 63119*/AG (12.98/18.98) [M]	Devil Without A Cause
24	33	25	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
25	25	22	GOOD CHARLOTTE	DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
26	29	21	BEE GEES	POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only
27	19	8	DIXIE CHICKS	MONUMENT 68678/SONY (12.98 EQ/18.98)	Fly
28	22	19	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
29	37	43	LYNYRD SKYNYRD	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
30	32	33	ABBA	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
31	38	29	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
32	28	28	BON JOVI	MERCURY 538085/OJMG (6.98/11.98)	Slippery When Wet
33	46	23	LEE GREENWOOD	CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot
34	41	39	THE BEACH BOYS	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
35	30	34	BEASTIE BOYS	DEF JAM 527351/OJMG (6.98/11.98)	Licensed To Ill
36	43	31	AL GREEN	HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
37	37	37	THE BEATLES	APPLE 4644*/CAPITOL (11.38/17.98)	Sgt. Pepper's Lonely Hearts Club Band
38	40	37	CREED	WIND-UP 13053* (11.98/18.98)	Human Clay
39	31	17	AC/DC	LEGACY 80207/EPIC (18.98 EQ CD)	Back In Black
40	39	30	PHIL COLLINS	FACE VALUE/ATLANTIC 83138*/AG (10.98/17.98)	...Hits
41	41	39	THE BEATLES	APPLE 4644*/CAPITOL (11.38/17.98)	Rubber Soul
42	42	38	BON JOVI	MERCURY 526013/OJMG (10.98/17.98)	Cross Road
43	45	46	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
44	16	32	CAT STEVENS	A&M/UNIVERSAL 546889/UMRG (6.98/11.98)	Cat Stevens Greatest Hits
45	45	46	2PAC	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me
46	44	23	THE POLICE	A&M 430607/UME (18.98 CD)	Every Breath You Take: The Classics (SACD)
47	47	50	SUBLIME	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
48	48	45	FRANK SINATRA	CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
49	48	45	CREEDENCE CLEARWATER REVIVAL	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
50	49	45	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits

APRIL 19 2003  
**Billboard** **HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			ARTIST		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Title		
			NUMBER 1 3 Weeks At Number 1		
1	1	1	FINCH	DRIVE THRU 890991/MCA (12.98 CD)	What It Is To Burn
2	5	7	PEPE AGUILAR	UNIVISION 310119/UG (16.98 CD)	Y Tenerte Otra Vez
3	2	4	BOWLING FOR SOUP	SILVERTONE/JIVE 41819/ZOMBA (13.98 CD)	Drunk Enough To Dance
4	NEW	1	BOYSETSFIRE	WIND-UP 13071 (16.98 CD)	Tomorrow Come Today
5	NEW	1	STEREOMUD	LOUD/COLUMBIA 86488*/CRG (9.98 EQ CD)	Every Given Moment
6	NEW	1	LUCY WOODWARD	ATLANTIC 83637/AG (12.98 CD)	While You Can
7	6	3	SYLEENA JOHNSON	JIVE 41815/ZOMBA (11.98/17.98)	Chapter 2: The Voice
8	24	1	BRONCO	FONOVISA 350787/UG (14.98 CD)	30 Invidables
9	9	7	JASON MRAZ	ELEKTRA 62829/EEG (11.98 CD)	Waiting For My Rocket To Come
10	17	1	CONJUNTO PRIMAVERA	FONOVISA 350788/UG (14.98 CD)	Nuestra Historia
11	7	1	KINDRED THE FAMILY SOUL	HIDDEN BEACH 86491/EPIC (13.98 EQ CD)	Surrender To Love
12	16	11	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
13	13	9	JOHNNY VICIOUS	ULTRA 1155 (19.98 CD)	Ultra. Dance 03
14	10	8	KEM	MOTOWN 067516/UMRG (9.98/12.98)	Kemistry
15	36	41	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD)	I Love It
16	NEW	1	AND YOU WILL KNOW US BY THE TRAIL OF DEAD	INTERSCOPE 000208 (7.98 CD)	The Secret Of Elena's Tomb (EP)
17	47	33	THE RAVENNETTES	THE ORPHAN/COLUMBIA 87028*/CRG (8.98 EQ CD)	Whip It On (EP)
18	NEW	1	PLACEBO	HUT 81939*/ASTRALWERKS (18.98 CD)	Sleeping With Ghosts
19	11	12	JUANES	SURCO 017532/UNIVERSAL LATIN (16.98 CD)	Un Dia Normal
20	18	18	ABRAHAM FERRER	WORLD CIRCUIT/INONESUCH 79650/AG (18.98 CD)	Buenos Hermanos
21	44	29	PHILLIPS, CRAIG AND DEAN	SPARROW 51979 (17.98 CD)	Let Your Glory Fall
22	3	1	CRADLE OF FILTH	RED INK 71423 (17.98 CD)	Damnation And A Day
23	14	19	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD)	Tell All Your Friends
24	12	10	DAR WILLIAMS	RAZOR & TIE 82886 (18.98 CD)	The Beauty Of The Rain
25	22	16	CAT POWER	MATADOR 427*/BEGGARS GROUP (17.98 CD)	You Are Free
26	41	27	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE (11.98/17.98)	Praise Is What I Do
27	20	15	RA	REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	From One
28	NEW	1	JAKE SIMPSON	COLUMBIA 89102*/CRG (12.98 EQ CD)	Star Search Winner: Jake Simpson (EP)
29	23	14	PETER CINCOTTI	CDCORD 2159 (18.98 CD)	Peter Cincotti
30	25	17	SOCIALBURN	ELEKTRA 62790/EEG (12.98 CD)	Where You Are
31	35	42	THE STREETS	VICE 93181*/ATLANTIC (12.98 CD)	Original Pirate Material
32	31	30	DETRICK HADDON	TYSCOT/VERITY 43195/ZDMBA (11.98/17.98)	Lost And Found
33	39	34	SONICFLOOD	INO 82499/CURB (18.98 CD)	Cry Holy
34	48	23	LIL' WYTE	HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD)	Hypnotize Minds Presents: Doubt Me Now
35	19	20	THE MUSIC	CAPITOL 80328 (9.98 CD)	The Music
36	NEW	1	INTERPOL	MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights
37	43	40	MAROON 5	OCTONE 50001 (11.98 CD)	Songs About Jane
38	21	5	DF DUB	35IXTY/COLUMBIA 89089*/CRG (14.98 EQ CD)	Country Girl
39	32	31	DJ WHOOKID	FULL CLIP 2005* (13.98 CD)	Hood Radio V.1
40	27	21	CHRIS RICE	ROCKETOWN 20001/ZOMBA (18.98 CD)	Run The Earth, Watch The Sky
41	46	1	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
42	34	22	MS. DYNAMITE	POLYDOR/BIGGER BEATS 076043*/INTERSCOPE (18.98 CD)	A Little Deeper
43	8	1	THE D4	FLYING NUM/INFECTIOUS 162388/HOLLYWOOD (9.98 CD)	6twenty
44	50	38	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
45	4	1	SHANE BARNARD & SHANE EVERETT	INPOP 71264 (17.98 CD)	Carry Away
46	38	13	THE LIBERTINES	RDINH TRADE 8321*/SANCTUARY (14.98 CD)	Up The Bracket
47	28	26	LINDA EDER	ATLANTIC 89581*/AG (18.98 CD)	Broadway My Way
48	29	1	APHEX TWIN	WARP 102 (12.98 CD)	26 Mixes For Cash
49	NEW	1	THALIA	EMI LATIN 81895 (14.98 CD)	Thalia's Hits Remixed
50	NEW	1	RIGO TOVAR	FONOVISA 350789/UG (14.98 CD)	30 Invidables

APRIL 19 2003  
**Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			ARTIST		
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Title		
			NUMBER 1 2 Weeks At Number 1		
1	1	1	VARIOUS ARTISTS	SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1
2	4	4	LIL JON & THE EAST SIDE BOYZ	BME 23701/TVT (13.98/17.98)	Kings Of Crunk
3	3	3	B.G.	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend
4	2	1	VARIOUS ARTISTS	SIDE ONE DUMMY 71236 (18.98 CD)	Atticus: Dragging The Lake II
5	5	2	ANI DIFRANCO	RIGHTEOUS BADE 030 (16.98 CD)	Evolve
6	7	12	DARYL HALL JOHN OATES	U-WATCH 80100 (18.98 CD)	Do It For Love
7	6	1	RINGO STARR	KOCH 8429 (18.98 CD)	Ringo Rama
8	11	7	JOHNNY VICIOUS	ULTRA 1155 (19.98 CD) [M]	Ultra. Dance 03
9	22	23	CRAIG MORGAN	BROKEN BOW 77567 (13.98 CD) [M]	I Love It
10	8	1	CRADLE OF FILTH	RED INK 71423 (17.98 CD) [M]	Damnation And A Day
11	9	5	STEPHEN MALKMUS & THE JICKS	MATADOR 0572*/BEGGARS GROUP (17.98 CD)	Pig Lib
12	12	11	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
13	15	13	TRANSPLANTS	HELLCAT 80448*/EPITAPH (16.98 CD)	Transplants
14	14	10	CAT POWER	MATADOR 427*/BEGGARS GROUP (17.98 CD) [M]	You Are Free
15	13	8	50 CENT	FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?
16	17	15	SUSAN TEDESCHI	COOL 751145/ARTEMIS (17.98 CD) [M]	Wait For Me
17	24	16	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE (11.98/17.98) [M]	Praise Is What I Do
18	16	9	PETER CINCOTTI	CDCORD 2159 (18.98 CD) [M]	Peter Cincotti
19	21	24	THE STREETS	VICE 93181*/ATLANTIC (12.98 CD) [M]	Original Pirate Material
20	1	1	NOFX	FAT WRECK CHORDS 656 (16.98 CD)	Regaining Unconsciousness (EP)
21	26	14	LIL' WYTE	HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now
22	29	22	INTERPOL	MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights
23	19	18	DJ WHOOKID	FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1
24	20	21	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side
25	18	1	APHEX TWIN	WARP 102 (12.98 CD) [M]	26 Mixes For Cash
26	25	19	JOE JACKSON BAND	RESTLESS 106388/RYKODISC (18.98 CD)	Volume 4
27	NEW	1	HOT HOT HEAT	SUB POP 70599* (12.98 CD)	Make Up The Breakdown
28	23	26	CURSIVE	SADDLE CREEK 51* (13.98 CD) [M]	The Ugly Organ
29	38	6	CODY CHESNUTT	READY SET GO! 001 (16.98 CD) [M]	Headphone Masterpiece
30	36	40	DAVID VISAN	GEORGE V 71094 (30.98 CD)	Buddha-Bar V
31	34	31	SISTER HAZEL	SIXTHMAN 81015 (18.98 CD)	Chasing Daylight
32	40	36	THE POSTAL SERVICE	SUB POP 595 (14.98 CD) [M]	Give Up
33	41	34	VARIOUS ARTISTS	SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2
34	33	37	BAD BOY JOE	WHAT IF 3671/MUSICRAMA (17.98 CD)	The Best Of Freestyle Megamix Volume 3
35	NEW	1	PANCHO BARRAZA	MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza
36	30	25	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5
37	28	1	THE SICILIANS FEATURING ANGELO VENUTO	NERVOUS 20533 (17.98 CD)	Un Amore (One Love)
38	39	33	EVA CASSIDY	BLIX STREET 10075 (18.98 CD)	Imagine
39	35	27	SUGARCULT	ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
40	27	1	SAMMY KERSHAW	AUDIUM 8167/KOCH (18.98 CD)	I Want My Money Back
41	NEW	1	INSANE CLOWN POSSE	PSYCHOPATHIC/D3 9912/RIVIERA (19.98 CD)	The Wraith: Shangri-La
42	NEW	1	DOTTIE PEOPLES	ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie
43	43	1	CHICO DEBARGE	ALOVE 8626/KO	



Billboard TOP INTERNET ALBUM SALES™				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	58	<b>NORAH JONES</b> ▲ <sup>5</sup> BLUE NOTE 32088 [M]	16 Weeks At Number 1 <b>Come Away With Me</b>
2	5	12	<b>SOUNDTRACK</b> ▲ EPIC 87018	<b>Chicago</b>
3	2	2	<b>CELINE DION</b> EPIC 87185	<b>One Heart</b>
4	1	2	<b>LINKIN PARK</b> WARNER BROS. 48186*	<b>Meteora</b>
5	NEW	1	<b>THE WHITE STRIPES</b> THIRD MAN 27148*/V2	<b>Elephant</b>
6	6	2	<b>CHER</b> GEFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	<b>The Very Best Of Cher</b>
7	10	21	<b>BUCK HOWDY</b> PRAIRIE 006 407 [M]	<b>Skidaddle!</b>
8	7	32	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT/COLUMBIA 88840*/CRG	<b>Home</b>
9	9	5	<b>EVANESCENCE</b> ▲ WIND-UP 13063	<b>Fallen</b>
10	12	24	<b>COLDPLAY</b> ▲ CAPITOL 40504*	<b>A Rush Of Blood To The Head</b>
11	17	10	<b>VARIOUS ARTISTS</b> TIME LIFE 18774	<b>Worship Together: I Could Sing Of Your Love Forever</b>
12	NEW	1	<b>GEORGE JONES</b> BANDIT/BNA 67003/RJG	<b>The Gospel Collection: George Jones Sings The Greatest Stories Ever Told</b>
13	11	2	<b>PINK FLOYD</b> CAPITOL 82136*	<b>Dark Side Of The Moon (SACO)</b>
14	18	8	<b>JOHN MAYER</b> ▲ <sup>2</sup> AWARE/COLUMBIA 85293*/CRG [M]	<b>Room For Squares</b>
15	NEW	1	<b>VARIOUS ARTISTS</b> SANCTUARY 84598	<b>Live From Bonnaroo Vol. II</b>
16	19	3	<b>THE EARLY NOVEMBER</b> DRIVE-THRU 06081/MCA	<b>For All Of This (EP)</b>
17	22	5	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. [M]	<b>Josh Groban</b>
18	20	9	<b>50 CENT</b> ▲ <sup>4</sup> SHADY/AFTERMATH 493544*/INTERSCOPE	<b>Get Rich Or Die Tryin'</b>
19	23	4	<b>AUDIOSLAVE</b> ▲ INTERSCOPE/EPIC 88968*	<b>Audioslave</b>
20	4	2	<b>SHANE BARNARD &amp; SHANE EVERETT</b> INPOP 71264 [M]	<b>Carry Away</b>
21	21	2	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL	<b>Now 12</b>
22	NEW	1	<b>SOUNDTRACK</b> VARESE SARABANDE 088454	<b>Frank Herbert's Children Of Dune</b>
23	RE-ENTRY	1	<b>JOHNNY CASH</b> AMERICAN/LOST HIGHWAY 063338*/JUME	<b>American IV: The Man Comes Around</b>
24	NEW	1	<b>SOUNDTRACK</b> DG 474150/UNIVERSAL CLASSICS GROUP	<b>Frida</b>
25	RE-ENTRY	1	<b>BEN HARPER</b> VIRGIN 80840	<b>Diamonds On The Inside</b>

Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	12	<b>CHICAGO</b> ▲	10 Weeks At Number 1 EPIC 87018
2	2	23	<b>8 MILE</b> ▲ <sup>4</sup>	SHADY 493508*/INTERSCOPE
3	3	7	<b>CRADLE 2 THE GRAVE</b>	BLOODLINE/DEF JAM 063615*/DJJMG
4	NEW	1	<b>HOUSE OF 1000 CORPSES</b>	GEFFEN 493634/INTERSCOPE
5	4	9	<b>DAREDEVIL: THE ALBUM</b> ●	WIND-UP 13079
6	5	34	<b>LIZZIE MCGUIRE</b> ●	BUENA VISTA 860791/WALT DISNEY
7	6	27	<b>SWEET HOME ALABAMA</b>	HOLLYWOOD 162364
8	7	5	<b>BRINGING DOWN THE HOUSE</b>	HOLLYWOOD 162386
9	8	95	<b>O BROTHER, WHERE ART THOU? ▲<sup>6</sup></b>	LOST HIGHWAY/MERCURY 170069/DJMG
10	NEW	1	<b>WHAT A GIRL WANTS</b>	ATLANTIC 83641/AG
11	10	43	<b>DISNEY'S LILO &amp; STITCH</b> ●	WALT DISNEY 860734
12	14	2	<b>NASHVILLE STAR: THE FINALISTS</b>	COLUMBIA (NASHVILLE) 87169/SONY (NASHVILLE)
13	16	3	<b>THE PIANIST</b>	SONY CLASSICAL 87739
14	12	17	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b>	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
15	19	2	<b>PIGLET'S BIG MOVIE</b>	WALT DISNEY 860081
16	9	7	<b>FRIDA</b>	DG 474150/UNIVERSAL CLASSICS GROUP
17	17	54	<b>A WALK TO REMEMBER</b> ●	EPIC 86311
18	11	6	<b>SMALLVILLE [THE TALON MIX]</b>	ELEKTRA 62792/EEG
19	15	95	<b>MOULIN ROUGE ▲<sup>2</sup></b>	INTERSCOPE 493035
20	25	5	<b>MAID IN MANHATTAN</b>	EPIC 86921
21	18	39	<b>SPIRIT: STALLION OF THE CIMARRON</b>	A&M 493304/INTERSCOPE
22	21	95	<b>SHREK ▲</b>	DREAMWORKS 450305/INTERSCOPE
23	20	32	<b>XXX</b> ●	UNIVERSAL 156259/UMRG
24	13	9	<b>HOW TO LOSE A GUY IN 10 DAYS</b>	VIRGIN 81522
25	23	2	<b>BLUE COLLAR COMEDY TOUR: THE MOVIE</b>	WARNER BROS. (NASHVILLE) 48424/WRN

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## Billboard ARTIST INDEX™

Chart Codes: — ALBUMS — The Billboard 200 (B200) Bluegrass (BG) Blues (BL)	Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA)	Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HL) Independent (IND)	Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA)	Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA)	R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) — SINGLES — Hot 100 (H100)	Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS)	Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS)	Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS)	Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40)	Rankings from biweekly charts are listed in italics during a chart's unpublished week.
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2Pac: B200 102; PCA 45, 50; RBA 45; RBC 4, 6, 8, 10; H100 69, 78; HA 68; RA 34, 37; RBH 31, 38; RP 16, 19  
3 Doors Down: B200 30; A40 5; H100 5; HA 5; MO 15, 36; RO 5, 14; T40 3  
30 Dirty Junkies: DC 33  
50 Cent: B200 2; IND 15; INT 18; RBA 1; H100 1, 10; HA 1, 8; HSS 11; RA 2, 5, 38, 42, 44, 67, 74; RBH 2, 5, 39, 42, 45, 67, 74, 80; RP 1, 5, 12, 25; RS 8; T40 1, 40  
504 Boyz: RBA 97  
702: B200 135; RBA 41; HSS 43; RA 54; RBH 55; RS 38  
2002: NA 15

— A —  
Aaliyah: B200 68; RBA 44; H100 6; HA 4; RA 11, 72; RBH 12, 72; T40 10  
Mindi Abair: CJ 4  
Abba: PCA 30  
AC/DC: PCA 39  
Los Acosta: LA 31; RMA 19  
Yolanda Adams: GA 12; RBH 79  
Trace Adkins: CA 28; CS 34  
AFI: B200 29; MO 7; RO 34  
AfroCeltz: WM 5  
Antonio Aguilar: LA 55  
Pepe Aguilar: B200 118; HS 2; LA 1; RMA 1; LT 38; RMS 25  
Christina Aguilera: B200 33; A40 14; AC 1; DC 1; H100 21, 56; HA 22, 56; HSS 9; T40 13, 20  
AJ: HSS 39; RS 16  
Alabama: CA 29  
Alberto Y Roberto: LPS 39  
ALC: GA 31  
The All-American Rejects: B200 36; MO 20  
Gary Allan: B200 198; CA 26; CS 13; H100 62; HA 61  
The Allman Brothers Band: B200 97  
Althea: RBH 90  
Amerie: RA 58; RBH 58  
Amethystium: NA 9  
Anastacia: DC 14  
Jessica Andrews: CS 21  
And You Will Know Us By The Trail Of Dead: HS 16  
Los Angeles Azules: LA 52  
Los Angeles De Charly: RMS 39  
Allen Anthony: RA 73; RBH 73  
Marc Anthony: TSA 5; TSS 12  
Aphex Twin: EA 4; HS 48; IND 25  
Area 305: LPS 30  
Ricardo Arjona: LA 2; LPA 9; LPS 4, 10; LT 8, 24  
Armageddon: RA 62; RBH 60; RS 46  
Joan Armatrading: IND 45  
Ashanti: B200 155; RBA 72; H100 19; HA 20; RA 47; RBH 46; RP 14; RS 74; T40 12  
The Ataris: B200 69; MO 14  
Natacha Atlas: DC 29; DS 19  
Audio Adrenaline: CC 26  
Audioslave: B200 19; INT 19; H100 46; HA 44; MO 3; RO 1  
Avalon: B200 113; CC 9  
Aventura: TSA 10  
Ramon Ayala Y Sus Bravos Del Norte: RMS 36  
AZ: RS 59

— B —  
B2K: B200 27; RBA 10; H100 33, 38; HA 31, 38; HSS 48; RA 19; RBH 19; RS 18; T40 18  
Baby: B200 165; RBA 54; H100 18, 82; HA 17; RA 18, 33, 58; RBH 16, 34, 58; RP 20; RS 40; T40 17  
Baby Diva: HSS 25; RBH 91; RS 5  
Bacilos: LPS 23; LT 32; TSS 14  
Bad Boy Joe: EA 9; IND 34

The Bad Plus: JZ 9  
Erykah Badu: HSS 46; RA 24; RBH 24, 86; RS 44  
Becky Baeling: DC 15  
Baha Men: WM 11  
Banda El Recodo: RMS 40  
Banda Pelillos: RMS 22  
David Banner: RA 50; RBH 51  
Buju Banton: RBA 90; RE 3  
Shane Bamard: CC 36; HS 45; INT 20  
Luther Barnes: GA 23  
Pancho Barraza: IND 35; LA 24; RMA 14; RMS 27  
Jiff Bates: CS 14  
The Beach Boys: PCA 34  
Bernie Bigley: HSS 54; RS 17  
Walter Beasley: CJ 8, 20  
Beastie Boys: PCA 35; RBC 17  
The Beatles: PCA 1, 16, 37, 41  
The Beatnuts: RS 56  
Beck: B200 188  
Daniel Bedingfield: B200 115; AC 28; DC 36; DS 1; H100 28; HA 40; HSS 2; T40 16  
Bee Gees: B200 123; PCA 26  
Bernie Mac: RE 5  
Graciela Beltran: LA 65  
Tony Bennett: CJ 2, 22  
Bering Strait: CA 42  
Beto Y Sus Canarios: RMS 29  
B.G.: B200 88; IND 3; RBA 19; RBH 83  
Big Bol: RA 69; RBH 69  
Big "C": HSS 33, 72; RBH 96; RS 15, 23  
Big Ren: RBA 96  
Big Tigger: RA 43; RBH 43  
Fabio Biondi: CL 15  
David Bisbal: LA 74; LPS 11; LT 21; TSS 26  
Clint Black: CA 68; CS 42  
BLACKstreet: B200 124; RBA 42; RBH 95  
Bobby "Blue" Bland: BL 5  
Mary J. Blige: RBC 15; RA 63; RBH 63  
The Blind Boys Of Alabama: GA 36  
Blurs: MO 23  
Andrea Bocelli: CL 2; CX 9  
Bond: CX 5  
Bone Crusher: H100 88; RA 35; RBH 35; RP 24; RS 50  
Bone Thugs-N-Harmony: B200 170; RBA 60; RBG 37  
Bon Jovi: B200 181; PCA 32, 42; A40 15  
Boonkat: HS 14; RS 60  
La Bouche: DC 22; DS 18; HSS 56  
Bowling For Soup: B200 129; HS 3; H100 64; HA 65; T40 34  
Boy Big: RBH 99; RS 64  
Boyz n the Bay: B200 141; HS 4  
Michelle Branch: A40 8; AC 2; H100 31; HA 29  
Brandy: DS 21  
Toni Braxton: RBA 100  
Breaking Benjamin: MO 38; RO 29  
Jim Brickman: NA 5, 13  
Sarah Brightman: CX 11  
Bronco: B200 159; HS 8; LA 3; RMA 3  
Garth Brooks: CCA 24; CS 26  
Brooks & Dunn: CA 57; CCA 15; CS 57  
Norman Brown: CJ 17  
The Dave Brubeck Quartet: JZ 16  
Michael Buble: B200 116  
Joe Budden: H100 75; HA 74; RA 25; RBH 25; RP 18; RS 73  
Los Bukis: B200 150; LA 2, 17, 46; RMA 2, 11  
Busta Rhymes: B200 59; RBA 15; H100 11; HA 11; HSS 20, 66; RA 8; RBH 7; RP 6; RS 4, 61; T40 32

bwb: CJ 12  
Juanita Bynum: GA 21; IND 48  
Tracy Byrd: CS 25  
— C —  
Jorge Luis Cabrera: LT 33; RMS 11  
Caddillac Tah: RBH 90  
Reggae (RE)  
Caedmon's Call: CC 34  
Byron Cage: CC 33; GA 9; HS 41  
Chris Cagle: B200 15; CA 1; CS 9; H100 54; HA 52  
Glen Campbell: CA 66  
Cam'ron: B200 13; RBA 3; RA 66; RBH 64; RS 36  
Candido Y Su Huella Nortena: LT 43; RMS 17  
Nick Cannon: HSS 24; RS 62  
Capone -N- Noreaga: RS 54  
Mariah Carey: B200 161; RBA 63; DS 2; H100 11; HA 11; HSS 3, 20; RA 8; RBH 7; RP 6; RS 4, 13, 68; T40 32  
Caribbean Pulse: RBA 89; RE 7; HSS 69; RS 45  
Vanessa Carlton: B200 164; A40 6; AC 5; H100 53; HA 54; T40 29  
Jose Carreras: CL 9  
Rodney Carrington: CA 31  
Deana Carter: B200 163; CA 21; CS 16  
Brandon Casey: T40 26  
Brian Casey: T40 26  
Johnny Cash: B200 51; CA 5, 71; CCA 8; INT 23; PCA 31  
Rosanne Cash: B200 130; CA 16  
Eva Cassidy: IND 38  
Cat Power: HS 25; IND 14  
Chanticleer: CL 6  
Steven Curtis Chapman: B200 191; CC 16  
JC Chasez: H100 86; HSS 10; RS 41  
Cher: B200 7; INT 6; DC 11; DS 8, 15; HSS 49  
Cherish: RA 61; RBH 62  
Kenny Chesney: B200 79; CA 8; CCA 3; PCA 14; CS 3; H100 30; HA 27  
Cody Chesnut: IND 29  
Mark Chesnut: CS 60  
Jewel: B200 60; MO 10, 19; RO 10, 16  
The Chieftains: CA 63; WM 8  
Choppa: B200 136; RBA 50; H100 100; RS 21  
Charlotte Church: CX 3, 12  
Peter Cincotti: HS 29; IND 18; JZ 2  
Cirque Du Soleil: WM 6  
C-lanac: HSS 2; RS 22  
Maurette Brown Clark: GA 22  
Terri Clark: CA 33; CS 19, 46  
Dorinda Clark-Cole: GA 34  
Karen Clark-Sheard: GA 32  
Kelly Clarkson: HSS 18  
Willie Clayton: BL 13  
Patsy Cline: CCA 19  
Clipse: RBA 75; H100 82; HSS 31, 43; RA 33; RBH 34, 88; RP 20; RS 28, 38, 66, 67  
Tammy Cochran: CS 43; CSS 5  
Kellie Coffey: CA 56; CS 47  
Cold: H100 95; HSS 7; MO 24; RO 22  
Coldplay: B200 16; INT 10; PCA 6; A40 9; H100 40; HA 39; MO 22; T40 27  
Natalie Cole: JZ 8  
Nat King Cole: JZ 13  
Steve Cole: CJ 7  
Phil Collins: PCA 40; AC 3, 16; H100 76  
John Coltrane: JZ 18  
Common: RBA 99; HSS 46; RA 24; RBH 24, 86; RS 44  
Conjunto Primavera: B200 175; HS 10; LA 5; RMA 4; LT 3; RMS 1, 12  
Control: LA 49

Ry Cooder: LA 10; LPA 3; WM 3  
Costumbre: LA 72  
The Countdown Singers: CA 70; IND 46  
Counting Crows: B200 178; A40 6; H100 53; HA 54; T40 29  
Chris Cox: DC 13  
El Coyote Y Su Banda Tierra Santa: LT 19; RMS 6  
Cradle Of Filth: HS 22; IND 10  
Creed: B200 179; PCA 38; RO 36  
Creedence Clearwater Revival: PCA 49  
Elvis Crespo: TSA 6  
Sheryl Crow: B200 125; A40 2; AC 9, 22; CS 24; CSS 1; H100 4; HA 10; HSS 1; T40 5  
The Crusaders: CJ 2; RBA 73  
Anthony Cruz: TSS 17  
Celia Cruz: LA 43; TSA 3, 8  
Cuisillos De Arturo Maclas: LT 50; RMS 21  
Cursive: IND 28  
Cusco: NA 8  
— D —  
The D4: HS 43  
Da Brat: RA 61; RBH 62  
Da Entourage: RBH 78  
Da Headbussaz: RBA 93  
Amy Dalley: CS 39  
D'Angelo: RA 51  
Tyronne Davis: BL 12  
Spencer Day: HSS 60  
Chico DeBarge: IND 43; RBA 79  
Def Leppard: PCA 22  
Def Squad: H100 99; HSS 65; RA 51; RBH 50; RS 30  
John Denver: CCA 17  
The Derailers: CA 52  
The Detroit Experiment: JZ 14  
Louie DeVito: EA 10; IND 36  
DF Dub: HS 38  
Diamond Rio: B200 120; CA 13; CS 8; H100 50; HA 50  
Ani DiFranco: B200 105; IND 5  
John Digweed: EA 15  
Celine Dion: B200 4, 122; INT 3; PCA 4; A40 27; AC 7; DC 2; H100 70; HA 72  
The Diplomats: B200 13; RBA 3; RA 66; RBH 64; RS 36  
Dirty: RBA 61  
Dirty Vegas: EA 25  
Disturbed: B200 106; PCA 18; MO 28; RO 7, 18  
Dixie Chicks: B200 17; CA 2; CCA 4, 7; INT 8; PCA 19, 27; A40 22; AC 24; CSS 2; HSS 5  
DJ Envy: RBA 82  
DJ Icey: EA 20; DS 17  
DJ Kayslay: RA 58; RBH 58  
DJ Sammy: EA 12  
DJ Whoopid: HS 39; IND 23; RBA 87  
DMX: RBC 9; H100 66; HA 66; HSS 57; RA 45; RBH 44; RP 17; RS 34  
Placido Domingo: CL 9, 13  
Dominic: TSS 28  
The Donnas: B200 128  
doubleDrive: RO 32  
Drag-On: RS 69  
Dusty Drake: CS 37  
Dr. Dre: RBC 11, 18; RBH 87  
Dru Hill: B200 172; RBA 56; RA 55; RBH 56  
Drunkennuncky: DC 43  
Duetto Voces Del Rancho: LT 48; RMS 20  
George Duke: CJ 19  
— E —  
The Early November: INT 16

The Earthquake Institute: HSS 70; RS 31  
Easy Star All-Stars: RE 6  
Linda Eder: HS 47  
Richard Egan: CL 10  
Electric Six: DS 16  
Valentin Elizalde: RMS 33  
Missy "Misdemeanor" Elliott: B200 34; RBA 25; DC 5; H100 26; HA 25; HSS 44; RA 22, 39; RBH 22, 40; RP 11; RS 24; T40 15  
Emerson Drive: CA 61; CS 51  
Eminem: B200 22; PCA 5, 10; RBA 18; RBC 1, 2; H100 20, 42; HA 19, 42; RA 53, 74; RBH 54, 74; RP 21, 23; T40 9, 21  
Bill Engvall: CA 75  
Jocelyn Enriquez: DC 28  
Enya: NA 14; HSS 53  
Erasur: DS 11; HSS 68  
Gloria Estefan: LPS 28; LT 44  
Evanescence: B200 9; CC 1; INT 9; A40 18; H100 25; HA 26; MO 2; RO 21; T40 24  
Faith Evans: HSS 31; RBH 88; RS 28  
Sara Evans: CS 31  
Tiffany Evans: HSS 60  
Eve: HSS 42; RS 49  
Everclear: B200 158  
Shane Everett: CC 36; HS 45; INT 20  
Everything But The Girl: EA 6  
— F —  
Fabolous: B200 14; RBA 5; H100 15, 68; HA 15, 67; HSS 22, 51; RA 10, 21; H100 21; RP 7; RS 26, 29; T40 37  
The Faint: EA 19  
Fantasy: DS 7; HSS 37  
Father M.C.: RBA 64  
Fat Joe: RBA 85; RA 62; RBH 60, 97; RS 46  
Feel: A40 34  
Alejandro Fernandez: LA 42, 53; LPS 19; LT 28  
Vicente Fernandez: LA 69  
Ibrahim Ferrer: HS 20; LA 8; TSA 1; WM 1  
Tiziano Ferro: LPS 3; LT 4; TSS 5  
Field Mob: B200 107; RBA 36; H100 41; HA 41; RA 23; RBH 23; RP 13  
Finch: B200 112; HS 1; MO 18; RO 37  
Fischerspooner: EA 17; DC 47  
Five For Fighting: AC 10  
Fleetwood Mac: B200 100; A40 19; AC 15; H100 84  
Renee Fleming: CL 8; CX 10  
The FlipMode Squad: H100 11; HA 11; HSS 20; RA 8; RBH 7; RP 6; RS 4; T40 32  
Floetry: B200 70; RBA 13; H100 49; HA 48; RA 15; RBH 17  
Joseph Fonseca: LT 46; TSS 6, 19  
Foo Fighters: B200 85; H100 65; HA 64; MO 6, 16; RO 6, 20  
Fourplay: CJ 15  
Foxy Brown: HSS 55; RA 58; RBH 58, 92; RS 32  
Mario Frangoulis: CX 7  
Frankie J: H100 61; HA 62; T40 30  
Kirk Franklin: CC 23; GA 6; RBA 70  
Freeway: B200 61; RBA 12; HSS 54; RA 73; RBH 73; RS 17  
Friburn & Urick: DC 31  
Funkyy Green Dogs: DC 42  
Further Seems Forever: CC 38  
— G —  
Kenny G: CJ 3  
Ana Gabriel: LA 66; LPA 20  
Juan Gabriel: LPS 35; LT 6; RMS 9; TSS 11  
Bill & Gloria Galtner: CC 25



Europa Galante: CL 15  
Manuel Galban: LA 10; LPA 3; WM 3  
Gang Starr: RBH 99; RS 64  
Kenny Garrett: JZ 12  
Georgia Mass Choir: GA 18; IND 44  
Ghostland: DC 29; DS 19  
The Gibson Brothers: BG 13  
Vince Gill: B200 166; CA 22; CS 48  
Ginuwine: H100 18; HA 17; RA 18; RBH 16; RS 40; T40 17  
Dana Glover: AC 21  
Godsmack: H100 73; HA 71; MO 9; RO 3  
Fabian Gomez: LT 11; RMS 4  
Good Charlotte: B200 24; PCA 25; H100 43; 97; HA 46; MO 12; T40 23  
Goo Goo Dolls: A40 16  
Glenn Gould: CL 5  
El Gran Combo De Puerto Rico: TSS 16  
Nathan Granner: CK 6  
El Gran Silencio: LPS 35; LT 6; RMS 9; TSS 11  
Natalie Grant: AC 30  
David Gray: B200 185  
Dobie Gray: A40 4; AC 18; H100 51; HA 51; T40 36  
Macy Gray: A40 33  
Al Green: PCA 36; RBC 14  
Vivian Green: B200 73; RBA 24; DC 49; DS 5; H100 44; HA 49; HSS 6; RA 16; RBH 15; RS 2  
Lee Greenwood: CCA 9; PCA 33; CSS 4; HSS 29  
Mary Griffin: DC 12  
El Gringo De La Bachata: TSS 29  
Josh Groban: B200 46; CX 1, 2; INT 17; AC 14  
Grupo Mania: TSS 40  
GusGus: DC 46  
Guy: RS 72  
G-Wiz: HSS 38; RBH 100; RS 12  
Nee-Nee Gwynn: HSS 25; RBH 91; RS 5

**-H-**

Deitrick Haddon: CC 28; GA 8; HS 32  
Hahz The Ripper: HSS 61; RS 43  
El Falcon De La Sierra: RMS 35  
Daryl Hall John Oates: B200 139; IND 6; AC 8  
Regie Hamm: AC 25  
Fred Hammond: GA 14  
John Hammond: BL 7  
Jennifer Hanson: CA 51; CS 59; CSS 7  
The Happy Boys: EA 8, 24  
Happy Clappers: DC 13  
Ben Harper: B200 46; INT 25  
Barry Harris: DC 39  
H.A.W.K.: RBH 98  
Hayseed Dixie: BG 12  
Heather Headley: B200 84; RBA 26; RA 28; RBH 29  
(Red)Planet Earth: B200 111; MO 32; RO 23  
Pete Heller: DC 45  
Eddy Herrera: TSS 30  
Faith Hill: B200 131; CA 17; CCA 18; AC 4  
Hitman Sammy Sam: RA 49; RBH 49  
Darwin Hobbs: GA 30  
Steve Holy: CS 40  
Hootie & The Blowfish: B200 154; A40 29; AC 27  
Hot Boys: B200 31; RBA 7  
Hot Hot Heat: IND 27  
Marques Houston: H100 93; RA 46; RBH 48  
Whitney Houston: B200 189; RBA 59; AC 12; DC 7; HSS 19; RS 25  
Buck Howdy: INT 7  
Charlie Hunter Quintet: CJ 11  
Los Huracanes Del Norte: LA 29; RMA 17

**-I-**

Ice Cube: RS 57  
Enrique Iglesias: LA 27; LPA 10; AC 11; LPS 12, 25; LT 27, 40; TSS 34  
Ilo: DC 50; DS 23  
India: LA 26; TSA 2; DC 25; LPS 22; LT 18; TSS 4  
India.Arie: B200 138; RBA 55  
Industria Del Amor: LA 39  
Insane Clown Posse: IND 41  
Interpol: HS 36; IND 22  
Intocable: B200 180; LA 6, 11, 25; RMA 5, 7, 15; LT 17, 20; RMS 5, 7  
Los Invasores de Nuevo Leon: LA 61; RMS 32  
Ronald Isley: H100 55; HA 53; RA 17; RBH 18  
The Isley Brothers: H100 55; HA 53; RA 17; RBH 18

**-J-**

Alan Jackson: B200 127; CA 15; CCA 14; CS 2; H100 32; HA 28  
Joe Jackson Band: IND 26  
Jaguars: LA 67  
Jaheim: B200 42; RBA 9; RBC 5; H100 39; HA 36; RA 13, 27; RBH 13, 28  
Bishop T.D. Jakes: B200 63; CC 4; GA 1  
Boney James: CJ 14  
Brett James: CS 41  
Etta James: BL 15  
El Jarreau: CJ 16  
Jars Of Clay: CC 19  
a Rule: B200 82; RBA 46; H100 19; HA 20; RA 47; RBH 46; RP 14; RS 74; T40 12  
ay-2: B200 76; RBA 33; RBC 19, 24; DS 12; H100 9, 72; HA 9, 69; HSS 27, 54; RA 1, 31, 64, 71; RBH 1, 30, 65, 71; RP 4; RS 10, 17, 58, 68  
Jaylen Jennings: CA 74  
Pedro Jesus: TSS 22  
The Jicks: IND 11  
Jilton John: B200 78  
ack Johnson: PCA 11; MO 39  
Marcus Johnson: CJ 23  
yleena Johnson: B200 157; HS 7; RBA 37; HSS 8; RA 30; RBH 33, 76; RS 1  
olly Green: HSS 35; RS 19  
eorge Jones: B200 197; CA 25; CC 17; CCA 20; INT 12  
lorah Jones: B200 5; CJ 1; INT 1; A40 10, 26; AC 6; H100 45; HA 45  
toy Jones, Jr.: RS 55  
ir Charles Jones: RBA 92  
Richard Joo: CL 11  
ose Jose: LA 38; LPA 13; TSS 31  
uanes: HS 19; LA 7; LPA 2; LPS 13, 17, 18; LT 29; TSS 23  
The Judds: CCA 21  
ulio: LPS 29; LT 49; TSS 37  
umps: CC 40  
unelle: RS 69

**-K-**

almani: DC 23  
rael Kamakawiwo'ole: WM 9  
-CJ & JoJo: RBA 83; RA 75; RBH 75  
ohn P. Kee: GA 16  
oby Keith: B200 35; CA 3, 40; CCA 13; CS 27, 32  
osh Kelley: A40 38  
i, Kelly: B200 10; RBA 2; RBC 12, 22; H100 2, 80; HA 2; HSS 8, 28, 75; RA 7, 43, 59; RBH 8, 43, 59, 76, 85, 97; RS 1, 5, 2; T40 2  
em: HS 14; RBA 48; RA 70; RBH 70

Sammy Kershaw: CA 50; IND 40; CS 35  
Las Ketchup: LA 58; LPA 18  
Alicia Keys: HSS 42; RS 49  
Kid Rock: B200 11; PCA 23; A40 2; AC 22; CS 24; CSS 1; H100 4; HA 10; HSS 1; T40 5  
Kidz Bop Kids: B200 25, 162, 184  
Killer Mike: B200 62; RBA 17; H100 88; RA 35, 69; RBH 35, 69; RP 24; RS 50  
Kindred The Family Soul: B200 194; HS 11; RBA 39  
& Bnois King: BL 14  
Beyonce Knowles: RBH 84  
Diana Krall: B200 173; JZ 1, 4  
Alison Krauss: BG 3; CA 43; CS 52  
Alison Krauss + Union Station: B200 134; BG 1; CA 19  
Krazy Bone: RA 56; RBH 57  
Gladys Knight: CL 14  
Chantal Kreviazuk: A40 24  
Smokin' Joe Kubek: BL 14  
Kumbia Kings: B200 171; EA 18; LA 4, 45; LPA 1, 14; LPS 35; LT 6; RMS 9; TSS 11  
KutMasta Kurt: RS 53

**-L-**

Lady Saw: A40 13  
Sonny Landreth: BL 11  
k.d. lang: JZ 3  
Lasgo: DS 25  
Kenny Lattimore: B200 117; RBA 40  
Avril Lavigne: B200 20; A40 1; AC 19; H100 16; HA 18; HSS 16; T40 6  
Donald Lawrence & The Tri-City Singers: GA 26  
Raphy Leavitt Y La Selecta: TSA 18  
Jaime Lee: HSS 39; RS 16  
Stagga Lee: RBH 77  
The Letter M.: HSS 55; RBH 92; RS 32  
Gerald Levert: RBA 69; RA 68; RBH 68  
Lexx: HSS 74; RS 35  
Liberacion: LA 35  
Ottmar Liebert: NA 12  
The Libertines: HS 46  
Lifehouse: A40 32  
Lil' Flip: RBA 88; HSS 74; RA 50; RBH 51, 98; RS 35  
Lil Jon & The East Side Boyz: B200 80; IND 2; RBA 21; HSS 50; RA 56, 57; RBH 53, 57; RS 20, 55, 75  
Lil' Keke: RBH 98  
Lil' Kim: B200 188; RBA 6; H100 17; HA 16; HSS 12; RA 12, 38; RBH 11, 39; RP 9; RS 6  
Lil' Mo: H100 15, 68; HA 15, 67; HSS 51; RA 10, 21; RBH 10, 21; RP 7; RS 29; T40 37  
Lil' Wyte: HS 34; IND 21; RBA 58  
Alison Limerick: DC 16  
Limite: LA 28; RMA 16; LPS 32; LT 16; RMS 8  
Aaron Lines: CA 59; CS 56; H100 98  
Linkin Park: B200 1, 187; INT 4; PCA 3; H100 37; HA 37; MO 1; RO 2  
Johannes Linstead: NA 11  
LL Cool J: B200 95; RBA 51; H100 12; HA 13; RA 20; RBH 20; T40 7; TSS 36  
Lonestar: CA 46; CS 15; H100 74; HA 73  
Jennifer Lopez: B200 39; RBA 52; DS 14; H100 12; HA 13; RA 20; RBH 20; T40 7; TSS 36  
Jeff Lorber: CJ 5  
Patty Loveless: BG 10  
Luca: A40 39  
Ludacris: DC 5; H100 26; HA 25; HSS 44; RA 22; RBH 22; RP 11; RS 24; T40 15  
Bobby Lyle: CJ 13  
Liam Lynch: MO 34  
Lynyrd Skynyrd: PCA 29

**-M-**

Yo-Yo Ma: CL 3; CX 14  
Mack 10: RS 57  
Mad Caddies: RE 11  
Madonna: DS 4; H100 67; HA 70; HSS 13, 30; T40 38  
Magic: RBA 53  
Stephen Malkmus: IND 11  
Mana: LA 21; LPA 8; LPS 14; LT 26  
Mannheim Steamroller: NA 4  
Victor Manuelle: TSA 11; LT 34; TSS 1  
Andrew Manze: CL 10  
Marascia: DC 8  
Mario: RBH 82  
Martela: LPS 38  
Bob Marley: PCA 9; RBC 3; RE 9  
Damian "JR Gong" Marley: HSS 69; RS 45  
Maroon 5: HS 37; A40 23  
The Marsalis Family: JZ 11  
Billie Ray Martin: DC 4; DS 22  
Brad Martin: CS 53  
Ricky Martin: LPS 1; LT 1; TSS 3  
Mary Mary: CC 37; GA 11  
Massive Attack: EA 2  
Master P: RBC 25; H100 100; RS 21  
matchbox twenty: B200 56; A40 3; H100 34; HA 35; T40 14  
Dave Matthews Band: B200 200  
John Mayer: B200 28, 66; INT 14; A40 7, 12; AC 17; H100 29; HA 30; T40 19  
Christian McBride Band: JZ 19  
Martina McBride: B200 74; CA 7; CS 6; H100 47; HA 43  
Delbert McClinton: BL 4; CA 72  
Donnie McClurkin: B200 86; CC 7; GA 2; RBA 38; RBC 16  
Brian McComas: CS 30  
Paul McCoy: A40 18; H100 25; HA 26; MO 2; RO 21; T40 24  
Tim McGraw: B200 48; CA 4, 39; CCA 1, 16, 25; PCA 12; CS 5; H100 36; HA 34  
McHayes: CS 58  
Brian McKnight: B200 21; RBA 8; RBC 21; RA 48; RBH 47  
MercyMe: CC 21, 39  
Jo Dee Messina: CS 23  
Metallica: PCA 15  
Method Man: RS 71  
Luis Miguel: LA 56; LPA 17  
Glenn Miller: JZ 5  
Millie: LPS 6; LT 9; TSS 21  
Veronica Mitchell: DC 44  
Motolov: LA 48; LPA 16  
Monchy & Alexandra: TSA 7  
Jane Monheit: JZ 17  
Monica: RA 36; RBH 37  
Alejandro Montaner: LPS 33  
Daniel Montenegro: CX 6  
Pablo Montero: LA 30; RMA 18; LPS 21; LT 22; RMS 28  
Dr. Ed Montgomery: GA 31  
Montgomery Gentry: B200 176; CA 23; CS 20; CSS 3; H100 83; HSS 23  
Chante Moore: B200 117; RBA 40  
Allison Moorer: CS 24; CSS 1; H100 4; HA 10; HSS 1  
M.O.R.: RBA 67; RS 54  
Craig Morgan: CA 27; HS 15; IND 9; CS 22  
Lou Mostely: HSS 17; RBH 89; RS 3  
Brandy Moss-Scott: HSS 26; RBH 94; RS 9  
Jason Mraz: B200 160; HS 9; A40 11  
Mr. Cheeks: B200 132; RBA 47; H100 17; HA 16; HSS 12; RA 12, 52; RBH 11, 52; RP 9; RS 6

Ms. Dynamite: HS 42  
Ms. Toi: RS 57  
Mudvayne: B200 152; MO 35; RO 12  
Maria Muldaur: BL 9  
Murk: DS 24  
Anne Murray: CA 49  
Keith Murray: H100 99; HSS 65; RA 51; RBH 50; RS 30  
The Music: HS 35  
Musiq: RA 26; RBH 26  
Mystikal: RA 56; RBH 57

**-N-**

Nas: B200 52; RBA 27; DS 14; H100 14; HA 12; RA 9, 58; RBH 9, 58; RP 8; T40 31  
Nate Dogg: H100 10; HA 8; RA 5; RBH 5; RP 5; T40 40  
Luna Negra: NA 12  
Frankie Negron: TSA 17; TSS 32  
Nelly: B200 32; RBA 34; H100 58; HA 59; HSS 41; RA 29; RBH 27; RP 15; RS 37  
Willie Nelson: B200 183; CA 24, 54, 64; CCA 12; IND 50; CS 27  
Aaron Neville: GA 19  
Next: RBA 94  
Joe Nichols: B200 94; CA 10; CS 4; CSS 10; H100 35; HA 32  
Nickel Creek: BG 2; CA 37; CCA 22; IND 24  
Nirvana: B200 177  
The Nitty Gritty Dirt Band: BG 6; CA 73  
Nivea: B200 144; RBA 49; H100 94; RA 41; RBH 41; T40 26  
No Doubt: B200 101; A40 13, 20; H100 81  
Noelia: LPS 8; LT 15; TSS 27  
NOFX: IND 20  
N.O.R.E.: DS 10; HSS 64  
Smokie Norful: GA 4; HS 12  
The Notorious B.I.G.: RBC 23; RA 44; RBH 45; RP 25; RS 65  
Les Nubians: B200 87; RBA 22

**-O-**

Mark O'Connor's Hot Swing Trio: JZ 10  
Sinead O'Connor: DC 29; DS 19  
Daniel O'Donnell: WM 7, 10  
Oleander: RO 39  
Janusz Oleniczak: CL 1; STX 13  
Yoko Ono: DC 6; DS 6; HSS 36  
Obbie: RS 75  
Opera Babes: CC 4  
Roy Orbison: CCA 23  
Mauricio O'Reilly: CX 6  
Stacie Orrico: B200 77; CC 6  
OutKast: RBC 13

**-P-**

Joe Pace: GA 38  
Brad Paisley: CA 48; CS 33  
Palomares: LA 32, 63; RMA 20; LT 7; RMS 3  
Panjabi MC: DS 12; H100 72; HA 69; RA 31; RBH 30; RS 58  
Papa Reu: RBH 98  
Papa San: RE 10  
Dolly Parton: BG 8  
Pastor Troy: RS 55  
Ted Patterson: DC 45  
Sean Paul: B200 12; RBA 4; RE 1; H100 3; HA 3; HSS 21, 73; RA 4; RBH 4; RP 2; RS 14; T40 11  
Laura Pausini: DC 32  
Luciano Pavarotti: CL 9  
Pearl Jam: HSS 32  
Bishop Carlton Pearson: GA 40  
Jennifer Pena: LPS 15; LT 14  
Dottie Peoples: GA 17; IND 42; RBA 71  
Amanda Perez: B200 75; RBA 43; H100 22; HA 24; RBH 81; T40 8  
Perpetuous Dreamer: DC 35; DS 20  
Pesado: RMS 23  
Madonna: DS 4; H100 67; HA 70; HSS 13, 30; T40 38  
Kelly Joe Phelps: BL 6  
Phillips, Craig And Dean: CC 24; HS 21  
Pieces Of A Dream: CJ 22  
Pink: B200 89; HSS 34  
Pink Floyd: INT 13; PCA 2, 28  
Alexandre Pires: LA 20; LPA 7; LPS 2; LT 2; TSS 2  
Placebo: HS 18  
Planet Asia: RS 53  
P.O.D.: CC 29  
The Police: PCA 46  
Pooh And The Young Inspirations: GA 28  
The Postal Service: IND 32; HSS 71  
The Potter's House Mass Choir: B200 63; CC 4; GA 1  
Powerman 5000: RO 26  
Julio Preciado Y Su Banda Perla Del Pacifico: LA 60; RMS 38  
Elvis Presley: B200 99; CA 11  
Lisa Marie Presley: A40 21  
Kelly Price: RA 65; RBH 66  
Pronti: DC 23  
Prosperity: GA 33  
Puddle Of Mudd: B200 145; A40 37  
Flora Purim: JZ 23

**-Q-**

Q Tip: HSS 46; RBH 86; RS 44  
Queen: PCA 43  
Queens Of The Stone Age: B200 104; H100 77; MO 11, 27; RO 17  
A.B. Quintanilla III: B200 171; LA 4; LPA 1; LPS 35; LT 6; RMS 9; TSS 11

**-R-**

RA: HS 27; RO 35  
Rabanes: TSS 25  
Racket City: RS 39  
Bonnie Raitt: AC 29  
Rascal Flatts: B200 110; CA 12; CCA 6; PCA 24; CS 12; H100 63; HA 63  
The Raveonettes: HS 17  
Red Hot Chili Peppers: B200 71; H100 60; HA 60; MO 4; RO 28  
Redman: HSS 9; RS 71  
Los Rehenes: LA 19, 51; RMA 12  
Reina: DS 9; H100 96; HSS 58  
Relient K: B200 119; CC 10  
Revenue: HSS 62; RS 48  
Revis: MO 29; RO 19  
Chris Rice: CC 32; HS 40  
Lionel Richie: B200 90; RBA 84  
Los Rieleros Del Norte: LA 23; RMA 13; LT 36; RMS 13  
LeAnn Rimes: CA 47; CS 50; CSS 6, 9; DC 10  
Jenny Rivera: LA 70  
Jenni Rivera: TSA 14; LPS 31; LT 31; TSS 9  
Lupillo Rivera: LT 47; RMS 19  
Robbie Rivera: DC 40  
Lourdes Robles: LPS 26  
Daniel Rodriguez: CX 13, 15  
Tito Rojas: TSA 20; TSS 39  
The Rolling Stones: B200 98  
Linda Ronstadt: CA 69

Roomful Of Blues: BL 10  
The Roots: B200 143; RBA 62  
Rosario: TSS 38  
Paulina Rubio: LPS 37; TSS 33  
John Rzeznik: A40 40

**-S-**

Saliva: B200 126; H100 92; MO 25; RO 9, 13  
Adan Chalino Sanchez: LT 39; RMS 15, 31  
San Francisco Symphony: CL 12  
Santana: B200 65; A40 8; AC 2; H100 31; HA 29  
Juelz Santana: RA 66; RBH 64; RS 36  
Gilberto Santa Rosa: LA 59; LPA 19; TSA 9; LPS 27; LT 30; TSS 8, 20  
Antony Santos: TSS 35  
Sapphircut: DC 37  
Sara: HSS 45; RS 27  
Yoskar Sarante: TSS 15  
Scarface: RBA 95  
ScoloHoFo: JZ 21  
Joan Sebastian: LA 64; LPS 36; LT 37; RMS 14, 37  
Jon Secada: LPS 28; LT 44  
Seether: B200 193; H100 85; MO 17, 26; RO 8, 25  
Bub Seger & The Silver Bullet Band: PCA 8  
Seiko: DC 19  
Selena: LA 18; LPA 6  
Shaggy: RE 4, 12  
Shakira: LA 12; LPA 4; LPS 5; LT 10  
Duncan Sheik: DC 3  
Shekinah Glory Ministry: GA 7; HS 26; IND 17  
Blake Shelton: B200 140; CA 20, 53; H100 90  
The Shepherds: GA 35  
Shine Down: RO 40  
Mike Shorey: H100 15; HA 15; RA 10; RBH 10; RP 7; T40 37  
Wayne Shorter: JZ 7  
The Sicilians: EA 11; IND 37  
The Silk Road Ensemble: CX 14  
Simple Plan: B200 41; H100 87  
Jake Simpson: HS 28  
Frank Sinatra: PCA 48  
Sin Bandera: LA 47; LPA 15; LPS 9, 20, 40; LT 23  
Sister Hazel: IND 31; A40 28  
Sixpence None The Richer: A40 17; AC 13; H100 91  
Size Queen: DC 30  
Ricky Skaggs & Kentucky Thunder: BG 4; CA 94  
Smilez & Southstar: RBA 66; H100 89; RBH 93  
Anthony Smith: CS 45  
Michael W. Smith: B200 169; CC 14, 20  
Snoop Dogg: B200 37; RBA 20; H100 7; HA 6; HSS 15; RA 3; RBH 3; RP 3; RS 7; T40 33  
Socialbum: HS 30; MO 31; RO 11  
Solange: RBA 57; DS 10; HSS 64  
Solid Sessions: DC 23  
Marco Antonio Solis: LPS 24; LT 35  
Soluna: DS 13  
Son De Call: TSS 10  
Sonicflood: CC 30; HS 33  
The Spanish Harlem Orchestra: TSA 15  
Renee Spearman And Prez: GA 33  
Spiff Star: HSS 66; RS 61  
Bruce Springsteen: B200 153  
Spyro Gyra: CJ 9  
Staind: MO 33; RO 27  
Renee Stacey: DC 27  
Ringo Starr: B200 186; IND 7  
Stereo Fuse: A40 35  
Stereomud: B200 146; HS 5  
Cat Stevens: PCA 44  
Rod Stewart: B200 55; AC 20  
Rebecca St. James: CC 27  
Angie Stone: DC 26  
Stone Sour: RO 24  
George Strait: B200 81; CA 9, 34, 45; CS 36  
The Streets: EA 3; HS 31; IND 19  
Tadeusz Strugala: CL 1; STX 13  
Sublime: PCA 47  
Sugarcult: IND 39  
Sum 41: B200 137; MO 21, 30  
Tony Sunshine: RA 62; RBH 60; RS 46  
Supreme Beings Of Leisure: DC 20  
Switchfoot: B200 199; CC 18  
System Of A Down: B200 142, 192

**-T-**

Taking Back Sunday: HS 23; IND 12  
Talib Kweli: B200 114; RBA 32; H100 79; HSS 47; RA 32; RBH 32; RP 22; RS 42  
Dawn Taliani: DC 34, 41  
Olga Tonon: LPS 16; LT 13; TSS 7  
Tapproot: MO 37; RO 31  
L.A.T.U.: B200 38; H100 52; HA 58; LPS 34; T40 28; TSS 18  
Mary Taylor: PCA 7; AC 26  
Mark Taylor: GA 31  
Susan Tedeschi: BL 1; IND 16  
Los Temerarios: B200 150; LA 2, 62; RMA 2; LT 42; RMS 30, 34  
Bryn Terfel: CX 10  
TGA: HSS 67; RS 47  
Thalia: EA 5; HS 49; LA 15, 33; LPA 5, 11; LPS 7; LT 12; TSS 13  
Tha Rayne: RA 27; RBH 28  
Theory Of A Deadman: A40 36; RO 15  
Thicke: HSS 40; RS 63  
Thievery Corporation: EA 13  
Third Day: B200 67; CC 5  
Third Eye Blind: MO 40  
Michael Tilson Thomas: CL 12  
George Thorogood & The Destroyers: BL 3  
T.I.: H100 88; RA 35; RBH 35; RP 24; RS 50  
Los Tigres Del Norte: LA 34; LT 5; RMS 2  
Justin Timberlake: B200 23; RBA 29; DC 18, 38; DS 3; H100 13, 27; HA 14, 33; HSS 4; RA 40, 60; RBH 36, 61; RS 11; T40 4, 25  
Aaron Tippin: CA 58; CS 38; CSS 8  
Thea Tippin: CS 38  
TLC: RBA 65; H100 71; HA 75; T40 39  
Tosca: EA 16  
Peter Tosh: RE 15  
Rigo Tovar: HS 50; LA 16; RMA 10  
Train: A40 25  
Transplants: IND 13  
Trap: B200 50; H100 59; HA 57; MO 5; RO 4  
Randy Travis: B200 133; CA 18; CC 11; CS 10; H100 57; HA 55  
El Tri: LA 71  
Trick Daddy: H100 69; HA 68; RA 34; RBH 31; RP 16  
Trina: RBA 80  
Trin-I-tee 57: GA 24  
Travis Tritt: CA 55; CS 28  
Los Tucanes De Tijuana: LT 41; RMS 16, 26  
Tanya Tucker: CS 55  
Marisa Turner: DC 48  
Shania Twain: B200 57; CA 6; CCA 5; PCA 20; AC 23; CS 49  
Twista: RBC 20  
Steve Tyrell: JZ 20  
Tyrese: B200 40; RBA 16; H100 8; HA 7; RA 6; RBH 6; T40 22

**-U-**

Uncle Kracker: B200 195; A40 4; AC 18; H100 51; HA 51; T40 36  
Underwood: DC 17  
Union Station: BG 3; CA 43; CS 52  
Unloco: RO 33  
Unwritten Law: IND 49  
Keith Urban: B200 121; CA 14; CS 7; H100 48; HA 47  
Adolfo Urias Y Su Lobo Norteno: LT 25, 45; RMS 10, 18  
Polo Urias: LA 73; RMS 24  
The Used: B200 109; MO 13  
Usher: HSS 59

**-V-**

Luther Vandross: RBA 81  
Paul Van Dyk: EA 23  
Phil Vassar: CA 38; CS 17  
Stevie Ray Vaughan And Double Trouble: BL 2  
Jaci Velasquez: B200 93; CC 8  
Venus Hum: DC 21  
Angelo Venuto: EA 11; IND 37  
Johnny Vicious: EA 1; HS 13; IND 8  
David Viscan: EA 7; IND 30; WM 4  
Carlos Vives: TSA 16

**-W-**

Kristine W: DS 24  
The Waiters: PCA 9; RBC 3; RE 9  
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 35; GA 10; HS 44; RBA 76  
The Warren Brothers: CS 29  
Warsaw Philharmonic National Orchestra Of Poland: CL 1; STX 13  
Kim Waters: CJ 10  
Russell Watson: CX 8  
Jimmy Wayne: CS 18  
Weekend Players: DC 9  
Kirk Whalum: CJ 25  
Peter White: CJ 24  
The White Stripes: B200 6, 196; INT 5; MO 8  
Wildchild: RS 33  
Dar Williams: HS 24  
Doug Williams: GA 25  
Hank Williams Jr.: CCA 10  
Melvin Williams: GA 25  
Pharrell Williams: H100 7; HA 6; HSS 15, 46; RA 3; RBH 3, 86; RP 3; RS 7, 44; T40 33  
Robbie Williams: B200 43; A40 30  
Mark Willis: CA 35; CS 11, 44  
Charlie Wilson: H100 7; HA 6; HSS 15; RA 3; RBH 3; RP 3; RS 7; T40 39  
The Winans: GA 33  
Mario Winans: RA 52; RBH 52  
George Winston: NA 3, 6  
Wayne Wonder: B200 83; RBA 28; RE 2; H100 23; HA 21; HSS 63; RA 14; RBH 14; RP 10; RS 51; T40 35  
Lucy Woodward: B200 148; HS 6; A40 31  
Darryl Worley: CA 41; CS 11; H100 24; HA 23  
Zakk Wylde's Black Label Society: RO 30

**-X-**

Xzibit: RBH 87

**-Y-**

Yaire: TSS 24  
Yanni: B200 92; NA 1, 2  
Ying Yang Twins: HSS 50; RA 57; RBH 53; RS 20  
Young Blaze: HSS 39; RS 16  
YoungBloodZ: RS 70

**-Z-**

Zwan: B200 174

**-SOUNDTRACKS-**

8 Mile: B200 26; RBA 30; STX 2  
More Music From 8 Mile: RBA 98  
Amandla: WM 14  
Bend It Like Beckham: WM 12  
Blue Collar Comedy Hour: The Movie: CA 32; STX 25  
Bringing Down The House: B200 149; RBA



APRIL 19 2003		Billboard		MODERN ROCK TRACKS™	
		Airplay monitored by		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
		NUMBER 1		2 Weeks At Number 1	
1	1	SOMEWHERE I BELONG	WARNER BROS	Linkin Park	
2	2	BRING ME TO LIFE	WIND UP	Evanescence Featuring Paul McCoy	
3	4	LIKE A STONE	INTERSCOPE/EPIC	Audioslave	
4	3	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers	
5	6	HEADSTRONG	WARNER BROS	Trapt	
6	5	TIMES LIKE THESE	ROSWELL/RCARBMG	Foo Fighters	
7	7	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI	
8	9	SEVEN NATION ARMY	THIRD MAN V2	The White Stripes	
9	10	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack	
10	11	SEND THE PAIN BELOW	EPIC	Chevelle	
11	8	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age	
12	12	THE ANTHEM	DAYLIGHT/EPIC	Good Charlotte	
13	15	BURIED MYSELF ALIVE	REPRISE	The Used	
14	19	IN THIS DIARY	COLUMBIA	The Ataris	
15	14	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down	
16	20	ALL MY LIFE	ROSWELL/RCARBMG	Foo Fighters	
17	17	FINE AGAIN	WIND UP	Seether	
18	21	WHAT IT IS TO BURN	DRIVE THRU/MCA	Finch	
19	18	THE RED	EPIC	Chevelle	
20	13	SWING, SWING	DOGHOUSE/DREAMWORKS	The All-American Rejects	
21	22	THE HELL SONG	ISLAND/IDJMG	Sum 41	
22	16	CLOCKS	EPIC/IDJMG	Coldplay	
23	25	CRAZY BEAT	PARLOPHONE/VIRGIN	Blur	
24	29	STUPID GIRL	FLIP/GEFFEN/INTERSCOPE	Cold	
25	24	REST IN PIECES	ISLAND/IDJMG	Saliva	
26	27	DRIVEN UNDER	WIND UP	Seether	
27	32	GO WITH THE FLOW	INTERSCOPE	Queens Of The Stone Age	
28	23	REMEMBER	REPRISE	Disturbed	
29	30	CAUGHT IN THE RAIN	EPIC	Revis	
30	28	STILL WAITING	ISLAND/IDJMG	Sum 41	
31	26	DOWN	ELEKTRA/VEG	Socialburn	
32	33	BLACKOUT	VOLCANO/JIVE	(hed)Planet Earth	
33	33	PRICE TO PLAY	FLIP/ELEKTRA/VEG	Staind	
34	34	UNITED STATES OF WHATEVER	S-CURVE	Liam Lynch	
35	31	NOT FALLING	EPIC	Mudvayne	
36	35	THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down	
37	36	MINE	VELVET HAMMER/ATLANTIC	Taproot	
38	37	SKIN	HOLLYWOOD	Breaking Benjamin	
39	39	THE HORIZON HAS BEEN DEFEATED	WIDOWSHINE CONS/PRAIRIE/UNIVERSAL/UMRG	Jack Johnson	
40		BLINDED (WHEN I SEE YOU)	ELEKTRA/VEG	Third Eye Blind	

APRIL 19 2003		Billboard		MAINSTREAM ROCK TRACKS™	
		Airplay monitored by		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
		NUMBER 1		1 Week At Number 1	
1	2	LIKE A STONE	INTERSCOPE/EPIC	Audioslave	
2	1	SOMEWHERE I BELONG	WARNER BROS	Linkin Park	
3	3	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack	
4	4	HEADSTRONG	WARNER BROS	Trapt	
5	7	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down	
6	5	TIMES LIKE THESE	ROSWELL/RCARBMG	Foo Fighters	
7	6	REMEMBER	REPRISE	Disturbed	
8	8	FINE AGAIN	WIND UP	Seether	
9	9	ALWAYS	ISLAND/IDJMG	Saliva	
10	12	SEND THE PAIN BELOW	EPIC	Chevelle	
11	10	DOWN	ELEKTRA/VEG	Socialburn	
12	11	NOT FALLING	EPIC	Mudvayne	
13	16	REST IN PIECES	ISLAND/IDJMG	Saliva	
14	18	THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down	
15	14	MAKE UP YOUR MIND	604/RDADRUNNER/IDJMG	Theory Of A Deadman	
16	15	THE RED	EPIC	Chevelle	
17	13	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age	
18	17	PRAYER	REPRISE	Disturbed	
19	21	CAUGHT IN THE RAIN	EPIC	Revis	
20	19	ALL MY LIFE	ROSWELL/RCARBMG	Foo Fighters	
21	22	BRING ME TO LIFE	WIND UP	Evanescence Featuring Paul McCoy	
22	24	STUPID GIRL	FLIP/GEFFEN/INTERSCOPE	Cold	
23	23	BLACKOUT	VOLCANO/JIVE	(hed)Planet Earth	
24	20	INHALE	ROADRUNNER/IDJMG	Stone Sour	
25	26	DRIVEN UNDER	WIND UP	Seether	
26	27	FREE	DREAMWORKS	Powerman 5000	
27	27	PRICE TO PLAY	FLIP/ELEKTRA/VEG	Staind	
28	25	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers	
29	28	SKIN	HOLLYWOOD	Breaking Benjamin	
30	38	STILLBORN	SPIRITFIRE	Zakk Wylde's Black Label Society	
31	31	MINE	VELVET HAMMER/ATLANTIC	Taproot	
32	36	IMPRINT	ROADRUNNER/IDJMG	doubleDrive	
33	33	FAILURE	MAVERICK/REPRISE	Unloco	
34	34	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI	
35	29	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA	
36	32	WEATHERED	WIND UP	Creed	
37	37	WHAT IT IS TO BURN	DRIVE THRU/MCA	Finch	
38	35	SLEEPWALKING	ELEKTRA/VEG	Blindside	
39	30	HANDS OFF THE WHEEL	SANCTUARY	Oleander	
40		FLY FROM THE INSIDE	ATLANTIC	Shine Down	

APRIL 19 2003		Billboard		TOP 40 TRACKS™	
		Airplay monitored by		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
		NUMBER 1		4 Wks At No. 1	
1	1	IN DA CLUB	50 CENT	G UNIT/SHADY/AFTERMATH/INTERSCOPE	
2	3	IGNITION	R KELLY	JIVE	
3	2	WHEN I'M GONE	3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG	
4	7	ROCK YOUR BODY	JUSTIN TIMBERLAKE	JIVE	
5	4	PICTURE	KID ROCK FEATURING SHERYL CROW	LAVA/ATLANTIC	
6	5	I'M WITH YOU	AVRIL LAVIGNE	ARISTA	
7	6	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J	EPIC	
8	9	ANGEL	AMANDA PEREZ	UNIVERSAL/POWERHOUSE/UMRG/VIRGIN	
9	15	SING FOR THE MOMENT	EMINEM	WEB/AFTERMATH/INTERSCOPE	
10	10	MISS YOU	AALIYAH	BLACKGROUND/UNIVERSAL/UMRG	
11	13	GET BUSY	SEAN PAUL	VP/ATLANTIC	
12	8	MESMERIZE	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG	
13	12	BEAUTIFUL	CHRISTINA AGUILERA	RCA/RBMG	
14	17	UNWELL	MATCHBOX TWENTY	ATLANTIC	
15	11	GOSSIP FOLKS	MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS	THE GOLD MIND/ELEKTRA/VEG	
16	20	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	ISLAND/IDJMG	
17	21	HELL YEAH	GINUVINE FEATURING BABY	EPIC	
18	14	BUMP, BUMP, BUMP	B2K & P. ODDY	T.U.G./EPIC	
19	16	YOUR BODY IS A WONDERLAND	JOHN MAYER	AWARE/COLUMBIA	
20	25	FIGHTER	CHRISTINA AGUILERA	RCA/RBMG	
21	18	SUPERMAN	EMINEM	WEB/AFTERMATH/INTERSCOPE	
22	27	HOW YOU GONNA ACT LIKE THAT	TYRESE	J/RMG	
23	26	THE ANTHEM	GOOD CHARLOTTE	DAYLIGHT/EPIC	
24	19	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY	WIND UP	
25	19	CRY ME A RIVER	JUSTIN TIMBERLAKE	JIVE	
26	22	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY	JIVE	
27	28	CLOCKS	COLDPLAY	CAPITOL	
28	23	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE	
29	29	BIG YELLOW TAXI	COUNTING CROWS FEAT. VANESSA CARLTON	GEFFEN/INTERSCOPE	
30	39	DON'T WANNA TRY	FRANKIE J	COLUMBIA	
31	38	I CAN	NAS	ILL WILL/COLUMBIA	
32	36	I KNOW WHAT YOU WANT	BUSTA RHYMES & MARIAH CAREY	J/MONARC/RMG/IDJMG	
33	32	BEAUTIFUL	SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE	DOGGYSTYLE/PRIORITY/CAPITOL	
34	35	GIRL ALL THE BAD GUYS WANT	BOWLING FOR SOUP	FFROE/SILVERTONE/JIVE	
35	33	NO LETTING GO	WAYNE WONDER	GREENSLEEVES/VP/ATLANTIC	
36	34	DRIFT AWAY	UNCLE KRACKER FEAT. DOBIE GRAY	LAVA	
37	NEW	CAN'T LET YOU GO	FABOLOUS FEATURING MIKE SHOREY & LIL' MO	DESERT STORM/ELEKTRA/VEG	
38	NEW	AMERICAN LIFE	MAOQNA	MAVERICK/WARNER BROS	
39	24	DAMAGED	TLC	ARISTA	
40	NEW	21 QUESTIONS	50 CENT FEATURING NATE DOGG	G UNIT/SHADY/AFTERMATH/INTERSCOPE	

APRIL 19 2003		Billboard		ADULT CONTEMPORARY™	
		Airplay monitored by		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
		NUMBER 1		1 Week At Number 1	
1	2	BEAUTIFUL	RCA/RBMG	Christina Aguilera	
2	1	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch	
3	3	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins	
4	4	CRY	WARNER BROS	Faith Hill	
5	5	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton	
6	6	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones	
7	7	I DROVE ALL NIGHT	EPIC	Celine Dion	
8	8	FOREVER FOR YOU	U WATCH	Daryl Hall John Oates	
9	9	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow	
10	12	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting	
11	11	HERO	INTERSCOPE	Enrique Iglesias	
12	13	TRY IT ON MY OWN	ARISTA	Whitney Houston	
13	15	DON'T DREAM IT'S OVER	SQWINT CURB/REPRISE	SIXPENCE NONE THE RICHER	
14	10	YOU'RE STILL YOU	143/REPRISE	Josh Groban	
15	16	PEACEKEEPER	REPRISE	Fleetwood Mac	
16	18	COME WITH ME (LULLABY)	ATLANTIC	Phil Collins	
17	19	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer	
18	26	DRIFT AWAY	LAVA	UNCLE KRACKER FEATURING DOBIE GRAY	
19	23	I'M WITH YOU	ARISTA	Avril Lavigne	
20	24	THESE FOOLISH THINGS	J/RMG	Rod Stewart	
21	20	THINKING OVER	DREAMWORKS	Dana Glover	
22	25	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow	
23	21	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain	
24	17	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks	
25	22	BABIES	REFUGEE/UNIVERSAL SOUTH	Regie Hamm	
26	28	SEPTEMBER GRASS	COLUMBIA	James Taylor	
27	27	INNOCENCE	ATLANTIC	Hootie & The Blowfish	
28	NEW	IF YOU'RE NOT THE ONE	ISLAND/IDJMG	Daniel Bedingfield	
29	29	TIME OF OUR LIVES	CAPITOL	Bonnie Raitt	
30	30	NO SIGN OF IT	CURB	Natalie Grant	

APRIL 19 2003		Billboard		ADULT TOP 40 TRACKS™	
		Airplay monitored by		Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
		NUMBER 1		9 Weeks At Number 1	
1	1	I'M WITH YOU	ARISTA	Avril Lavigne	
2	2	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow	
3	3	UNWELL	ATLANTIC	matchbox twenty	
4	5	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray	
5	4	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down	
6	7	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton	
7	6	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer	
8	8	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch	
9	9	CLOCKS	CAPITOL	Coldplay	
10	10	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones	
11	12	THE REMEDY (I WON'T WORRY)	ELEKTRA/VEG	Jason Mraz	
12	15	WHY GEORGIA	AWARE/COLUMBIA	John Mayer	
13	11	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw	
14	13	BEAUTIFUL	RCA/RBMG	Christina Aguilera	
15	16	MISUNDERSTOOD	ISLAND/IDJMG	Bon Jovi	
16	17	SYMPATHY	WARNER BROS	Goo Goo Dolls	
17	14	DON'T DREAM IT'S OVER	SQWINT CURB/REPRISE	SIXPENCE NONE THE RICHER	
18	22	BRING ME TO LIFE	WIND UP	Evanescence Featuring Paul McCoy	
19	19	PEACEKEEPER	REPRISE	Fleetwood Mac	
20	20	RUNNING	INTERSCOPE	No Doubt	
21	21	LIGHTS OUT	CAPITOL	Lisa Marie Presley	
22	18	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks	
23	29	HARDER TO BREATHE	OCTONE/J/RMG	Maroon 5	
24	23	IN THIS LIFE	COLUMBIA	Chantal Kreviazuk	
25	25	CALLING ALL ANGELS	COLUMBIA	Train	
26	28	COME AWAY WITH ME	BLUE NOTE/VIRGIN	Norah Jones	
27	24	I DROVE ALL NIGHT	EPIC	Celine Dion	
28	27	YOUR MISTAKE	SIXTHMAN	Sister Hazel	
29	30	INNOCENCE	ATLANTIC	Hootie & The Blowfish	
30	32	FEEL	VIRGIN	Robbie Williams	
31	26	DUMB GIRLS	ATLANTIC	Lucy Woodward	
32	35	TAKE ME AWAY	DREAMWORKS	Lifehouse	
33	25	WHEN I SEE YOU	EPIC	Macy Gray	
34	39	GOT YOUR NAME ON IT	CURB	Feel	
35	34	EVERYTHING	WIND UP	Stereo Fuse	
36	37	MAKE UP YOUR MIND	604/RDADRUNNER/IDJMG	Theory Of A Deadman	
37	33	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	
38	NEW	AMAZING	HOLLYWOOD	Josh Kelley	
39	NEW	GOOD DAY	NETWORK	Luce	
40	36	I'M STILL HERE (JIM'S THEME)	WALT DISNEY/HOLLYWOOD	John Rzeznik	

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 modern rock stations, 91 adult contemporary stations and 84 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 257 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 BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks



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 11
21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 10; RBH 5
4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/Brasco, ASCAP), WBM, H100 68; RBH 21
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 30

A

A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-gear Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP, HL/WBM, RBH 69
FORTUNADO (Edimusa, ASCAP) LT 37
AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 41
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 12; RBH 20
ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Nattannah, BMI), HL, RBH 60
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherytree, BMI/Neofomat, STIM) H100 52
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 22
ALRIGHT (Efarotone, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 73
ALUCINADO (EMI Blackwood, BMI) LT 4
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 92
AMAME (Not Listed) LT 2
AMERICAN LIFE (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI), WBM, H100 67
ANGEL (Powerhouse, BMI) H100 22; RBH 81
THE ANTHEM (EMI April, ASCAP/2111, ASCAP/Vegan Boy, ASCAP), HL, H100 43
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 13
AY! PAPAICITO (UY! DADDY) (Iron Tigga, BMI) LT 16

B

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, H100 90
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macado, BMI), CLM/HL/WBM, CS 31
THE BATTLE IS THE LORD'S (Schaff, SESAC/Walker And Associates, SESAC) RBH 79
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 7; RBH 3
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 21
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 27
BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL, H100 72; RBH 30
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 3; H100 30
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 53
BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chase, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 86
A BOY LIKE YOU (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 54
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI) H100 25
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 4; H100 35
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Boo, ASCAP/That's What's Up, ASCAP), WBM, H100 38
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 78

C

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 15; RBH 10
CAN'T STOP (Moebetoblame, BMI) H100 60
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 76
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 33
CHAPARRITA DE MI VIDA (Fonomusic, BMI) LT 36
CHOPPA STYLE (LP Boyz, BMI) H100 100
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 15
CLOCKS (BMG Songs, ASCAP), HL, H100 40
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 68
C'MON (Nyrrow, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protions, ASCAP) RBH 82
COME CLOSE REMIX (CLOSER) (Universal-PolyGram International, ASCAP/Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP/E.P.H.C.Y., ASCAP/U Beta Like My Music, ASCAP), HL, RBH 86
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, RBH 72
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/Hopechest, BMI/Glitterfish, BMI), WBM, CS 6; H100 47
CORAZON CHIQUITO (Elizaz, BMI) LT 25
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 28
CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April,

ASCAP), HL, RBH 52
CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 27; RBH 36

D

DAMAGED (Cytron, BMI/EMI Blackwood, BMI/Grunge Girl, ASCAP/EMI April, ASCAP), HL, H100 71
DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 8
DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 95
LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 49
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 7
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 21
DIPSET ANTHEM (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Invinc, BMI), HL, RBH 64
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 35
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 26
DONT DREAM IT'S OVER (Roundhead, BMI/Wixen, BMI) H100 91
DONT KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 45
DONT WANNA TRY (627 Muzic, BMI/Logitstone, BMI/Iron Tigga, BMI/Agave Azul, BMI) H100 61
DRIFT AWAY (Almo, ASCAP), HL, H100 51

E

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 44; RBH 15
EN CUERPO Y ALMA (Elix, ASCAP) LT 9
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 14
ENTREGA TOTAL (EMI Blackwood, BMI) LT 22
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 9; RBH 1
EXCUSE ME MISS AGAIN (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 65

F

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, RBH 28
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 56
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 85
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 49

G

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 31
GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 3; RBH 4
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/World Music, ASCAP/WB, ASCAP), HL/WBM, H100 79; RBH 32
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/DWC, BMI) RBH 53
GIRL ALL THE BAD GUYS WANT (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WBM, H100 64
GIRLFRIEND (R.Kelly, BMI/Zomba, BMI), WBM, H100 33; RBH 19
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc, BMI), HL/WBM, H100 26; RBH 22
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 33
GUESS WHAT (GUESS AGAIN) (Zomba, BMI/R.Kelly, BMI) RBH 76

H

HALF A MAN (Almo, ASCAP), HL, CS 45
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 1; H100 24
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 59
HELL IS A FLAME (McMurray's, ASCAP) RBH 96
HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 18; RBH 16
HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 66
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 31
HEY, MR. PRESIDENT (Sony/ATV Tree, BMI), HL, CS 29
HOOKED (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP/Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 63
HOTTEST OF THE HOT (Not Listed) RBH 83
HOW YOU GONNA ACT LIKE THAT (Zovkion, 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 6

I

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 8; H100 50
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 14; RBH 9
I'D DO ANYTHING (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 87
I DONT GIVE A @#%\* (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 57

I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 70
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP), WBM, RBH 80
IF YOU LET ME (Stone Gate, BMI) RBH 89
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 28
IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 2; RBH 8
I GOT'CHA MA (Blunts, Guns And Funs, ASCAP/Soldier Touch, ASCAP/DJ Irv, BMI) RBH 90
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 19
I KNOW WHAT YOU WANT (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 7
I'LL NEVER LEAVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 59
I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, RBH 56
I'M IN LOVE WITH A MARRIED WOMAN (Sony/ATV Tree, BMI/Songs Of Terrel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 60
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollyhodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 16
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 1; RBH 2
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, RBH 84
I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 92
IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI), HL, RBH 62
I RAQ AND ROLL (Blakened, BMI), WBM, CS 42
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 55
IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic, BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL, CS 58
I WANT MY MONEY BACK (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 35
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP) RBH 29

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 17; RBH 11
JUST LIKE YOU (Ron J, BMI/Soul Music, BMI/Ranch Wood, BMI/Invisible Steps, BMI/B.B. Harper, BMI) RBH 100
KILOMETROS (Sony/ATV Discos, ASCAP) LT 23
LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, H100 94; RBH 41
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/211, ASCAP), HL, H100 97
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI) RBH 51
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 46
LOVE CALLS (Kem, BMI) RBH 70
LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP) CS 56
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 38
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, RBH 24
LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 39
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 14
LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 43
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 12; H100 63
THE LUCKY ONE (Live Slow, BMI) CS 52

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI) RBH 39
MA, I DONT LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMark, ASCAP/Terradome, ASCAP), HL, RBH 88
MALA GENTE (Peermusic III, BMI/Cameleon, BMI) LT 29
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 13; H100 62
MARGARITA, MARGARITA (Rightsong, BMI) LT 43
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 26
ME FALTA VALOR (Bello Musical, BMI) LT 38
MESMERISE (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 19; RBH 46
MICAELA (Copyright Control) LT 48
MI EX (Flamingo, BMI) LT 41
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 32
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 6; RBH 12
MUY A TU MANERA (Ser-Ca, BMI) LT 20

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/Horipo, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 15; H100 74

NEVER SCARED (Bonecrusher, ASCAP) H100 88; RBH 35

NICE GIRL, WRONG PLACE (Ill Kid, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/Copyright Control/Warner-Tamerlane, BMI), HL/WBM, RBH 99
NIGGAS (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 45
NINA AMADA MIA (Not Listed) LT 28
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 23; RBH 14
NO MEANS NO (Mischievous, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 91
NO ONE KNOWS (Board Stiff, BMI/Natural Light, BMI/Ripplecliff, BMI) H100 77
NO ONE'S GONNA CHANGE YOU (Knock Knock, ASCAP) H100 96
NO SE VIVIR SIN TI (ADG, SESAC) LT 42
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 6
NO VOY A LLORAR (Beechwood, BMI) LT 50

OLD WEAKNESS (COMING ON STRONG) (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 55
ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 37
ONE OF THOSE DAYS (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Song Paddock, ASCAP) CS 53
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 51

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 27
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL, RBH 74
PEACEKEEPER (Now Sounds, ASCAP) H100 84
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 24; H100 4
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP), HL, RBH 67
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Invinc, BMI), HL, H100 58; RBH 27
POR AMOR (Peer Int'l., BMI) LT 44
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 24
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, H100 75; RBH 25
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Invinc, BMI), HL/WBM, H100 39; RBH 13
P\*\*\*YCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 40

QUEDATE CALLADA (Edimonsa, ASCAP) LT 33
QUE LEVANTE LA MANO (Fonomusic, SESAC) LT 46
QUE ME QUEDES TU (Anivi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 10
A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gems-EMI, BMI) LT 12
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 40

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 7; H100 48
RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL, CS 57
REPRESENT (Not Listed) RBH 98
ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 40
ROCK YOUR BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 32
ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 13; RBH 61
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 77
RUNNING (Dolphin, ASCAP/Universal, ASCAP), WBM, H100 81

SAY YES (Marshmallow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dee, ASCAP/lat cat, ASCAP/Universal, ASCAP), WBM, H100 49; RBH 17
SEDUCEME (Sallimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 18
SERAN SUS OJOS (Fonomusic, SESAC) LT 45
SERENATA HUASTECA (APRS, BMI) LT 39
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 5; H100 36
SHOULD, WOULD, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis's Songs, BMI/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Tony Dixon, ASCAP) RBH 47
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Tone Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 41; RBH 23
SIN FORTUNA (Peer Int'l., BMI) LT 47
SING FOR THE MOMENT (Daskel, BMI/Sony/ATV Songs, BMI/Ensign, BMI/Eight Mile Style, BMI/Mosaic, BMI), HL, H100 20
SI TE DIJERON (VMR, ASCAP) LT 30
SNAKE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 43
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 37
SOLDIER'S HEART (Zomba, BMI/R.Kelly, BMI), WBM, H100 80; RBH 85
SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 48

SOMEWHERE I BELONG (Zomba, ASCAP/Chesterch-haz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey Cakes, BMI/Zomba, BMI), WBM, H100 37
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 20; H100 83
STARTING WITH ME (Heavenly Tunes, BMI) RBH 94
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 18
STEP DADDY (Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/Collipark, BMI/Zella, BMI/Unidisc, BMI/Supermarket, BMI) RBH 49
STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 69; RBH 31
STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Blotter, ASCAP) H100 73
STRAIGHT OUT OF LINE (Meengya Music, ASCAP/Universal, ASCAP) H100 73
STUPID GIRL (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 95
SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 50
SUENA (Ser-Ca, BMI) LT 17
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 42; RBH 54
SYMPHONY IN X MAJOR (EMI April, ASCAP/Cypher-cliff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 87

TAL VEZ (Muziekuitgeveris Artemis BV, BMI) LT 1
TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 36
TELL ME (WHAT'S GOIN' ON) (Just Another Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 89; RBH 93
TE WAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 19
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 2; H100 32
THAT GIRL (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 93; RBH 48
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 34
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 21
THERE'S NO LIMIT (Deanaling, ASCAP/PBJ, ASCAP/Warner-Tamerlane, BMI), WBM, CS 16
THIS FAR GONE (Glitterfish, BMI/Sony/ATV Tree, BMI/Mosaic, BMI), HL, CS 59
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 17
THIS VERY MOMENT (Yon-Ti, BMI) RBH 75
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macado, BMI/Univer-sal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 46
THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 10; H100 57
THUGZ MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL/WBM, H100 78; RBH 38
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 65
EL TONTO QUE NO TE OLVIDO (VMR, ASCAP) LT 34
TOO MUCH FOR ME (Zomba, ASCAP/III Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 58
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 25

UNA VEZ MAS (BMG Songs, ASCAP) LT 3
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 34
WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP/Universal, ASCAP), WBM, RBH 42
WAS THAT MY LIFE (Warner-Tamerlane, BMI/Careers-BMG, BMI/Evansville, BMI), HL/WBM, CS 23
WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Univer-sal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 9; H100 54
WHATEVER IT TAKES (WB, ASCAP/Kelodies, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Castle, BMI), WBM, CS 47
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 82; RBH 34
WHAT WOULD YOU DO? (Zomba, BMI/R.Kelly, BMI), WBM, H100 55; RBH 18
WHEN I'M GONE (Escatawpa, BMI/Songs Of Univer-sal, BMI), WBM, H100 5
WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macado, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 44
WHO'S THAT (Zomba, BMI/R.Kelly, BMI/Joseph Cart-a-gena, ASCAP/Jelly's Jams, ASCAP), WBM, RBH 97
WHY AIN'T I RUNNING (I Want To Hold Your Songs, BMI/Tony Arata, ASCAP/Maycomb County, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Universal, ASCAP), WBM, CS 26

Y COMO QUIERES QUE TE QUIERA (Not Listed) LT 11
YEAH YEAH U KNOW IT (Illiocti, ASCAP/Zomba, ASCAP/F.O.B., ASCAP/Funky Noble, ASCAP/WB, ASCAP/Child Support, ASCAP/Notting Dale, ASCAP), WBM, H100 99; RBH 50
YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, H100 98
YOUR BODY IS A WONDERLAND (Specific Harm, ASCAP), CLM, H100 29



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APRIL 19 2003

## Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>NUMBER 1</b> In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	26	6	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	51	52	4	Drift Away	UNCLE KRACER FEAT. DOBIE GRAY (LAVA)
2	2	20	Ignition	R. KELLY (JIVE)	27	29	9	Big Star	KENNY CHESNEY (BNA)	52	56	4	What A Beautiful Day	CHRIS CAGLE (CAPITOL/NASHVILLE)
3	3	8	Get Busy	SEAN PAUL (VP/ATLANTIC)	28	31	11	That'd Be Alright	ALAN JACKSON (ARISTA/NASHVILLE)	53	63	3	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)
4	4	21	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	27	19	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	54	59	4	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)
5	5	22	When I'm Gone	3 DIORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	30	35	5	Your Body Is A Wonderland	JOHN MAYER (AWARE/COLUMBIA)	55	62	7	Three Wooden Crosses	WENDY TRAVIS (WIND-UP/CORB/WARNER BROS. CHRISTIAN/WRN)
6	6	11	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	31	40	9	Girlfriend	B2K (T.U.G. EPIC)	56	64	2	Fighter	CHRISTINA AGUILERA (RCA/RMG)
7	9	16	How You Gonna Act Like That	TYRESE (JRMG)	32	28	17	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)	57	61	3	Headstrong	TRAPT (WARNER BROS.)
8	13	5	21 Questions	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	33	25	18	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	58	51	13	All The Things She Said	T.A.T.U. (INTERSCOPE)
9	8	10	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	34	36	16	She's My Kind Of Rain	TIM MCGRAW (CURB)	59	69	2	Pimp Juice	NELLY (FO REEL/UNIVERSAL/UMRG)
10	7	18	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	35	41	5	Unwell	MATCHBOX TWENTY (ATLANTIC)	60	58	11	Can't Stop	RED HIT CHILI PEPPERS (WARNER BROS.)
11	11	7	I Know What You Want	BUSTARHYMES & MARIAH CAREY (JMONARC/RMG/IDJMG)	36	43	5	Put That Woman First	JAHMIL (DIVINE MILL/WARNER BROS.)	61	57	10	Man To Man	GARY ALLAN (MCA/NASHVILLE)
12	14	8	I Can	NAS (ILL WILL/COLUMBIA)	37	37	6	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	62	74	2	Don't Wanna Try	FRANKIE J (COLUMBIA)
13	10	17	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	38	30	21	Bump, Bump, Bump	B2K & P. DIDDY (T.U.G./EPIC)	63	65	3	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)
14	20	5	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	39	42	12	Clocks	COLDPLAY (CAPITOL)	64	67	7	Times Like These	FOO FIGHTERS (ROSWELL/RCA/RMG)
15	17	7	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	40	50	3	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	65	75	4	Girl All The Bad Guys Want	BOWLING FOR SOUP (FFROE/SILVERTONE/JIVE)
16	21	11	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	41	39	17	Sick Of Being Lonely	FIELD YEMM (MCA)	66	71	5	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/IDJMG)
17	18	9	Hell Yeah	GIMMIE WINE FEAT. BABY (EPIC)	42	34	12	Superman	EMINEM (WBE/AFTERMATH/INTERSCOPE)	67	70	2	4 Ever	LIL THO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)
18	15	20	I'm With You	AVRIL LAVIGNE (ARISTA)	43	44	6	Concrete Angel	MARTINA MCBRIDE (RCA/NASHVILLE)	68	66	3	Still Ballin'	ZPAC FEAT. TRICK DADDY (ANAR/DEATH ROW/INTERSCOPE)
19	33	3	Sing For The Moment	EMINEM (WBE/AFTERMATH/INTERSCOPE)	44	45	8	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)	69	—	1	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
20	16	17	Mesmerize	JAS RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	45	38	29	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	70	—	1	American Life	MADONNA (MAVERICK/WARNER BROS.)
21	23	13	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	46	46	4	The Anthem	GOOD CHARLOTTE (DAYLIGHT/EPIC)	71	—	1	Straight Out Of Line	GODSMACK (REPUBLIC/UNIVERSAL/UMRG)
22	19	22	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	47	49	4	Raining On Sunday	KEITH URBAN (CAPITOL/NASHVILLE)	72	54	10	I Drove All Night	CELINE DION (EPIC)
23	22	6	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS/NASHVILLE)	48	53	4	Say Yes	FLEETRY (SOLJAZ/DREAMWORKS)	73	—	1	My Front Porch Looking In	LONESTAR (BNA)
24	24	12	Angel	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)	49	48	7	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	74	—	1	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)
25	12	17	Gossip Folks	MISSY MADDEN/ANDRÉ ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	50	55	5	I Believe	DIAMOND RIO (ARISTA/NASHVILLE)	75	60	4	Damaged	TLC (ARISTA)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 940 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

APRIL 19 2003

## 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	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	21	<b>NUMBER 1</b> Picture	KID ROCK FEAT. ALLISON MOORE (UNIVERSAL SOUTH)	26	18	7	Starting With Me	BRANDY MOSS-STOTT (HEAVENLY TUNES)	51	51	5	4 Ever	LIL THO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)
2	2	2	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/IDJMG)	27	33	9	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	52	32	11	Incomplete	C. LANAÉ (WRIGHT ENTERPRISES)
3	4	9	Through The Rain	MARIAH CAREY (MONARC/ISLAND/IDJMG)	28	31	25	Ignition	R. KELLY (JIVE)	53	53	47	Only Time	ENYA (REPRISE)
4	3	8	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	29	38	10	God Bless The USA	LEE GREENWOOD (CURB)	54	66	17	What We Do	FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
5	5	7	Landslide	DIXIE CHICKS (MONUMENT/EMM/COLUMBIA)	30	6	7	American Life	MADONNA (MAVERICK/WARNER BROS.)	55	52	2	I Need A Man	FOX BY BROWN FEAT. THE LETTER M (DEF JAM/IDJMG)
6	7	8	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	31	35	7	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	56	—	1	In Your Life	LA POUPEE (JIVE)
7	—	—	Stupid Girl	COLD (FLIP/GEFFEN/INTERSCOPE)	32	27	9	Save You	PEARL JAM (EPIC)	57	63	12	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/IDJMG)
8	—	—	Guess What (Guess Again)	SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	33	29	7	Hell Is A Flame	BIG C. (SOUTHPAW/KICKS)	58	—	5	No One's Gonna Change You	REINA (ROBBINS)
9	8	20	Dirrty	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	34	30	4	Family Portrait	PINK (ARISTA)	59	49	36	U Don't Have To Call	USHI (ARISTA)
10	9	6	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	35	39	6	Yall Don't Know	JOLLY GREEN (ZOE POUND)	60	50	5	There's A Winner In You/What A Wonderful World	TIFFANY EVANS/SPENCER DAY (COLUMBIA)
11	10	16	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	36	25	2	Walking On Thin Ice	ONO (MINTTRAIN/TWISTED THE RIGHT STUFF)	61	43	13	Everybody	HAIZ THE RIPPA (BODY HEAD)
12	14	4	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	37	—	1	Again	FANTASY (TV/VP/AMID/ORPHEUS)	62	37	11	Up In Da Club 2Nite	REVENUE (STAC & GRIP)
13	11	24	Die Another Day	MADONNA (WARNER BROS.)	38	48	14	Just Like You	G-WIZ (COMPJOUND/ORPHEUS)	63	61	4	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
14	13	8	The Wreckoning	BODMKAT (DREAMWORKS)	39	24	20	Dance With Me	JAMIE LEE (RIPE)	64	—	12	Feelin' You (Part II)	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA/CRG)
15	20	10	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	40	34	25	When I Get You Alone	THICCE (NU AMERICAN/INTERSCOPE)	65	46	9	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)
16	12	4	I'm With You	AVRIL LAVIGNE (ARISTA)	41	—	1	Pimp Juice	NELLY (FO REEL/UNIVERSAL/UMRG)	66	—	23	Make It Clap	BUSTARHYMES FEAT. SPLIFF STAR (JRMG)
17	—	—	If You Let Me	LOU MDSLEY (JENSTAR)	42	42	21	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF Ryders/INTERSCOPE)	67	59	25	Virginity	TG4 (T.U.G./AM/INTERSCOPE)
18	23	30	A Moment Like This	KELLY CLARKSON (RCA/RMG)	43	40	17	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	68	55	12	Salsbury Hill	ERASURE (MUTE)
19	16	91	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	44	41	13	Gossip Folks	MISSY MADDEN/ANDRÉ ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	69	21	11	Jah Is My Rock	CARIBBEAN PULSE (IIRI)
20	15	4	I Know What You Want	BUSTARHYMES & MARIAH CAREY (JMONARC/RMG/IDJMG)	45	36	7	Pack Ya Bags	SARA! (SWEAT/EPIC)	70	—	1	Super B-Boy Pimpin'	THE URBAN LIAISON (WRIGHT SCALE/STREET PRIDE)
21	17	10	Get Busy	SEAN PAUL (VP/ATLANTIC)	46	44	5	Come Close Remix (Closer)	COMMON (MCA)	71	64	10	Such Great Heights	THE POSTAL SERVICE (SUB POP)
22	22	21	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	47	47	4	Get By	TALIB KWELL (RAWKUS/MCA)	72	56	21	Shady	BIG C. (SOUTHPAW/KICKS)
23	28	4	Speed	MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)	48	62	7	Girlfriend	B2K (T.U.G./EPIC)	73	69	33	Gimme The Light	SEAN PAUL (VP/ATLANTIC)
24	26	5	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (NICK/JIVE)	49	45	9	When The Money's Gone	CHEE (WARNER BROS.)	74	71	10	How I Feel	LOD FEAT. LIL FLIP (TAKEOVER ENTERTAINMENT)
25	19	9	No Means No	NEE-NEE GWYNN (BASE HIT)	50	—	1	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	75	—	26	Soldier's Heart	R. KELLY (JIVE)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.







# Synch Deals Boost Latin Acts

Continued from page 1

are making much more money in synch uses than in sales."

Kinky's "drama" is not uncommon. In today's difficult sales environment, synch-licensing opportunities in film, TV, and advertising—as well as corporate branding deals—have become increasingly important in all genres of music.

"Record sales keep declining, and publishers need to have additional sources of income," says Iván Alvarez, VP of Latin America for Universal Music Publishing Group (UMPG).

Lynette Brehm, who heads Univision Music Publishing in Los Angeles, adds, "The potential earnings for a well-placed song in a major film can easily surpass mechanical royalties from record sales."

While the synchronization of Latin music is nothing new, publishers and labels have seen synch opportunities multiply in recent years, thanks to the growth of Spanish-language media, film, and advertising and to the mainstream market's increasing willingness to license Latin repertoire.

"On a scale of one to 10, we're at an exploitation level of four," EMI Music Publishing Latin America regional managing director Nestor Casonú says. He confirms that the number of opportunities for Latin repertoire, from ring tones to Hollywood films, is rising—and becoming more lucrative.

"Nowadays, the fees are important," he adds. "Not previously, because the Latin market was measured as a local niche. Now, people who would have paid \$50,000 for a synchronization may pay \$100,000-\$150,000."

## POPULATION EXPLOSION

The reason for the leap, quite simply, is in the numbers. According to the U.S. Census, Hispanics are now the largest minority in the U.S., with a population that has exploded from 21.9 million in 1990 to 37 million in 2001. According to the Assn. of Hispanic Advertising Agencies (AHAA), the Hispanic advertising industry has grown at an average rate of 19% per year during the past three years. Ad spending on the Hispanic market rose from \$333 million in the mid-'80s to \$2.52 billion in 2001, according to a study by Magnet Communications.

Still, according to an AHAA study, the leading U.S. marketers spent an average of only 3.2% of their advertising dollars targeting Hispanics. The study, titled "Missed Opportunities," indicated that that number almost doubled the average of 1.8% allocated in 1999.

The increased spending means that some agencies can now afford to license a well-known track instead of commissioning a jingle, which can be done at a fraction of the cost.

General Motors, for example, reportedly paid a six-figure sum to license the Bacilos track "Mi Primer Millón"



(My First Million) with newly recorded lyrics for use in a Corvette campaign.

Other high-profile examples of Latin acts in recent national ad campaigns include Enrique Iglesias, who performs his single "Don't Turn Off the Lights" on a Doritos campaign (for Spanish and English TV); Shakira, who has a significant deal for Pepsi ads in English and Spanish; Mexican diva Thalía, who is featured in a Dr Pepper campaign; Maná, whose track "Muelle de San Blas" (The San Blas Dock) has been featured in a Coors beer campaign (Coors also sponsored the act's concert tour); and Fito Paéz, whose track "Y Dale Alegría a Mi Corazón" (And Give Happiness to My Heart) was used for a Coca-Cola campaign.

Recognizing the potential, Warner Music Group (WMG) is putting together a synchronization sampler of Warner acts and Warner/Chappell songs that will be sent to ad agencies nationwide.

"It will include tracks that we deem priorities for us," Warner Music Latin America senior director of strategic marketing Carlos Tabakof says. The joint synchronization sampler, he says, "will add opportunities with a more homogenous price structure, so there isn't a big gap between the master fee and the publishing fee."

Similarly, Universal Music Publishing, Latin America, has what it calls a "quick synch" sampler, which includes compositions that can be cleared quickly.

"One of the challenges of synchronization in Latin America is that they take forever for the companies to get back with approval," Alvarez says. "So here, they have a portion of our catalog that they know they can clear."

Latin acts have an even greater presence in film. Several high-profile projects and accompanying soundtracks have emerged in the past year, including *Y Tu Mamá También* (And Your Mama Too) and *Frida*, for which Elliot Goldenthal's score recently earned an Academy Award. Both films' soundtracks include original music and licensed songs.

In the U.S., both albums were released by non-Latin labels—Volcano for *Y Tu Mamá También* and Decca/Universal Classics Group for *Frida*. Neither album was heavily promoted to the Latin audience.

*Frida*'s sales soared after its Oscar win, and this issue it is No. 9 on the *Billboard* Top Latin Albums chart. It has scanned 96,000 copies so far in the

U.S., according to Nielsen SoundScan; *Y Tu Mamá También* has sold 21,000 units and has never charted.

Even in Mexico, where it was released by indie Discos Suave and distributed by Virgin, the soundtrack to *Y Tu Mamá También* sold only 70,000 copies, according to the label—not a level that befits the most-watched film in Mexico's history. But the use of one song—"Si No Te Hubieras Ido" (If You Hadn't Left) by Marco Antonio Solís—is an example of how the exposure provided by a film can drive an artist's album sales. The track, from Solís' album *Trozos de Mi Alma* (Pieces of My Soul), was played on a jukebox during one of the film's final scenes.

"Our release had been quite timid. We had the highest-grossing film in the nation, and you couldn't find the album," Discos Suave founder and director Jose Enrique Fernández says. But

the *Chasing Papi* soundtrack—which was produced by Emilio Estefan Jr.—is Spanish-language; it straddles various formats, a factor that Llord plans to maximize in promoting the release and the participating artists' own albums.

The album will feature three singles: the movie's theme, written by rapper Fat Joe and recorded by Fat Joe and Huey Dunbar, which will be promoted on urban radio; a Latin pop track performed by Shalim, which will be the first single from his forthcoming album on Crescent Moon (a Sony joint-venture label with Estefan); and "I Don't Need a Man," a track performed by Velásquez, which will be promoted at top 40 radio. Further, the Spanish-language version of Velásquez's song—"No Necesito Un Hombre"—will be the first single from the upcoming Spanish-language album by the artist on Sony Discos.

"I really felt this soundtrack could be a platform to bring additional attention to Jaci as a recording artist," Llord says. "I think the true fans of each artist will look to their particular release. And another public that doesn't necessarily have the connection could be enticed by the soundtrack, which features a combination of many great tracks."

Long before *Chasing Papi*, Sony was mining the soundtrack field through a deal with Brazilian network TV Globo and U.S. network Telemundo that enables Sony to release the soundtracks to soap operas produced by Globo. Although tracks from other labels can also be licensed,

Sony releases the albums in the U.S. and other markets where the soap airs, including a Portuguese version for the Brazilian market.

## PROMO USE VS. SYNCH FEES

Although the Sony/Globo deal is unusually broad, the release of soundtracks tied in with soap operas or TV series is common in Latin music. Additionally, labels typically use singles during soap operas to help promote their artists. These promotional uses were often available free of synch fees. Today, music companies are attempting to reverse that practice.

"Looking back over the last 10 years in Latin America, it went from very poor in the synchronization business—in the sense that no one was paying for it—to optimistic," UMPG's Alvarez says. "The days when record sales drove everything are not around anymore."



KINKY

Fonovisa—Solís' label—relaunched *Trozos* and moved an additional 300,000 copies, according to the label.

Selling albums, promoting artists, and generating licensing revenue for its own catalog is what Sony Discos wants to accomplish with the release of the soundtrack to *Chasing Papi*, a 20th Century Fox film produced by Forrest Whitaker that will be released April 16 in 1,100 theaters nationwide. The film is in English but stars Latin actors Eduardo Verástegui and Sofía Vergara, as well as Sony Music artist Jaci Velásquez in her first film role.

"For Discos it is a welcome project, because it's the first soundtrack release we'll handle fully," Sony Discos chairman Oscar Llord says, noting that other Latin-themed film soundtracks have been released through Columbia or Epic.

More than 50% of the music on

In mainstream film and TV, opportunities for Latin music, while still relatively scarce, are growing. Upcoming Latin-themed film projects that are expected to use substantial amounts of Latin repertoire include *Havana Nights: Dirty Dancing 2* from Artisan Entertainment/Miramax Films and *Sueño* (Dream) from Lions Gate Films.

*Havana Nights*, which is due out in February 2004, takes place in Cuba in the 1950s and will include authentic Cuban tracks, original music, and new versions of older tracks. An English-language version of an Aterciopelados track reportedly is in the works.

The J Records soundtrack is being supervised by Bud Carr, who worked on 1998's *Dance With Me*, which featured Chayanne and Vanessa Williams. Like that film, *Havana Nights* will feature live performances, including, according to published reports, one by singer/songwriter Donato Poveda.

"I'm a kid in a candy store," Carr says of the repertoire available to him, both from Latin and mainstream labels, which are looking "at how they can best take advantage of this opportunity."

*Sueño* is the story of a Mexican-American singer in Los Angeles in search of the American dream. Although the film is not yet in production and music is far from being finalized, music supervisor Howard Paar has commissioned original material and is also licensing tracks in hopes of providing a "broad palate of the music coming from Mexico," from alternative to more traditional. A soundtrack deal has not been finalized.

There also are projects—including national ad campaigns—that require a Latin "feel" but aim for a more universal appeal.

In this regard, such Mexican electronic/hip-hop acts as Kinky and Control Machete—which have simple, repetitive lyrics (Kinky's single "Más y Más" [More and More] is essentially a repetition of those words) and a hip sound—are perfect. "Music supervisors will now say: 'We want something like Kinky,'" EMI's James says. "They have really combined the best of both cultures: loops and beats and Mexican rap. Control Machete—whose single 'Sí Señor' [Yes Sir] was featured in a national Levi's ad—kind of subscribes to the same rules."

Fernando Briceño, who heads EMI's publishing office in Mexico and who first took Kinky's music to James, says that during the past two years, all of this interest has resulted in an increase of more than 50% in synch requests originating from the U.S.

Alvarez says, "Film and TV are ahead of the curve" when it comes to using Latin alternative music. "Where we can't sell any alternative rock music, I have tons of synch uses," he says. "We had an opportunity to put songs in *CSI Miami*. At first, they didn't find anything they liked. And our guy in Miami argued [Argentine rap band] Sindicato Argentino del Hip Hop, and they loved it."

He adds, "You've got to look at it from [the filmmakers'] perspective, [which is] 'I don't want American music. I don't want Latin music. I want music that goes with my scene.'"



# Summer Tour Sked Thin On Pop, Hip-Hop

Continued from page 1

grossed a combined \$180 million, with the former playing stadiums and the latter scaling back to large arenas. And last year, Spears generated some impressive box-office heat, taking in \$43.7 million from 53 reported arena shows; 'N Sync grossed another \$33 million from only 36 performances.

No pop artist will come close to those numbers in 2003. The downturn in pop tours is a product of several factors, principally career timing and radio trends. "The three main headliners—Britney, 'N Sync, and Backstreet Boys—don't have records this year," points out Johnny Wright, manager of 'N Sync, Timberlake, and Spears. "They worked six years in a row and decided at the same time, ironically, that everyone wanted to take



WRIGHT

some time off."

The market has also changed. "There is not a lot of pop out this summer because radio is not playing pop and the record companies are not putting it out," says David Zedeck, president of Evolution Talent and agent for Spears, 'N Sync, and Timberlake. "Radio is rock-driven right now."

Wright agrees, noting that urban has become a bigger part of the pop radio mix. "It's being dictated by what mainstream radio is telling us popular music is. Right now, it's Ja Rule and Ashanti, Linkin Park and Coldplay. That's the popular music on radio and MTV, and if you're a young person just discovering [music], this is what you are being played as popular music."

Indeed, change is constant in the format. "Pop has evolved. I think the cycle at radio has given it a harder edge," says Brad Wavra, VP of the touring division at Clear Channel Entertainment and producer of some of the most successful pop tours ever. "That's just the natural cycle. It keeps things fresh, moving, and reaching for new horizons. Artists have to pay attention and move with tastes as they develop. That's what allows new artists to emerge

and great artists to continue. It doesn't allow for complacency."

In fact, Wavra believes the pop market had become watered down with lesser imitators of the big three: 'N Sync, Backstreet Boys, and Spears. "Once these artists became popular and defined, we saw the copycats who diluted the market," he says. "Bands were popping up all over the place, and when there is dilution, people look for alternatives."

## MATURING FAN BASE

The lack of pop traffic has yet to provide a huge boost for the Aguilera/Timberlake tour; Zedeck categorizes sales as "doing fine." He adds that both artists have transitioned into a more mature demographic, which has "a different buying pattern. There's not the same frenzy to get tickets as soon as they go on sale. And there are other factors with this [older] audience when it comes to buying tickets. When they're 14, parents bought the tickets; when they're 18, they have to buy their own tickets."

John Meglen, co-president of Concerts West, producer of Stripped & Justified, called ticket sales to date "very good," particularly in such major markets as Los Angeles, where a third Staples Center show has been added. Meglen adds, "It helps that there aren't really any other 'pop culture' tours like that out there right now. But what really helps is putting two superstars together. This is a very special package, and my hat's off to [Aguilera's manager] Irving Azoff and Johnny Wright for putting them together. These are two superstar managers, as well."

For his part, Wright is "extremely happy" with the first solo tour in support of the first solo album by Timberlake, who remains a member of 'N Sync. "We had a situation with Justin where he had an offer to do 40 dates by himself in arenas, but with it being his first tour, we didn't want to be limited in what he did onstage and with production," Wright explains. "By going out with Christina, we're able to do some multiple dates and more so guarantee every seat will be filled."

Wright says the Timberlake camp



ZEDECK



50 CENT

JAY-Z

is "still finding out who Justin's solo audience is, whether it's the same 'N Sync fans or new fans. We're finding out some 'N Sync fans are coming along for the ride, along with an older audience base of 24-35, and we're skewing to an urban audience as well. We never wanted to alienate the fans we already had. For us with Justin, it's about building a solo career, and right now there's no need to make a misstep."

There are no plans on the table for



WAVRA

tours by 'N Sync, Backstreet Boys, or Spears, although Wright says 'N Sync will enter the studio this fall. If and when these acts do tour again, it will almost certainly be with a revamped, more mature image.

Meanwhile, Backstreet Boy Nick Carter is playing only sporadic solo dates, and his younger brother Aaron will work only about 20 dates. Rock princess Avril Lavigne, while skewing young, will not tour extensively. And a Top 10 American Idols tour that did decent business in 2002 has not been confirmed for this year.

## TOURS FOR TWEENS?

So what tours are serving the 12- to 14-year-old or "tween" pop fans this summer? According to Zedeck, "Not much"—although B2K will be out for its first headlining arena tour.

Wavra agrees there is a void, but adds, "For my money, the Justin/Christina tour will be appealing to that [tween] audience, and B2K will be there for that audience, a younger demo with an urban orientation."

Beyond that, "we haven't really seen that next hero," Wavra concludes. "That doesn't mean something won't pop up tomorrow. Somebody needs to elevate their

game and be special, like Britney, 'N Sync, and Backstreet Boys were special."

Wright points out that the heady, \$100 million pop days of yore are hard to equal. "People get caught up in a situation," he says. "Like 'N Sync's Pop Odyssey tour, with 45 stadiums, maybe those days are gone—for now. But even if we're relegated to multiple arena dates, then it's not really gone."

## PACKAGING URBAN ACTS

Contrary to the pop world, a number of urban artists appear ready to emerge as box-office stars in 2003. Multi-platinum artist 50 Cent is currently touring arenas, and tentative plans call for a co-headlining shed/arena trek with Jay-Z that will likely be the top touring rap package of the year, if it comes together.

Eminem, rap's biggest star, will contain his 2003 touring efforts to two sold-out July stadium shows in his hometown of Detroit, with 50 Cent and Missy Elliott. Other top rap performers like Snoop Dogg, Nelly, and Ja Rule have not confirmed tours.

B2K is attracting industry attention with its debut arena headlining tour, with support from Marques Houston, Mario, and Nick Cannon. Billed as the Scream Tour III, the trek runs July-August, is booked by Sal Michaels at Pyramid Entertainment Group, and is promoted by Jeff Sharp. Last year, B2K co-headlined Scream II with Bow Wow in a mostly successful run.

Pyramid is also routing the Roc Army tour, featuring Roc-a-Fella Records acts Cam'ron, the Diplomats, and others, to play 3,000- to 5,000-seaters beginning in May. On the R&B side, Pyramid continues to do well with the Isley Brothers, Kool & the Gang, Frankie Beverly & Maze, and Gladys Knight.

"If you've got the right act, packaged right, with [the right] promoter, you can do business, if the artists don't demand all the money," says Michaels, a 27-year veteran of booking urban acts. Michaels adds that most of his acts have specific target audiences and should not significantly cannibalize each other's box-office potential.

"B2K has a demo of around 9 to 18 years old," Michaels says. "The



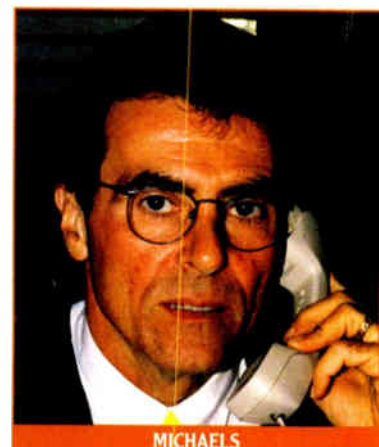
MEGLEN

Roc-a-Fella demo is 14-30, and the Isley Brothers is 30-60. Everybody's working in my business, and we're not really cross-firing on anybody."

Atlanta Worldwide Touring (AWT) is the national promoter of Scream III, which will hit arenas in some 40 markets. "We're going to go on sale in the next three weeks, and we're guardedly optimistic, based on the success of the past two Scream tours, which B2K was a part of," AWT president Jeff Sharp says. "B2K is a band that has done it the old-fashioned way, moving from opening act to headliner by delivering good music and good performances."

But despite a heavy presence on the *Billboard* charts, arena date books are light on urban acts. ICM's Casey believes the reason is simple: "No headliners," he says. "50 Cent is selling records, but he has no history of selling tickets. Eminem is a headliner, but he's not working. Jay-Z is a headliner, but he has not been confirmed."

Putting a package together, as Casey and ICM are trying to do with Nas, is difficult. "There are no ticket sellers and few headliners you can anchor a package around."



MICHAELS

That is not the only issue. "Insurance is a problem right now," Casey says. "If you're a national promoter with an existing policy that does not have a rap exclusion, you're OK. But if you're looking to get a new policy or to add to your policy, there is always a rap exclusion. Nobody is underwriting rap."

To Casey and others, this condition is inherently unfair. "What is the difference whether you choose to speak your lyrics or sing your lyrics?" Casey asks. "Hello?"

R&B acts are not plagued with all of the same issues as rap and do not need to put together lengthy, structured tours. "There are R&B acts that can always go out and do one-offs in theaters, like Gerald Levert and Keith Sweat," Casey says. "They don't have insurance problems, and they don't have to worry about current hits."

Casey is currently routing a classic R&B tour with the Temptations, the Whispers, and the O'Jays, produced by Al Haymon. Contemporary R&B artists like R. Kelly and Usher—both of whom toured last year—have not opted to book tours this year, and while there is a buzz that Janet Jackson may work in the coming months, nothing has been confirmed.



# Digital Singles Market Quietly Taking Shape

Continued from page 1

transferred to certain portable devices.

It is a far more aggressive approach to digital distribution than has been seen in the past from the major music companies, which, facing declining music sales and rampant piracy, made it clear in statements to the media last fall that they no longer want a lack of content to drive consumer usage of unlicensed peer-to-peer networks.

Since that time, each of the majors has been clearing tens of thousands of tracks for digital distribution. They have also been renegotiating royalty terms for digital goods in an effort to make the prospect of selling music online more financially palatable to artists. As a result, sources say artists are becoming increasingly willing to make their music available digitally via the Internet.

## LEADING THE WAY

Leading the charge is Universal Music Group (UMG), which currently has more than 70,000 tracks for sale on the Internet via Liquid Audio and Ecast (formerly Rioprot). The major also has an additional 30,000-40,000 songs it is looking to make available in the coming months. At that point, the bulk of UMG's active catalog would be available for sale online, according to the label.

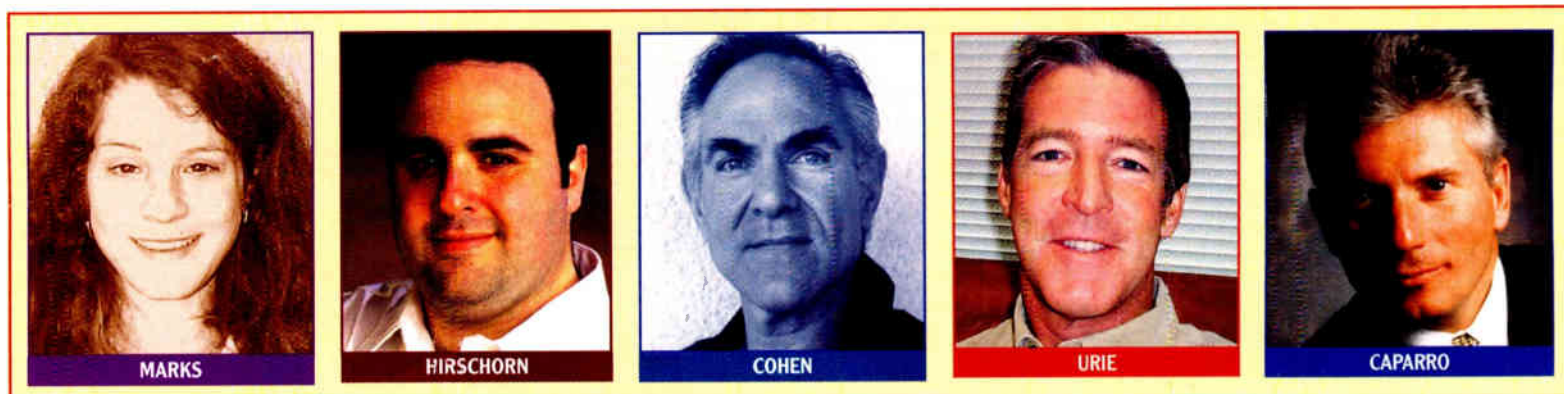
The other four majors, whose content selections in the past have numbered in the thousands, are working to make more than 40,000 tracks each available through Liquid Audio and Ecast by year's end.

UMG and Warner Music Group (WVG) are offering the bulk of their content as 99-cent singles. EMI is also offering 99-cent singles, but some content can only be purchased as album downloads. BMG Entertainment and Sony Music are offering singles for \$1-\$2 apiece but selling some content only in album bundles.

Some labels are also becoming less restrictive in the usage rules they place on downloads. While commercial tracks are typically encoded in a format other than MP3 and cannot be traded on peer-to-peer networks, UMG and WVG, for instance, do not limit the number of burns users can make after purchasing a track.

Amanda Marks, senior VP of UMG's eLabs division, says, "People who are consuming music digitally are used to a certain feature set with open MP3s. So our strategy is to offer a similar product that is reasonably priced."

But if the commercial future is almost now, that is news to the overwhelming majority of consumers. Many top sites—including amazon.com, which handles online commerce for Borders Books & Music, Virgin Entertainment Group, and CDnow—still do not sell downloads, citing concerns about the quality of the customer experience. (Amazon music business merchandising manager Jeff Somers says the e-commerce giant is



interested in entering the download business in the long run.)

What's more, the retailers and music portals that are offering downloads sometimes bury them deep within their sites; further, the buying experience for downloads is clunky. In a *Billboard* shopping test of Liquid Audio downloads offered through a leading retail site, not only was the merchandising poor, but the purchasing process was laborious.

However, there are success stories that the *Billboard* charts are starting to reflect. Fleetwood Mac's "Peacekeeper" became the first digital-only single to chart in *Billboard* when it entered the Hot 100 Singles Sales chart at No. 11 in the March 29 issue. The following week, Madonna's first commercial digital single, "American Life," entered the same chart at No. 4. Both are on WMG labels.

But even with authorized download sales only numbering in the thousands at this point—"Peacekeeper" had sold 2,000 units digitally as of April 6, while "American Life" has sold 7,000 units, according to Nielsen SoundScan—new players are poised to enter the market.

Apple Computer—via its iTunes/iPod products—is expected to start selling à la carte singles by this summer. And, building on a successful trial program last year, AOL is readying a digital singles program with integrated shopping functionality that is expected to bow in six to nine months. Mtv.com and vh1.com, which are currently without a digital distribution partner, also expect to relaunch a commercial digital-music initiative this year.

Such efforts signal that many leading music brands see a market opportunity in selling digital music to consumers not interested in paying for a subscription service. It also calls into question the future of the subscription business, which to date has been largely geared toward selling conditional access to music and requires upfront membership payment by consumers.

Some see room for both models. VHI senior VP of interactive/vh1.com GM Jason Hirschorn says, "I'm actually very bullish on the evolution of the à la carte singles market. It appeals to a different segment of buyers. Some people are going to want an all-you-can-eat subscription model, but radio and pop music are very singles-driven, and people are going to want to buy it that way."

To that end, an increasing number of tracks are being made available online at the same time they are serviced to radio, regardless of whether there is a physical single available. Most often, there is not.

What is still missing from the equation is consumer awareness. A vast number of music fans continue down-

loading tracks for free via such peer-to-peer networks as Kazaa, perhaps unaware of the legitimate channels for obtaining tracks digitally. Labels and digital-music executives point to an absence of marketing and merchandising for downloads as a leading culprit in the tepid consumer response to commercial offerings.

"Once you get all the content in the system, you still have to let people know it's there," Marks says. "Lots of people know about the pirate networks, but I'm sure they don't know they can buy the content many different places on the Web."

In some cases, the download initiatives are victims of circumstance. For example, in an attempt to offer an alter-

He says, "We've gotten through the technology part. We know we can deliver music, and it's not going to be a big customer service issue. Now we have to get creative. We have to merchandise [digital music], and we have to market it."

Universal Music & Video Distribution president Jim Urie adds, "The marketing and making people want [digital tracks] is ultimately what it's all about."

Even before capturing the consumer, the labels must generate support from retail.

One of the sticking points is that retailers have been unwilling to allocate valuable online real estate to a product line that in the near-term shows limited prospects for success—

Responsibility for marketing and merchandising, he says, "has to be a combination of the labels and us."

The head of new media at one leading offline music merchant tells *Billboard* that given the current financial state of affairs in the retail sector, even the biggest and best chains are having trouble justifying spending the money to properly merchandise and promote downloads.

Retailers are further conflicted by the emergence of the à la carte concept just as they were finally growing comfortable with the notion of subscriptions. A consortium of leading merchants recently invested in the Echo subscription service, which plans to gain content licenses from the majors on behalf of the retailers.

Cohen acknowledges that prior to last December, the industry did not have an offering that was strong enough to justify the effort and expense of getting behind downloads. But he argues that that has changed. "I think we've crossed that threshold now, and we have a significant offering of music that makes it worthwhile [for the retailer] to really merchandise it."

That's not to say that content selection does not remain an issue. UMG maintains that the industry needs to make still more content available. "In order for people to see this as a natural avenue, we need the other record labels and content owners to have similar amounts of content out," Marks argues. "What you want is the first time that someone tries this as a new way of consuming music, [they are able] to find what they're looking for."

Regardless of whether traditional retail embraces the à la carte concept, WEA Inc. CEO Jim Caparro says that the industry has to stretch its digital distribution reach to a variety of Web destinations with strong brands.

Indeed, some argue that the mobilization of nontraditional merchants that use such programming features as online radio, Web premieres, and tastemaker lists may be the key to the success of the à la carte market.

"To me, it's all about creating the programming, getting people excited, and then activating through a purchase," AOL Music GM Bill Wilson says. "If it's just a storefront and you're scrolling through digital single offerings, I don't think that's going to make a market."

The implications for the success of à la carte songs are profound—revolutionizing everything from the product cycle to the notion of what constitutes an album.

Urie says, "The business model could completely change from albums to singles. That completely changes the business."



**Making an Impression.** At Trans World Entertainment's fye.com, downloads are featured on a page prominently linked from the home page. The downloads displayed are priced at 99 cents-\$1.49 per track. Purchases require a separate "shopping cart" from the rest of the site.

native to illegal downloading of 50 Cent's *Get Rich or Die Tryin'*—which had been leaked to the peer-to-peer networks—Interscope Records rush-released the album to e-commerce as a digital download. But because of the last-minute nature of the initiative, marketing—and, in turn, consumer response to the download offer—was extremely limited.

## MARKETING PUSH EXPECTED

That should change as the industry lays the groundwork for the first notable marketing efforts to turn consumers on to commercial downloads and subscription services—initiatives that are expected to begin as early as this fall.

Labels and retailers were huddling on early-stage promotion planning at the recent National Assn. of Recording Merchandisers convention in Orlando, Fla. (*Billboard*, March 29). Marketing ideas include staging print, radio, and TV ad campaigns, as well as offering prepaid cards in retail stores that can be redeemed online for downloads.

EMI Recorded Music VP of digital development and distribution Ted Cohen says the goal is to move the à la carte market to a place where it is not regarded as a novelty anymore but rather a retail channel.

especially given the ongoing popularity of peer-to-peer file sharing.

Instead, the retailers that do offer downloads have their customers link to their download distributors—Ecast and Liquid Audio—making for a disjointed shopping experience.

"The question is motivation," Ecast senior VP of consumer product Tony Schaller says. He notes that while there is a consensus in the market that the music discovery aspects of commercial download offerings need to improve, those efforts are slowed by "a conservative view that says, 'Build programs, watch the effectiveness, then decide how to fine-tune.'"

Indeed, Trans World Entertainment VP of marketing Mark Hogan says FYE's approach to downloads has been "get it up, see what you can make of it, and then evolve it as consumer reaction comes."

"We're starting to see better availability, and that will begin to drive adoption," he adds. "The trend we are starting to see with downloading and previewing is it's starting to move, but there's a long way to go."

But he argues that now is the time to begin aggressively marketing downloads as music becomes available.



# UPDATE

## Events Calendar

### APRIL

April 15, **Second Annual Arion Greek Music Awards**, Fever nightclub, Athens. [ion.stamboulis@ifpi.gr](mailto: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. 213-241-7268.

## Life Lines

### BIRTHS

Boy, Nicholas John, to **Chrissy and Christopher Muratore**, March 21 in Cortland Manor, N.Y. Father is director of retail relations and research services for Nielsen SoundScan.

Boy, Diezel Ky, to **Keri Lewis and Toni Braxton**, March 30 in Atlanta. Mother is a Grammy Award-winning recording artist. Father is member of urban rock band Mint Condition.

### DEATHS

**Emanuel "Manny" Kamen**, 76, of natural causes, March 16 in Manchester, N.J. Kamen began his career as a record buyer for Cameratown in the '60s, eventually becoming a financial secretary for the B'nai B'rith Music and Performing Arts Lodge. He is survived by his wife, three children, and four grandchildren.

**Bob Sterling**, 56, of natural causes, March 29 in Chattanooga, Tenn. Most recently the afternoon oldies on-air personality for Chattanooga's WOGT, Sterling also served as PD for the city's WUSY and Richmond, Va.'s WKHK. He is survived by his wife, three children, and his mother.

**Joe Deters**, 76, of complications from cancer surgery, March 30 in Florida. Deters was the former Southeast regional promotion representative for both Capitol and MCA Nashville. He is survived by his wife, four children, and 15 grandchildren.

April 26-27, **30th Annual Music City Tennis Invitational**, benefiting the Vanderbilt Children's Hospital's Child Development Center, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-401-2704.

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

April 29, **ASCAP Latin Awards Dinner**, Beverly Hilton Hotel, Los Angeles (by invitation only).

### MAY

May 1, **Seventh Annual Skylar Neil Memorial Golf Tournament**, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2000.

May 4, **Fifth Annual Walk for Wendy Leeds**, named for the wife of Virgin senior VP Steve Leeds, benefiting the Greater North Jersey chapter of the National Multiple Sclerosis Society, Graydon Pool, Ridgewood, N.J. 212-786-8331.

May 5, **BMI Latin Music Awards**, Eden Roc Resort, Miami Beach (by invitation only).

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 7, **2003 SESAC New York Music Awards**, the Supper Club, New York (by invitation only).

May 9, **International Reggae and World Music Awards**, Manhattan Center, New York. 312-427-0266.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by 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 20, **Ninth Annual Sizzlin' Country Show Honoring Henry Juszkiewicz**, benefiting the Cystic Fibrosis Foundation, House of Blues, Las Vegas. 714-938-1393.

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **Classical Brit Awards 2003**,

Royal Albert Hall, London. [classicalbrits@imenternational.com](mailto:classicalbrits@imenternational.com).

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 30-June 1, **Second Annual Hip Hop Congress National Conference**, University of Southern California, Los Angeles. 917-575-7961.

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, **36th Annual International Fan Club Organization (IFCO) Fun Fest Show**, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-9596.

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, **2003 Atlanta Heroes Awards**, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 12, **34th Annual Songwriters Hall of Fame Induction and Awards Dinner**, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **Independent Music Managers Assn. (IMMA) Convention 2003**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at [mwhitmire@billboard.com](mailto:mwhitmire@billboard.com).

# homefront

Billboard Music Group events & happenings



TAVEZ



BERNAL



AREA305



HECTOR y TITO

## Tavez, Bernal To Host Billboard Bash

Two of Latin TV's best-known personalities will host the inaugural Billboard Bash at this year's Billboard Latin Music Conference & Awards, presented by Heineken and in association with Garnier Fructis. The conference will take place May 5-8 at the Eden Roc Resort in Miami Beach. The awards show, which closes the event on May 8, will be held at the Miami Arena.

The Billboard Bash will take place May 7 at Miami Beach's BillboardLive venue and will feature performances and appearances by finalists for this year's Billboard Latin Music Awards. The Bash will be hosted by Telemundo personalities Rosanna Tavez and Jorge Bernal. Tavez is co-host of *FuZion*, which airs on the Telemundo network, and host of "411," the entertainment news segment of live music show *The Roof*. Bernal is the entertainment anchor for *Al Rojo Vivo con Maria Celeste*, produced by Telemundo/NBC.

Performing at the Billboard Bash will be RPE/Univision Records act Area305 and Hector y Tito, who record for VI Music in Puerto Rico. Miami-based pop quartet Area 305 is a Billboard Latin Music Awards finalist for tropical/salsa airplay track, new artist. Hector y Tito, comprised of Hector Delgado Roman and Efrain Fines Nevarez, are veterans of the reggaeton genre.

For more information on the Billboard Latin Music Conference & Awards, visit [www.billboardevents.com](http://www.billboardevents.com) or contact Michele Jacangelo at 646-654-4660. For hotel information, contact the Eden Roc Resort at 305-531-0000.

## personnel DIRECTIONS



SANDERS

Terrence Sanders has been promoted to production director of *Billboard* in New York. He will oversee the production staff of *Billboard* and sister publication *Airplay Monitor*. Sanders has been a fixture in the *Billboard* newsroom since joining the magazine in 1984 as editorial production manager. He was promoted to editorial production director in 1995. In 1975, Sanders joined what was then Billboard Publications Inc. Before moving to the *Billboard* staff, he was production manager for *American Artist* and *Art & Antiques* magazines.

Sanders is a graduate of Howard University, where he majored in English literature. He reports to John Kilcullen, president/publisher of *Billboard*.

### UPCOMING EVENTS

#### BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • The Eden Roc Resort • Miami Beach

#### BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS

Aug. 6-8 • The Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • [bbevents@billboard.com](mailto:bbevents@billboard.com)

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## Chart Beat<sup>™</sup> by Fred Bronson

**GOSPEL TRUTH:** For the first time in almost 29 years, **George Jones** places a set of religious songs on Top Country Albums. While Jones has recorded a number of gospel albums in his career, *The Gospel Collection: George Jones Sings the Greatest Stories Ever Told* (Bandit/BNA) is the first one to chart since *In a Gospel Way* entered the survey the week of May 25, 1974.

Jones' latest CD debuts at No. 25, besting the No. 42 peak of the 1974 LP. *The Gospel Collection* is only Jones' second religious album to appear on this list, out of his 83 chart entries that date back to *The Best of George Jones*, which appeared on the very first country album chart published in *Billboard*, the week of Jan. 11, 1964. That means Jones is tied with **Johnny Cash** for having the longest album chart span—39 years, three months, and one week.

On The Billboard 200, *The Gospel Collection* becomes Jones' 17th chart entry, as it enters at No. 197. On Top Contemporary Christian Albums, Jones makes his very first appearance, as his new CD opens at No. 17.

**'THREE' IS 10:** Another country artist making chart news this issue is **Randy Travis**, who lands his 29th top 10 hit on Hot Country Singles & Tracks with "Three Wooden Crosses" (Word-Curb/Warner Bros.), which rises 12-10. It's Travis' first top 10 song since "Spirit of a Boy, Wisdom of a Man" peaked at No. 2 the week of Jan. 22, 1999. The more than four years that lapsed between those two titles is the longest stretch between top 10 singles for Travis since he scored his first top 10 in 1986 with "1982." He went three years between top 10 singles between April 1995 and May 1998. Travis has 15 No. 1 singles to his credit and was last on top with "Whisper My Name" the week of Sept. 3, 1994.

**AUDIOSLAVE TO THE RHYTHM:** The new No. 1 song on Mainstream Rock Tracks is "Like a Stone" (Interscope/Epic), the second chart entry for **Audioslave**. The act's first tune to chart, "Cochise," peaked at No. 2 in December 2002.

"Like a Stone" is the fourth No. 1 on the Mainstream tally for singer **Chris Cornell**, who topped the chart three times between 1994 and 1996 as lead vocalist of **Soundgarden**. Cornell's gap of six years, three months, and three weeks between No. 1 songs is the seventh-longest gap in the history of the Mainstream chart. The record for the longest break between chart-topping titles is held by **Def Leppard**. After "Rock of Ages" spent one week at No. 1 in 1983, the group had to wait eight years, 10 months, and one week to reach the top again with "Let's Get Rocked" in 1992.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS by Mark Parisi

MOST PIRATED SONGS		TITLE
PROBABLE THIS WEEK	LAST WEEK	Artist (Imprint/label)
1	1	XXXXX (XXX)
2	2	XXXXXX (XXXX)
3	3	XXXXXX (XXXXXX)
4	4	XXXXXX (XXXXXX)
5	5	XXXX (XXX)

PROPOSED NEW CHART LISTING



Back row, from left: Rickey Smith, Melinda Newman, Ruben Studdard, Fred Bronson, Geoff Mayfield  
Front row, from left: Joshua Gracin, Kimberley Locke, Carmen Rasmusen, Clay Aiken

## On Course: 'American Idol' Finalists Schooled In 'Billboard 101'

As six *American Idol* contestants entered the conference room of *Billboard's* Los Angeles office, they introduced themselves to the staff members waiting to greet them. But no introduction was necessary, for these six are among the most famous TV personalities in America, thanks to the huge ratings success of the Fox series that airs Tuesday and Wednesday nights.

Clay Aiken, Joshua Gracin, Kimberley Locke, Carmen Rasmusen, Rickey Smith, and Ruben Studdard came to the office for a lesson in "Billboard 101" by professors Geoff Mayfield (director of charts) and Fred Bronson (Chart Beat columnist). The lesson for the day was, "How do you get a No. 1 song on The Billboard Hot 100?" It was a timely lesson, as these contestants have a great chance of achieving pole position with their charity single "God Bless the U.S.A." (RCA), set for an April 15 release. The ultimate winner of the competition could also score a No. 1 single, as the winner of the series' first season, Kelly Clarkson, did in October 2002 with "A Moment Like This."

The "class" was being taped for *American Idol*, as the show's theme for the April 8 broadcast was "Billboard's No. 1 Hits." Bronson suggested the theme to executive producer Nigel Lythgoe and music supervisor Susan Slamer in March at an event sponsored by the Academy of Television Arts and Sciences.

After Mayfield and Bronson gave their students a brief history of *Billboard*, the six contestants asked questions about the charts. The primary focus was how a single gets to No. 1 based on airplay and sales, but there were lots of other questions. Aiken wanted to know which songwriter had the most No. 1 hits (Paul McCartney with 32), and Locke asked how many times

Aretha Franklin had been No. 1 (twice, with "Respect" and "I Knew You Were Waiting [For Me]"). Smith wanted to know which famous artists had never reached No. 1 on The Billboard Hot 100 (many, including Bruce Springsteen, Little Richard, Bob Dylan, James Brown, and Creedence Clearwater Revival).

Then Bronson turned the tables and asked the contestants a question: *American Idol* has already produced one No. 1 hit; if the upcoming charity single reaches the top, the series will have produced the most No. 1 songs since *what other series?* A number of guesses were ventured, but it was Smith who came up with the correct answer: *The Monkees*.

Next, each contestant revealed which No. 1 song they were going to sing. They wanted Bronson to tell them the date each song had gone to No. 1, but the chart journalist retorted, "Do I look like Rain Man?" He countered with an offer to share trivia about their selections, and they accepted.

Finally, each contestant received a goodie bag, with *Billboard* clothing, issues of the magazine, and autographed copies of Bronson's *The Billboard Book of Number One Hits* and *Billboard's Hottest Hot 100 Hits*. "Wow, something we can really use!" exclaimed Locke as she flipped through the books. As class came to an end, the contestants also took home goodie bags for Kimberly Caldwell and Trenyce, who were under the weather and unable to attend.

"We've had guests like K-Ci & JoJo, Sixpence None the Richer, and B2K visit our office, but this is the first time recording artists have come by to find out exactly how a song gets to No. 1," Mayfield said. "They were attentive students, and they're welcome back anytime."



## Live From Billboard Cafe!

Manhattan Records artist **Melissa Errico** recently performed songs from her upcoming set, *Blue Like That*, at the *Billboard* offices in New York. The 12-song set was produced by industry legend **Arif Mardin**—who's pretty handy with a camera, too; he took the photo (see story, page 10).



**Ringo Starr** performed March 11 at New York's Bottom Line and invited new friend and guest vocalist **Norah Jones** to join him onstage. (Photo: Chuck Pulin)



## Hope Begins At Home

Songs of Hope II, held April 2 in Los Angeles, raised \$122,400 for City of Hope Cancer Center. More than 250 music industry executives attended the event, hosted by **Kenneth "Babyface" Edmonds** and his wife, **Tracey**, in their home. Pictured with a plaque commemorating the event, from left, are Tracey and Kenneth Edmonds, event chair and Universal Music Publishing Group worldwide president **David Renzer**, and City of Hope executive committee president and Fox Music senior VP/GM **Mary Jo Kennell**.





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